ASSESSMENT IN MUSIC EDUCATION:
THEORY, PRACTICE, AND POLICY

The 8th International Symposium on Assessment in Music Education
May 14-24, 2021
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Dear Colleagues,

On behalf of the University of Florida, the Hochschule für Musik, Theater und Medien Hannover, and my co-chairs, Dr. Timothy S. Brophy and Dr. Andreas Lehmann-Wermser, I would like to welcome you to the Eighth International Symposium on Assessment in Music Education. The ISAME events have provided opportunities for scholars from across the globe to share research, ideas, and best practices with each other since 2007. Under the direction of Founding Chair Timothy S. Brophy, Director of Institutional Assessment at the University of Florida, these symposia have been held in Germany, England, Taiwan, and the United States. We are very pleased that you have chosen to join us for our eighth symposium, and the first to be held in a virtual format.

Although we were not able to meet in person this year, we hope that you will still be able to enjoy many of the same conversations and exchanges of ideas that you have at our previous symposia. We have a wide range of sessions appealing to music educators at all levels, brought to you by leading scholars worldwide and available to view on your own schedule. This benefit of our virtual format gives attendees the unprecedented opportunity to take in every single session at the symposium if they desire. Over the 10 days of this symposium, you will have the opportunity to interact with colleagues in a variety of ways, asynchronous chat feeds, live question-and-answer sessions, and direct messages to other attendees. We know that the relationships that are developed at ISAME events are key to stimulating additional work in this area of music education, and we encourage you to take advantage of these communication channels to strengthen those relationships throughout this virtual conference.

The past year has been unprecedented in many ways, and we have all felt the impacts of the COVID-19 pandemic both personally and professionally. As rising vaccination rates begin to create hope for an end to this time of crisis, we continue to send to each of you our best wishes for health, safety, and success. Thank you again for your attendance at this symposium, and we look forward to sharing ideas with you over the next 10 days.

Sincerely,
Marshall Haning
Organizing Chair, ISAME8
Assistant Professor of Choral Music Education
University of Florida

Timothy S. Brophy
Founding Chair, ISAME
Director of Institutional Assessment and Professor of Music Education
University of Florida

Andreas Lehmann-Wermser
Co-Chair, ISAME8
Director of the Institute for Music Education Research and Professor of Music Education
Hochschule für Musik, Theater und Medien Hannover
Symposium Chairs

Timothy S. Brophy, Founder Chair, ISAME

Director of Institutional Assessment
Professor of Music Education
University of Florida, USA

Timothy S. Brophy is Director of Institutional Assessment at the University of Florida and Professor of Music Education. 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 selected papers from the 2007, 2009, 2011, 2013, 2015, and 2017 International Symposia on Assessment in Music Education, and is sole editor and contributing author of the 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, Finland, Germany, 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. He designed and implements the University of Florida’s Assessment System and is active in the higher education assessment community as an author and presenter. 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 serves as an assessment expert for the New York State Arts Blue Ribbon Commission. He worked with the International Baccalaureate in the Hague, Netherlands and Cardiff, Wales on the revision of the music assessments for the new IB music curriculum set to launch in 2020. Dr. Brophy is the SACSCOC liaison for the University of Florida and served on the SACSCOC Board of Trustees from 2011-2017. 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.
Marshall Haning, Organizing Chair

Assistant Professor of Music Education
University of Florida, USA

Marshall Haning is Assistant Professor of Music Education at the University of Florida, where he teaches undergraduate and graduate courses in choral music education, research methods, and other related topics. Before beginning his collegiate teaching career, Dr. Haning taught high school choir and music theory courses in the public schools of North Carolina. He holds degrees from Case Western Reserve University, the University of Cincinnati’s College-Conservatory of Music, and Kent State University.

Dr. Haning’s research interests include music education and music teacher education curricula, informal and nonformal approaches to music education, nonperformance music courses, and assessment in music education. He is well-published in scholarly journals including the Journal of Research in Music Education, Journal of Music Teacher Education, International Journal of Music Education, Contributions to Music Education, Visions of Research in Music Education, Update: Applications of Research in Music Education, and the Bulletin for the Council for Research in Music Education, and is a frequent presenter at state, national, and international music education conferences. Dr. Haning is also in demand as a choral clinician and adjudicator, and has served in this capacity across the United States as well as in Africa, Australia, and Europe.

