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Symposium Co-Chairs

Timothy S. Brophy, Founding Chair, ISAME



Title 1: Plenary 2 – *Establishing International Principles for Assessment in Music Education*

Thursday, April 20, 2017, 9:30-10:15, **Room 145**

Abstract 1: See Plenary 2 Abstract (Pg. 21)

Timothy S. Brophy is Director of Institutional Assessment at the University of Florida and Professor of Music Education. He holds a PhD in Music Education from the University of Kentucky, a Master of Music degree from the University of Memphis, and a Bachelor of Music Education degree from the Cincinnati College-Conservatory of Music.

Prior to his appointment as Director, he was Assistant Dean for Research, Technology, and Administrative Affairs in the College of the Arts and a member of the music education faculty in the School of Music. He joined the University of Florida faculty in 2000. He is a multiple award-winning teacher and an established researcher who possesses advanced knowledge and expertise with organizational assessment systems and institutional, program, and academic assessment. He has published numerous articles and book chapters, and is sole author of three books, including the widely acclaimed *Assessing the Developing Child Musician*. He has edited and published the proceedings of the 2007, 2009, 2011, 2013, and 2015 International Symposia on Assessment in Music Education, and is sole editor of the upcoming two-volume *Oxford Handbook on Assessment Policy and Practice in Music Education*. Dr. Brophy has conducted workshop sessions and conference presentations throughout the United States, and in Australia, Canada, China, England, Greece, Holland, New Zealand, Indonesia, Italy, Malaysia, Norway, Scotland, Spain, Sweden, and Taiwan.

Dr. Brophy holds national and international leadership roles in assessment, served as a past National Chair of the Assessment Special Research Interest Group of The National Association for Music Education, and founded the first Assessment Special Interest Group for the International Society for Music Education. He has extensive experience with test development and data collection processes for standards-based assessments and knows large-scale assessment structures and processes, policy, and state and national assessment issues. He has taught graduate courses in measurement and evaluation, and possesses working knowledge of psychometrics, classic test theory, and item response theory. Dr. Brophy has focused international attention on assessment in music education as the Founding and Organizing Chair of the International Symposia on Assessment in Music Education (ISAME), a biennial series of symposia that began in 2007 and conducted around the world. He has served as an assessment expert on the New York State Arts Blue Ribbon Commission and as an assessment advisor to the International Baccalaureate in the Hague, Netherlands. Dr. Brophy is the SACSCOC liaison for the University of Florida, and serves on the SACSCOC Board of Trustees.

At the University of Florida, Dr. Brophy is responsible for all matters related to the university's accreditation with the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC), and for establishing, maintaining, and refining the university's institutional effectiveness and assessment processes. His office provides institutional support for all university units for the development of goals, outcomes, and their assessment and reporting, and coordinates with program faculty, colleges, vice presidential, and senior vice presidential units to ensure compliance with university guidelines for academic assessment and institutional effectiveness processes, procedures, and practices. He reviews, approves, and manages Academic Assessment Plans and Effectiveness Documentation Plans for all institutional units, manages annual goal and student learning outcome data collection for all units, and ensures data reports align with assessment and effectiveness docu-

mentation plans. Dr. Brophy advises the Provost of any recommended policy or procedural modifications related to assessment or institutional effectiveness, maintains communication with the university community regarding accreditation, assessment, and institutional effectiveness matters, and serves as Chair of the Academic Assessment Committee and as the university's liaison with the Southern Association of Colleges and Schools Commission on Colleges (SACSCOC).

Martin Fautley, Co-Chair, ISAME6



Title 1: Plenary 2 – *Establishing International Principles for Assessment in Music Education*

Thursday, April 20, 2017, 9:30-10:15, **Room 145**

Abstract 1: See Plenary 2 Abstract (Pg. 21)

Title 2: *Investigating the Influence of International Contexts on Assessment Terminology in American and British Music Education Systems*

Thursday, April 20, 2017, 13:00-13:30, **Room 302**

Abstract 2: See Daniel Johnson

Martin Fautley is Professor of Education in the School of Education and Social Work at Birmingham City University, where he is Director of Research in Education. He has a wealth of experience in music education, both in terms of pedagogy, and of music education research and evaluation projects. For many years he was a secondary school music teacher, where his pupils regularly participated in a number of national and international music-making activities. At the same time as being a classroom music teacher, he also ran a successful music centre, offering a range of musical teaching and performing activities to the local area. It was whilst he was a school music teacher he simultaneously undertook his first Master's degree as in-service study.

After enjoying a long and successful career in the classroom, he then returned to full-time study, undertaking his second Master's degree, followed by Doctoral research at Cambridge University, where his work straddled the Music and Education faculties. His research at Cambridge investigated the teaching, learning, and assessment of classroom music making, with a focus on composing as a classroom activity in the lower secondary school. Following the awarding of his PhD, he was appointed as Senior Lecturer in Education at Manchester Metropolitan University, and then subsequently to Birmingham City University, where this ISAME conference is being hosted.

Martin Fautley is a member of the UK Government's expert advisory committee on music education, and is a trustee of the national organisation Music Mark. He has given papers and speeches in many parts of the world, and is regularly asked to work with teachers to develop their own assessment policies and practices. Alongside assessment, he is also investigating notions of progression in music education, and what is meant by this terminology. He is a founder member of Listen, Imagine, Compose in the UK, which has moved from being a research project to offering Master's degrees to in-service teachers. He is involved closely with researching Music Hubs in the UK, and especially with their provision of Whole Class Ensemble Teaching, a major piece of work which is nearing fruition now. Currently he is researching inclusive music making opportunities for children who have the use of only one arm, and his work in this area with the charity OHMI (One-Handed Musical Instrument Trust) has recently been published, and came to the attention of the Department for Education, where the schools' minister mentioned it in a recent speech.

He is active locally in music education, and sits on the boards of both the Birmingham and Solihull Music Education Hubs, where he frequently works with primary and secondary school teachers in order to develop their professional practice in this area. He works closely with the education department of the highly regarded Birmingham Contemporary Music Group in developing school-based opportunities for children and young people to compose music. Alongside this he has worked with many of the UK

Music Education Hubs to develop their own teachers' assessment practices, and has many more such dates in his diary for forthcoming events.

Dr Fautley is the author of eight books, including "Assessment in Music Education", published by Oxford University Press. He has written and published over fifty journal articles, book chapters, and academic research papers on a range of aspects of teaching and learning, and regularly presents the fruits of his researches at international conferences. He is co-editor of the significant and well-regarded Cambridge University Press publication, the *British Journal of Music Education*.

In what little spare time he has, he is the long-established musical director for the Birmingham Savoyards, who perform Gilbert and Sullivan operettas in the West Midlands areas.

As the ISAME conference progresses, he is hoping to indulge two of his other passions, a pint of real ale – served at room temperature, of course – in a local hostelry, and an Indian meal at one of Birmingham's many and excellent Balti houses.

University of Florida Symposium Assistant



Jason Longtin

Symposium Assistant, University of Florida

Jason Longtin is a Ph.D. student in Choral Music Education at the University of Florida. He has taught high school vocal music in Florida, USA, since 1999, and is a National Board Certified Teacher (Early Adolescence/Young Adulthood). In addition to his work at UF, he is currently an instructor at Florida Virtual School. Choirs under his direction have performed throughout the United States, Italy, and Switzerland. As a composer, his music has been performed throughout the United States, Mexico and Europe. He is an active member of the National Association for Music Education, American Choral Directors Association, the American Society of Composers, Authors and Publishers, Florida Music Education Association, and has served on the State Board of the Florida Vocal Association. He holds a Bachelor of Music Education from Stetson University and a Master of Music in Music Education from the University of Florida.

Birmingham City University Symposium Assistants

Nikki Booth, PhD student
Gail Kuppan, PhD student
Emma Nenadic, PhD student
Adam Whittaker, Research Assistant

Symposium Reviewing Committee

Frank Abrahams.....	Rider University, USA
Ian Axtell.....	Birmingham City University, UK
William I. Bauer.....	University of Florida, USA
Carol Benton.....	Armstrong State University, USA
Rebecca A. Birnie.....	Frostburg State University, USA
Frederick Burrack.....	Kansas State University, USA
Hsiao-Fen Chen.....	National Taiwan Normal University, Taiwan
Francesca Christmas.....	Trinity College London, UK
Ming-Jen Chuang.....	National Taichung University of Education, Taiwan
Ann Clements.....	Pennsylvania State University, USA
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Sergio Figueiredo.....	State University of Santa Catarina, UDESC, Brazil
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Gayla Kobialka.....	Northwest Missouri State University, USA
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Sarah McQuarrie.....	Bridgewater State University, USA
David Miller.....	University of Florida, USA
Regina Murphy.....	Dublin City University, UK
Evelyne Mushira.....	Kenyatta University, Kenya
Helena de Souza Nunes.....	Federal University of Rio Grande do Sul, Brazil
Denese Odegaard.....	Fargo Public Schools, USA
Rose A. Omollo-Ongati.....	Maseno University, Kenya
Kelly Parkes.....	Virginia Tech, USA
Phillip Payne.....	Kansas State University, USA
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Brian Russell.....	University of Miami, USA
Ronald Sherwin.....	University of Massachusetts Dartmouth, USA
Bret P. Smith.....	Central Washington University, USA
Gary Spruce.....	Birmingham City University, UK
David J. Teachout.....	University of North Carolina at Greensboro, USA
Jeffrey Ward.....	Kansas State University, USA

General Information

Dates:

Tuesday, April 18 - Friday, April 21, 2017

Meeting Site:

Birmingham City University
Birmingham, United Kingdom

The Symposium location is Birmingham City University: City South Campus in the Seacole Building.

Registration:

Conference registration includes admission to all sessions. It also includes AM & PM coffee breaks each day, and lunch on April 19th and 20th. Registrants must wear namebadges at all times while in the Seacole Building. You will need your namebadge to enter the building each day.

Registrants receive all conference materials including the abstract book.

Registration/Information Hours:

Tuesday, April 18, 17:00 - 21:00

Wednesday, April 19, 8:30-17:30

Thursday, April 20, 8:30-17:00

Friday, April 21, 9:00-13:00

Poster Session:

There will be two poster sessions in Room 151. Session I is Wednesday, April 19th, 15:00-16:00. Session II is Thursday, April 20th, 14:30-15:30.

Poster Setup and Breakdown:

Please hang your posters up by the end of lunch on your scheduled day to present. Poster boards will be numbered and materials will be provided for you to hang your poster. You can find your poster number on pages 16-17. Please remove your poster at the end of the poster session.

Additional Symposium Information:

Welcome Reception on April 18th - Free with Symposium registration

The welcome reception will be in the Seacole Building on City South Campus in Room 214-216.

Symposium Banquet - Ticket US \$65

The Banquet will take place on the evening of April 20th at Birmingham's historic Council House. Since its opening, this venue has received and welcomed members of the Royal family, world leaders, media and film stars, people from the literary world and every type of business and organization. Your banquet meal ticket is in your name badge. Make sure to hold onto the ticket and place it at your seat at the banquet.

Transportation to the banquet will be on your own. We suggest you take a taxi from your hotel. Please tell your taxi driver to drop you off on the corner of Colmore Row and Waterloo Street.

Address:

The Council House
Banqueting Suite, 1st Floor
Victoria Square
Birmingham
B1 1BB

Lunch & Tea Breaks

Lunch will be provided on Wednesday, April 19th and Thursday, April 20th in Room 151. Tea breaks will also be in Room 151.

Contacts:

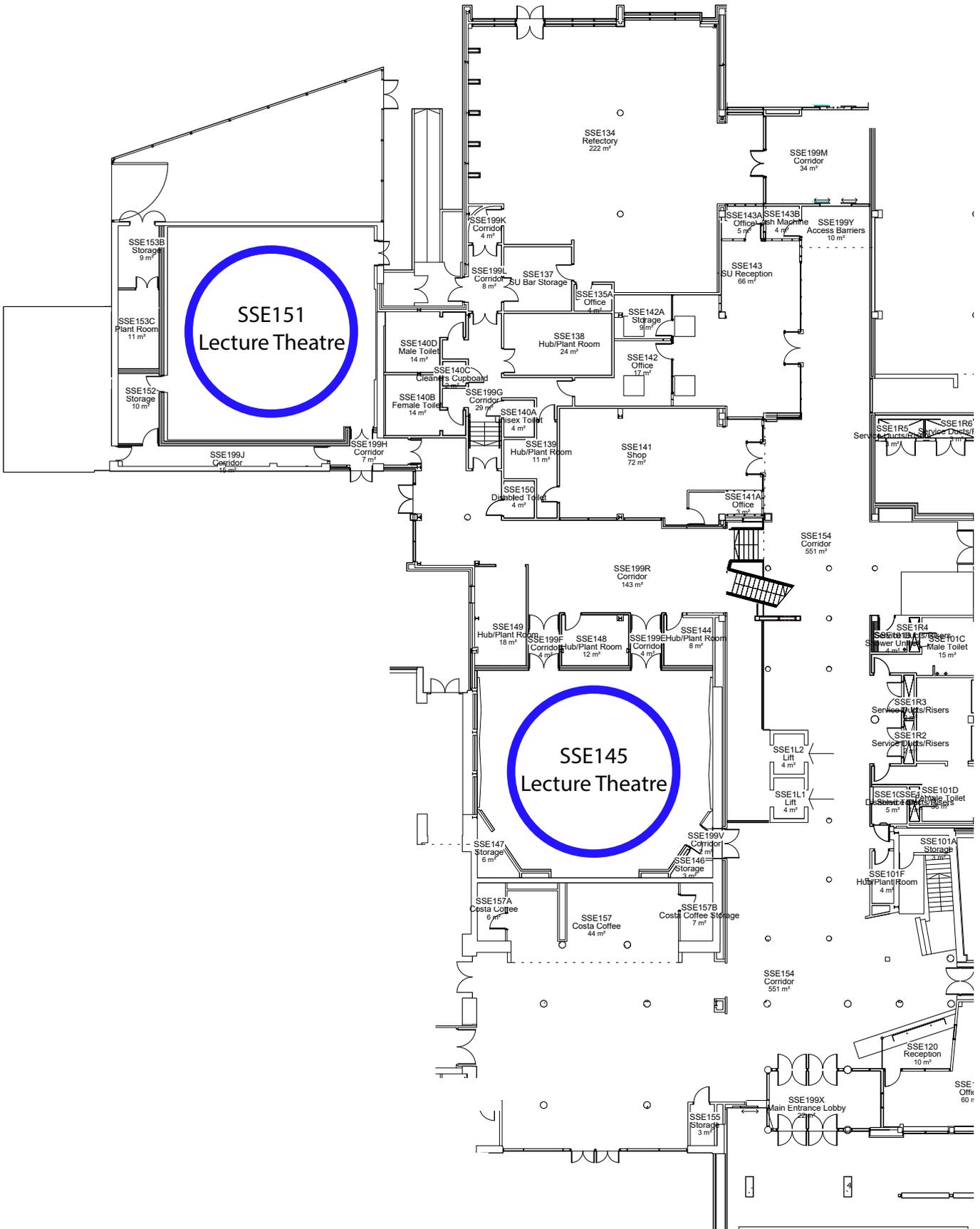
For urgent needs during the conference please contact:

Timothy S. Brophy, Co-Chair
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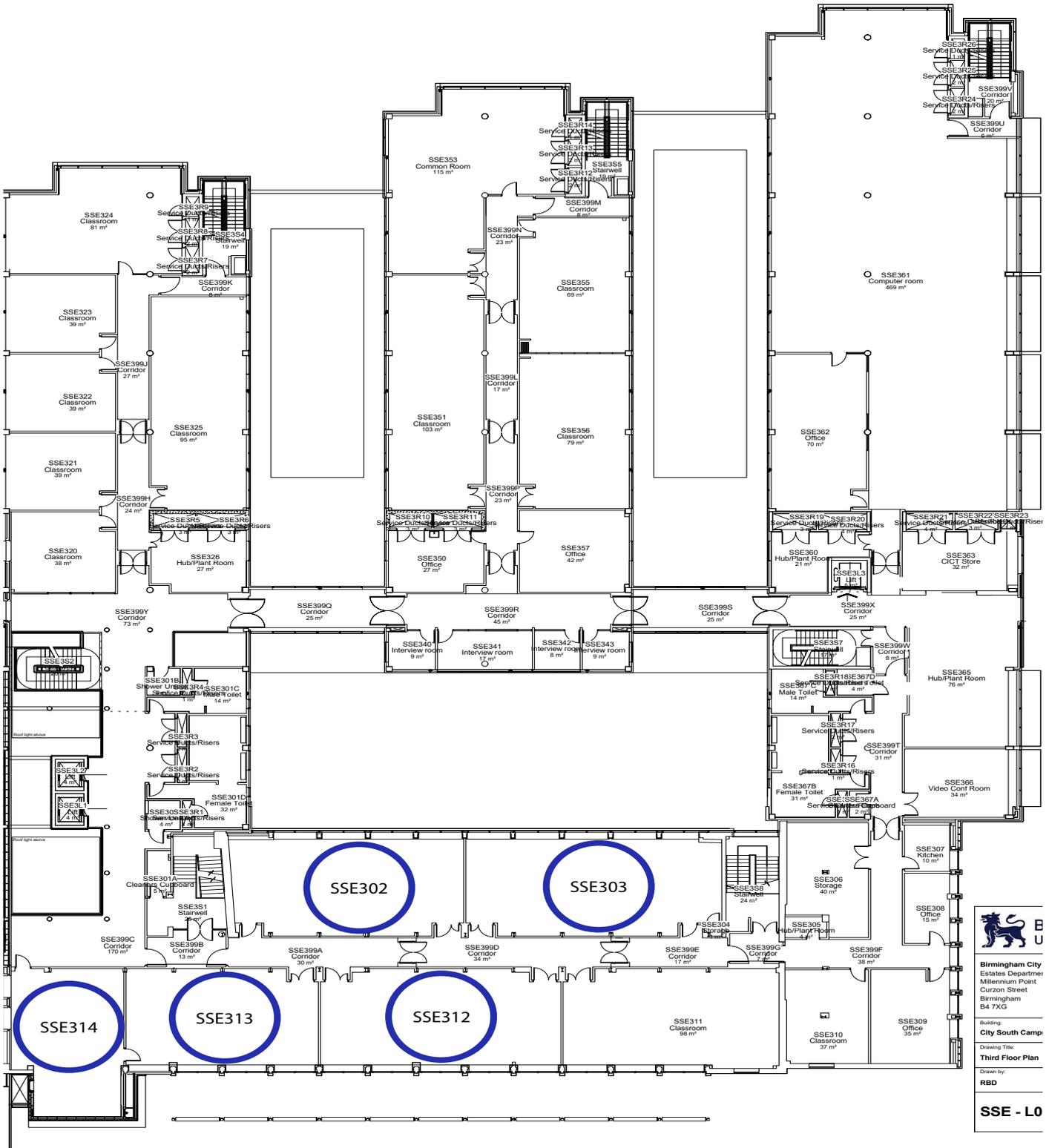
Martin Fautley, Co-Chair
Tel: +44 (0)7538 065180, Martin.Fautley@bcu.ac.uk

Andrea Wherry, Conference Planner
awherry@dce.ufl.edu

Symposium Map- 1st Floor



Symposium Map- 3rd Floor



Birmingham City Estates Department
Millennium Point
Curzon Street
Birmingham
B4 7XG

Building:
City South Camp
Drawing Title:
Third Floor Plan
Drawn by:
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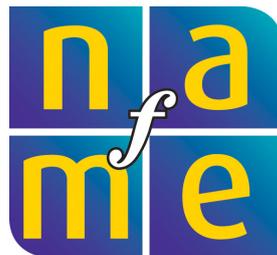
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British Journal of
Music
Education



National Association
for Music Education

Symposium Programme

Tuesday, April 18, 2017

17:30-21:00	Registration; Information Desk Open	Seacole Building
19:00-19:45	Welcome Session	145
19:45-20:00	Transition Time	
20:00-21:00	Opening Reception	214-216

Wednesday, April 19, 2017

8:30-17:30	Registration/Information Desk Open	Seacole Building
9:30-10:15	Keynote Address: Effective Assessment of Musical Performance <i>John Holmes, Chief Examiner, Associated Board of the Royal Schools of Music (ABRSM)</i>	145
10:15-10:30	Transition Time	
10:30-11:00	Tea Break	151
11:00-11:30	Concurrent Sessions - Session 1	
	The Texas Music Assessment: Measuring Achievement of the Texas Essential Knowledge and Skills in Music <i>Michele Henry</i>	312
	Challenging In-school Formal Assessment Approaches through Critical Reflexivity <i>Victoria Kinsella</i>	314
	A Content Analysis of Assessment in General Music Today <i>Megan Sheridan</i>	313
	Comparing Perspectives on Assessment among American Choral and Instrumental Music Educators: How Pedagogical Context Matters <i>Daniel Johnson and Wendy K. Matthews</i>	303
	Factors to Consider When Selecting Tasks for Assessing Children's Singing Achievement <i>Joanne Rutkowski</i>	302
11:30-12:00	Concurrent Sessions - Session 2	
	Assessment of Music Learning in the Italian Educational System <i>Dario De Cicco</i>	312
	Reflection as Self-assessment for Applied Studio Teachers and Learners <i>Kelly Parkes and Jeanne Goffi-Fynn</i>	303
	At the End of the Line: How Assessment Requirements and Other Interesting Things Structure Lessons – Observations from a Classroom Research Perspective <i>Andreas Lehmann-Wermser</i>	302
	Implicit Theories of Intelligence as a Correlate for Pre-Service Elementary Education Majors' Change of Musical Self-efficacy <i>Christen Dillon</i>	313
	The Creation and Validation of a Jazz Theory Assessment Measure <i>Brian Russell and Chuck Ciorba</i>	314
12:00-12:30	Concurrent Sessions - Session 3	
	Gaming Software used as a Diagnostic Assessment Tool with Trainee Music Teachers in England <i>Samantha Clements</i>	303
	Challenges for Social Moderation of Music Performance Across Instruments <i>Elizabeth Oltedal</i>	312