Andreas Lehmann-Wermser, Symposium Co-Chair

Hochschule für Musik, Theater und Medien
(University of Music, Theatre, and Media)
Hannover, Germany

Andreas Lehmann-Wermser. Born in 1955 he studied music education, German literature and educational sciences and received his degree in teaching from Hannover Technical University. After 20 years of teaching in secondary schools he returned to Hannover University of Music Drama and Media to receive a PhD in music education in 2002. From 2004 until 2015 Andreas Lehmann-Wermser acted as associate professor for music education at the University of Bremen but also as Director of the Center for Teacher Education. In 2015 he was appointed full professor and director of the Institute for Music Education Research at Hannover University of Music Drama and Media. Andreas Lehmann-Wermser has conducted several large studies on musical competencies and musical participation, mostly financed by the federal government of Germany. He is also founder and co-editor of the online bulletin of empirical music education research and chair of ISME’s SIG on Assessment, Measurement and Evaluation.
Julia Weinstein

Julia Weinstein is currently a PhD student in Music Education at the University of Florida. She completed her Masters in Music Education degree with a GPA of 4.0 at the University of Florida and graduated Summa Cum Laude with a BS in Music Education from the University of South Florida. Her research interests include the study of popular music in music education and she has presented her research at the 2021 Desert Skies Symposium. During her teaching career, Julia taught middle school band, elementary school general music, private flute lessons, and worked as a marching band technician for various high schools throughout Florida. She has also worked as an instructor and director at arts summer camps.
## Steering Committee

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<td>Marshall Haning</td>
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<td>Michele Henry</td>
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<td>Hochschule für Musik, Theater und Medien</td>
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<td>Dan Massoth</td>
<td>American International School - Kuwait</td>
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<td>Regina Antunes dos Santos</td>
<td>Federal University of Rio Grande do Sul, Brazil</td>
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<td>Luciana Del-Ben</td>
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<td>Nina Düvel</td>
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<td>Joana Grow</td>
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<td>Ruth Gurgel</td>
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<td>Dee Hansen</td>
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<td>Valerie Krupp-Schleußner</td>
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<td>Ricardo López León</td>
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<td>Sarah McQuarrie</td>
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LEARN MORE
musiceducation.arts.ufl.edu/ISAME
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<td>A New Measurement Instrument for Music-Related Argumentative Competence</td>
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<td>School and Community Music Partnerships: Assessing for Learning and Stakeholder Accountability</td>
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<td>Measuring Parental Involvement as Parental Actions in Children’s Private Music Lessons</td>
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<td>Student Perceptions of Creating an Online, Multimedia Timeline to Support and Assess Learning Music History</td>
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<td>Combined Q&amp;A: Music Grades: Ubiquitous, Consequential, and Somehow Under the Radar AND Reimagining Rehearsals Through Formal Formative Assessment</td>
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<td>An International Comparison of Teaching vs. Learning: Questioning Three Fundamental Assumptions</td>
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<td>Collaborative Working Session: Shared Language in Assessment</td>
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<td>Assessment in Instrumental Music Classroom</td>
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<td>Implementation, Interaction, and edTPA: A Critical Case Study of Music Teacher Education</td>
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<td>9:00 am</td>
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<td>Music Formative Performance Assessments in a Pandemic = Transformative Learning for</td>
<td>AnnRené Joseph</td>
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<td>Professional Growth through Self and Student Assessment</td>
<td>Karen Crocco, DMA, Deborah Girling, J. Lesleigh</td>
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<td>Howard-Zeno, Luke Hall</td>
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<td>Trends in Policy-Making Affecting Music Education Assessment in the United States</td>
<td>Glenn E. Nierman</td>
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<td>The Effects of Feedback on Sight-singing Achievement</td>
<td>Adam G. White</td>
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<td>Assessment Design and Implementation Experiences of Preservice Music Educators</td>
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<td>Reflections on Music Education Practices in English Schools: An American Perspective</td>
<td>Daniel C. Johnson, Martin Fautley</td>
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<td>Large Ensemble Assessment: A National Survey of Pre-Service Music Educators’ Perspectives</td>
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**Monday, May 24, 2021**

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<td>ISAME8 Closing Session</td>
<td>Marshall Haning, Timothy S. Brophy, Andreas</td>
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<td>Lehmann-Wermser</td>
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Christian Rolle

**Musical Judgment as Argumentative Competence, or: How to Argue About the Quality of Music**

Live Q&A: Sunday, May 16, 9:00am EST

**Keynote Abstract:**
Philosophical reflections on some issues of assessment in the arts. In many cases the assessment of musical learning and the evaluation of musical skills require the ability to judge. Musical judgment is needed to assess the quality of a musical performance. Sometimes assessment is based on fixed criteria including indicators describing how a criterion may be manifested, but even then, judgment is required to appropriately apply the criteria on a case-by-case basis. Furthermore, we want our students to develop good musical judgment because the ability of self-assessment is a necessary precondition for their further musical development. However, sometimes there are no mutually agreed criteria for assessing the quality of a musical performance, sometimes people disagree about the value of a musical composition, sometimes musicians may have different opinions about how to perform a piece of music. This requires argumentation. Admittedly, in many cases no words are needed because the participants reach an agreement through musical communication. It is a special characteristic of aesthetic argumentation that it can take place largely non-verbally. The more the participants are familiar with the music-cultural practice they care about and the better they know each other, the less they need words for their arguments. But sometimes talking helps. My suggestion is to understand musical judgment as the ability to provide convincing arguments in the case of disagreement about musical issues. We give reasons when we talk about the performance after a concert or when we have a dispute about different versions of musical pieces performed by various artists. Students should learn to argue about music with reason. Musical judgment can be considered a core competence of music-as-practice. It is not about having ‘good taste’ but about critically reflective musicianship. Music-related argumentative competence can be understood as the learnable ability to justify and defend aesthetic judgments about music in a comprehensive, plausible and differentiated way. Based on theoretical considerations about music-related argumentation and its relevance for music education, I will present a competence model which links argumentation theory to aesthetics and the philosophy of art. This model of music-related argumentative competence provides a theoretical framework describing how people justify their judgments about music. It also serves as a basis for the development of an empirically validated test that enables the assessment of students’ musical judgment.

**A New Measurement Instrument for Music-Related Argumentative Competence**

Live Q&A: Monday, May 17, 9:00am EST

**Abstract 2:** For abstract, see Julia Ehninger

**Biography:** Christian Rolle (PhD) is professor of music education at the University of Cologne/Germany since 2015. He heads the Institute for European Ethnomusicology. Previously, he was professor of music education at the University of Music Saarland and guest professor of musicology at the University of Örebro in Sweden. Christian Rolle is member of the board of the Wissenschaftliche Sozietät Musikpädagogik (https://wsmp.de) and editorial board member of the Zeitschrift für Kritische Musikpädagogik (https://www.zfkm.org) and the journal Music Education Research. He studied music education and philosophy and completed his doctorate at Hamburg University. His main research interests are aesthetics, philosophy of music education, mobile music making and education, and comparative research on music education.

Website: www.hf.uni-koeln.de/37245, Email: crolle@uni-koeln.de
Acknowledged or not, as a concept and practice policy permeates the deepest recesses of civil society and has particular impact on the lives of those who are actively connected to the educational process. Regardless of such pervasiveness and of a growing literature on the absence of local stakeholder voice in educational policy discussions, education and music teacher education, have only marginally engaged with policy, its practices, and its potential role in teacher voice and curricular change.

In this keynote I argue for a particular understanding of policy practice at a human level, which is to say, policy as an integral, quotidian, near familial element of how we engage in the multiple aspects that shape educational encounters. Policy practice, as argued here, places the possibility of school culture change at the intersection between teacher political empowerment—how we better and more fully embed ourselves in the micropolitics of schools—and teacher pedagogical empowerment—how we cope with the discomfort of regularly adapting practice (Schmidt, 2020). This presentation then focuses on the need to engage more fully with the notion of policy, think the concept differently, while laying the groundwork for the need of a notion of policy practice as teacher practice.