	Determining the Effect of the Frequency of Termly Exams on the Academic Success of Undergraduate Students - A Case Study <i>Erkan Sulun, Ertem Nalbantoglu, and Emine Kivanc Oztug</i>	302
	Constructing Student-Created Quizzes: Using Assessment to Develop Assessment Literacy <i>Phillip Payne</i>	314
	Student-driven Assessment through Cooperative Learning in Music Education <i>Richard Cangro</i>	313
12:30-13:30	Lunch	151
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	The Relationship Between Children's Use of Singing Voice, Singing Accuracy and Self-Perception on Singing with Text and Neutral Syllable <i>Ana Isabel Pereira, Helena Rodrigues, and Joanne Rutkowski</i>	303
	The Impact of Music Statewide Assessments on Music Classrooms: A follow-up study <i>Sarah McQuarrie and Ronald G. Sherwin</i>	312
	Online Interactive Video Assessment Strategies and Tools for Music Education <i>William I. Bauer</i>	313
	Dimensions of Tonal Patterns Revealed by Second Graders' Singing Accuracy Scores <i>James L. Reifinger, Jr.</i>	314
	Transforming Assessment for an Online Secondary Music Education Unit <i>Sharon Lierse</i>	302
14:00-14:30	Concurrent Sessions - Session 5	
	Reasonable Adjustments in Music Examinations in the UK for Students Who are Dyslexic or Neuro-diverse in Other Ways: Best Practice Guidelines for Exams Organised by the Music Specific Examination Boards <i>Sally Daunt</i>	302
	Model Cornerstone Assessments: Changing the Paradigm of Measuring Student Learning in the USA <i>Kelly Parkes, Fred Burrack, and Brian Wesolowski</i>	312
	Using Mobile Devices to Assess Student's Achievement as a Basis for Teacher's Feedback <i>Benjamin Weyel and Andreas Lehmann-Wermser</i>	303
	Procedures and Consequences in Assessing String Sight-Reading <i>Michael Alexander</i>	314
	Self-Assessment of Singing Accuracy <i>Patricia Riley</i>	313
14:30-15:00	Concurrent Sessions - Session 6	
	Good Teaching on Steroids: Assessments of Music Teaching and Learning with Students on the Autism Spectrum <i>Rhoda Bernard and Alice Hammel</i>	302
	Investigating the impact of Graded Music Exams on Instrumental Teaching and Learning: A Mixed Methods Study of Exam Washback <i>Francesca Christmas</i>	312
	An Assessment Model to Review Musical Patterns for Improvisation: A Questionnaire to Evaluate Creative Processes in Music Education <i>Laura Navarro Ramón</i>	314
	A Song of Ourselves: Assessing Music, Theatre, and Dance in Higher Education <i>Jeffrey Marlatt</i>	303

	Theory into Practice: The Application of Universal Design for Learning in Music Teacher Preparation Courses <i>Melissa McCabe</i>	313
15:00-16:00	Tea Break and Poster Session 1	151
16:00-16:30	Concurrent Sessions - Session 7	
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	A Survey of Admission Standards and Procedures of Higher Education Institutions in the United States in Comparison to National Core Music Standards <i>Jeffrey Ward and Phillip D. Payne</i>	312
	Learning Attitudes of Artistic Talent Music Program Students toward Their Final Examination of Musical Performance at Changhua County Star Elementary School in Taiwan <i>Meng-Fan Shih and Ming-Jen Chuang</i>	313
	The Singing Voice Development Measure: A Tool to Measure Children's Use of Singing Voice <i>Joanne Rutkowski</i>	302
	Developing Command Terms Capturing Complexity of Student Thinking for Artistic Creation and Performance <i>Rebecca Hamer and Christina Haaf</i>	303
16:30-17:00	Concurrent Sessions - Session 8	
	Establishing a Metacognitive Model for Instrumental Music Assessment <i>Keith Griffioen</i>	303
	Assessing Fifth Grade Students' Music Preferences and Attitude toward Nanguan Music in Taiwan <i>Ya-Yi Chou and Ming-Jen Chuang</i>	313
	Criteria and Examiners' Views for Assessing Practical Music Exams within South African Learning Institutions <i>Karabo Lucy Mogane</i>	312
	Arts Integration Assessment: What This Means for Music Educators Integrating the Arts <i>Rebecca Penerosa</i>	302
	The Use of Student Assessment in Music Teacher Evaluation: Consequences, Perceptions, and Recommendations of Pennsylvania (United States) PK-12 Music Educators <i>Paul Doerksen</i>	314
17:00-17:30	Concurrent Sessions - Session 9	
	The Forgotten Children - Assessing Students' Music Achievement under the Difference between Urban and Rurality <i>Dennis Ping-Cheng Wang</i>	302
	In What Ways Do Music Teachers Plan the Sequencing of Musical Knowledge for Musical Learning in the Lower Secondary School in England, and Why Do They Make These Choices? <i>Anthony Anderson</i>	303
	Evaluation of Assessment Tasks and Students' Works from General Music Programme (GMP) in Singaporean Schools <i>Wei Shin Leong, Pamela Onishi, Imelda Caleon, Suriati Suradi, and Theodore Low</i>	312
	Learning To Make Decisions: Shared Assessment in U.S. Undergraduate Music Education Programs <i>Stephanie Standerfer</i>	314

	The Intended and Unintended Consequences of Cultivating State Leaders in Music and Arts Assessment: A Perspective from the State Education Agency Directors of Arts Education, United States of America <i>Marcia McCaffrey and Gail Kilkelly</i>	313
Thursday, April 20, 2017		
9:00-17:00	Registration/Information Desk Open	Seacole Building
9:30-10:15	Keynote Panel: Establishing International Principles for Assessment in Music Education <i>Timothy S. Brophy</i> , Moderator Panelists: <i>Leonardo Borne; Martin Fautley; Marcia McCaffrey; Karabo Lucy Mogane; Glenn Nierman; Kelly Parkes; Dennis Ping-Cheng Wang</i>	145
10:15-10:30	Transition Time	
10:30-11:00	Tea Break	151
11:00-12:00	Participant Focus Groups - Establishing International Principles for Assessment in Music Education	302 303 312 313
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13:00-13:30	Concurrent Sessions - Session 10	
	Using Item Response Theory to Investigate Assessment Quality in a Large-Scale Music Assessment Program <i>Elizabeth Leighton, Xumei Fan, Ginger Jiang, and Ashlee A. Lewis</i>	303
	Achievement or Attitude: Performance Assessment Practices of Secondary Music Teachers <i>Marshall Haning</i>	312
	Investigating the Influence of International Contexts on Assessment Terminology in American and British Music Education Systems <i>Daniel Johnson and Martin Fautley</i>	302
	Assessment Policy and Practice in Music Education in Taiwan R.O.C.: A Brief Introduction to Senior High School Artistic Talent Music Programs <i>Ming-Jen Chuang and Sheau-Yuh Lin</i>	314
	Concepts and Conceptions Of Social Justice And Their Implications For Assessment In Music Education <i>Gary Spruce</i>	313
13:30-14:00	Concurrent Sessions - Session 11	
	A Crisis of Measurement in Music: Is a Revolution Needed for Improved Inferences in Latent Construct Development? <i>Brian Wesolowski</i>	303
	Taking a Lead in the Defining and Defending of Ethics in the Assessment of Musical Learning: The Role of the Courts in the United States of America <i>Joshua Russell</i>	312
	The Changing Context of High-Stakes Assessment in Music <i>Glenn Nierman</i>	302
	Assessment Policy and Practice in Music Education in Taiwan R.O.C.: A Brief Introduction to College Music Program Joint Admissions <i>Sheau-Yuh Lin and Ming-Jen Chuang</i>	314
	Assessment, musical meaning and the music classroom <i>Chris Philpott</i>	313
14:00-14:30	Concurrent Sessions - Sessions 12	
	Elementary and Junior High School Music Teacher Recruitment in Taiwan: The System Evaluation <i>Sheau-Yuh Lin</i>	314

	Judgmental Standard Setting: Developing Objective Content and Performance Standards in Music Using a Modified Bookmark Approach <i>Brian Wesolowski</i>	303
	Technical Considerations for Technologically-Assisted Music Assessment <i>Dan Massoth</i>	313
	Secondary Music Teachers' Assessment Practices: The Role of Occupational Identity and Assessment Conceptions <i>James Austin and Joshua Russell</i>	312
	Comparing the entrance examinations of Estonian and Finnish music teachers' education <i>Inkeri Ruokonen, Kristi Kiilu, Anu Sepp and Heikki Ruismäki</i>	302
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	Cultivating and Instigating Student-Engaged Teaching and Assessing in Music: Implications for Independent Musical Growth <i>Demaris Hansen</i>	313
	The Butterfly Effect: Ethical Considerations in the Assessment of Individual's Contributions to Collaborative Creative Processes <i>Vicki Thorpe</i>	314
	Evaluating the Development of Children's Creative Musical Agency and Socio-Musical Aptitude through a Six-week Programme of Improvisation Workshops <i>Una MacGlone</i>	312
	Old Wine in New Bottles: A Methodology for Developing and Validating Performance Measures Using Modern Measurement Theory <i>Dorothy Musselwhite and Brian Wesolowski</i>	303
16:00-16:30	Concurrent Sessions - Session 14	
	Valid Melodic Dictation Testing: Three Recent Studies of Assessment Parameters <i>Nathan Buonviri</i>	302
	Phenomenography: Bringing Together Theory and Practice Through the Process of National Standards Development and Measure Construction <i>Brian Wesolowski, Fredrick Burrack, and Kelly A. Parkes</i>	303
	The Assessment of Adult Music Learning <i>Jeremy Lane</i>	313
	A Longitudinal Study of Public School String Orchestra Assessment Ratings at the Middle and High School Level in the State of Virginia, USA <i>Lisa M. Maynard, David Stringham, Kristina Monte, and Kathryn Venne</i>	312
	Teacher Attitudes Toward Sex-Specific Vocal Change <i>Jill Campbell</i>	314
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	Assessment Practices of American Choral Music Educators <i>Al Holcomb</i>	302
	How music teachers assess improvisation? A study in Mexico <i>Leonardo Borne and Helena Muciño-Guerra</i>	312

	Music Programs and Assessments of International Schools from China, Budapest, Greece, and Tanzania <i>Eva Kwan</i>	313
	Urban Classroom Arts Integration: Efficacy and Evaluation <i>Nancy Whitaker</i>	314
Friday, April 21, 2017		
9:00-13:00	Registration/Information Desk Open	Seacole Building
9:30-10:15	Keynote: Assessment in a Revised Standards Environment <i>Glenn Nierman, University of Nebraska-Lincoln, Immediate Past-President of the National Association for Music Education, USA</i>	145
10:15-10:30	Transition Time	
10:30-11:00	Tea Break	151
11:00-11:30	Concurrent Sessions - Session 16	
	A Matrix of Music Supervisors' Stories In The Midst of School Reform <i>Heather Katz-Cote</i>	303
	Assessing Aural Skills from a Modern Measurement Perspective: Implications for Improved Teaching and Performing Practice <i>Dorothy Musselwhite, Brian C. Wesolowski, and George Engelhard, Jr.</i>	313
	Assessing Music Learning Among Adult Music Learners with Special Needs <i>Kelly Parkes and David Stringham</i>	302
	Symposium (90 minutes): Preparing Young Teachers to Assess Musical Learning: Implications for Undergraduate Curricula (continued in Sessions 17 and 18) <i>William I. Bauer, James R. Austin, and Joshua A. Russell</i>	312
11:30-12:00	Concurrent Sessions - Session 17	
	Instructional Change Through Rubric Evolution <i>Nancy Whitaker</i>	303
	Investigating Music Teacher Knowledge through Amalgamation Assessments in Brazil and the United States <i>Kyle Chandler and Flávia Motoyama Narita</i>	302
	Progressive Individual Project – The Evaluation Model of a Brazilian Distance Course in Music Education <i>Helena Muller de Souza Nunes and Obadias de Olivera Cunha</i>	313
	Symposium: Preparing Young Teachers to Assess Musical Learning: Implications for Undergraduate Curricula (continued from Session 16) <i>William Bauer, James R. Austin, and Joshua A. Russell</i>	312
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	Public Displays of Learning: Motivating Pre-Service Music Teachers Through Meaningful Assessment <i>Michele Henry</i>	303
	Collaborative Assessment Practices: Finding Effective Means of Assessment for a Music Education Degree by Utilizing a Division of Education Conceptual Framework <i>Shelley Sanderson</i>	302
	Symposium: Preparing Young Teachers to Assess Musical Learning: Implications for Undergraduate Curricula (continued from Session 16) <i>William Bauer, James R. Austin, and Joshua A. Russell</i>	312
12:30-13:00	Closing Session	
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Poster Session 1
Wednesday, April 19, 2017, 15:00-16:00, Room 151

1	From Birmingham to Shanghai: Diverse Assessment Practices in the Field of Classroom Music Education <i>Ian Axtell</i>
2	'Composing by Numbers': Why is the Assessment of Composing Leading to Increased Formulaic Teaching Approaches and Limiting Creativity? Perspectives from English Secondary School Music Teachers <i>Kirsty Devaney</i>
3	Developing command terms capturing complexity of student thinking for artistic creation and performance <i>Rebecca Hamer</i>
4	Assessment Practices of American Choral Music Educators <i>Al Holcomb</i>
5	Investigating the Influence of International Contexts on Assessment Terminology in American and British Music Education Systems <i>Daniel Johnson and Martin Fautley</i>
6	Music Programs and Assessments of International Schools from China, Budapest, Greece, and Tanzania <i>Eva Kwan</i>
7	Using Item Response Theory to Investigate Assessment Quality in a Large-Scale Music Assessment Program <i>Elizabeth Leighton</i>
8	Technical Considerations for Technologically-Assisted Music Assessment <i>Dan Massoth</i>
9	The Impact of Music Statewide Assessments on Music Classrooms: A Follow-up Study <i>Sarah McQuarrie and Ronald G. Sherwin</i>
10	Progressive Individual Project – The Evaluation Model of a Brazilian Distance Course in Music Education <i>Helena Muller de Souza Nunes</i>
11	Challenges for Social Moderation of Music Performance across Instruments <i>Elizabeth Oltedal</i>
12	Reflection as Self-assessment for Applied Studio Teachers and Learners <i>Kelly Parkes</i>
13	Assessing Music Learning Among Adult Music Learners with Special Needs <i>Kelly Parkes and David Stringham</i>
14	The Creation and Validation of a Jazz Theory Assessment Measure <i>Brian E. Russell and Chuck Ciorba</i>
15	A Content Analysis of Assessment in General Music Today <i>Megan Sheridan</i>

Poster Session 2
Thursday, April 20, 2017, 14:30-15:30, Room 151

1	Procedures and Consequences in Assessing String Sight-Reading <i>Michael Alexander</i>
2	Good teaching on Steroids: Assessments of Music Teaching and Learning with Students on the Autism Spectrum <i>Rhoda Bernard</i>
3	Teacher Attitudes Toward Sex-Specific Vocal Change <i>Jill Campbell</i>
4	Implicit Theories of Intelligence as a Correlate for Pre-Service Elementary Education Majors' Change of Musical Self-efficacy <i>Christen Dillon</i>
5	The Use of Student Assessment in Music Teacher Evaluation: Consequences, Perceptions, and Recommendations of Pennsylvania (United States) PK–12 Music Educators <i>Paul Doerksen</i>
6	Establishing a Metacognitive Model for Instrumental Music Assessment <i>Keith Griffioen</i>
7	Assessing the Impact of Chamber Music Participation among High-School Instrumentalists on the Development of Twenty-First Century Skills: An Action Research Project <i>Daniel Johnson</i>
8	A Matrix of Music Supervisors' Stories In The Midst of School Reform <i>Heather Katz-Cote</i>
9	Elementary and Junior High School Music Teacher Recruitment in Taiwan: The System Evaluation <i>Sheau-Yuh Lin</i>
10	A Longitudinal Study of Public School String Orchestra Assessment Ratings at the Middle and High School Level in the State of Virginia <i>Lisa Maynard, David Stringham, Kristina Monte, and Kathryn Venne</i>
11	Theory into Practice: The Application of Universal Design for Learning in Music Teacher Preparation Courses <i>Melissa McCabe</i>
12	The Intended and Unintended Consequences of Cultivating State Leaders in Music and Arts Assessment: A Perspective from the State Education Agency Directors of Arts Education, United States of America <i>Marcia McCaffrey and Gail Kilkelly</i>
13	Criteria and Examiners' Views for Assessing Practical Music Exams within South African Learning Institutions <i>Karabo Lucy Mogane</i>
14	Arts Integration Assessment: What this Means for Music Educators Integrating the Arts <i>Rebecca Penerosa</i>
15	An Assessment Model to Review Musical Patterns for Improvisation: A Questionnaire to Evaluate Creative Processes in Music Education <i>Laura Navarro Ramón</i>
16	Dimensions of Tonal Patterns Revealed by Second Graders' Singing Accuracy Scores <i>James L. Reifinger, Jr.</i>
17	Learning to Make Decisions: Shared Assessment in U.S. Undergraduate Music Education Programs <i>Stephanie Standerfer</i>
18	A Survey of Admission Standards and Procedures of Higher Education Institutions in the United States in Comparison to National Core Music Standards <i>Jeffrey Ward and Philip D. Payne</i>
19	Instructional Change through Rubric Evolution <i>Nancy Whitaker</i>

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Editors

Martin Fautley, Birmingham City University, UK
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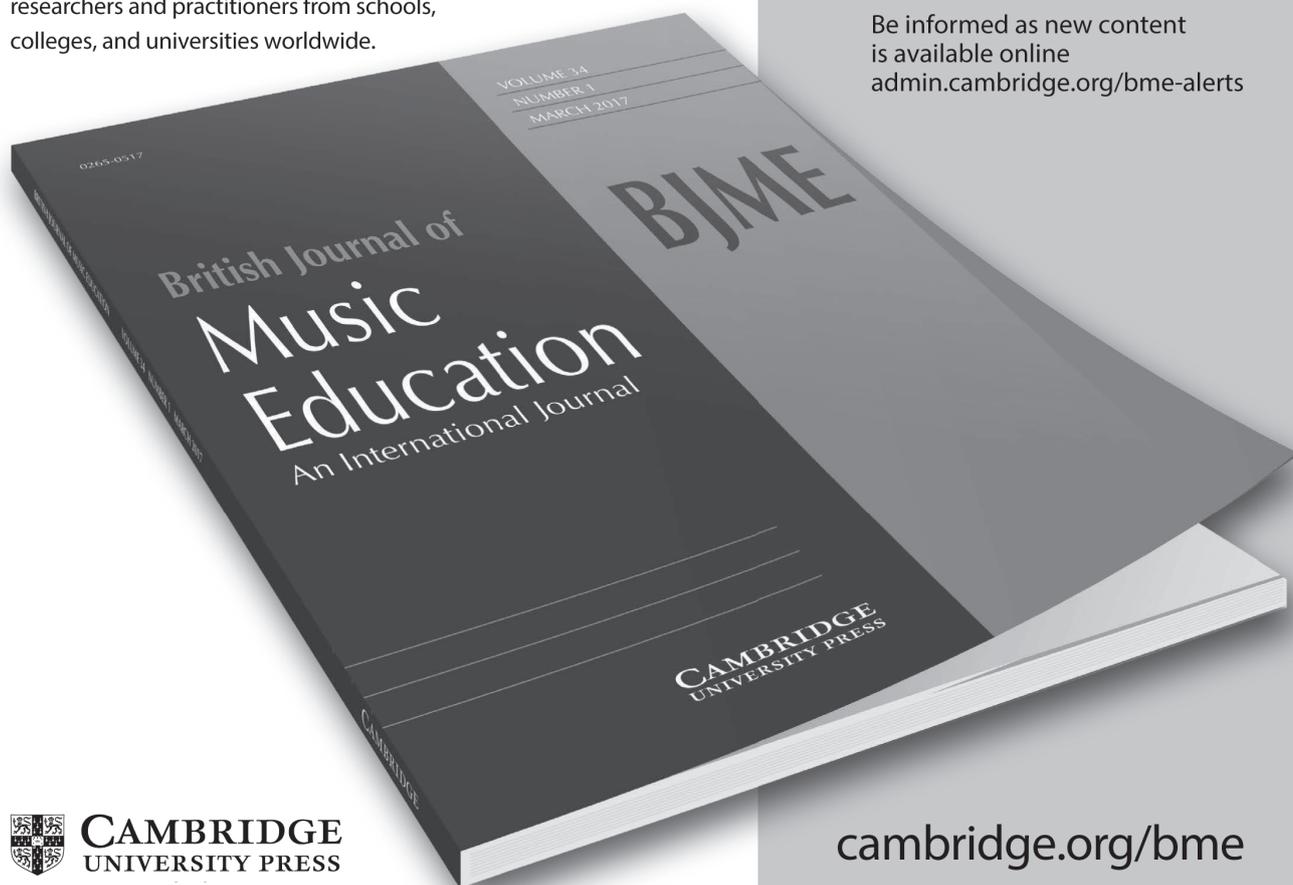
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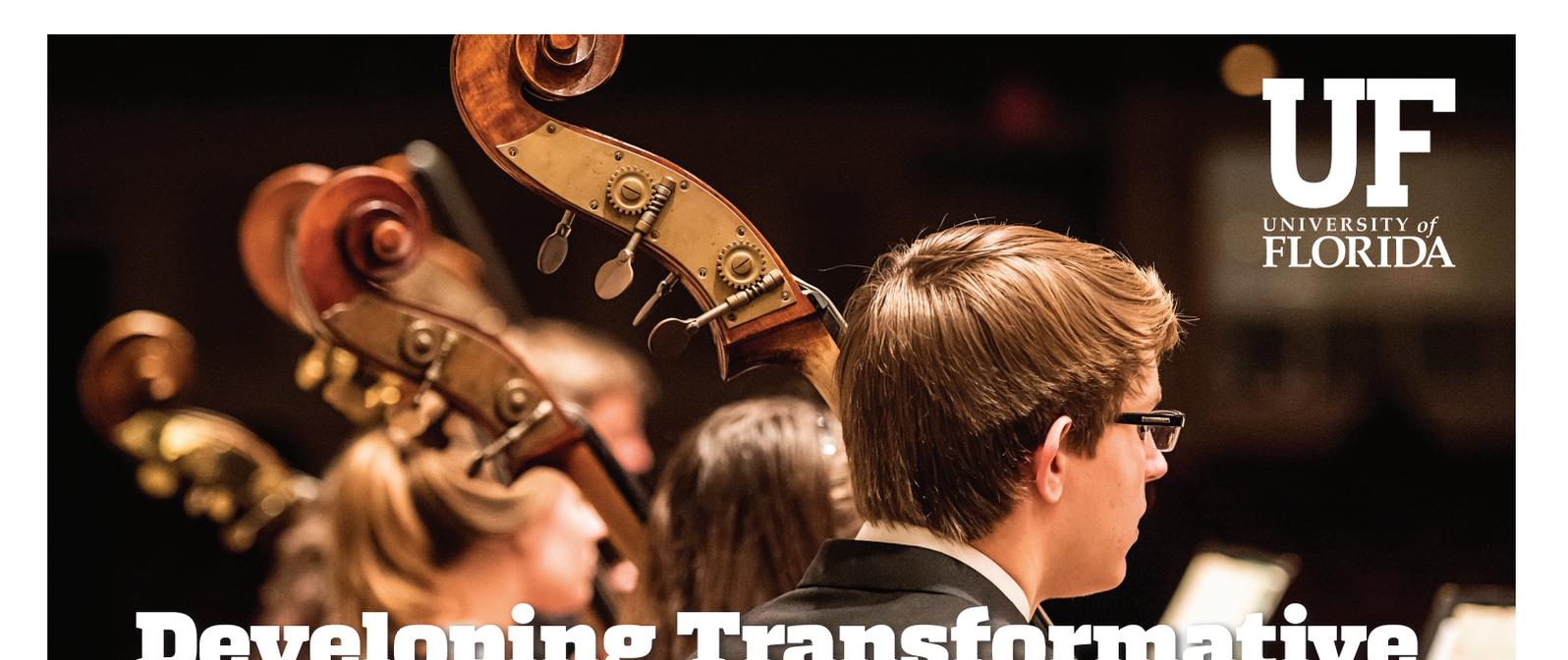


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Keynote Speakers

John Holmes

Effective Assessment of Musical Performance

Plenary 1: April 19, 2017, 9:30-10:15, **Room 145**



Abstract: *The Associated Board of the Royal Schools of Music (ABRSM) is the UK's largest music exam provider. John Holmes is ABRSM's Chief Examiner and the presentation will be from the perspective of ABRSM's exam assessments across the craft and study of music.*

ABRSM believes that effective assessment should have positive impact on progression; that its musical assessments should impact positively on musical progression. An effective musical assessment needs to measure the right things, and assessment criteria based on the essential ingredients of music-making ensure this. The ABRSM marking criteria derive from the fundamental elements of musical playing and singing – pitch, time, tone, shape and performance – eternal verities of music-making which existed long before ABRSM. As a consequence, the ABRSM marking criteria are applied to all instruments and singing, across all graded levels. They are a non-instrument specific, musical outcome-based means of assessment, used summatively by examiners to achieve accuracy and consistency in their marking. The criteria clearly show the difference between various attainment levels, so can equally well be used in a formative context by teachers and learners. Assessment needs to be meaningful for it to motivate learners. It needs to show insight and give signposts towards the next stage of learning. The ABRSM criteria encourage examiners to think across the full range of music-making ingredients, and thereby provide a diagnostic evaluation of relative strengths and weaknesses across the core skills assessed through the exam. There's a virtuous circle linking progression and assessment, via attainment and motivation. As a learner progresses, there's a sense of attainment. This attainment is recognised and formalised through an effective summative assessment, which in turn goes on to provide motivation, inspiration and guidance for the next stage of learning and progression - and so the circle continues.

Biography: John Holmes is ABRSM's Chief Examiner, responsible for the leadership and direction of the

ABRSM examining community, the development of music examination qualifications, professional training, and support for music teachers. John leads examiner training and continuing professional development, as well ABRSM's team of trainers and presenters, working in the UK and over 90 other countries. He is committed to ensuring that ABRSM music exams are backed by an increasing range of teacher support services worldwide, overseeing a programme of events and digital initiatives designed to encourage progressive musical learning.

John read Music at King's College, Cambridge University. He studied clarinet with Jack Brymer, and piano with Bernard King and Alexander Kelly.

Timothy S. Brophy, Moderator

Panelists: Leonardo Borne; Martin Fautley; Marcia McCaffrey; Karabo Lucy Mogane; Glenn Nierman; Kelly Parkes; Dennis Ping-Cheng Wang



Plenary 2: *Establishing International Principles for Assessment in Music Education*

Thursday, April 20, 2017,
9:30-10:15, **Room 145**

Panelists will discuss the elements of a framework for the development of international standards and common principles for assessment in music education. Panelists represent multiple viewpoints from educational systems across the world. Following the panel discussion, symposium participants will break into focus groups led by the panelists to further discuss and develop the framework and principles established during the keynote discussion.



Plenary 3: *Assessment in a Revised Standards Environment*

Friday, April 21, 2017, 9:30-10:15,
Room 145

Abstract: Policies exist to guide and to determine present and future actions. They are not developed in a vacuum. Policies are (or at least should be)

formulated and selected from among alternatives in light of changing contexts existing in a particular time and place. The purpose of this presentation is to trace the changes in music assessment policies and practices that have accompanied the struggle to have music become a part of the core curriculum, with an emphasis on that period of time (2014-16) in which the United States' revised National Music Standards were introduced to the profession. The first National Music Standards (1994) were written in response to education's "ills" and a demand for accountability as articulated in *A Nation at Risk* (Gardner & Larsen, 1983). Assessment in music in the years that followed was very much product-oriented, focusing on the skills and knowledge that "every young American should know and be able to do." Then came the federal legislation of No Child Left Behind and "Race-to-the-Top," which included a renewed emphasis on the STEM subjects. The reauthorization of the Elementary and Secondary Education Act was long overdue, and a set of revised voluntary national music standards was needed to ensure that music and the arts would remain as core subjects. The focus in music assessment now shifted from a product orientation to a process orientation, with the National Association for Music Education (NAfME) Model Cornerstone Assessments designed to usher in this paradigm shift. The presentation will conclude with an analysis of the impact of the Every Student Succeeds Act (December, 2015) on assessment and a discussion of assessment in the context of new leadership in the White House.

Biography: Glenn E. Nierman (BM, Washburn [Topeka]; MM, Cincinnati; DME, Cincinnati), NAfME Past President for 2016-2018, is currently Glenn Korff Professor of Music at the Glenn Korff School of Music at the University of Nebraska-Lincoln. His public school teaching experience includes work with middle school general music and choir, as well as high school band and orchestra. He has authored numerous journal articles, made presentations at NAfME National Conferences, and given addresses at ISME World Congresses on five continents. Dr. Nierman is a former member of the ISME Executive

Presenters

Michael L. Alexander



Procedures and Consequences in Assessing String Sight-Reading

Wednesday, April 19, 2017,
14:00-14:30, **Room 314**
Thursday, April 20, 2017,
Poster session 2, 14:30-15:30,
Room 151

Abstract: The ability to sight-read is an indispensable skill which must be included in the preparation of all musicians (Lehmann & McArthur, 2002). While the vast majority of research on instrumental sight-reading ability has focused on wind players (Walker, 1992), it has only been in the last decade that researchers have begun to examine the sight-reading ability of string players. The use of embedded skill sets in test materials and the use single-hearing scoring for assessment provide the researcher and practitioner useful tools for assessing string sight-reading that have proven efficient, valid, and reliable. Assessment developers should also consider effects by key when assigning difficulty levels to test examples. An awareness of student behaviors during sight-reading provides opportunities for positive intervention during student preparation. As the study of string sight-reading continues to develop, researchers should look for those practices, trends, and conditions that are unique to this field.

Biography: Dr. Michael Alexander joined the faculty of Baylor University in 2006 after 22 years of teaching orchestra in Houston, Texas. His duties at Baylor include supervising string student teachers, instruction in classroom string pedagogy, directing the Baylor String Project, and conducting the Baylor Campus Orchestra. Alexander is co-author of the Orchestra Expressions series, *Expressive Techniques for Orchestra*, and *Expressive Sight-Reading for Orchestra*. His research has been published in the *Journal of Research in Music Education*, *UPDATE: Applications of Research in Music Education*, the *String Research Journal*, *Texas Music Education Research*, the *American String Teacher*, and the *Southwestern Musician*.

Anthony Anderson



In What Ways Do Music Teachers Plan the Sequencing of Musical Knowledge for Musical Learning in the Lower Secondary School in England, and Why Do They Make These Choices?

Wednesday, April 19, 2017,
17:00-17:30. **Room 303**

Abstract: Currently, a common understanding of musical progression in generalist classroom teaching in England does not exist. There are few studies considering general classroom music in terms of a developmental model of emerging musical learning. The National Curriculum in England for Key Stage 3 (pupils aged 11 – 14) sets out general aspects that classroom music education should contain. However its interpretation by music practitioners leads to a differing understanding of the nature of progress. Research evidence in this paper indicates that planning methodologies have wide variation. Classroom music as taught in England tends to follow a series of topics. How such topics are sequenced is an area of curriculum design in which pedagogical thinking is still developing. The research project consisted of on-line questionnaires, analysis of music department programmes of study from selected schools, observations and semi-structured interviews of music teachers, also including a think-aloud protocols task.

Biography: Anthony Anderson is a Graduate Research Teaching Assistant at Birmingham City University, England. He began his PhD whilst a full time high school music teacher. Anthony is also an accredited Advanced Skills Teacher, coach and Outstanding Facilitator with the UK National College for Teaching and Leadership. He is an experienced initial teacher educator and a member of the Editorial Board for the *British Journal of Music Education*. Anthony is a former chair of the Expert Subject Advisory Group for Music in the UK, which advised the Department for Education during the 2013 revision of the National Curriculum.

James R. Austin



Title 1: *Secondary Music Teachers' Assessment Practices: The Role of Occupational Identity and Assessment Conceptions*

Thursday, April 20, 2017,
14:00-14:30, **Room 312**

Abstract 1: The purpose of this study was to survey secondary music ensemble instructors in the U.S. regarding their assessment practices. Moreover, we sought to examine music teacher beliefs about the nature and purpose of assessment (assessment conceptions) and their identification with being a musician, conductor, or teacher (occupational identity). A multi-item questionnaire was developed to obtain data from the target population. The questionnaire was organized into four distinct sections: selection-type and rating scale items pertaining to music teacher assessment practices; Likert-type items that measure occupational identity; Likert-type items that measure assessment conceptions; and selection-type items related to music teacher demographics. Data analyses (in progress) focus on establishing the reliability and construct validity of assessment conception and occupational identity scales, and determining the extent to which variance in assessment practices might be explained by music teachers' assessment conceptions as well as their occupational identity. Implications for practice and future research are considered.

Title 2: *Preparing Young Teachers to Assess Musical Learning: Implications for Undergraduate Curricula*

Friday, April 21, 2017, 11:00-12:30, Symposium,
Room 312

Abstract 2: See William I. Bauer

Biography: James Austin is Professor of Music Education and Associate Dean for Undergraduate Studies at the University of Colorado Boulder where he teaches graduate courses and directs master's theses and doctoral dissertations. Research interests include student motivation, teacher education and development, arts policy implications of educational reform, and classroom-level assessment. He has presented papers at conferences in the U.S., Canada, Australia, Scotland, and Austria, and his work has been published in numerous peer-reviewed journals. He currently serves on the Executive Board of the Society for Music Teacher Education and as editor of the *Journal of Music Teacher Education*.

Ian Axtell



From Birmingham to Shanghai: Diverse Assessment Practices in the Field of Classroom Music Education

Thursday, April 20, 2017, 16:30-17:00, **Room 303**

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Abstract: The formal series of tests that are used to measure procedural and propositional subject knowledge in China leaves few opportunities for students to be creative and to experience non-formal teaching or informal learning. The potential for employing different music education assessment practices was framed by a request from the British Council to deliver workshops to Chinese music teachers which focused on music appreciation and creativity. This challenged the orthodoxy in China of measuring knowledge acquisition through set tests with large groups of students. Such practices do not include musical creativity or any form of assessment that prioritise personal musical progression and contributions to distributed music making activities. The aim was to introduce heterodoxy into the universe of discourse surrounding the Chinese music teachers' classroom practice by exploring ways in which they could assess their own active music making as a precursor to employing similar assessing processes with their own pupils.

Biography: Ian began his career as a classroom music teacher in 1984. He was a Head of Music and Head of a number of Arts Faculties before entering Higher Education in 2004. In 2008 he became Subject Leader for Music Education in the School of Education at Birmingham City University. He is fascinated by the universe of discourse in music education and in education as whole and now leads the Master's in Teaching and Learning and Master's in Education Leadership programmes at BCU. Ian's research centres on how in-service teachers can research their own practice to support education development and transformation.

William Bauer



Title 1: *Online Interactive Video Assessment Strategies and Tools for Music Education*

Wednesday, April 19, 2017,
13:30-14:00, **Room 313**

Abstract 1: Free and inexpensive tools have recently been developed that allow teachers to interactively engage students who are watching online videos. In addition to pedagogical affordances, these technologies provide a number of assessment possibilities. The purpose of this presentation is to (a) review the research and best practice literature on strategies for interactively assessing student learning resulting from watching online videos, (b) describe the characteristics of new technological tools that make it possible to embed interactive assessments in online videos, providing a critical review that compares and contrasts the features of several currently available products; and (c) report on a case study of the application of one of these tools that was used in an online, graduate research in music education course.

Title 2: *Preparing Young Teachers to Assess Musical Learning: Implications for Undergraduate Curricula*

Friday, April 21, 2017, 11:00-12:30, **Room 312**

Abstract 2: Classroom-level assessment provides students, teachers, and parents with critical information about prior learning, factors that may be facilitating or inhibiting current learning, and appropriate goals or targets for future learning. It is essential for undergraduate, preservice teachers to develop an understanding of what is necessary to utilize effective, high-quality assessment procedures. The purpose of this symposium will be to (a) discuss and describe the assessment knowledge and skills essential for early career music teachers, and (b) suggest courses and experiences in the undergraduate music education curriculum that will prepare preservice music teachers to use assessment effectively to inform instruction, and hence, facilitate student learning. We will draw on the literature, established practices adopted by music teacher faculty within our respective institutions, and the input of individuals who attend this symposium to realize these purposes.

Biography: William I. Bauer is Area Head for Music Education at the University of Florida, where he teaches undergraduate and graduate classes, guides graduate research, and directs the Master of Music in Music Education Distance Learning

Program. Bauer has published in leading journals and presented in many venues throughout the U. S. and abroad. His book, *Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music*, is published by Oxford University Press. Bauer is a member of the Journal of Research in Music Education and Bulletin of the Council for Research in Music Education editorial boards. To learn more, visit <http://www.billbauer.net>.

Rhoda Bernard



*"Good Teaching on Steroids":
Assessments of Music Teaching and
Learning with Students on the Autism
Spectrum*

Wednesday, April 19, 2017,
14:30-15:00, **Room 302**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: As the population of school-aged children on the autism spectrum continues to grow, music teachers require new tools to assess the music learning, knowledge, and skills of children with autism. Similarly, music teacher educators and supervisors require new forms of assessment in order to assess music teaching with students with autism. This presentation will feature two layers of assessments: A. Assessments of student work/performances by children on the autism spectrum, to be used by music educators, and B. Assessments of pre-service and in-service music educators, to be used by music teacher educators and supervisors. Effective assessment of the music learning of students with autism calls on the practices, strategies, and approaches of effective assessment. By magnifying, deepening, broadening, and further personalizing them, music educators can gain a deeper understanding of what their students with autism know and can do in the music classroom and ensemble.

Biography: Rhoda Bernard, Ed.D. is the Founding Managing Director of the Institute for Arts Education and Special Needs at Berklee, after having created and led music education programs for individuals with autism at Boston Conservatory for ten years. She also founded and directs two graduate programs: a Master of Music in Music Education with a Concentration in Autism and a Graduate Certificate in Music and Autism. As an educator and clinician, she frequently provides professional development to educators, musicians, special educators, and administrators. Her research has been published in numerous peer-reviewed

journals, and she presents her work locally, nationally, and internationally.

Leonardo Borne



Title 1: Plenary 2 - Establishing International Principles for Assessment in Music Education

Thursday, April 20, 2017,
9:30-10:15, **Room 145**

Abstract 1: See Plenary 2 Abstract (Pg. 21)

Title 2: *How do music teachers assess improvisation? A study in Mexico*

Thursday, April 20, 2017, 16:30-17:00, **Room 312**

Abstract 2: This study focuses on assessment procedures and beliefs of Mexican music teachers about improvisation. We chose this environment due our residency at that time, and shared experiences in the academic world in music education in Mexico. In this inquiry, we were guided by the following questions: how do Mexican teachers assess improvisation in music classrooms? How does assessment inform their teaching practices? To answer these, we have designed a qualitative and exploratory study carried on in Spring 2016. We conducted semi-structured interviews with Mexican music teachers that have taught improvisation. Preliminary analysis of the data indicates: a) beliefs about improvisation and assessment; b) assessment methods and practices; c) uses of these results. This study – besides giving a first impression on Mexico's music improvisation reality – could be used to provide some feedback to music teachers in their improvisation teaching and methods in how to assess it.

Biography: Recorder player, music educator and music therapist. Léo Borne has undergraduate degrees in Music Composition (UFRGS/Brazil) and Music Therapy (EST/Brazil), a master's degree in Education (UFRGS/Brazil), and is currently completing his Ph.D. in Music Education (UNAM/México). He has been a professor in the undergraduate music education program at UFC - Campus of Sobral (Brazil) since 2010, teaching courses in music education, music theory, composition, and harmony. His research focuses on evaluation and assessment in music education, the musical praxis of teachers and professors, and the development and learning of musical abilities in children and college students. [Link to full CV: <http://lattes.cnpq.br/4345212477288753>]

Nathan O. Buonviri



Valid Melodic Dictation Testing: Three Recent Studies of Assessment Parameters

Thursday, April 20, 2017,
16:00-16:30, **Room 302**

Abstract: This presentation synthesizes the author's findings from

three recent within-subjects research studies targeting effects of testing parameters on melodic dictation success rates, and offers practical suggestions for improving validity of this musical skills assessment. In the first study, subjects scored lower when they sang a preparatory solfege pattern than when they worked in silence. In the second study, subjects performed equally well, statistically speaking, when they listened fully before writing as when they wrote while listening. In the third study, subjects scored significantly lower when they sang back the melody than when they worked in silence or were allowed to make voluntary sounds. Effects of the conditions under which students take dictation are discussed, and implications for providing an environment conducive to valid testing are suggested.

Biography: Nathan Buonviri is Assistant Professor of Music Education at Temple University in Philadelphia. He has presented research and workshops across the United States and around the world on aural skills pedagogy. His book, *Building Better Dictation Skills*, was published by Rowman & Littlefield in 2015. Nate is an active orchestral musician with Utah Festival Opera, and has performed with the Dallas Symphony Orchestra, Empire Brass, and Nell Carter. He recorded two CDs with the Dallas Wind Symphony, under the direction of Jerry Junkin and Frederick Fennell.

Frederick Burrack



Title 1. Model Cornerstone Assessments: Changing the Paradigm of Measuring Student Learning in the USA

Wednesday, April 19, 2017,
14:00-14:30, **Room 312**

Abstract 1: See Kelly A. Parkes

Title 2. Phenomenography: Bringing Together Theory and Practice Through the Process of National Standards Development and Measure Construction

Thursday, April 20, 2017, 16:00-16:30, **Room 303**
Abstract 2: See Brian Wesolowski

Biography: Dr. Frederick Burrack is Director of Assessment at Kansas State University and Chair of Graduate Studies in Music. He joined the Kansas State music faculty as a music education specialist in Fall 2005. Research agenda includes student learning assessment methods, cross-disciplinary instruction, and instructional thought development in music teachers. Sustained research activity can be found in the *Music Educators Journal*, *Research and Issues in Music Education*, *Teaching Music through Performance in Band*, *Assessment Update*, *Journal of Music Teacher Education*, *Kansas Music Review*, and *Update: Application of Research in Music Education*.

Jill Campbell



Teacher Attitudes Toward Sex-Specific Vocal Change

Thursday, April 20, 2017,
16:00-16:30, **Room 314**

Thursday, April 20, 2017, Poster
session 2, 14:30-15:30, **Room 151**

Abstract: The purpose of this study was to investigate whether differences exist in secondary choral music teachers' understandings and attitudes toward sex-specific vocal change and whether these differences vary by virtue of years of teaching experience. Participants (N = 405) were secondary choral music educators and current members on the National Association for Music Education who were surveyed using a researcher-designed attitudinal questionnaire. The survey instrument consisted of 20 questions related to teacher attitude towards sex-specific vocal change. Responses were recorded in using a 7-point Likert-type scale and included two anecdotal responses. Paired-samples t-tests were conducted and revealed that there was a statistically significant difference between choral director attitudes in regards to male adolescent vocal change and female adolescent vocal change: $t(404) = 18.25, p < 0.01$. There was not a statistically significant difference for years of experience.

Biography: Jill Campbell holds a Ph.D. in music education from the University of Kentucky. She also completed a Masters degree in choral conducting and a bachelors degree in music education. Dr. Campbell is in her fourth year as Assistant Professor of Music Education and Voice at Asbury University in Wilmore, Kentucky, USA. Her teaching load

includes conducting, music education methods courses, directing the 80-voice Asbury Women's Choir, leading opera workshop, teaching voice lessons, and student teacher supervision. A frequent guest clinician and judge, Dr. Campbell most recently presented research at the 2017 American Choral Directors Association National Conference in Minneapolis, MN.

Richard Cangro



Student-driven Assessment through Cooperative Learning in Music Education

Wednesday, April 19, 2017,
12:00-12:30, **Room 313**

Abstract: Conceptual understanding is more likely to occur when

students are required to explain, elaborate, or defend their position to others. Cooperative learning strategies provide opportunities for student verbal processing, as well as include opportunities for students to independently assess music performances. Working collaboratively requires students to reflect, process, and verbalize thoughts, making generalizations and elaborations that they communicate with their peers, which in turn strengthens learning of skills and concepts. This paper presents research and ideas for effectively implementing student-driven assessment of music achievement in a collaborative learning environment. Research on cooperative learning is described, followed by research and a presentation of ideas for implementing effective student-driven assessment strategies through cooperative learning.

Biography: Richard M. Cangro, Ph. D., is an Associate Professor of Music Education and Director of the Community Music School at Western Illinois University. He has presented at numerous music educator events throughout the US as well as in Canada, England, Myanmar, and Taiwan. He has published articles in several music educator journals and is a board member of the International Association for the Study of Cooperation in Education. Musically, he is the conductor for the Monmouth Civic Orchestra and the Quincy Area Youth Orchestra, and a member of the Knox-Galesburg Symphony.