**Biography:** Patrick Schmidt is Professor of music education at University of Western Ontario. Previously he served as Associate Director of Florida International University’s School of Music in Miami, Florida and at the Westminster College in Princeton, USA, for 11 years. He also currently serves as a docent at the Sibelius Academy, University of the Arts, Helsinki. Schmidt’s innovative work in critical pedagogy, urban music education and policy studies is recognized nationally and internationally. His most recent publications can be found in the International Journal of Music Education; Theory into Practice; Arts Education Policy Review; Research in Music Education, Journal of Curriculum Theorizing; Philosophy of Music Education Review; Action, Criticism, and Theory for Music Education; ABEM Journal in Brazil; and the Finnish Journal of Music Education. Schmidt serves on the editorial boards of the Journal of the Council of Research in Music Education, Arts Education Policy Review, the ABEM Journal, the Revista Internacional de Educación Musical published by ISME, and the Journal of Popular Music Education. Beyond his ongoing research projects, Schmidt has led several consulting and evaluative projects including recent work for the National YoungArts Foundation, and the New World Symphony in the United States, as well as for the Ministry of Culture and Education in Chile. Schmidt co-edited the Oxford Handbook of Music Education and Social Justice released in 2015. His co-edited book Policy and the Political Life of Music Education was released by Oxford University Press in February 2017. His latest book, Policy as Practice: A guide for Music Educators was released by Oxford in 2020.
Abstract: The purpose of this study was to focus on the assessment of personal dispositions in relationship to students’ formal admission into music teacher preparation programs. Over a period of five consecutive semesters from Fall 2018 to Fall 2020, 81 music education majors at a NASM-accredited School of Music in the US underwent a Sophomore Evaluation process to determine admission into the music teacher preparation program. At the conclusion of the prerequisite Introduction to Music Education course, each student completed a self-evaluation using the Music Education Recommendation Form (MERF), which included personal dispositions for teaching suitability. Each disposition required a 1-5 rating on a Likert-type scale. At the time of the Sophomore Evaluation, faculty members representing academic, applied, and ensemble areas completed the same evaluation form (MERF) for each student. Differences and similarities among faculty and student evaluations were calculated for any effects of individual dispositions on program admission and/or completion rates. Results will be presented, and discussion will include implications for music educator preparation programs.

Biography: Dr. Michael Alexander serves as Professor of String Music Education at Baylor University. He joined the faculty in 2006 after 22 years of teaching orchestra at Stratford HS in Houston, Texas. He holds degrees from Southwestern University (BME), Sam Houston State University (MM), and the University of Houston (DMA). His duties at Baylor include supervising student teachers, instruction in classroom string pedagogy, directing the Baylor String Project, and conducting the Baylor Campus Orchestra. In the summer of 2021, he will assume the duties of Associate Dean for the Baylor School of Music.

Dr. Alexander has served as President of the Texas Orchestra Directors Association, Vice-President of the Texas Music Educators Association, and President of the Texas Chapter of the American String Teachers Association (ASTA). He currently serves as Immediate Past-Chair of the ASTA National Orchestra Festival. His work has been recognized with the Houston Symphony Award for Excellence in Teaching, ASTA Elizabeth A.H. Green Award, University of Houston Outstanding Music Alumnus, TODA Orchestra Director of the Year, and Baylor Outstanding Professor Award.

Dr. Alexander has presented his research on string sight-reading, tuning, and improvisation at state, national, and international symposia. He has co-authored Orchestra Expressions (Books 1 and 2), Expressive Techniques for Orchestra, and Expressive Sight-Reading for Orchestra (Books 1 and 2). His research is 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, the International Society of Assessment in Music Education, and the Southwestern Musician. Alexander has served as clinician/conductor across the United States with several engagements in Europe.

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Myriam I. Athanas Faulkner

Examining Self-Assessment Accuracy of Pre-Service Music Educators’ Verbal Feedback Effectiveness

Abstract: The purpose of this study was to examine the self-assessment accuracy of pre-service music educators’ verbal feedback in the context of secondary-level instrumental ensemble instruction. The research questions that guided this study include: (a) Overall, how accurate were pre-service music educators’ perceptions of their verbal feedback when compared to content experts’ perceptions? (b) How does accuracy vary across each item of the scale? and (c) How does accuracy vary across each domain of the scale? Using a 35-item rating scale embedded within five instructional domains, the accuracy between content experts’ evaluation of students and students’ evaluation of themselves for the same teaching episode were examined at both item- and domain- levels. Considerations for the inclusion of self-assessment accuracy measures in teacher preparation curricula and its role in improving student-teacher communication, instructional effectiveness, differentiated instruction, and reflective practice will be discussed.

Assessing Students’ Self-Talk, Resilience, and Social Environment in the Context of the Secondary-Level Instrumental Music Classroom

Abstract 2: For abstract, see Molly Blair

Biography: Myriam Athanas is a Ph.D. Candidate in the Hugh Hodgson School of Music.

Emily F. Barclay

Observations from the Field: How the Pandemic has Affected Assessment

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract: The impact of the global COVID-19 pandemic has been felt by all citizens of the world, but perhaps most strongly by teachers, students, and parents. Our educational landscape has shifted dramatically, seemingly overnight, as teachers began teaching, guiding, and assessing in a digital landscape.