Kyle Chandler



Investigating Music Teacher Knowledge through Amalgamation Assessments in Brazil and the United States

Friday, April 21, 2017, 11:30-12:00,
Room 302

Abstract: Music teacher education is fuzzy (Raths, 2002) due to the types of music teacher knowledge (MTK) emphasized and assessed within training programs. One way to understand MTK emphases is to assess program outcomes (Darling-Hammond, 2006), and the types of amalgamation assessments employed to qualify music teachers for the profession (Elpus, 2015). Amalgamation assessment is the summation of smaller discrete informal and formal assessments. The purpose of this study is to begin describing MTK areas emphasized in amalgamation assessment for music teacher qualification and comparing those in Brazil and the United States. Research questions are: (1) What organization(s) determines which amalgamation assessments are required? (2) Which amalgamation assessments are required? (3) Which, if any, amalgamation assessments are encouraged, if not required? (4) How do items (1), (2), and (3) compare from one country to the next? (5) What MTK areas receive emphasis but are not well supported through amalgamation assessments?

Biography: Kyle Chandler is the Director of Music Education at Arkansas State University (A-State). He teaches courses in graduate music education, choral music education, and directs choral ensembles including vocal jazz and contemporary a cappella. His research interests include music teacher education training and curriculum, pedagogical content skill knowledge (PCSK) acquisition and development, honor ensemble structures (e.g. all-state choir practices and procedures), and music education in higher education (e.g. music education faculty workload and graduate music education curricula). He is also the head distance coach for the A-State Track & Field (i.e. Athletics) team and is married with eight children.

Ya Yi Chou



Assessing Fifth Grade Students' Music Preferences and Attitude toward Nanguan Music in Taiwan

Wednesday, April 19, 2017,
16:30-17:00, **Room 313**

Abstract: Nanguan is a type of traditional music in Taiwan. However, its dissemination is slowly diminishing over the years. The purpose of the study was to assess fifth grade students' music preference and attitude toward the Nanguan music. Research variables include students' gender, family languages, music background, parents' occupations, family listening habits and Ethnic group. Lukang is an important location for the development of Nanguan music. This study involved 265 students (133 boys and 132 girls) from the Ludong elementary school in Lukang Township, Changhua County, Taiwan. A 5-point Likert Scale questionnaire and interviews were utilized to collect data. Results revealed students' positive attitude and music preference toward Nanguan music. In addition, students' music learning experiences significantly influence on their preference of Nanguan music. This research expected to provide insightful information for music curriculum design and assessment associated with the preservation of traditional music and the cultivation of local cultural identity.

Biography: Miss Ya-Yi Chou continues her graduate study in the second year of Master Program in Music Education at the National Taichung University of Education, Taiwan, Republic of China. Miss Chou holds a bachelor degree in music performance, major in cello. She is a music teacher at Ludong Elementary School in Changhua County, Taiwan, R. O. C. Miss Chou conducts Children Band Ensemble and Children Chorus in the Ludong Elementary School. Her research interests include multicultural music teaching and assessment design in general music.

Francesca Christmas



Investigating the Impact of Graded Music Exams on Instrumental Teaching and Learning: A Mixed Methods Study of Exam Washback

Wednesday, April 19, 2017,
14:30-15:00, **Room 312**

Abstract: This is a presentation on doctoral research into washback between graded music exams and instrumental teaching and learning. The intention of the research is to evaluate the impact and influence of the graded music exam on the music teaching and learning which most commonly occurs in instrumental and vocal lessons, and analyse the implications of the findings within a broader definition of music education and assessment, in order to evaluate the role of the graded exam in a 21st century learner's music education. The presentation will present outcomes of the research to date, and pose questions and discussion to attendees around the role of the graded music exam in broader music education and assessment.

Biography: Francesca is Head of Academic Governance at Trinity College London, overseeing Trinity's international music assessment and teacher education programmes. She is undertaking her PhD at Birmingham City University, looking at washback between graded exams and instrumental teaching and learning. Francesca has a background in music performance as a singer, and has worked as a school music teacher in London secondary schools, and as an instrumental teacher for community music services. She was a tutor on The Open University Music PGCE programme, and has a keen interest in the areas of music teacher education and assessment in music teaching and learning.

Ming-Jen Chuang



Title 1: Assessment Policy and Practice in Music Education in Taiwan R.O.C.: A Brief Introduction to Senior High School Artistic Talent Music Programs

Thursday, April 20, 2017,
13:00-13:30, **Room 314**

Abstract 1: Based on the Artistic Talent Music Program Joint Admission Prospectus, the Artistic Talent Music Program Joint Admission System (ATMPJAS) of senior high schools (Grade 10) are held and implemented into four parts, including the northern, middle, southern and eastern of Taiwan at the end of April in each year. The recruiting test subjects of practical music examination are the basic

music capability (such as music theory, music history) and music performance ability (major and minor instruments). Comprehensively, the contents of practical examination are (1) sight-singing test; (2) dictation test (including intervals, rhythms, melody, two-part melody, chords, harmony progression); (3) music theory test (including basic harmony, western, Chinese, Taiwanese music history); (4) majors (performance assessment); and (5) minors (performance assessment). The authors will illustrate the contents of three practical examinations, including sight-singing test; dictation test; and (3) music theory test. In addition, the process of the Artistic Talent Music Program Joint Admission will be explained.

Title 2: *Assessment Policy and Practice in Music Education in Taiwan R.O.C.: A Brief Introduction to College Music Program Joint Admissions*

Thursday, April 20, 2017, 13:30-14:00, **Room 314**

Abstract 2: See Sheau-Yuh Lin

Title 3: *Learning Attitudes of Artistic Talent Music Program Students toward their Final Examination of Musical Performance at Changhua County Star Elementary School in Taiwan*

Abstract 3: See Meng-Fan Shih

Wednesday, April 19, 2017, 16:00-16:30, **Room 313**

Title 4: *Assessing Fifth Grade Students' Music Preferences and Attitude to Nanguan Music in Taiwan*

Abstract 4: See Ya Yi Chou

Wednesday, April 19, 2017, 16:30-17:00, **Room 313**

Biography: Ming-Jen Chuang obtained his PhD degree in Music Education from the School of Music, Pennsylvania State University in USA and furthermore, Professor Chuang is currently lecturing in diversified courses on psychology of music education, curriculum design, assessment, and choral music methods in the Department of Music, National Taichung University of Education in Taiwan. With respect to his academic research and lecture achievements on children's singing voice development and music learning assessment at regional, national, and international symposia, Professor Chuang has professionally directed ensembles and given presentations internationally, in China, the United States, Thailand, Italy, Malaysia, Vietnam, Germany, Macau and Latvia through various international cooperative programs, and international conferences. He has published articles in numerous international journals in music.

Charles R. Ciorba



The Creation and Validation of a Jazz Theory Assessment Measure

Wednesday, April 19, 2017,
11:30-12:00, **Room 314**

Abstract: See Brian E. Russell

Biography: Dr. Charles Ciorba is an Associate Professor and Coordinator of Graduate Music Education at the University of Oklahoma, where he currently teaches graduate courses in research, sociology, philosophy, psychology, measurement, and quantitative analysis. An active researcher, he specializes in jazz improvisation achievement, self-perception, and performance assessment. He has presented papers at numerous regional, national, and international conferences, and has published articles in the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and *Contributions to Music Education*. Additionally, he serves on the editorial board for *Update: Applications of Research in Music Education*.

Samantha Clements



Gaming Software used as a Diagnostic Assessment Tool with Trainee Primary Music Teachers in England

Wednesday, April 19, 2017,
12:00-12:30, **Room 303**

Abstract: In England, teacher training institutions are held increasingly accountable for trainees meeting nationally determined Teachers' Standards. This accountability necessitates efficient and effective diagnostic assessment of trainees' teaching aptitudes and early analysis of their training needs. English Primary school teachers are required to teach all subjects of the National Curriculum, including classroom music. Teacher trainees often lack confidence and show reluctance to teach the subject. This research uses an experimental method for diagnostic assessment employing personal construct theory to investigate why this reluctance might be so. Trainees use gaming software to chart the critical incidents influencing their aptitudes for different aspects of primary classroom music teaching. This activity works not only as a tool for assessing trainees' music teaching aptitudes but also for investigating the possible factors influencing those aptitudes. Outcomes are used to devise strategies for individualised training for trainees

and teachers at different stages in their experience.

Biography: Samantha was previously a Senior Lecturer in Education at London South Bank University (LSBU), teaching music, dance, drama and creative practice on the PGCE (Post Graduate Certificate of Education) course before taking a career break in 2016 to have her daughter. Samantha spent two years as a Primary Music Consultant for Hertfordshire County before arriving at LSBU in 2011. Prior to this Samantha spent ten years teaching primary music in school in the UK and in Australia. Samantha's research interests are music education, performing arts, creativity, creative partnerships and teacher identity. She is currently completing her PhD.

Sally Daunt



Reasonable Adjustments in Music Examinations in the UK for Students who are Dyslexic or Neuro-diverse in Other Ways: Best Practice Guidelines for Exams Organised by the Music Specific Examination Boards

Wednesday, April 19, 2017,
14:00-14:30, **Room 302**

Abstract: The purpose of this paper is to examine the application of 'reasonable adjustments' in music examinations provided by the four main music-specific boards in the UK. Such adjustments are considered in relation to neuro-diverse candidates, focussing specifically on dyslexic individuals (features of dyslexia which can impact musical activity are outlined). Although legislation requires organisations to ensure that people with disabilities are not treated unfavourably and some concessions relating to music exams are in place, the British Dyslexia Association believes that more can be done. It offers 'best practice' guidelines relating both to practical music making and music theory and suggestions for their implementation. The greater dissemination of reasonable adjustments for disabled candidates is an underlying rationale for this study, as is the aspiration that all such individuals should be able to take part as fully as possible in musical activity, including assessment, if that is their choice.

Biography: Sally Daunt is a practising support tutor in Higher Education, working primarily with students who are dyslexic and across a range of subject disciplines. Her work is currently based at the Liverpool Institute for Performing Arts and she has also worked at the Royal Northern College of Music, Manchester University and other HEIs in

NW England. Formerly she was a music teacher at secondary and FE level and also taught the piano, entering many students for public examinations. Sally has been Chair of the British Dyslexia Association's Music Committee for four years and holds teaching, SpLD and music qualifications.

Dario De Cicco



Assessment of Music Learning in the Italian Educational System

Wednesday, April 19, 2017,
11:30-12:00, **Room 312**

Abstract: The assessment of learning occupies an important space in today's pedagogical and scholastic debate in Italy, matching a renewed European framework for training and scholastic learning, interventions of national reform and the establishing of a new vision of the teaching profession. Particularly in music learning, its curricula and the important innovations they have undergone in the recent past, the assessment theme has become crucial, inasmuch as this process lies at the crossroads of a great number of situations involving the leading players of the educational community: students, teachers and families. The presentation that analyses the assessment of music learning in the Italian educational system and specially in the basic school (kindergarten, primary, secondary school), is articulated and transversal between the various schools. It is related to the focus of symposium and to the topics and many key questions (illustration of diverse methodologies, effective data use, assessing music learning, data analysis).

Biography: Dario De Cicco earned his Ph.D in musicology at the University of Geneva (Switzerland) and Pavia, is also a graduate in musicology at the University of Pavia, where he gained a diploma in piano, music education, choral music and choir direction. He regularly publishes studies and research in musicology/music education in various journals and holds training initiatives for the teaching staff who teach at all levels in schools. He participates in the planning and coordination of projects of didactic experimentation in the field of music. He currently teaches Music Pedagogy at the Conservatorio Statale di Musica "Giorgio Federico Ghedini" in Cuneo.

Kirsty Devaney



Title 1: *'Composing by Numbers': Why is the Assessment of Composing Leading to Increased Formulaic Teaching Approaches and Limiting Creativity. Perspectives from English Secondary School Music Teachers.*

Wednesday, April 19, 2017, Poster
Session 1, 15:00-16:00, **Room 151**

Abstract 1: Students who opt to take music at key stages 4 and 5 (ages 14-18) are required to compose as part of their qualifications. Although previous research has investigated composing processes (Burnard & Younker, 2002, 2004; Fautley, 2004, 2010; Sloboda, 1985; Younker and Smith, 1996) little research acknowledges the role of assessment. This poster presents the results of two surveys of secondary school music teachers in England investigating their experiences of teaching composing at examination level. 183 secondary school music teachers partook in the survey and reflected a wide range of schools and areas. In addition 19 follow-up telephone interviews were undertaken to gain more in-depth qualitative data. The survey reported that the majority of classroom music teachers experienced unexpected examination marking at KS5 composing. Although the reliability of assessment of composing was better KS4 the assessment still had direct influences on their own teaching. Follow-up interviews affirm that inconsistent marking has a direct impact on how composing is taught.

Title 2: *Rules, Rules, Rules: Uncovering the Implicit and Explicit Barriers to Creativity in Examination Level Composing. An Analysis of Five English School Case Studies through the Lens of Activity Theory and Discourse Analysis*

Wednesday, April 19, 2017, 16:00-16:30, **Room 314**

Abstract 2: Students who opt to take music at key stages 4 and 5 (ages 14-18) are required to compose as part of their qualifications. Although previous research has investigated composing processes (Burnard & Younker, 2002, 2004; Fautley, 2004, 2010; Sloboda, 1985; Younker and Smith, 1996) little research acknowledges the role of assessment. This research questions how explicit and implicit 'rules' are governing the teaching and learning of composing. In-depth qualitative data was collected from five case study schools based in the Midlands, England. Interactions between students and teachers were observed and coded using Engeström et al. Activity Theory model (1999) as an analytical lens. The research found that both explicit and implicit 'rules' had significant influence on the activity of

composing. Some of these rules were rooted in hierarchical perceptions of composing, and how teachers and students interpreted the 'rules' of the marking criteria.

Biography: Kirsty Devaney is a British composer, workshop leader, and early career researcher based in Birmingham. She is nearing the completion of her PhD, investigating the assessment of composing, at Birmingham City University under the supervision of professors Martin Fautley and Janet Hoskyns. In 2013 Kirsty founded the innovative Young Composers Project at Birmingham Conservatoire and is currently a visiting lecturer. Kirsty has presented at international research conferences such as RIME, BERA and ISME. Awards include receiving the BERA Anna Craft Research Award for Creativity in Education 2016, and being shortlisted for a British Composer Award in 2011.

Christen Dillon

Implicit Theories of Intelligence as a Correlate for Pre-Service Elementary Education Majors' Change of Musical Self-efficacy

Wednesday, April 19, 2017, 11:30-12:00, **Room 313**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: This study investigated elementary education majors' musical self-efficacy in relation with implicit theory of intelligence and examined whether differences existed in these constructs for musicians and non-musicians. Participants enrolled in a music methods course were surveyed using a Musical Background Survey, a Music Teaching Self-Efficacy Questionnaire, and Implicit Theory of Learning Survey. Pretest and posttest data was collected using the MTSEQ, which measured students' musical self-efficacy at the beginning and end of the semester. Independent t-tests revealed that musician status had no significant effect on either the pretest or the posttest musical self-efficacy scores. Paired sample t-tests showed significant differences in pretest and posttest gain scores. Pearson r correlations between students' gain scores on the MTSEQ and ITLS scores was determined to be non-significant. Conclusions of this study indicate that the development of domain-specific measures of musical ability/intelligence would be helpful in investigating possible correlations with growth of musical self-efficacy.

Biography: Christen (Chris) Dillon is a Ph.D. candidate in Music Education at the University of Kentucky. His research studies examine the intersection of music and motivation—specifically,

the construct of self-efficacy in a variety of musical contexts. Chris has taught in public, private, and non-profit educational settings in Kentucky, New York City, and West Virginia. Chris has been the recipient of a University of Kentucky School of Music Academic Fellowship, is an invited guest lecturer specializing in elementary vocal technique as well as Orff and Dalcroze music instruction, and has presented research at national and international conferences.

Paul F. Doerksen



The Use of Student Assessment in Music Teacher Evaluation: Consequences, Perceptions, and Recommendations of Pennsylvania (United States) PK–12 Music Educators

Wednesday, April 19, 2017,
16:30-17:00, **Room 314**

Thursday, April 20, 2017, Poster
Session 2, 14:30-15:30, **Room 151**

Abstract: This study looks at consequences, perceptions, and recommendations—based on (1) a state-mandated model of teacher evaluation (Pennsylvania, United States) using Student Learning Objectives (SLOs), and (2) select PK–12 music educators (from Pennsylvania) who completed SLO cycles during the 2015–16 school year as a part of their formal teacher evaluations. Guiding questions of the study focus on consequences of the mandated development and use of SLOs in relation to current and future practices of curriculum, pedagogy, and assessment; music educator perceptions about the relevance of mandated development and use of SLOs on the effectiveness of music teaching and learning, the value of the process as professional development, and as indicators of teaching mastery; and recommendations by the same educators for pre-service and in-service music teacher education in consideration of mandated development and use of SLOs as a part of formal music teacher evaluations.

Biography: Dr. Paul F. Doerksen is Associate Professor, Chair of Music Education and Music Therapy at Duquesne University (Pittsburgh, Pennsylvania, USA). He holds a Bachelor of Music in Music Education (Western Washington University), a Master of Music in Instrumental Conducting (Northwestern University), a Doctor of Philosophy in Music Education (The Ohio State University), and a Diploma of the Faculty of Fine Arts in Music: Symphonic Band and Wind Ensemble (The University of Calgary). Dr. Doerksen teaches undergraduate and graduate students—and works with in-service music educators—in the areas of instrumental music education, and K–12 school music curricula and assessment.

Keith Griffioen



Establishing a Metacognitive Model for Instrumental Music Assessment

Wednesday, April 19, 2017, 16:30-17:00, **Room 303**

Thursday, April 20, 2017, Poster Session 2, 14:30-15:30, **Room 151**

Abstract: Traditional instrumental music assessment models may often contain the inclusion of grades that are based upon non-musical criteria. This type of grading leads to difficulties in assessment validity, reliability and fairness, and do not lead to an increase in metacognitive abilities that develop students' technique and musicianship. A metacognitive assessment model that is based upon assessments for, as, and of learning is needed as metacognitive musical learning potentially aids students in developing the skills necessary to become independent musicians who can identify and address challenges in their own performance. Through the use of feedback, reflection and goal setting, modelling and self-assessment, teacher instructed strategies, a consideration of students' bio-ecology, and a consistent focus upon the constructs that need to be assessed, assessment tools have been designed to help develop student metacognition and foster greater independence, musicianship, and skill in instrumental music students.

Biography: Keith Griffioen researched and designed an instrumental music assessment model as part of his M. Ed (2016, University of Lethbridge) in Curriculum and Assessment, focusing upon processes that potentially increase student metacognition and musical self-reliance. Keith earned his B. Mus. (1996, Western Washington University), his B. Ed. (2007, University of Lethbridge), and then taught middle school band, choral, and Canadian history. Formerly, Keith taught the trumpet studio at the University of Lethbridge, was Principal Trumpet of the Lethbridge Symphony Orchestra (1999-2008), performs with the Lethbridge Big Band, and Aeris Brass quintet. He hopes to soon begin a PhD and further his research into improving instrumental music assessment.

Rebecca Hamer



Developing Command Terms Capturing Complexity of Student Thinking for Artistic Creation and Performance

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Wednesday, April 19, 2017, 16:00-16:30, **Room 312**

Abstract: Student success makes summative assessment a powerful tool to influence learning. That is, if the expected learning outcome can be communicated clearly to teachers and students. One approach to clarifying learning outcomes involves linking Bloom's revised taxonomy (and associated verbs) to a taxonomy of knowledge types, i.e. factual, procedural, conceptual and metacognitive. However many of such frameworks seem to focus mainly on analytical thinking and do not seem to capture a range of learning outcomes expected in the creative or performing arts. In this paper authors looked to other approaches, including the SOLO taxonomy (Biggs & Collis, 1982), Visible Thinking (Ritchhart, Church & Morrison, 2011) and epistemological theories and models (review in van Rossum & Hamer, 2010) as well as suggestions from practitioners in the IB Dance and Music courses, resulting in proposed command terms or key verbs to describe the expected type of creative or performance outcome.

Biography: Rebecca Hamer is an educational researcher with more than 30 years' experience in studying student thinking and the effect on the quality of learning. In 2010 she co-authored *The Meaning of Learning and Knowing*, reviewing more than 60 years of research into students' ways of knowing. The epistemological developmental model reflects complexity of thinking as expressed in student and teacher views on learning and assessment thereof. As Manager Assessment Research and Design, she advises curriculum developers of the International Baccalaureate across the breadth of the subject range, from mathematics to the arts, on assessment design regarding complexity of thinking.

Marshall Haning



*Achievement or Attitude:
Performance Assessment
Practices of Secondary Music
Teachers*

Thursday, April 20, 2017,
13:00-13:30, **Room 312**

Abstract: Researchers have shown that the primary

assessment strategies secondary music teachers use to evaluate their students are based on non-achievement criteria, generally measuring affective or attitudinal characteristics related to students' attendance and effort. Both researchers and teachers agree that achievement-based assessments in the psychomotor domain should make up a larger proportion of the assessment and grading strategies used by music teachers. There are indications, however, that current assessment strategies being used in this area may themselves be a source of concern. Due to the varying research methods and assumptions that have driven much of the literature in this area, it is difficult to draw useful conclusions about the achievement-based assessments actually being implemented by secondary music teachers, especially in the area of student performance assessment. Accordingly, the purpose of this research was to investigate current practices of in-service secondary music teachers with regard to assessment of student performance.

Biography: Marshall Haning is Assistant Professor of Music Education at the University of Florida. Dr. Haning holds a Ph.D. from Case Western Reserve University, a M.M. from the University of Cincinnati's College-Conservatory of Music, and a B.M.E. from Kent State University. Prior to pursuing his graduate degrees, Dr. Haning worked in the public schools of North Carolina, where he taught high school vocal music and Advanced Placement music theory courses. His research interests include music curricula, music teacher preparation, technology, and the role of performance in music education.

Demaris (Dee) Hansen



*Cultivating and Instigating
Student-Engaged Teaching and
Assessing in Music: Implications
for Independent Musical Growth*

Thursday, April 20, 2017,
15:30-16:00, **Room 313**

Abstract: Educational standards and legislation in

the U.S. now promote observable and assessable student engaged learning experiences leading to independent, self-regulated learners. Student engagement is broadly defined in context, historically, and in today's educational settings. In this paper I review selected teaching practices that portray the active, engaged learner and demonstrate a progression from teacher-directed to student-led classrooms. The practices are drawn from music education history to current teaching pedagogy, including addressing artistic literacy in the National Core Music Standards. I then discuss a type of motivational psychology, affective neuroscience, in which psychologists and neuroscientists investigated physiological responses and degrees of motivational drive in relationship to learning environments and learner independence. I synthesize the connections between these factors and relate them to the 2016 National Core Music Standards, artistic literacy, and life skills (21st century skills) with suggestions for formative and summative instruction and assessment in music classes and ensembles.