“Observations from the Field: How the Pandemic has Affected Assessment” will include first-hand accounts from teachers in a multitude of settings-in-person learning, hybrid models, and distance learning, focusing on how assessment has occurred in the past 12-14 months. This presentation will include both pre-recorded video interviews with educators, as well as a question and answer session. The primary sources being shared are American and focus on the experience within the United States.

The presentation will highlight the creative and resilient ways teachers are determining the growth and needs of their students in the middle of the pandemic, focusing on programs, strategies, and systems being utilized to assess student knowledge in the new normal. These experiences will be the guide as new teachers join the ranks of educators, and the impact of new forms of assessment is felt for years to come.

Biography: Emily Barclay currently resides in Torrance, California and is the General Music Teacher at KIPP Raíces Academy in East Los Angeles. She is a National Board Certified Teacher, and her music program serves 585 elementary school students.

Emily is a graduate of Butler University (Indianapolis, IN) and has taught music for more than 12 years. Aside from her role within the classroom, Emily teaches a local marching band. Past musical experiences include marching with Phantom Regiment Drum and Bugle.
Corps, as well as serving on the instructional staff for The Academy and Blue Knights. An avid supporter of the marching arts, Emily was elected to the Board of Directors for Phantom Regiment in 2015.

When not teaching, Emily enjoys traveling, cooking, taking on DIY projects, and spending time with her husband, Rick, and their dog, Rigby.

Molly Blair

Assessing Students’ Self-Talk, Resilience, and Social Environment in the Context of the Secondary-Level Instrumental Music Classroom

Abstract: The purpose of this study was to examine students’ perceptions of self-talk as a function of resilience and social environment in secondary-level instrumental music performance classrooms. The following research questions guided this study: (a) what are the psychometric qualities (i.e., validity and reliability) of the self-talk, resiliency, and social learning environment scales, (b) what is the relationship between the constructs of self-talk, resiliency, and social learning environment? and (c) what is the effect of resiliency and social environment on self-talk?

The development of the Self-Talk, Resilience, and Social Environment in Music Rating Scale may assist researchers and teacher practitioners to further explore secondary-level instrumental musicians’ internal dialogue to enhance their musical performance. Implications for how these constructs affect students’ performance achievement, motivation, and developmental needs in order to improve music teaching and learning in the music classroom will be discussed.

Biography: Molly Blair is a doctoral Music Education student at the University of Georgia. Molly graduated, with honors, from Western Carolina University (BM, BSEd, 2012) and the University of Georgia (MMEd, 2020). From 2013 to 2018, Molly was a middle and high school band director in the greater Charlotte, North Carolina area. Molly is an active flute performer and instructor, a woodwind and visual technician for high school and collegiate marching bands, including the UGA Redcoat Marching Band, and has maintained an active adjudication and clinician schedule. Molly currently resides in Athens, GA with her husband Andrew, who is working toward his dual graduate degrees in Conducting and Percussion (MM, 2021) at UGA, their 10-month-old son, Bennett, and their two dogs, Chaco and Fritz.

Leonardo Borne

Brazilian Music Assessment: A Scope Review

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract: Due to the lack of systemized information about Brazilian literature on music assessment, this study aims to build a broader view of how assessment is addressed in Brazilian music journals. The method used was a scope review, and data collection occurred in November 2020, covering all major Brazilian music journals. With 40 papers included, results show: a) who is publishing about assessment: from a total of 44 authors, five authors – França, Borne, Santos, Araújo, and Beineke – are responsible for 39% (n=17) of the production; b) where and when: from 16 journals, one – RABEM – published 30% of the papers (n=12), between 2000 and 2020, with an equal distribution among the years; c) what and who is being assessed: 60% of the papers (n=24) focused on performance or music theory assessment, and other 25% (n=10) brought up conceptualizations and perceptions of music assessment; also, they focused mostly on undergraduate students and children. In conclusion, Brazilian research on music assessment yet is an unexplored field to scholars and teachers. Also, the subjects and public covered on the research compiled are very narrow. Scholars and the national association should endeavour further actions to address music assessment.
Biography: Music educator, researcher and recorder player. Léo Borne holds undergraduate degrees in Music Composition (UFRGS/Brazil) and Music Therapy (EST/Brazil), a master’s degree in Education (UFRGS/ Brazil), and a Ph.D. in Music Education (UNAM/ México). He has been a full-time tenure professor at the undergraduate music education program at UFMT (Brazil), teaching courses in music education, music theory, counterpoint and harmony. He has is the current chief editor of the Revista Fladem Brasil (which focus on Latin-American and Brazilian music education issues). His research focuses are on evaluation and assessment in music, the musical praxia of teachers and professors, and the development and learning of musical abilities in children and college students, centering on Latin-American settings. His publications are published in many portuguese, spanish and english journals and books, collaborating mainly with ABEM, ISME, FLADEM and ANPPOM. He is the co-lider of the research group “Música e Educação” (UFMT-Brazil).

William I. Bauer

Student Perceptions of Creating an Online, Multimedia Timeline to Support and Assess Learning Music History

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract: As opportunities for distance learning increase, online pedagogy and assessment become an important area for study. The investigation of tools and activities that can be used with online students to help them assimilate and make personal meaning of course content is crucial (Miller, 2016). The use of timelines for teaching history is a practice that has been advocated and discussed (e.g., Alleman & Brophy, 2003; Champagne, 2016; Davis, 2012). However, the pedagogical affordances and constraints of new, online, multimedia timeline tools have not been studied, nor has their role in assessment been examined. The purpose of this study was to examine students’ perceptions of creating an online, multimedia timeline as a learning and assessment task during an online graduate music history course. Specific research questions included: Do students believe creating the timeline helped them to (a) better understand the chronology of the music’s development, and (b) make connections among the music, musicians, historical and societal events, and culture? In addition, the researchers explored the efficacy of timeline creation as an assessment task. Overall students were positive about use of the online timeline. Implications will be discussed.

Biography: Dr. William I. Bauer is the Area Head for Music Education, Director of the Online Master of Music in Music Education program, and Professor in the School of Music of the University of Florida. At UF Dr. Bauer teaches undergraduate and graduate level classes in music education that include technology for music learning, creative thinking in music, psychology of music, music in secondary schools, and music education research and measurement. He has published his research and other writings in leading journals, book chapters, and other publications. Bauer’s book, Music Learning Today: Digital Pedagogy for Creating, Performing, and Responding to Music (2nd ed.), published by Oxford University Press, is used in collegiate music education courses across the U. S. and internationally. Professor Bauer has presented both research and pedagogical sessions in numerous prominent venues throughout the U. S. and abroad and has served on the editorial boards of leading journals such as the Journal of Research in Music Education, Music Educators Journal, and Journal of Music Teacher Education, among others. Currently, he is the editor of the journal Research Perspectives in Music Education. Dr. Bauer was named an Apple Distinguished Educator by Apple in 2003 and a Google Certified Teacher by Google in 2008. To learn more, visit http://www.billbauer.net
Dale E. Bazan

Abstract: For abstract, see William Bauer

Biography: Dr. Dale E. Bazan is Assistant Professor of Music Education and Coordinator of Music Education for University of Louisiana at Lafayette where he oversees the music teaching program. He holds a Bachelor of Music and Bachelor Music Education from the University of Manitoba (Canada), Masters of Music from University of Northern Iowa (with concentrations in jazz saxophone and music education), and Ph.D. in Music Education from Case Western Reserve University.

Prior to assuming his position at UL Lafayette, he was a music education professor at University of Alaska - Anchorage. Dr. Bazan was previously Associate Professor of Practice in Music Education at University of Nebraska - Lincoln from 2007-2017. At UNL he was the instrumental music education specialist, and part of a renowned team of music education professors who prepared music teachers for schools and graduate music education studies.

Dr. Bazan was an English/Language Arts/Drama teacher in Canada for 5 years and 5-12 Instrumental Music Teacher in Canada and USA through 11 years. In addition to his band duties at Chugiak High School (2017-18) he taught Acting, and introduced beginning guitar courses. His ensembles have succeeded and received commendations at every level.

Dr. Bazan continues to serve as Adjunct Assistant Professor of Music Education and Course Designer for the Kent State University and University of Florida Online Masters of Music Education programs. In the music education research world, he is (or has been) an Editorial Board Member and Reviewer for Contributions to Music Education, and the Journal of Music and Dance, Urban Education, and Middle Grades Research Journal. Dr. Bazan has presented at international, national, state, and local conferences on his teaching and research interests including instrumental music education, foundations of teaching, creative process, recruiting/retaining music students, popular musicianship, and social justice.