Biography: Professor Dee Hansen (D.M.A. Music Education, University of Missouri-Kansas City Conservatory, B.M.E. and M.M Music History, Southern Methodist University), is the Director of Graduate Studies for The Hartt School, University of Hartford. She was President of the Kansas Music Educators Association and served as the Fine Arts Consultant for the Kansas State Department of Education, a music consultant for The Wolf Trap Foundation's stART smART program in Washington, D.C., and a trainer for the U.S. Department of Education. Dee regularly provides professional development training nationwide. She is the primary author of *The Music and Literacy Connection* (Rowan and Littlefield, 2014) and authored *The Handbook for Music Supervisors* (MENC 2002). Her research and publications are focused on the physiological and pedagogical interrelationships between music and language arts literacy, assessment, and arts advocacy.

Michele L. Henry



Title 1: The Texas Music Assessment: Measuring Achievement of the Texas Essential Knowledge and Skills in Music

Wednesday, April 19, 2017,
11:00-11:30, **Room 312**

Abstract 1: Although music is a required subject and a part of the state-mandated curriculum for Kindergarten through Grade 12 in Texas public schools, it is not a part of the mandatory State of Texas Assessments of Academic Readiness. In 2004, the Texas Music Educators Association (TMEA), in conjunction with the Texas Music Administrators Conference (TMAC), identified the need for a music assessment tool that would allow music educators in the state to determine the extent to which their programs and students are meeting the state-mandated curricular requirements. The presentation will trace the development of the Texas Music Assessment (TMA) from its inception, including the construction of a state-wide curriculum, the creation of knowledge- and skill-based content, and the development of a suitable web-based delivery system for all content, to its current form. Results from longitudinal testing will also be shared.

Title 2: Public Displays of Learning: Motivating Pre-Service Music Teachers Through Meaningful Assessment

Friday, April 21, 2017, 12:00-12:30, **Room 303**

Abstract 2: Preparation of future music educators encompasses a wide range of content and skill development. Pre-service teachers must demonstrate mastery of music and educational knowledge content, as well as individual performance skill. They must also demonstrate proficiency in teaching. The act of teaching contains both knowledge—of content, of learners, of effective instructional strategies—and performance—of instructional delivery, of monitoring, of feedback. While the level of concern for conscientious students may be just as high for more private, written work as for performances, it is fair to think that the level of concern may be higher for those assessments that involve a public viewing. Assessments called Public Displays of Learning (PDL), developed within teacher preparation courses, provide opportunities to assess the written documentation for teaching paired with the urgency of public performance. This presentation will detail five Public Displays of Learning, which encompass five different aspects of music instruction.

Biography: Michele Henry is Professor and Director of Music Education at Baylor University in Waco, Texas, where she teaches a variety of undergraduate and graduate Music Education courses, supervises student teachers, and administrates a division of eight faculty and 175 majors. Dr. Henry specializes in vocal sight-reading instruction and assessment. She has published prolifically in this area, and is in demand as a sight-reading consultant for teachers,

school districts, and researchers. Dr. Henry is a member of the task force developing the state-wide music assessment for the state of Texas.

Al Holcomb



Assessment Practices of American Choral Music Educators

Thursday, April 20, 2017,
16:30-17:00, **Room 302**

Wednesday, April 19, 2017. Poster session 1, 15:00-16:00, **Room 151**

Abstract: This paper describes traditional and student-centered assessment practices used in American school choral settings. It presents choral assessment as a means for communicating expectations to students, improving teaching and learning, evaluating achievement with objectivity, and providing multiple sources of feedback toward improvement. Technology-assisted assessment, student-constructed portfolios, and Model Cornerstone Assessments are highlighted as efficient ways to demonstrate accountability of standards-based learning in the choral ensembles. The paper provides a rationale for choral music educators to explore student-centered assessment practices, including student-developed rubrics, on-going opportunities for reflection and revision, and use of multiple sources of feedback to promote critical thinking, problem solving, and musical independence. It suggests that increased emphasis on emerging assessment practices in choral music educator preparation and professional development is needed to influence choral music educators' practice of meaningful assessment.

Biography: Al Holcomb is Associate Professor and Chair of Music Education at Westminster College in Princeton, New Jersey. Dr. Holcomb teaches undergraduate and graduate courses and is a frequent presenter at national and international conferences on music assessment, choral music education, adolescent vocal development, and aural skill development. His articles, book chapters, and studies have been widely published. As a Scholar-in-Residence at the Connecticut State Department of Education, Dr. Holcomb was a leader in development of standards and portfolio assessment for beginning music teachers. He served as co-chair of Florida Music Assessment Project and led the development of state-wide achievement tests for students in grades 8 and 12. Currently, Dr. Holcomb serves as a research advisor for the development of choral ensemble model cornerstone assessments for the national Core Music Standards.

Daniel C. Johnson



Title 1: *Comparing Perspectives on Assessment among American Choral and Instrumental Music Educators: How Pedagogical Context Matters*

Wednesday, April 19, 2017,
11:00-11:30, **Room 303**

Abstract 1: Contexts of instrumental and choral ensembles present contrasting musical and pedagogical settings. To explore these perspectives on instructional decision-making, researchers collected qualitative data in written surveys and follow-up interviews. Thirteen instrumental and twenty-four choral directors responded to three scenarios and then explained their reasoning. Researchers used open coding to identify emergent themes. Group unification, discipline, classroom climate, and classroom management were common to both data sets. Themes more prominent in the choral data were inclusive pedagogy and student attitude, while musical knowledge and assessment were more evident in the instrumental data. Implications include improving teachers' self-awareness and advancing professional development.

Title 2: *Assessing the Impact of Chamber Music Participation among High-School Instrumentalists on the Development of Twenty-First Century Skills: An Action Research Project*

Thursday, April 20, 2017, 15:30-16:00, **Room 302**

Thursday, April 20, 2017, Poster Session 2,
14:30-15:30, **Room 151**

Abstract 2: The purpose of this project was to investigate the effect of chamber music participation on student learning in terms of four twenty-first century skills: critical thinking, collaboration, communication, and creativity. The researcher hypothesized that students participating in chamber music ensembles would demonstrate a more developed sense of these skills as compared to their peers not participating in the ensembles. Seventeen American, high-school band students served as participants. As a pre-test, each participant completed a semi-structured interview addressing twenty-first century skills. Following the completion of this eight-week study, students completed a parallel post-test. Peer students not in the chamber ensembles provided comparison data. Using open-coding, the researcher found emergent themes centered on communication, collaboration, and creativity. Although both groups reported similar ideas and growth in understanding, the chamber music group demonstrated more reflective thinking and procedural knowledge.

Implications include wide-ranging advocacy for broad educational outcomes and alignment with cross-curricular educational models.

Title 3: *Investigating the Influence of International Contexts on Assessment Terminology in American and British Music Education Systems*

Thursday, April 20, 2017, 13:00-13:30, **Room 302**

Wednesday, April 19, 2017, Poster session 1,
15:00-16:00, **Room 151**

Abstract 3: The purpose of this study is to compare terminology, curriculum standards, and assessment practices of American and British music educators. By examining how these two international contexts influence assessment policies and procedures, the co-authors aim to develop an understanding of their own music education policies. Two prominent themes are the value of musical creativity and equity in musical opportunities. Adopting or adapting ideas from the other national system may improve approaches to assessment in music education in both contexts. Implications include re-focusing emphases on educational outcomes and enhancing the variety of musical experiences offered.

Biography: Daniel Johnson, Ph.D. is Professor of Music Education at the University of North Carolina Wilmington. A graduate of the New England Conservatory, the University of Arizona, the St. Louis Conservatory, and Emory University, he is a distinguished teacher-educator, scholar, researcher, and author. His work is published in numerous eminent journals including the *Journal of Research in Music Education* and the *Bulletin of the Council for Research in Music Education*. He has also authored chapters in the forthcoming *Oxford Handbook of Assessment Policy and Practice in Music Education and Model Cornerstone Assessments for the National Music Education Standards*.

Heather Katz-Cote



A Matrix of Music Supervisors' Stories in the Midst of School Reform

Friday, April 21, 2017, 11:00-11:30,
Room 303

Thursday, April 20, 2017, Poster
session 2, 14:30-15:30, **Room 151**

Abstract: Race to the Top (RttP) was used to focus school reform on the improvement of teaching through teacher evaluation based on student growth data. Hill and Grossman (2013) claimed that, in the current era of reform, content-area experts were the best means of supporting teachers and helping them improve their practice. In light of this assertion, I assumed music supervisors have vital expertise, yet they are seldom represented in the music education research literature. Using Craig's framework of knowledge communities, I explored how knowledge communities shaped music supervisors' professional practice, and also how their story constellations were shaped in the midst of education reform. Through narrative inquiry, the lives of myself and two other music supervisors are depicted. The final research text was represented in script form as ten scenes related to the themes we uncovered, and those scenes were interpreted, presenting ideas for the future of music teacher evaluation.

Biography: Dr. Heather Cote is the Director of Performing Arts for the Westwood Public Schools in Westwood, MA and adjunct faculty for Kent State University. She holds a Bachelors degree in Music Education, a Masters degree in Theatre Education and a D.M.A in Music Education, where her dissertation research focused on teacher evaluation. Dr. Cote has taught vocal, general and instrumental music at all levels, currently conducting the Westwood High School bands. She has presented at many state conferences and workshops. Dr. Cote is the Eastern District Chair for MMEA and the Eastern Division Representative for NAFME's Music Program Leaders Council.

Kristi Kiilu



Comparing the Entrance Examinations of Estonian and Finnish Music Teachers' Education

Thursday, April 20, 2017, 14:00-14:30. **Room 302**

Abstract: See Inkeri Ruokonen

Biography: Professor Kristi Kiilu is the head of the Music Education Institute at the Estonian Academy of Music and Theatre. She received her PhD degree (Doctor of Philosophy) from University of Helsinki, Faculty of Behavioural Sciences. Her fields of research are culture, society, and education. In 2011, she was awarded the Heino Liimets award for the best published doctoral thesis in the National Competition of Educational Sciences and the Riho Päts scholarship in music pedagogy research.

Her science activity and potential has been the creation of international contacts and participation in international and regional research projects. She has been a member of International Scientific Committee and Editorial Board: The 5th International Conference of Intercultural Arts Education 2012: Design Learning, University of Helsinki, Finland (Procedia Social and Behavioural Sciences Volume 45, (2012)) and Voices for tomorrow (2014).

Gail Kilkelly



The Intended and Unintended Consequences of Cultivating State Leaders in Music and Arts Assessment: A Perspective from the State Education Agency Directors of Arts Education, United States of America

Wednesday, April 19, 2017,
17:00-17:30, **Room 314**

Abstract: See Marcia McCaffrey

Biography: Gail Kilkelly, Curriculum Area Supervisor for the Visual and Performing Arts, Grades 6-12 in South Burlington, Vermont. She teaches Chorus, Music Theory, and Acting in Musical Theatre, and directs musical theatre. For 10 years Gail was the Arts Consultant for the Vermont Department of Education providing professional learning for arts educators and serving on local, state and national arts assessment projects. With Marcia McCaffrey she co-founded the New England Arts Assessment Institute which received the Excellence in Theatre Professional Development Award from NE Theatre

Conference. Gail holds a MM Degree from Michigan State University and BM Degree from Boston University.

Victoria Kinsella



Challenging In-school Formal Assessment Approaches Through Critical Reflexivity

Wednesday, April 19, 2017,
11:00-11:30, **Room 314**

Abstract: This presentation investigates the intersection between formal and informal teaching and learning approaches

within the music classroom and the transformation of assessment approaches through critical reflexivity. It uses data collected from a nationwide study to discuss this specific issue, and investigates this through the lens of reflexivity. Through critical and constructive communication, teachers and music leaders re-think their practices. These reflexive engagements, enable them to think about what they say to learners, what they do, and how they both plan and enact plans in lessons. Connections to Dewey (1933), Schön's (1983) and Eraut's (1995) notions of reflection and reflexivity will be made to understand changes in practice. These perspectives included not only an understanding of social, cultural and political structures surrounding the classroom, but dispositions that frame beliefs, values, and discourses. Through exploring interconnections between prior experience, rules and knowledge creation, conflicts and realisations are critiqued.

Biography: Dr. Victoria Kinsella is Research Fellow in Education at Birmingham City University. Victoria has researched widely in the field of the arts education and creativity. She has worked on a number of creative arts research projects in various contexts including schools, prisons, galleries, arts centres and with educational agencies. Prior to her academic studies she worked as a teacher in UK secondary schools.

Eva Kwan



Music Programs and Assessments of International Schools from China, Hungary, Greece, and Tanzania

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Thursday, April 20, 2017,
16:30-17:00, **Room 313**

Abstract: This purpose of this study was to explore the music programs and the music learning assessment of several international schools in three different continents. These schools are located in China, Hungary, Greece, and Tanzania. The

research questions for this study were: What are some similarities and differences of the music programs offered by these international schools? How do music teachers from the participated international school assess skill and achievement in music learning? How do music teachers from the participated international school used the assessment data to improve their teaching and student learning? How is the music learning of the students from the participated international school be assessed in local, regional, state, national, and international contexts? Music teachers from these schools filled out a survey providing information about their schools, music programs, and how they assess students in music learning. Interviews followed as needed after teachers filling out the survey.

Biography: Eva Kwan is Assistant Professor and Coordinator of the Music Education Program at Taylor University. She received her teacher certification from Northcote College of Education in Hong Kong, and received a Bachelor of Science degree in Psychology and Professional Studies from Cheltenham and Gloucester College of Higher Education, UK. She earned her Master of Music degree in Music Education from Westminster Choir College and received her Doctor of Music Education degree from the Jacobs School of Music, Indiana University. Her research interests include general and choral music education, music teacher preparation, assessment, and multicultural music in the music curriculum.

Jeremy S. Lane



'The Assessment of Adult Music Learning in the United States

Thursday, April 20, 2017,
16:00-16:30, **Room 313**

Abstract: The purpose of this presentation is to provide a foundational perspective on assessment as it relates to adult music learners. The discussion will

include a brief overview of the recent growth of adult musicianship as whole, followed by analysis of adults as music learners, the contexts in which their engagement occurs, and the process used in the instruction of adults, including key differences between these settings and those found in much of public school music education. The discussion continues with the proposal of self-regulated learning as a foundational model for assessment practices with adult musicians, and the chapter concludes with suggestions for future avenues for research and investigation.

Biography: Dr. Jeremy S. Lane is Chair of the Department of Music at the University of Arkansas

at Little Rock. Prior to his appointment at UALR, Dr. Lane served on the faculty at the University of South Carolina, where he founded the Congaree New Horizons Band, a program for adult music learners. He has published in leading journals including the *Journal of Research in Music Education*, *Bulletin of the Council for Research in Music Education*, and the *International Journal of Community Music*. He is a graduate of New Mexico St. University, Baylor University, and Louisiana St. University.

Andreas Lehmann-Wermser



Title 1: *How Assessment Requirements and Other Interesting Things Structure Lessons – Observations from a Classroom Research Perspective*

Wednesday, April 19, 2017, 11:30-12:00, **Room 302**

Abstract 1: Assessment, be it summative or formative, at times appears to form an extra layer of classroom action. However, the paper presented will show that assessment practices permeate most other layers of planning and teaching lessons. With video data stemming from an international symposium comparing lessons from 7 countries it will be shown that assessment practices influence teachers' beliefs and attitudes. In a contrasting dual case study two lessons from Germany and from Scotland are analyzed. Phases in the lesson but also interactional structures can be interpreted in the light of contrasting positions on assessment.

Title 2: *Using Mobile Devices to Assess Student's Achievement as a Basis for Teacher's Feedback*

Wednesday, April 19, 2017, 14:00-14:30, **Room 303**

Abstract 2: See Benjamin Weyel

Biography: Andreas Lehmann-Wermser received his doctoral degree from Hannover University of Music, Drama and Media after a long career as high school teacher. In 2004 he was appointed associate professor at Bremen University and acted there as Director of the Center for Teacher Education. In 2015 he became professor in Hannover as director of the Institute for Music Education Research (ifmpf). He has coordinated several large scale studies on assessment and cultural participation: Currently he acts as head of the ISME SRIG on assessment.

Elizabeth Leighton



Using Item Response Theory to Investigate Assessment Quality in a Large-Scale Music Assessment Program

Wednesday, April 19, 2017. Poster session 1, 15:00-16:00, **Room 151**

Thursday, April 20, 2017, 13:00-13:30, **Room 303**

Abstract: The National Association for Music Education (NAfME) recognizes assessment as essential to building quality instruction in music classrooms. Further, NAfME advocates that music assessment should measure learning across a range of standards, curricula, and levels of ability (NAfME, 2016). In keeping with NAfME's charge, the purpose of this study is to examine the technical characteristics of a large-scale music assessment using the analysis tools of item response theory (IRT). This study highlights the benefits and purpose of IRT and shows how assessment quality relates to student music ability level. Contextually, the assessment program analyzed in this study is administered to students in a general music education program. Using IRT as the primary data analysis technique, this study will investigate how the assessment functions across students with a range of music ability levels.

Biography: Elizabeth Leighton is a Ph.D. candidate in Educational Research and Measurement at the University of South Carolina. Elizabeth also serves as a Research Associate with the South Carolina Educational Policy Center. She has served as an evaluation team member/lead in conducting evaluations of several federal and state funded evaluation programs at both the K-12 and higher education levels. In her experience, she has assisted organizations in making data-based decisions as it relates to various district and school reform efforts. Her research interests include applications of latent variable modelling, assessment development, and investigating issues related to school climate in K-12 settings.

Wei Shin Leong



Evaluation of Assessment Tasks and Students' Works from General Music Programme (GMP) in Singaporean Schools

Wednesday, April 19, 2017, 17:00-17:30, **Room 303**

Abstract: This paper presents findings from an 18-months research study on evaluation of music assessment tasks, lesson plans and students' music works from Singaporean General Music Programme (GMP) classrooms. This is the first large-scale evaluation study of GMP assessment tasks, lesson plans and students' works by a group of 15 expert teacher-evaluators within Singaporean primary and secondary school contexts. The paper discusses the quantitative findings on the results of the overall evaluation. Case studies and artefacts of what the team considers as different extent of 'developmentally appropriate assessment tasks and standards of musical learning' will be presented. A key implication of this research is this: regular evaluation of student works and assessment tasks across schools is an important ongoing professional development that supports what music teachers (who are typically working alone in a school) are or need to be doing in their music classrooms on a daily basis.

Biography: Dr. Wei Shin Leong is Assistant Professor with National Institute of Education (NIE), Nanyang Technological University (NTU), Singapore. He currently teaches undergraduate, graduate and executive leadership and Ministry of Education (MOE) courses on curriculum planning and implementation, assessment literacy, formative assessment and reflective practices. As the focal contact person of the Network on Education Quality Monitoring in Asia Pacific (NEQMAP), he has been invited by UNESCO to be their assessment specialist-representative and guest speaker on formative assessment and alignment of curriculum, assessment and teaching. He is a PhD graduate at University of Cambridge, on NIE Overseas Graduate Scholarship.

Sharon Lierse



Transforming Assessment for An Online Secondary Music Education Unit

Wednesday, April 19, 2017,
13:30-14:00, **Room 302**

Abstract: A university in Australia updated their education courses to

enable the units to be offered in a fully online context. The lecturer up to this point had experienced lecturing and assessing in a face-to-face and blended situation, but this was the first music education unit delivered completely online. The methodology selected for changing the assessment was Participatory Action Research (PAR) as this was deemed the most appropriate for changing and

reviewing an existing unit (Kemmis, S & McTaggart, R, 2005). The assessment tasks were updated and streamlined from a series of weekly assignment to formative, low stakes online written assessments early in the semester to enable feedback. The larger assignments later in the semester were developed to reflect the changing demands of education and trends in musical styles. As a result, the updated unit was perceived most favourably.

Biography: Dr. Sharon Lierse is Lecturer in Education at Charles Darwin University (Melbourne). Prior to her appointment, she was Associate Professor in the Faculty of Music and Performing Arts in Malaysia where she was founder and Managing Editor of the Malaysian Music Journal. Dr. Lierse has also lectured at the University of Tasmania, and was Manager of Professional Learning at ACER. She has published widely and has given conference presentations around the world including keynote presentations in Europe and Asia. Her research interests include instrumental music, lecturing face-to-face and online, and the characteristics of excellence in teaching in a university setting. Dr. Sharon Lierse is Lecturer in music education from Australia. Her interests interest and passion is instrumental music and excellence in a university setting. Today she will discuss her work as an online educator and how she transformed units which were traditionally taught in a hands-on environment.

Sheau-Yuh Lin



Title 1. *Elementary and Junior High School Music Teacher Recruitment in Taiwan: The System Evaluation*

Thursday, April 20, 2017,
14:00-14:30, **Room 314**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: This study aimed to investigate the music teacher recruitment issues at the elementary and junior high school levels in Taiwan. Specific research questions were as follows: (1) What are the systems involved in the music teacher recruitment issues at the elementary and junior high school levels? (2) What are the opinions for those involved in the music teacher recruitment system held toward it? The research methods mainly involved questionnaire survey and interview. The research findings are as follows: 1.Regarding the pencil-and-paper test, the research subjects agreed that it worked for teacher selection screening due to the extremely low acceptance rate. 2. As to the teaching demonstration test, the research subjects believed

that it played an important part in revealing the music teaching potential of the test takers. 3. When it comes to the interview test, the research subjects seemed to think of it as relatively subjective and thus should not be weighted as equally as the teaching demonstration test.

Title 2: *Assessment Policy and Practice in Music Education in Taiwan R.O.C.: A Brief Introduction to College Music Program Joint Admissions*

Thursday, April 20, 2017, 13:30-14:00, **Room 314**

Abstract: According to the College Music Program Joint Admissions Prospectus in Taiwan, the College Music Program Joint Admissions System (MTPJAS) of College Joint Admissions are implemented in the National College Joint Admissions Committee (NCJAC) at the end of October in each year. The recruiting test subjects of practical music examination are the basic music capability and music performance ability. Significantly, students who study independently at home or at foreign artistic institutions must obtain the educational or cultural accomplishment equal to that of certain (specified) school level of senior high school. The College Joint Admissions Committee holds the annual Music Practical Examination for applicants within three to four- successive days in January or February. The applicants choose their examination subjects as the application basis for their being admitted to music-related programs in colleges. There are five subjects to be chosen. The authors will describe the College Entrance Examinations, especially College Music Program Joint Admissions for Senior High School Students in Taiwan.

Title 3: *Assessment Policy and Practice in Music Education in Taiwan R.O.C.: A Brief Introduction to Senior High School Artistic Talent Music Programs*

Thursday, April 20, 2017, 13:00-13:30, **Room 314**

Abstract: See Ming-Jen Chuang

Biography: Sheau-Yuh Lin received her Ph.D. (1994) from University of Illinois at Urbana-Champaign (Curriculum and Instruction). Lin is now Professor and Chair at Department of Music, University of Taipei. Her research interests include psychological foundations of music education, music assessment, and music teacher education. She teaches related courses on these subjects. Lin has participated in many research projects and is the advisor of eighty some theses as well as the author of forty some articles. She has contributed chapters in books including the International Handbook of Research in Arts Education and has long joined the editing

board of Research in Arts Education journal.

Una MacGlone



Evaluating the Development of Children's Creative Musical Agency and Socio-Musical Aptitude through a Six-week Programme of Improvisation Workshops

Thursday, April 20, 2017,
15:30-16:00, **Room 312**

Abstract: Improvisation occurs in a diverse range of musical genres, but arguably creative possibilities of free improvisation in music education have not been fully realized. Two original constructs are proposed to delineate strengths that children may build through improvising in groups. The first: Creative Musical Agency (CMA), Child creates novel musical material independently and executes this in the group improvisation. The second: Socio-Musical Aptitude (S-MA), Child creates a musical response in relation to another child's musical idea in the group improvisation. The researcher has implemented an intervention using pieces designed to develop CMA and S-MA and examined it using mixed methods, though two cycles of action research with different groups of pupils, (each $n \approx 6$, aged 4). This research offers insight into the musical parameters that preschool children improvised with. As well as reporting these parameters, the researcher will also critically examine instructions and strategies that she used in the workshops.

Biography: Una MacGlone has a musical background as a double bassist who has worked with professional orchestras, as well as in pop and folk music groups. As an improviser, she is a founder member of the Glasgow Improvisers Orchestra, has improvised live on BBC Radio 3 and recorded many CDs. She also lectures on free improvisation courses at the Royal Conservatoire of Scotland. Una currently holds a Thomas Laing Reilly Scholarship from the University of Edinburgh for her PhD project, whose focus is investigating free improvisation with groups of preschool children.

Jeffrey Marlatt



A Song of Ourselves: Assessing Music, Theatre, and Dance in Higher Education

Wednesday, April 19, 2017,
14:30-15:00, **Room 303**

Abstract: Assessment of student learning in music, theatre, and dance programs in higher education is often challenging. Ill-defined learning domains coupled with faculty who are hesitant to embrace authentic assessment strategies in the arts can create substantial barriers. While faculty members who use innovative assessment approaches deliberately align learning outcomes with assessment strategies (Hanover Research, 2013), Banta (2002) reports that some faculty members still debate the merits of assessment and resist accepting a culture of assessment. This narrative recounts the experience of designing and implementing unit and program level assessment plans for music, theatre, and dance programs within a Conservatory setting. Strategies and processes to establish a culture of assessment aimed at designing and implementing student learning outcomes, curriculum maps, end of program assessment plans, reporting mechanisms and continuous improvement plans are provided.

Biography: Dr. Jeffrey Marlatt is Associate Professor of Music and Director of Music Education at Shenandoah Conservatory of Shenandoah University. He teaches undergraduate and graduate level choral/general music methods courses and music research courses. He joins the Conservatory faculty after eighteen years of teaching in elementary, middle school, high school and collegiate music programs in Indiana, Pennsylvania and Ohio. His teaching includes both public and independent school settings. Marlatt is an active clinician, conductor, and adjudicator and has appeared as a presenter at state, regional, national and international music education conferences. His research interests include musical identities and music teacher education.

Daniel Massoth



Technical Considerations for Technologically-Assisted Music Assessment

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Thursday, April 20, 2017, 14:00-14:30, **Room 313**

Abstract: When technology is used for assessment in

music, certain considerations can affect the validity, reliability and depth of analysis. This session explores factors that are present in the three phases of the assessment process: recognition, analysis and display of assessment of a musical performance. Each phase has inherent challenges embedded within internal and external factors. The goal here is not to provide an exhaustive analysis of any or all aspects of assessment, rather, to present the rationale for and history of using technology in music assessment and, to examine the philosophical and practical considerations. A discussion of possible future directions of product research and development concludes the session.

Biography: Daniel J. Massoth is a nationally known presenter of music technology curriculum integration techniques in the United States. While working at MakeMusic, Dan guided the business and technical development of the SmartMusic learning software and repertoire. With degrees from the University of Minnesota (B.S., M.A.), Dan has taught in the Wayzata, Mahtomedi, and Osseo, Minnesota, school districts and currently teaches instrumental music and serves as Head of Arts at the American International School in Kuwait. He has also served on the executive board of the Minnesota Band Directors Association and as technology chair for the Minnesota Music Educators Association.

Lisa M. Maynard



A Longitudinal Study of Public School String Orchestra Assessment Ratings at the Middle and High School Level in the State of Virginia, USA

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Thursday April 20, 2017, 16:00-16:30, **Room 312**

Abstract: Great emphasis is placed on high achievement levels in all subject areas, including music, in American public schools. This presentation will share the results of a study undertaken in the state of Virginia. Publicly available orchestra assessments ratings from the Virginia Band and Orchestra Directors Association were examined for the years 2002-2016 to determine if any trends existed in the data. These fourteen years of archived data included 4,695 performances from middle school and high school orchestras. The following research questions will be addressed: (a) How were performance, sight-reading, and final ratings distributed among all participating orchestras? (b) How were performance, sight-reading, and final ratings distributed among year, performance levels (i.e., Grades I-VI), and

VBODA Districts (i.e., Districts I-XVI)? (c) What was the reliability of performance ratings among year, performance levels, and VBODA Districts? and (d) Did final average ratings differ among year, performance levels, and VBODA districts?

Biography: Lisa M. Maynard, Associate Professor of String Music Education at James Madison University (Harrisonburg, Virginia, USA) is a graduate of the University of Texas at Austin (Master of Music, PhD in Music Education), and the University of Queensland, Brisbane, Australia (Bachelor of Music). She has presented for the: American String Teachers Association; Delaware Music Educators Association; International Society for Music Education; National Association for Music Education; Society for Music Teacher Education; Texas Music Educators Association; and Virginia Music Educators Association. Her publications include the: Bulletin of the Council for Research in Music Education; Teaching Music; and Music Educators Journal.

Melissa McCabe



Theory into Practice: The Application of Universal Design for Learning in Music Teacher Preparation Courses

Wednesday, April 19, 2017,
14:30-15:00, **Room 313**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: Universal Design for Learning (UDL), although well established in architecture and other domains, is relatively new to K-12 education and even newer to higher education. Universal design involves designing products, buildings, or environments so they can be used readily by the widest possible range of users. Although, this concept of universal design is now familiar to many educators, its application in education lags far behind its application in the built environment. This study examines the implementation of the principles of the UDL framework in an undergraduate music education teacher preparation methods course and determines the effectiveness of this design to measure student learning outcomes. Also examined were the ways UDL influenced the course goals and objectives, media and course materials used, instructional teaching methods, and assessment techniques. Results suggest UDL principles as tools or guidelines for higher education faculty to consider, rather than a set of definitive rules.

Biography: Melissa McCabe, associate professor of music education, joined the Towson University faculty in 2008 as the elementary instrumental music

education specialist. Prior to her appointment at Towson University, McCabe taught as an adjunct faculty member in music education at the University of Missouri-Kansas City. McCabe received a bachelor's degree in music education from Simpson College; a master's degree in music education and a Ph.D. in Music Education/Curriculum and Instruction from the University of Missouri-Kansas City. McCabe's research interests include music teacher preparation, assessment of student learning, online learning, and strategies for effective teaching in beginning band.

Marcia A. McCaffrey



Title 1: *The Intended and Unintended Consequences of Cultivating State Leaders in Music and Arts Assessment: A Perspective from the State Education Agency Directors of Arts Education, United States of America*

Wednesday, April 19, 2017,
17:00-17:30, **Room 313**

Thursday, April 20, 2017, Poster session 2,
14:30-15:30, **Room 151**

Abstract 1: This presentation will provide data and case studies for analyzing two questions: As a global community of leaders in music education, how can we cultivate leadership in music and arts assessment? What can we learn about arts assessment practices from state Departments of Education of the United States of America that will inform global assessment practices, policies, and professional development and lead to the development of a global community of arts assessment leaders in all arts disciplines?" Data collected by the (United States) State Education Agency Directors of Arts Education will provide insights. The presenters will 1) summarize music and arts assessment needs trending in the United States; 2) provide case studies of assessment practices from local school district and state initiatives; 3) propose a grand idea for sharing assessment activities and initiatives in dance, media arts, music, theatre, and visual arts across the greater global community.

Title 2: Plenary 2 – Establishing International Principles for Assessment in Music Education

Thursday, April 20, 2017, 9:30-10:15, **Room 145**

Abstract 2: See Plenary 2 Abstract (Pg. 21)

Biography: Marcia McCaffrey, Arts Consultant, New Hampshire Department of Education—Works with teachers to bring quality arts learning to New Hampshire students. Her work focuses on policy,

assessment, and leadership development in arts education at the state and national level. Marcia was president of the State Education Agency Directors of Arts Education (SEADAE) and represented SEADAE on the National Coalition for Core Arts Standards Leadership Team. Her work for the coalition included facilitating team meetings to complete the 2014 National Core Arts Standards. She holds a MA in Dance Education from Teachers College, Columbia University and degrees in Elementary and Physical Education.

Sarah H. McQuarrie



The Impact of Music State-wide Assessments on Music Classrooms: A Follow-up Study

Wednesday, April 19, 2017,
13:30-14:00, **Room 312**

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Abstract: The purpose of this research was to complete a follow-up study from a 2008 survey investigating the effects of state-wide music testing on the assessment practices of Washington state elementary general music educators. The results of the 2008 study indicated that even after several years of efforts in creating a culture of assessment within the state including the development, pilot, and early implementation of a voluntary state-wide music assessment, these efforts had not influenced or changed the assessment habits of elementary general music educators. The results of the 2016 study indicated eight years later the culture remained the same. Educators were still using assessment strategies that are not deemed best practice (i.e. no measurement tool, grading on non-musical behaviors) and still hold the same guarded and suspicious views toward state mandated assessment.

Biography: Dr. Sarah H. McQuarrie currently serves as Associate Professor of Music Education, Graduate Coordinator, and acting Department Chair at Bridgewater State University in Bridgewater, Massachusetts. Dr. McQuarrie earned the BA in Music Education with a concentration in piano from Castleton State College, the MM in Music Education from The University of Maine, and the DMA in Music Education from Shenandoah Conservatory of Shenandoah University in Winchester, Virginia. Before transitioning to higher education full-time she taught for ten years in both urban and rural school systems.

Karabo Lucy Mogane



Title 1: *Criteria and Examiners' Views for Assessing Practical Music Exams within South African Learning Institutions*

Wednesday, April 19, 2017,
16:30-17:00, **Room 312**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract 1: Assessment is a very important aspect in any type of learning as it shows, amongst others, the progress of a student, diagnoses learning needs/difficulties and even maintains standards. The purpose of the current study was to determine the criteria used in South African learning institutions to assess specific aspects of practical music exams. The sample for this exploratory study consisted of practical music examiners who are also music teachers. An extensive literature review and examiners' interviews were used in order to understand and determine the various assessment methods used in assessing practical music exams. The conclusion drawn from literature and the interview results was that for assessment of practical music to be valid and reliable, clear assessment criteria first needs to be in place; students should be involved in the assessment process; and different forms, tools and processes should be used for different aspects of the practical music exams.

Title 2: *Plenary 2 – Establishing International Principles for Assessment in Music Education*

Thursday, April 20, 2017, 9:30-10:15, **Room 145**

Abstract 2: See Plenary 2 Abstract (Pg. 21)

Biography: Karabo Lucy Mogane is a music teacher at St John's College (Johannesburg), a music tutor for the University of South Africa's Music Foundation, a performing violinist and recorder player. She is the founder and managing director of KayLu's Productions, a performing arts company established in 2014. Karabo holds a Bachelor of Music degree and a Master of Music degree both from the University of Pretoria. She is currently pursuing a Doctor of Music degree (Musicology) with the University of Pretoria. As a researcher, Karabo has a keen interest in practical music assessments, performing arts and creativity research.

Kristina M. Monte



A Longitudinal Study of Public School String Orchestra Assessment Ratings at the Middle and High School Level in the State of Virginia

Thursday April 20, 2017, 16:00-16:30, **Room 312**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: See Lisa M. Maynard

Biography: Founder of Got Strings and an advocate for string education, violinist Kristi Monte, began playing violin at the age of six, and has performed with multiple symphonies and orchestras including the Kean University Symphony Preparatory String Orchestra, the James Madison University Symphony, and the Orchestra of Saint Peter by the Sea. Kristi has performed at the Stone Pony in Asbury Park, the New Jersey Performing Arts Center, Kean University, and the Forbes Center for the Performing Arts. Kristi is currently working towards her Bachelor's Degree in Instrumental Music Education at James Madison University. She regularly performs with Bridal Music NJ.

Helena Muciño-Guerra



How do music teachers assess improvisation? A study in Mexico

Thursday, April 20, 2017, 16:30-17:00, **Room 312**

Abstract: See Leonardo Borne

Biography: Helena Muciño is a Clarinet player and music educator, who holds both a degree in clarinet performance (UACJ/Mexico) and a Masters in Music Education (UNAM/Mexico). Furthermore, Helena has remarkable experience as a school music teacher in both Ciudad Juarez and Mexico City, as well as undergraduate teaching experience (UABJO/Mexico). Additionally, Helena has worked with special students aiming towards music education. Currently, she is working toward her PhD in Education with a focus on sociocultural foundations (UTEP/USA). Her principle expertise area is in the training of music teachers and mapping cultural identities in the borderland of Ciudad Juarez (Mexico) and El Paso (USA)

Dorothy Musselwhite



Title 1: *Assessing Aural Skills from a Modern Measurement Perspective: Implications for Improved Teaching and Performing Practice*

Friday, April 21, 2017, 11:00-11:30, **Room 313**

Abstract 1: Interval and pitch class perception is a passive, bottom-up cognitive process that

depends critically on expectations of the musical listener. Investigation into such processes is often presented through two tasks: (a) identification (i.e., the recognition of isolated melodic and harmonic interval classes); and (b) discrimination (i.e., exploring the perceptual boundaries through just noticeable difference). The purpose of this study is to explore perceptual difficulty in the aural recognition of melodic intervals under isolated and contextual discrimination conditions. Through this study, implications for the field of psychology and, more specifically, music education will be considered along with suggestions to improve the practice of interval training and dictation practices within the music classroom. This study aims to express the importance of best assessment practices as well as how these assessment practices can better influence teaching and student learning.

Title 2: *Old Wine in New Bottles: A Methodology for Developing and Validating Performance Measures Using Modern Measurement Theory*

Thursday, April 20, 2017, 15:30-16:00, **Room 303**

Abstract 2: Current demands on music teachers to provide valid, reliable, and fair documentation of student growth and achievement require now more than ever the need for the development of empirically sound measurement instruments. In the psychological and behavioral sciences, and more specifically, music performance, measurement involves a latent, or unobservable, construct. To measure a latent construct, inferences are made through the development of items that measure observable behaviors. Therefore, the content and construct validity of measurement instruments needs to be taken into serious consideration from both qualitative and quantitative perspectives in order to make valid inferences. A well-developed measure ensures accurate assessment of student learning and will increase instructional time. The purpose of this session is to provide a clearly defined methodology for developing and validating music performance measures using Rasch Measurement Theory. This session will be guided by a thirteen-step methodology.

Biography: Dorothy Musselwhite is currently

pursuing a Ph.D. in Music Education from the University of Georgia. She is a Graduate Teaching Assistant with a research focus in educational and music psychology and music assessment. She serves as the instructor of Woodwind Techniques, and as a practicum supervisor for students in the instrumental area. In addition, she works with the band department with athletic bands. Ms. Musselwhite taught public school in the state of Georgia for five years, in both the instrumental and choral settings. In addition, she taught mathematics at the middle school and high school level.

Ertem Nalbantoglu



Determining the Effect of the Frequency of Termly Exams on the Academic Success of Undergraduate Students - A Case Study

Wednesday, April 19, 2017, 12:00-12:30, **Room 302**

Abstract: See Erkan Sulün

Biography: Ertem Nalbantoglu is the head of the Department of Music Teaching at the Near East University (NEU), North Cyprus. He has a Ph.D. from Marmara University, Istanbul, Turkey. He teaches violin, music history and music culture courses. He played with North Cyprus Symphony Orchestra and as a soloist he played in several international festivals. He is founder of the Ledra Art Music School. He had full scholarships from the Ministry of Education in North Cyprus and the Apple Hill Playing for Peace Project in New Hampshire, USA.

Glenn E. Nierman



Title 1: Plenary 2 - *Establishing International Principles for Assessment in Music Education*

Thursday, April 20, 2017, 9:30-10:15, **Room 145**

Abstract 1: See Plenary 2 Abstract (Pg. 21)

Title 2: The Changing Context of High-Stakes Assessment in Music

Thursday, April 20, 13:30-14:00, **Room 302**

Abstract 2: High-stakes assessment in schools in the USA could be said to have begun in the 1980s with the publication of *A Nation at Risk*, and its emphasis

continued as many states initiated high-stakes testing in response to the No Child Left Behind Act of 2001. In 2017, the high-stakes assessment scene is changing once again because of the passage of the Every Student Succeeds Act (ESSA) of 2015. There are some unintended consequences of ESSA, however, such as the elimination of the concept of the staffing of classrooms with “highly qualified teachers,” which could open the door for more involvement of non-certified personnel in music classrooms—personnel without knowledge of good assessment techniques and practices. This paper will explore the effect of ESSA on music education in the United States and some of the unintended consequences of the changing contexts of high stakes assessment.

Title 3: Plenary 3 - *Assessment in a Revised Standards Environment*

Friday, April 21, 2017, 9:30-10:15, **Room 145**

Abstract 3: See Plenary 3 Abstract (Pg. 22)

Biography: Glenn E. Nierman (BM, Washburn [Topeka]; MM, Cincinnati; DME, Cincinnati), NAFME Past President for 2016-2018, is currently Glenn Korff Professor of Music at the Glenn Korff School of Music at the University of Nebraska-Lincoln. His public school teaching experience includes work with middle school general music and choir, as well as high school band and orchestra. He has authored numerous journal articles, made presentations at NAFME National Conferences, and given addresses at ISME World Congresses on five continents. Dr. Nierman is a former member of the ISME Executive Board (2012-2016) and has served on the Editorial Board of the CRME Bulletin.

Helena Muller de Souza Nunes



Progressive Individual Project – The Evaluation Model of a Brazilian Distance Course in Music Education

Friday, April 21, 2017, 11:30-12:00, **Room 313**

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Abstract: The distance learning Music Course EAD of the Federal University of Rio Grande do Sul (PROLICENMUS, 2008-2012) contributed to a valid and reliable measurement of the student learning and development in music, the collection and organization of data as well as its use in assessing musical development for the improvement of music teaching and learning. This

paper highlights its importance on music practices. An important assessment and evaluation model of PROLICENMUS in learning music through the internet was the PIP (Progressive Individual Project). Priority was given to practices developed by music teachers who were trained for elementary and middle schools by the program. It was verified a need for an appraisal (evaluative feedback) of the practical development of each student.

Biography: Helena de Souza Nunes born in Porto Alegre, Brazil, was graduated in Music and completed her Master Degree in Music Education by the Federal University of Rio Grande do Sul, Brazil. She also achieved her PhD at the University of Dortmund, Germany, in 1999. Her professional experience includes teaching Music in Primary Schools and Universities. Since 1987 she has dedicated her work to the training of music teachers especially in e-Learning mode and is the leader of the research group “Proposta Musicopedagógica CDG” until now. She has published several papers on this subject.

Elizabeth Oltedal



Challenges for Social Moderation in the Assessment of Music Performance

Wednesday, April 19, 2017,
12:00-12:30, **Room 312**

Wednesday, April 19, 2017, Poster
session 1, 15:00-16:00, **Room 151**

Abstract: Social moderation is understood as a method that can provide equity, justification and accountability, yet the ‘gaze’ of an assessment team is dependent on the participation of its individual members. When applied to instrumental performance, social moderation holds particular challenges in contexts where a diversity of instruments and repertoire, and wide curricular goals are involved. This paper explores the assessment discussions of instrumental teachers at a Norwegian upper secondary school, with focus on how different criteria emerge in assessments across instrument groups. Data comprise video recordings of 10 assessment meetings in which 69 performances were assessed. The recordings were transcribed and analysed using thematic networks. Findings indicate a strong emphasis on conformity to performance traditions, including physical aspects of communication. In addition, invocation of predictive and consequential validity suggests that tensions within the dual role of teacher and assessor can be problematic in contexts of school-based moderation.

Biography: Elizabeth Oltedal has a professional background in music teaching at various educational levels and has worked in music teacher education since 1999. She holds a master’s degree in choral conducting from the Norwegian Academy of Music and is active as a conductor and accompanist. She was appointed associate professor at Volda University College in 2008, and is a part-time PhD student at the Grieg Academy, University of Bergen, 2013-18. She has previously published research on inter-disciplinary arts projects in primary school, and assessment in the practical-aesthetic subjects.

Kelly A. Parkes



Title 1: *Reflection as Self-assessment for Applied Studio Teachers and Learners*

Wednesday, April 19, 2017,
11:30-12:00, **Room 303**

Wednesday, April 19, 2017, Poster
session 1, 15:00-16:00, **Room 151**

Abstract 1: Research suggests that applied studio teachers are largely unprepared for the teaching required, in higher education, in the applied studio. The purpose of our research is to illuminate how the process of self-reflection can assist applied studio teachers in self-assessment of their own teaching and their students’ learning with view to developing a professional development model in the USA. Analytic induction and content analysis were employed to analyze and interpret the data. The data analyzed were reflections and discussion transcripts of teachers learning applied studio pedagogical methods in a course of study. We see the emergence of assumptions similar to Carey and Gaunt (2016) in the applied studio teachers’ perceptions of reflective practice as a highly valuable form of self-assessment and professional development. Implications are discussed with regards to new models of professional development using reflection as self-assessment as a key component.