Frederick Burrack

Abstract 1: The purpose of this presentation is to share current assessment practices in the United States for educating pre-service music educators based on the authors’ recently published work. Starting with the historical and theoretical underpinnings of the classroom assessment paradigms (McMillan, 2013), this paper will focus on specific assessment practices that could be implemented in music teacher education classrooms at the tertiary levels. Specifically, we will explore the ways that music teacher educators (those who prepare K-12 music teachers) might teach assessment at the program level to pre-service teachers for use in the classrooms and K-12 music programs in the United States. In addition, this paper will address the purpose and use of assessment across K-12 music programs. Included will be suggestions for developing outcomes, assessment tasks, and scoring devices. Issues of validity, reliability, and fairness in classroom tests will be explored leading to shared practices for performance assessments, indirect indicators of learning, and techniques for analyzing classroom assessment data for program improvement.

Abstract 2: Within an intentional or unintentional transition in higher education toward more virtual learning, assessment practices that are fair and equitable have become increasingly more important to attain. The foundation for equitable assessment is in the understanding of how groups of students may
be underserved in higher education by considering multiple intersecting influences. This presentation is designed to enhance an understanding of using multiple data sources to guide analysis that can help us to equitably understand learning achievements and deficiencies to improve instruction for all students. Understanding the equitability of assessment most often occurs at the intersection of quantitative and qualitative data. In this presentation, implementation of an automated data collection system that intersects with a student information system will be used to demonstrate what can be understood about influences on student learning. More specifically, considerations of research on inequities in learning opportunities that result from current curricular, instructional, and environmental issues will be discussed. This presentation explores an approach to developing an analysis process that looks beyond direct achievement assessments toward practices that can expose possibilities to enhance equitable music learning.

**Objectivity and Subjectivity: A Quagmire**

**Abstract 3:** This paper addresses how we conceptualize subjectivity and objectivity, and proposes considerations for an equal amount of both in music education assessment. The terms objectivity and subjectivity in assessment are generally related to how resulting data is to be perceived. As a philosophical concept, subjectivity includes qualities of perception that may be externally influenced. Being objective includes a lack of favoritism toward one side or another, free from bias. This session argues the simultaneous value of subjectivity as well as objectivity in assessment design, administration, analysis, and drawing conclusions.

**Automating Data Collection of Assessment for Music Teacher Development**

**Abstract 4:** Assessment in music teacher education involves measurement of musical, pedagogical, and dispositional competence. Defined minimum proficiencies become a benchmark tested through which assessments integrated throughout the curriculum. Although there is complexity in nature of music teacher education and uniqueness among state teacher standards throughout the United States, a commonality across teacher education programs is reflected in the expectation to integrate valid, reliable, and useful assessments that provide data to indicate the quality of preservice music teachers’ preparation for licensure. This session describes the integration of standards throughout the music preservice teacher curriculum at Kansas State University. Shared will be measures that assess student-demonstrated proficiencies of licensure standards, technologies integrated throughout coursework and field experiences that automate the collection of achievement data, and examples of interactive graphic and tabular visualizations. Interactivity of the data includes filtering by demographic categories of gender, ethnicity, first-generation, and specialization areas. Also demonstrated will be processes of analysis that assists in understanding possible interactions with learning, as well as correlations between skills and achievement.

**Biography:** Dr. Frederick Burrack is Director of Assessment, Professor of Music Education, Graduate Chair for Music, Distinguished Graduate Faculty. He joined the Kansas State music faculty as a music education specialist in Fall 2005. Dr. Burrack taught instrumental music education at Ball State University from 2002-2005 and instrumental music in the Carroll Community School District in Carroll, Iowa from 1982-2002. He has served as the Chair for the National Association for Music Education Assessment Special Research Interest Group and as Co-Chair for their work in developing Model Cornerstone Assessments that accompany the National K-12 Music Standards. His co-edited book “Applying Model Cornerstone Assessments in K–12 Music: A research supported approach” was published in 2018. A new text for assessing music “Developing and Applying Assessments in the Music Classroom.” Routledge, Pub was published in 2020 with co-authors Dr. Kelly Parkes, Dr. Phillip Payne, and Dr. Brian Wesolowski. He has presented nationally and internationally and currently overseeing professional development in outcomes assessment for Kaohsiung Medical University in Kaohsiung, Taiwan. He also is collaborating with the Practicing Musician as a consultant to integrate the assessments from the Model Cornerstone Assessments and United States National Standards into the online teaching technology.
**Veronika Busch**

*Acquisition of the Representation of Tonal Hierarchy in Pupils aged 8-15: A Systematic Review and Meta-Analysis.*

Live Q&A: Monday, May 17, 9:00am EST

**Abstract:** The acquisition of internal representations of tonal hierarchies (IRTH) is of central importance for developing a wide range of musical skills in western music (McPherson & Gabrielsson, 2002). A literature synthesis has not been presented until today quantifying the acquisition of IRTH as a function of general cognitive development (i.e., age) and formal music training.