Title 2: *Model Cornerstone Assessments: Changing the Paradigm of Measuring Student Learning in the USA*

Wednesday, April 19, 2017, 14:00-14:30, **Room 312**

Abstract 2: This study is focused on identifying the usefulness and effectiveness of using Model Cornerstone Assessments (MCAs) to assess music learning, as defined by the new standards as music making processes, within the national context of the United States. MCAs are curriculum-

embedded measures designed for music students to apply relevant knowledge and skills while demonstrating learning of the National standards. The MCAs follow the national trend to move from standardized, outcome-based measures that narrowly focus curriculum to authentic, process-based based assessments through which students are encouraged to demonstrate achievement of the standards. MCAs are not designed to be a definitive means of gathering evaluative evidence of programmatic success nor are they meant to compare students' content knowledge/skill attainment between classrooms, districts, or states; rather, they are designed to provide teachers with a mechanism to collect and evaluate student work that illustrates the nature and quality of student achievement.

Title 3: Plenary 2 – Establishing International Principles for Assessment in Music Education

Thursday, April 20, 2017, 9:30-10:15, **Room 145**

Abstract 3: See Plenary 2 Abstract (Pg. 21)

Title 4: Assessing Music Learning Among Adult Music Learners with Special Needs

Friday, April 21, 2017, 11:00-11:30, **Room 302**

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Abstract 4: Music educators are teaching in inclusive classrooms that include students with a variety of special needs. The purpose of this study is to examine the types of music achievement that are measurable among adults with intellectual and developmental disabilities. Undergraduate music education students provided weekly individual music instruction to adults with intellectual and developmental disabilities using a simple assessment tool. Data included the student teachers' reflections both about teaching and the assessment tool used. Findings illustrate: (a) pre-service teachers' themed perspectives on assessing music learning among adults with intellectual and developmental disabilities, (b) music objectives pursued in weekly sessions and iPad apps used to facilitate learning, (c) tools for assessing these objectives with this population, (d) examples of assessment data gathered in weekly sessions, and (e) discussion and implications for music teacher education.

Biography: Kelly A. Parkes is a faculty member at Teachers College, Columbia University (USA). Her research interests are in assessment;

measuring aspects within the applied studio, teaching readiness, professional dispositions, and reflective practices in pre-service teachers. She is the immediate past Chair of the National Association for Music Education (NAfME) Society for Research in Music Education (SRME), Assessment Special Research Interest Group. She co-Chairs the national Model Cornerstone Assessment research project and the Music Teacher Evaluation Workbook with NAfME. She serves on the editorial committee for the Journal for Research in Music Education and is the Editor of the Journal of Research in Music Performance.

Phillip Payne



Title 1: Constructing Student-Created Quizzes: Using Assessment to Develop Assessment Literacy

Wednesday, April 19, 2017, 12:00-12:30, **Room 314**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract 1: This paper examines the practice of employing student-created assessments across a curriculum to develop assessment literacy in pre-service teachers. Four student-created quizzes were examined across two music education methods courses encompassing both sophomores and seniors. Quiz construction, implementation, rationale development, and reflection were all examined to determine the impact of employing this practice as a means to develop assessment literacy. Results indicate that all criteria for assessment literacy as cited in Mertler (2004) are being observed in the pre-service teachers during the process. These assessment experiences seem to provide a sense of comfort when working with assessments for pre-service music teachers, and the use of assessment to teach assessment concepts appears to be a unique approach within teacher-education curricula. Further research is suggested to continue refining the process to better address reliability, validity, and alignment with lesson objectives aimed at improving assessment literacy.

Title 2: A Survey of Admission Standards and Procedures of Higher Education Institutions in the United States in Comparison to National Core Music Standards

Wednesday, April 19, 2017, 16:00-16:30, **Room 312**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract 2: See Jeffrey Ward

Biography: Dr. Phillip Payne is an Associate Professor and Chair of Music Education at Kansas State University specializing in Instrumental Music Education. Dr. Payne's research interests include music teacher recruiting and retention, assessment in music education, music education advocacy, technology integration, personality and instrument choice, and learning strategies for the music classroom. He is an active member of The National Association for Music Education, Society of Music Teacher Education, and Kansas Music Educators Association. Dr. Payne has presented his research at national symposia and professional conferences on music education and assessment. He remains active as an active adjudicator, clinician, and guest conductor.

Rebecca Penerosa



Arts Integration Assessment: What this Means for Music Educators Integrating the Arts

Wednesday, April 19, 2017,
16:30-17:00, **Room 302**

Thursday, April 20, 2017, Poster
session 2, 14:30-15:30, **Room 151**

Abstract: Arts integration programs are increasing in numbers throughout the United States. As part of an initiative to bring back the arts in schools, administrators and supporting legislatures are more readily funding programs that utilize art forms, such as music, to help teach academic subjects. A key component to this integration paradigm is non-subservience, or the curricular design feature that addresses objectives from the music national or state standards as well as those from other core curricular academic subjects such as science, math, social studies, or language arts. Indeed, this is a part of a diverse educational system shift for many school districts. This qualitative research is designed to take a closer look at current elementary music integration specialists' (N=8) assessment strategies, challenges, and successes as part of a state-wide arts integration initiative in the western United States.

Biography: Dr. Rebecca Penerosa is the Visiting Assistant Professor of Arts Education at Westminster College where she directs the Beverley Taylor Sorenson Arts Learning Program. A native of Northern California, Rebecca Penerosa holds a Ph.D. Music Education, M.Ed. Curriculum and Instruction, and B.M. Music Education. She served as an elementary music educator and middle

school choral director for eleven years in California, Missouri, and Utah. Her pedagogical focus is on multicultural music education, ESL instruction, and arts integration, where she fosters connections between classroom teachers, arts educators, and preservice students. Rebecca continues to present at conferences locally and internationally on her research and application methods for music integration.

Ana Isabel Pereira



The Relationship between Children's Use of Singing Voice, Singing Accuracy, and Self-perception on Singing with Text and Neutral Syllables

Wednesday, April 19, 2017,
13:30-14:00, **Room 303**

Abstract: This study explores the validity and reliability of the Singing Vocal Development Measure (SVDM) by Joanne Rutkowski with Portuguese children. The purpose of this study was to investigate the nature of the relationship between Portuguese children's use of the singing voice (vocal register), singing accuracy, tonal aptitude and self-perception on singing with text and a neutral syllable among kindergarten to fourth-graders. Children aged 4 to 9 (N=137) attending a private school in Lisbon and belonging to families with medium/high income levels participated in this study. In January and June, the children were administered the SVDM individually and the Intermediate Measures of Music Audiation in a group setting by the music teacher. Three raters evaluated the randomized recording of the children's singing, both for the use of their singing voice and vocal accuracy for each pitch on each pattern. This study also replicates data analysis used by Rutkowski in recent research.

Biography: Ana Isabel Pereira is a PhD student at FCSH/NOVA with particular interests in music learning, vocal development, assessment and music for children from kindergarten to age 10. She holds a master's degree in Music Teaching in Basic Education from FCSH/NOVA and a B.S. in Environmental Engineering from IST/UL. She currently works in the Project "GermInArte – Artistic transformation for social and human development since infancy" supported by Calouste Gulbenkian Foundation and she is a guest teacher at ESELx/IPL in the B.A. in Music in the Community and Basic Education. She continues to work with elementary general students and children's choirs.

Chris Philpott



Assessment, Musical Meaning and the Music Classroom

Thursday, April 20, 2017,
13:30-14:00, **Room 313**

Abstract: This paper presents an argument that the main aim of music education is to facilitate children developing musical knowledge and understanding through interpreting, making or recreating musical meaning and that assessment strategies need to take account of this. Classically, there has been a tendency to make that which is assessable important rather than that which is important assessable in the music classroom. If musical meaning is not at the centre of assessment in music education, then we ignore that which is most important about musical knowledge and risk alienating children from their classroom experience of music. There is a moral imperative to consider the knowledge and understanding of musical meaning in assessment given that this is the fundamental reason we engage with music at all. As a result we are obliged to employ subtle assessment strategies that are able to 'capture' the development of the knowledge and understanding of music meaning.

Biography: Chris Philpott is Deputy Pro Vice-Chancellor and Reader in Music Education in the Faculty of Education and Health at the University of Greenwich, London. As a musician he has a background in brass bands and became a teacher-educator after working for sixteen years as a secondary school music teacher. He has research interests in the pedagogy of teacher education, the body and musical learning and music as language. He has also written and edited books, online texts and resources widely used by teacher educators in music. Outside of education he is a keen cyclist and mountain walker.

Laura Navarro Ramón



An Assessment Model to Review Musical Patterns for Improvisation: A Questionnaire to Evaluate Creative Processes in Music Education

Wednesday, April 19, 2017,
14:30-15:00, **Room 314**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: Focusing on the assessment of instructional materials, and improvisational patterns more specifically, with regard to their value as creativity activators, this study aims to assess our tools as music teachers and advocates a change in our educational models so as to provide useful instructional materials to develop creative experiences in the classroom. What conditions encourage or hinder the generation of original ideas?. This study, currently under development, presents an action research started in 2012 in Spain with students in Elementary piano level, and discusses three fundamental factors that determine the development of creative processes in music education: the environment, the optimal psychological state-Flow- and the instructional material. Ten improvisational guidelines were selected and designed in the first phase of research in order to be tested through a questionnaire based on standard tests for creative thinking. Additionally, new parameters were proposed for evaluating musical improvisation through the experience of the teacher-researcher and the expert panel. More than a psychometric tool, this test attempts to enhance the possibility to generate creative processes in the classroom while the teacher remains a participant observer.

Biography: Laura Navarro Ramón (1980) Born and raised in Zaragoza (Spain) Laura started her musical studies at the age of 6. She earned her degree as a Piano Teacher and went on to study Art History at the University of Zaragoza and completed her studies with a third degree in Musicology from the University of La Rioja. She started her research in Music Education in 2012 in her Master Thesis "The Development of Compositional Creativity Through Improvisation in Piano Lesson: A Case Study in Play _ escuela de musica" at the University Rey Juan Carlos (Madrid). She has been developing her main professional activity as a Music Teacher in Play _ escuela de musica (Santiago de Compostela) since 2010 where she primarily focuses on the development of creativity and processes like composition and improvisation in lessons. Currently, she is fully committed to her doctoral thesis at the University of Granada which focuses on improvisation and creativity in music education and she is in the process of publishing an elementary level book for piano improvisation.

James L. Reifinger, Jr.



Dimensions of Tonal Patterns Revealed by Second Graders' Singing Accuracy Scores

Wednesday, April 19, 2017,
13:30-14:00, **Room 314**

Thursday, April 20, 2017, Poster
session 2, 14:30-15:30, **Room 151**

Abstract: The purpose of this study was to uncover aspects of tonal patterns that affect level of difficulty for students trying to echo-sing them accurately. Second grade students (N = 104) echo-sang a set of 25 four-note tonal patterns utilizing combinations of pitches from the pentatonic scale beginning on F4. A multidimensional scaling analysis was conducted using the students' singing accuracy scores on each pattern. By comparing the scores for pairs of patterns across all possible pairings, dissimilarities among the patterns was established. Plotting the patterns based on dissimilarities resulted in a two-dimension map of the patterns, revealing Pitch Invariability and Tessitura as main dimensions that appear to influence difficulty for singing accuracy.

Biography: James L. Reifinger, Jr. is Music Education Coordinator and Assistant Professor at Southern Illinois University in Carbondale. Prior to teaching in higher education, he worked for more than fifteen years as a teacher of general, vocal, and instrumental music for Grades K through 12 in public and private schools. Dr. Reifinger's research interests include assessment, music literacy, and music cognition. His research has been published in the *Journal of Research in Music Education*, *UPDATE: Applications of Research in Music Education*, *Psychomusicology: Music, Mind and Brain*, and *General Music Today*.

Patricia Riley



Self-Assessment of Singing Accuracy

Wednesday, April 19, 2017,
14:00-14:30, **Room 313**

Abstract: This paper presents a series of three research studies conducted to determine how teachers can best employ self-assessment to help elementary school children improve their singing accuracy. The goal is to facilitate more independently accurate singing. Participants were second- and third-grade children in general music classes. The first study is regarding the accuracy of children's self-assessment; the second, the effects of teacher feedback on children's self-assessment accuracy in the combined areas of using singing voice, matching pitch, and melodic contour; and the third, the effects of peer feedback on children's self-assessment accuracy in the combined areas. Results include accurate self-assessment by the children in the areas of using correct words, singing in time (rhythm and tempo), and using their singing voices; and somewhat accurate self-assessment in the area of ability to match pitch (melody and intonation). Teacher and peer feedback did not yield statistically significant improvements in singing self-assessment accuracy.

Biography: Patricia Riley is Associate Professor and Coordinator of the Music Education Program at the University of Vermont. Her publishing includes the book, *Creating Music: What Children from Around the World Can Teach Us*, and articles in *Music Education Research*, *Research and Issues in Music Education*, *Visions of Research in Music Education*, *Journal of Technology in Music Learning*, the *College Music Symposium*, *Music Educators Journal*, *General Music Today*, and *Teaching Music*. Dr. Riley presents frequently at international, national, regional, and state conferences. Her research interests include student music composition, cultural studies, technology, and assessment.

Inkeri Ruokonen

Comparing the Entrance Examinations of Estonian and Finnish Music Teachers' Education

Thursday, April 20, 2017, 14:00-14:30, **Room 302**

Abstract: This is a comparative study and discussion of contemplate music teacher education

entrance examinations in all Estonian and Finnish universities which offer students a possibility to study the upper academic level (master level) examination of music education. In the comparative entrance examination study the aims, contents, focus areas, and the background philosophy of the entrance examinations are compared and discussed. Each of these universities have the individual entrance examinations and the aim of this research is to find out the differences as well as the similarities of these entrance examinations between the countries and the universities. The other aim is to find out and discuss if there are any specific areas focused in to make differences in the becoming music teachers. The future challenges of the entrance examinations are also discussed from the point of view of the changing needs in the learning environments and school work.

Biography: Inkeri Ruokonen, Ph.D.; Docent; Senior Lecturer Director of Master's Program, Faculty of Educational Sciences Research Group of Education, Cultures and the Arts (ECA) Fellow of Teachers' Academy, P.O. Box 8 (Siltavuorenpenger 10), FI-00014 University of Helsinki. E-mail: inkeri.ruokonen@helsinki.fi

Heikki Ruismäki

Comparing the Entrance Examinations of Estonian and Finnish Music Teachers' Education

Thursday, April 20, 2017, 14:00-14:30, **Room 302**

Abstract: See Inkeri Ruokonen

Brian E. Russell



The Creation and Validation of a Jazz Theory Assessment Measure

Wednesday, April 19, 2017,
11:30-12:00, **Room 314**

Wednesday, April 19, 2017, Poster
session 1, 15:00-16:00, **Room 151**

Abstract: The current study involves the creation and validation of a jazz theory assessment measure. Iconic jazz musician Miles Davis stressed that a jazz musician with a solid knowledge of jazz theory could develop his or her improvisational abilities much further than a jazz musician who uses aural skills alone (Adams, 1988). In addition to anecdotal support, several research studies suggest that acquiring jazz theory knowledge can influence instrumental and vocal

improvisation achievement significantly (Author, 2009; Madura, 1992). Furthermore, the authors believe many young musicians possess a strong desire to become accomplished jazz improvisers. By using a structured approach to develop jazz improvisation achievement, which includes strong jazz theory knowledge, young students can effectively develop their improvisational abilities. The development of a comprehensive Jazz Theory Assessment Measure could provide jazz musicians at all levels of improvisational ability with a valid and reliable tool to assess jazz theory knowledge.

Biography: Brian E. Russell, Ph. D. serves as Director of Contemporary Guitar studies, Director of Assessment and Lecturer at the Frost School of Music. His musical background in contemporary genres, from rock, pop, heavy metal, jazz, country and bluegrass, has made him a valuable and versatile musical contributor on both the stage and in the studio. He has published his research in several national and international music education journals and has shared his findings in several worldwide forums and currently serves on the editorial committees for the International Journal of Music Education and the Journal for Popular Music Education.

Joshua Russell



Title 1: *Taking a Lead in the Defining and Defending of Ethics in the Assessment of Musical Learning: The Role of the Courts in the United States of America*

Thursday April 20, 13:30-14:00,
Room 312

Abstract 1: Despite a tradition of courts deferring to educational leaders (known as the Barnard Principles), at times, judges and justices can take a more active role in shaping educational practices. Many of these decisions help educators and education policy makers define what it means to ethically assess student learning. Moreover, the courts are increasingly becoming the place where students and parents must take their arguments to help ensure that their rights to ethical assessment are defended against poor or capricious treatment. One trend that has taken a foothold in educational policy is that of courts taking a more active role and deferring less often to school leaders. This is not surprising given the growing stakes that are placed on student grades. In this paper, I will discuss some of the court cases that have grounded assessment practices in ethics as defined by several

philosophers and legal authorities.

Title 2: *Secondary Music Teachers' Assessment Practices: The Role of Occupational Identity and Assessment Conceptions*

Thursday, April 20, 2017, 14:00-14:30, **Room 312**

Abstract 2: See James R. Austin

Title 3: *Preparing Young Teachers to Assess Musical Learning: Implications for Undergraduate Curricula*

Friday, April 21, 2017, 11:00-12:30, **Symposium, Room 312**

Abstract 3: See William I. Bauer

Biography: Joshua A. Russell is Associate Professor of Music Education at the Hartt School of the University of Hartford where he currently is Director of the Music Education Division and Chair of Graduate Studies in Music Education. He teaches undergraduate and graduate courses in music education and string pedagogy and is the director of the Hartt String Project. Dr. Russell's research interests include musician health, assessment of music learning, string education, and psycho-social/cognitive development in musical learning and teaching. He often presents research throughout the United States and beyond including Ireland, England, Germany, China, Australia, Finland, Greece, Norway, and Cyprus.

Joanne Rutkowski



Title 1: *Factors to Consider When Selecting Tasks for Assessing Children's Singing Achievement*

Wednesday, April 19, 2017, 11:00-11:30, **Room 302**

Abstract 1: Various singing tasks used to assess singing in research studies will be reviewed in this presentation. These include patterns, songs, patterns and songs or singing games, and patterns derived from song material. In some cases the children were asked to sing a familiar song, phrase of a song or tonal patterns; in others the children echoed familiar or unfamiliar tonal patterns. Clearly, the wide variety of singing tasks has made comparisons among studies and generalizable conclusions difficult. In addition, the reliability and validity of assessments for research as well as for teachers is likely

influenced by the tasks selected. Therefore, the tasks in which we engage children when assessing their singing development should be more carefully considered. The focus of this presentation will be a review of these tasks with recommendations for research and practice.

Title 2: *The Singing Voice Development Measure: A Tool to Measure Children's Use of Singing Voice*

Wednesday, April 19, 2017, 16:00-16:30, **Room 302**

Abstract 2: The Singing Voice Development Measure (SVDM), a tool designed to assess only one singing construct, use of singing voice, will be the focus on this session. Examples of children's singing to illustrate the various vocal registers and singing behaviors as well as information regarding the reliability and validity of the measure as established in studies by Rutkowski and others will be shared. I encourage researchers to assess use of singing voice first and only assess singing accuracy for those persons with comfortable use of all their vocal registers, or to at least assess both constructs, and to make more use of existing measures allowing for greater comparison of results across samples and enabling us to draw better conclusions about singing development. I similarly encourage teachers to focus their assessment of children's singing on their students' use of singing voice rather than issues of vocal accuracy.

Title 3: *The Relationship between Children's Use of Singing Voice, Singing Accuracy, and Self-perception on Singing with Text and Neutral Syllables*

Wednesday, April 19, 2017, 13:30-14:00, **Room 303**

Abstract 3: See Ana Isabel Pereira

Biography: Joanne Rutkowski, Professor Emeritus at The Pennsylvania State University, is an early childhood and elementary music specialist and continues to teach music classes for young children. Her research has focused on the nature of children's singing voices and techniques and materials for helping uncertain singers in a classroom setting. More recently she has explored issues related to graduate education and preparation of music teacher educators. She has presented her work at international, national, regional, and state conferences and symposia and published in numerous journals and books. She held leadership and editorial positions with ISME, PMEA, and NAFME.

Shelley M. Sanderson



Collaborative Assessment Practices: Finding Effective Means of Assessment for a Music Education Degree by Utilizing a Division of Education Conceptual Framework

Friday, April 21, 2017, 12:00-12:30,
Room 313

Abstract: Music Education majors are expected to excel in all aspects of a traditional music degree as well as be proficient in areas of education. Therefore, how does one assess whether a preservice music education candidate can indeed demonstrate knowledge and skills needed for both music and education competency? In my small higher education institution, it is common practice for the Division of Education to work in partnership with the Department of Music for assessment and certification of the BME, Bachelors of Music Education Degree. This collaboration has made assessing the progress of preservice candidates streamlined and presented a potential problem in the lack of assessments focused on the unique characteristics of a music degree. This session will focus on whether or not an assessment plan based off of an Educational Conceptual Framework, including Portfolios, Self-Assessments, Journaling, etc., can adequately assess the degree progress for a Music Education preservice candidate.

Biography: Dr. Shelley M. Sanderson joined the Young Harris College music faculty in the fall of 2015 as the Coordinator of Music Education. Young Harris College is a private Liberal Arts college located in the majestic North Georgia Mountains, USA. Dr. Sanderson received her PhD from the University of Florida and her MME and BME from Georgia College and State University. She also has previous K-12 teaching/conducting experiences in Middle Georgia. She taught general music, chorus, piano, music appreciation, and musical theater. Dr. Sanderson has run a private voice and piano studio since 2006 is an active choral clinician and conference presenter.

Megan M. Sheridan



A Content Analysis of Assessment in General Music Today

Wednesday, April 19, 2017,
11:00-11:30, **Room 313**

Wednesday, April 19, 2017, Poster session 1,
15:00-16:00, **Room 151**

Abstract: The purpose of this study was to examine the frequency, types, and contexts in which assessment has been addressed in articles published in *General Music Today* through content analysis. A search of *General Music Today* for the terms “assess,” “assessment,” or “assessments” in the full text of the article yielded a total of N=190 articles that fit the study criteria. Of those, n=15 included one of the search terms in the title and abstract, and addressed the topics of portfolios, rubrics, and performance-based assessments. An additional n=9 articles included one of the search terms in the abstract, indicating that assessment was addressed, but was not the sole focus of the article. The majority of reviewed articles were published in 2001 or later. These findings suggest that assessment has not been a widely-addressed topic in *General Music Today*; however, it has become more frequently addressed in recent years.

Biography: Dr. Megan Sheridan is an assistant professor of music education at the University of Florida, where she teaches undergraduate and graduate courses. Dr. Sheridan received her Ph.D. in music from The Ohio State University, her M.A. in music and music education from Teachers College, Columbia University, and her B.M. in music education from Westminster Choir College of Rider University. Her research interests include pedagogical approaches in the elementary music classroom, music for children with special needs, and music teacher education. Dr. Sheridan has presented her research and given workshops both in the United States and abroad.

Ronald Sherwin



The Impact of Music State-wide Assessments on Music Classrooms: A Follow-up Study

Wednesday, April 19, 2017,
13:30-14:00, **Room 312**

Wednesday, April 19, 2017, Poster session 1, 15:00-16:00, **Room 151**

Abstract: See Sarah H. McQuarrie

Biography: Dr. Ronald Sherwin has been a participant in all five ISAME symposia to date. He is chair of the Department of Music at the University of Massachusetts Dartmouth and previously served as both the dean of the School of Visual & Performing Arts at Anna Maria College and academic dean of the New England Arts Assessment Institute. He holds the Ph.D. and M.M. from The University of Maine where he studied choral conducting with Dr. Dennis Cox. He is a frequent guest conductor, clinician, and adjudicator and has served as College and University State Chair for both ACDA and NAFME.

Meng-Fan Shih



Learning Attitudes of Artistic Talent Music Program Students toward their Final Examination of Musical Performance in Taiwan

Wednesday, April 19, 2017,
16:00-16:30, **Room 313**

Abstract: The purpose of this study was to examine the influence of musical performance assessment on students' music learning attitudes in the Artistic Talent Music Program (ATMP) in Taiwan. This research was a case study with single-case design. The researchers interviewed students to explore their comments and attitudes influenced by the methods and results of final examination. The participants were 12 sixth graders and major in different western instruments. The research data included interviews, video tape recordings (one-on-one studio lessons, final examination in their instruments) and reflection sheets. Participants indicated that through the final examination, they can observe other students' performances, and increase their learning motivation in music cooperation with partners. Students showed that they had positive attitudes

toward such ways of assessments in their final examination. Therefore, they possess enriched experiences to perform on stage to help their future success. However, several participants have negative attitudes influenced by such final examination.

Biography: Meng-Fan Shih continues her graduate study in the second year of the Masters Program in Music Education at the National Taichung University of Education, Taiwan, Republic of China. Miss Shih is a music teacher of the Artistic Talent Music Program (ATMP) at Min-Sheng Elementary School in Changhua County, Taiwan, R. O. C. She has been a member of the faculty in this school since 2012. She teaches music courses such as dictation, music theory, music appreciation and sight-singing, as well as general music. Her research interests include curriculum and assessment design for the Artistic Talent Music Program.

Gary Spruce



Concepts and Conceptions of Social Justice and their Implications for Assessment in Music Education

Thursday, April 20, 2017,
13:00-13:30, **Room 313**

Abstract: This paper will draw on key concepts in the scholarship of social justice to examine aspects of music assessment practice. It will interrogate how the discourses, processes and structures of assessment and curriculum and narrow conceptions of social justice can serve to sustain hegemonic musical values and pedagogical power relationships that promote exclusionary practice resulting in '...individuals and groups who cannot or choose not to play by the rules ... often fac[ing] exclusion, marginalizing or silencing' (North, 2006, 513). In such contexts music education then fails to meet what Fraser (2005) identifies as one of the pre-requisites of social justice- that of parity of participation. In the final part of the paper I will argue for a dialogical approach to music education assessment as one means by young people might come to enjoy 'participatory parity' which Fraser suggests is fundamental to any conception of social justice.

Biography: Gary Spruce was until recently senior lecturer in education at The Open University. He is now a visiting lecturer in music education at Birmingham City University and a consultant for Trinity College, London. From 2007-2012 he was co-editor of the British Journal of Music Education.

He has written and published widely on music education particularly around the areas of teacher education and professional development, music education and social justice, and has presented papers at national and international conferences. He is a practising musician with a particular interest in music theatre.

Stephanie L. Standerfer



Learning To Make Decisions: Shared Assessment in U.S. Undergraduate Music Education Programs

Wednesday, April 19, 2017,
17:00-17:30, **Room 314**

Thursday, April 20, 2017, Poster session 2,
14:30-15:30, **Room 151**

Abstract: Music teachers in PK-12 schools need to make many decisions regarding course content, strategies, assessments, and grades (Kilbane & Milman, 2014). Yet the prevalent routine in higher education is to begin courses with a syllabus defining at the outset learning outcomes, content, assessments, and grading methods. Where do pre-service music teachers learn to make these teacherly decisions? A more democratic approach in higher education (Somervell, 1993) provides students access to a wider range of decisions more akin to those made by teachers (Lorente & Kirk, 2013). Involving pre-service music teachers in some teacherly decisions requires faculty to give some control to their students. This session includes results from a survey of U.S. music teacher educators and their views regarding shared decision-making and assessment strategies.

Biography: Dr. Standerfer is currently an Associate Professor of Music Education at Shenandoah University Conservatory where she teaches graduate and undergraduate courses in foundations, curriculum and assessment, music literacy, and elementary methods, among others. She also serves as an Associate Adjunct Professor for the University of Florida's Master of Music Education program specializing in instructional design. She has published articles in the *Bulletin for the Council of Research in Music Education*, *Journal for Music Teacher Education*, and the *Music Educators Journal*, as well as presented at national and international research and music education conferences.

Erkan Sulün



Determining the Effect of the Frequency of Termly Exams on the Academic Success of Undergraduate Students - A Case Study

Wednesday, April 19, 2017,
12:00-12:30, **Room 302**

Abstract: The general measurement and assessment approach among universities in Cyprus is to have one mid-term exam and one final exam within a semester. In 2015-2016 Fall Terms, Near East University, Music Education Department decided to have two mid-term exams. The decision was taken with the assumption that there is a positive relationship between the frequency of the exams and better studying habits among students who are viewed as highly exam and exam score oriented individuals. It is observed that the new exam approach increased the exam anxiety among students. Due to undesirable outcomes, the application of two mid-term exams per semester was cancelled only after one semester. The main purpose of this study is to investigate the effect of the aforementioned approach which is based on two mid-term exam per semester on students' academic successes. This study reflects the attitude of students concerning the two mid-term exam per semester approach.

Biography: Erkan Sulün is a Faculty Member in the Department of Music Teaching at the Near East University (NEU), North Cyprus. He has a Ph.D. at Gazi University, Ankara, Turkey. He teaches classical guitar and conducts NEU's guitar orchestra. He received scholarships from the Ministry of Education and the Sevda Cenap And Music Foundation while he was an undergraduate student. He taught classical guitar at Ankara University State Conservatory, Turkey between 2008-2012. He had spoken paper presentations in ISAME5, Williamsburg, Virginia, USA, and ISME2016, Glasgow, UK. He is an award recipient of ISME2016 World Conference Awards. He is also co-chair of Near East University's 1st International Guitar Festival which will be held on May 2017 in North Cyprus.

Vicki Thorpe



The Butterfly Effect: Ethical Considerations in the Assessment of Individual's Contributions to Collaborative Creative Processes

Thursday, April 20, 2017,
15:30-16:00, **Room 312**

Abstract: This paper examines the ethics of assessment. New Zealand secondary school students can gain credit for their high school qualification by composing music in collaborative groups. However, their teachers must reconcile the assessment of individual students' contribution to the compositional process as well as the composition itself because each student must be awarded a separate grade. This paper is based upon the findings of a two-year action research project into the assessment of group composing for New Zealand's secondary school qualification, the NCEA. Vignettes of two student participants' experiences of learning to group-compose and having their work assessed will be presented. This is followed by an examination of the ethical issues for the teachers when carrying out such assessments. A significant finding was that the teachers' negative experiences as youngsters seemed to have considerable influence upon their assessment practices in the classroom.

Biography: Dr Vicki Thorpe is a lecturer in music education at Victoria University, Wellington, New Zealand. She teaches in Initial Teacher Education courses at Masters and Graduate Diploma level. A former secondary school music teacher, she has also worked as a teacher educator, supporting teacher professional development in Wellington secondary schools. She was a national moderator for secondary music performance for the University Bursaries qualification. Trained as a pianist and singer in the classical tradition, she has also performed and recorded in rock and alt. country bands. Her research interests include music education, group composing, pedagogy, activity theory and action research.

Kathryn A. Venne



A Longitudinal Study of Public School String Orchestra Assessment Ratings at the Middle and High School Level in the State of Virginia, USA

Thursday April 20, 2017, 16:00-16:30, **Room 312**

Thursday, April 20, 2017, Poster session 2, 14:30-15:30, **Room 151**

Abstract: See Lisa M. Maynard

Biography: Kathryn (Katie) Venne is a Junior Instrumental Music Education Major at James Madison University. Katie is from Alexandria, Virginia, and is an aspiring elementary school music teacher. In addition to her Music Education Major, Katie is working on a Minor in Music and Human Services. She plays violin in the JMU Symphony Orchestra and is involved JMU's Club Orchestra Program. Katie greatly enjoys working with students in the local community by providing music performances for Harrisonburg ARC, a program helping adults with intellectual and physical disabilities. Katie spends most of her summers assisting music teachers in Fairfax County Public Schools.

Dennis Ping-Cheng Wang



Title 1: *The Forgotten Children -- Assessing Students' Music Achievement under the Difference between Urban and Rurality*

Wednesday, April 19, 2017,
17:00-17:30, **Room 302**

Abstract 1: The study investigates whether the music achievement of rural-area students is significantly different from urban students', as well as if educational resources are different between urban and rurality in Taiwan. In the study, not only does the researcher examine current sixth-graders' music competency, but also teachers' teaching contents and assessment methods from the two contrasting areas. The researcher found that inadequate teachers, inefficient teaching, and close-minded teaching approaches were common in the rural area. The significance of the research is to provide results that can be useful for policymakers involved with related issues in Taiwan. Finally, the researcher suggests that relevant studies should be

granted and encouraged by all subject teachers at all levels so that problems can be solved, students' learning achievement can be ensured, and teachers' teaching strategies can be fairly delivered.

Title 2: Plenary 2 – *Establishing International Principles for Assessment in Music Education*

Thursday, April 20, 2017. 9:30-10:15, **Room 145**

Abstract 2: See Plenary 2 Abstract (Pg. 21)

Biography: Dr. Dennis Wang is an assistant professor in music education and Assistant Dean for Student Affairs at Faculty of Education, University of Macau. He won his Doctor of Musical Arts Degree from the University of Miami and was elected as a member of Pi Kappa Lambda National Music Honor Society and International WHO'S WHO of Professional Educators. He taught at the University of Miami, Miami-Dade College and South Florida Youth Symphony. He is an active music education researcher and clinician, with the specialty including teaching of music for children, and music assessment. Moreover, he has been publishing and presenting numerous research papers in music education conferences and journals internationally.

Jeffrey Ward



A Survey of Admission Standards and Procedures of Higher Education Institutions in the United States in Comparison to National Core Music Standards

Wednesday, April 19, 2017,
16:00-16:30, **Room 312**

Thursday, April 20, 2017, Poster session 2,
14:30-15:30, **Room 151**

Abstract: In response to the development of the National Core Arts Standards, the researchers examined the admission standards of National Associations of Schools of Music (NASM) member institutions. One hundred fifty-eight members (response rate of 27.4%) of varying sizes, missions, and degree program offerings were surveyed. Respondents described their respective admission procedures and minimum content knowledge and skill level expectations of qualified students enrolling in a music degree program offered by their institution. Results indicated that only 32% of member institutions were influenced by the National Core Arts Standards. Furthermore, the

only current national standard clearly addressed in the audition process is performance. Creating and responding to music were included in only 3-6% of the responding institutions. Researchers explored points of alignment to better guide K-12 music educators in their preparation of students for admission into higher education music degree programs and higher education faculty in examining their admission processes.

Biography: Dr. Jeffrey Ward is the Director of the School of Music, Theatre, and Dance at Kansas State University. He received his Doctor of Musical Arts degree in Music Education (Conducting) from Shenandoah Conservatory in Winchester, VA, his Master of Music degree in Choral Conducting from East Carolina University in Greenville, NC, and his undergraduate degree in Music Education from Rollins College in Winter Park, FL. Prior to his appointment at Kansas State, he served as the Associate Dean in the College of Fine Arts and Communication and the Associate Director of the School of Music at East Carolina University.

Brian Wesolowski



Title 1: *A Crisis of Measurement in Music: Is a Revolution Needed for Improved Inferences in Latent Construct Development?*

Thursday, April 20, 2017,
13:30-14:00, **Room 303**

Abstract 1: The purpose of this paper is to discuss the state of measurement in music research, and the need to implement a new paradigm for the improved treatment of data used to measure latent constructs of musical experiences. From a philosophical and conceptual perspective, this paper discusses how the use of additive conjoint measurement models based on the requirements of invariant measurement bare similar properties to scientific measurement, therefore properly preparing observed data for the application of statistical analyses. The use of models containing such properties can improve the veracity of inferences related to musical experiences by providing additive, conjoint, sample- and scale-free, interval-scale measures with equal, meaningful units of measurement. This paper discusses the epistemology of psychological measurement and its related problems, problems with measurement in music research, foundations of fundamental measurement in psychometrics using additive conjoint measurement models, criteria for

fundamental measurement and related properties of invariance.

Title 2: *Phenomenography: Bringing Together Theory and Practice Through the Process of National Standards Development and Measure Construction*

Thursday, April 20, 2017, 16:00-16:30, **Room 303**

Abstract 2: Phenomenography is a research method for mapping the qualitatively different ways in which people experience, conceptualize, perceive, and understand various aspects of, and phenomena in, the world around them. In considering measure construction processes in the context of student learning and achievement, Wilson conceptualizes phenomenographic analysis as an “outcome space,” where the validity of measurement instrument(s) can be explored through a qualitative, theoretical framework to better understand how measures engage student responses both from a research-based (e.g., construct validity) and practitioner-based (e.g., content validity) perspective. The unique feature of phenomenography is that outcome space processes focus on the variation in differences of responses rather than the similarities of responses. In the United States, the recent revision of the National Core Arts Standards in music (2014) and development of the paralleling Model Cornerstone Assessments (MCAs) (2014-2016) have embodied the phenomenographic approach to measure construction. The purpose of this presentation is to discuss the framework of phenomenographic processes embedded in the development of the MCAs.

Title 3: *Judgmental Standard Setting: Developing Objective Content and Performance Standards in Music Using a Modified Bookmark Approach*

Thursday, April 20, 2017, 14:00-14:30, **Room 303**

Abstract 3: The purpose of this session is to describe a Modified Bookmark approach for standard setting in the context of music performance assessment. The session will provide an illustrative example of the process. Specifically, the bookmarking procedure was used to set cut points on a latent continuum using a 30-item Music Performance Rubric for Secondary-Level Instrumental Solos (author, 2017) using the Multifaceted Rasch Partial Credit Model. This study was guided by the following four research questions: 1. What are the psychometric qualities of a rubric to evaluate secondary-level solo music performance? 2. What is the quality of ratings obtained for the standard setting panel of judges? 3.

How many performance-levels and what cut scores best categorize secondary-level solo performances across the performance achievement variable? and 4. What mastery of items best categorizes achievement in secondary-level solo music performance at each of the performance-levels?

Title 4: *Assessing Aural Skills from a Modern Measurement Perspective: Implications for Improved Teaching and Performing Practice*

Friday, April 21, 2017, 11-11:30, **Room 313**

Abstract 4: See Dorothy Musselwhite

Title 5: *Old Wine in New Bottles: A Methodology for Developing and Validating Performance Measures Using Modern Measurement Theory*

Thursday, April 20, 2017, 15:30-16:00, **Room 303**

Abstract 5: See Dorothy Musselwhite

Title 6: *Model Cornerstone Assessments: Changing the Paradigm of Measuring Student Learning in the USA*

Wednesday, April 19, 2017, 14:00-14:30, **Room 312**

Abstract 6: See Kelly A. Parkes

Biography: Dr. Brian Wesolowski is an Assistant Professor of Music Education at the University of Georgia, Hugh Hodgson School of Music where his teaching focuses on psychometrics, educational assessment, and quantitative research design. He earned his Ph.D. in music education from the University of Miami. He holds a Bachelor of Music in music education and jazz performance as well as a Master of Music Education from Oberlin College Conservatory of Music and Master of Music in jazz studies from the University of North Texas. He has authored over 35 research papers and book chapters with a focus on modern measurement theory, scale construction, and testing applications.

Benjamin Weyel



Using Mobile Devices to Assess Student's Achievement as a Basis for Teacher's Feedback

Wednesday, April 19, 2017,
14:00-14:30, **Room 303**

Abstract: In this presentation, we will present an early version of our digital assessment and feedback system which can be used by music educators. The test runs on nearly every kind of mobile tablet device with a touch screen. Thus, it can be used in class with minimum effort, if either the school provides tablet devices or pupils bring their own. So far, the test has two statistically checked sets of tasks, one measuring music-practical competencies, the other one measuring theoretical and listening skills. The feedback system is browser-based like the testing system, has an interactive user interface and can be customized in terms of level of detail. We'll show parts of the test and feedback and present results of our qualitative interview study regarding teachers' beliefs on IT in music education and assessment. Finally, improvement opportunities and possible benefits for music educators in schools will be discussed.

Biography: Benjamin Weyel has been a research fellow and PhD student at Hanover University for Music, Drama & Media since 2015. Before that, he finished his master's degree in Popular Music & Media at University of Paderborn. He holds a bachelor's degree in Fine Arts, Music & Media (University of Marburg). Currently, he is working together with Prof. Andreas Lehmann-Wermser to develop a digital assessment system to be used in school. Furthermore, he's doing research on digital schoolbooks.

Nancy Whitaker



Title 1: *Instructional Change Through Rubric Evolution*

Thursday, April 20, 2017, Poster session 2,
14:30-15:30, **Room 151**

Friday, April 21, 2017, 11:30-12:00,
Room 303

Abstract 1: The importance of assessment across the campus context is focused by continuing accreditation

by the Higher Learning Commission (HLC), following successful completion of the accreditation process in 2013. The process of developing faculty leadership in assessment included representation from the various constituencies on campus involved in developing a sustained environment conducive to excellence in learning that could be documented and used for continuous improvement.

Title 2: *Urban Classroom Arts Integration: Efficacy and Evaluation*

Thursday, April 20, 2017, 16:30-17:00, **Room 314**

Abstract 2: This paper explores the premises, processes, and outcomes of a three-year study of four early-career teachers in an urban professional development school initiative and their post-graduate use of arts integration. Participants received all their clinical and methods coursework in the PDS settings, including extensive experiences with arts integration. The study followed participants through coursework and through the first two years of teaching. Four conclusions emerged from this analysis of teacher preparation and early career use of arts integration: 1) there was some replication of pre-service arts integration experiences for three of the four participants; 2) the creation of arts integration experiences connects more to teacher self-efficacy than individual teacher art background; 3) the development of arts integration experiences by classroom teachers is not dependent upon collaboration with an arts teacher or another classroom teacher; and 4) the potential negative impact on novice teacher efficacy.

Biography: Nancy Whitaker has been at the University of Wisconsin-Parkside since August 2011. She is the program chair in music education and the department chair for the Institute for Professional Educator Development, the teacher education program. She is active on the state level, serving as the president-elect of the Wisconsin Association of Colleges of Teacher Education. She is a departmental member of the faculty assessment group, and is a writer for the Higher Learning Commission internal study team. She serves on the advisory board for the Music Educators Journal, and was a founding member of the Music Education SIG of the American Education Research Association.

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Programme at a Glance

for detailed program, see the Symposium Programme inside of book

Time	Event	Location
Tuesday, April 18, 2017		
19:00-19:45	Welcome Session	145
20:00-21:00	Opening Reception	214-216
Wednesday, April 19, 2017		
9:30-10:15	Keynote Address: Effective Assessment of Musical Performance <i>John Holmes, Chief Examiner, Associated Board of the Royal Schools of Music (ABRSM)</i>	145
10:30-11:00	Tea Break	151
11:00-11:30	Concurrent Sessions- Session 1	Various
11:30-12:00	Concurrent Sessions - Session 2	Various
12:00-12:30	Concurrent Sessions - Session 3	Various
12:30-13:30	Lunch	151
13:30-14:00	Concurrent Sessions - Session 4	Various
14:00-14:30	Concurrent Sessions - Session 5	Various
14:30-15:00	Concurrent Sessions - Session 6	Various
15:00-16:00	Tea Break and Poster Session 1	151
16:00-16:30	Concurrent Sessions - Session 7	Various
16:30-17:00	Concurrent Sessions - Session 8	Various
17:00-17:30	Concurrent Sessions - Session 9	Various
Thursday, April 20, 2017		
9:30-10:15	Keynote Panel: Establishing International Principles for Assessment in Music Education <i>Timothy S. Brophy, Moderator</i> <i>Panelists: Leonardo Borne; Martin Fautley; Marcia McCaffrey; Karabo Lucy Mogane; Glenn Nierman; Kelly Parkes; Dennis Ping-Cheng Wang</i>	145
10:30-11:00	Tea Break	151
11:00-12:00	Participant Focus Groups - Establishing International Principles for Assessment in Music Education	Various
12:00-13:00	Lunch	151
13:00-13:30	Concurrent Sessions - Session 10	Various
13:30-14:00	Concurrent Sessions - Session 11	Various
14:00-14:30	Concurrent Sessions - Session 12	Various
14:30-15:30	Tea Break and Poster Session 2	151
15:30-16:00	Concurrent Sessions - Session 13	Various
16:00-16:30	Concurrent Sessions - Session 14	Various
16:30-17:00	Concurrent Sessions - Session 15	Various
19:00-21:00	Conference Banquet	Council House
Friday, April 21, 2017		
9:30-10:15	Keynote: Assessment in a Revised Standards Environment <i>Glenn Nierman, University of Nebraska-Lincoln, Immediate Past-President of the National Association for Music Education, USA</i>	145
10:30-11:00	Tea Break	151
11:00-11:30	Concurrent Sessions - Session 16	Various
11:30-12:00	Concurrent Sessions - Session 17	Various
12:00-12:30	Concurrent Sessions - Session 18	Various
12:00-13:00	Closing Session	145