Our aim was to conduct a meta-analysis in order to get estimators with high precision and statistical power for the impact of age and formal music training on the acquisition of IRTH.

The identification of studies was systematically conducted with a defined scope of keywords, rules of truncation and operators in relevant electronic databases (from June to September 2020). Searching also included “grey literature” (Giustini, 2019), citation searching and “snowball technique”. Based on a preliminary corpus of n = 3634 studies, studies were excluded for different reasons, resulting in a sample of n = 6 studies with N = 555 participants all using the probe-tone paradigm.

Studies were aggregated using a random-effects-model with the restricted maximum likelihood estimator in the software package “metafor” in R (Viechtbauer, 2010). The mean aggregated effect size is $r = .35, 95\% CI [.27, .42], p < .001$, which can be interpreted as medium correlation between age and IRTH.

This meta-analysis contributes to a differentiated understanding of the developmental processes regarding tonal skill acquisition.

**Biography:** Veronika Busch is Professor of Systematic Musicology at the University of Bremen. She received her PhD in 2004 from the University of Halle-Wittenberg, where she worked as research assistant before accepting her current position in Bremen in 2006. Her research interests lie in the field of (socio-)psychology of music, especially concerning aspects of music preference, musical-cultural participation, and music and health.

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**Mário Cardoso**

*Assessment in Instrumental Music Classroom*

Live Q&A: Friday, May 21st, 9:00 am EST

**Abstract:** The study aims to identify methods, tools and processes used to assess or evaluate the practices of music teaching and learning in the context of instrumental music performance and analyze the assessment strategies used in the instrumental music classroom. The research was carried out in the context of music teachers training in the public and private Portuguese higher education institutions in the year 2019/20, using a qualitative, descriptive and interpretative approach (a case study in its multi-case variant) and a multiple, diverse and complementary set of specific research instrumental procedures (questionnaire, interview survey and teachers’ internship reports). Multidimensional assessment practices and strategies have been identified: (1) self-assessment of recorded performances and lessons; (2) peer assessment of solo or chamber performances in the final of semesters; (3) reports contain aspects of technique and focus points of interpretation/style of repertoire. The analyses of the strategies show that: (1) the group development and discussion (student-student and teacher-student) of the evaluation process is not visible; (2) the non-involvement of students in the development of peer assessment criteria and self-assessment. It is time to challenge and apply innovative assessment practices to instrumental music learning through different places and music performance moments.
Assessment in Music Education: Theory, Practice, and Policy

Biography: Doctor in Educational Sciences (Music Education). Professor at the Higher School of Education of the Polytechnic Institute of Bragança, where assume the role of Head of Music Education Department, Programme Coordinator of the Master Degree in Music Education in Basic Education, President of the Scientific Committee of the Master Degree of Music Education and Member of the Ethics Committee of the Polytechnic Institute of Bragança. At the same institution, is member of the Technical-Scientific Council and Pedagogical Council. From 2018 he is Vice-Coordinator of the Research Centre of Basic Education. Have experience in the Music Teachers Training, having taught in the courses of Music, Music in Community Contexts, Animation and Artistic Production, Production in the Performing Arts, Teachers of Primary Education, Pre-School Education and Music Education. From 2018 he is the Coordinator of the Monitoring Team of the Integrated and Innovative Program to Combat School Failure (from 2018 to 2022). This program consists in 22 projects in the schools of the Trás-os-Montes region in North of Portugal. In the 2020, Senior Research of the program Artistic Residence funded by the Foundation for Science and Technology in Portugal. Currently is member of the research team of the CARE project: Enhancing Early Childhood Education and Care in Palestine funded by the Erasmus + CBHE program. Develops a regular artistic and investigative activity in the field of Music, Performing Arts and Music Education. It has numerous publications in these areas, including books, book chapters and articles in national and international journals. He is a member of several international associations and member of the editorial and advisor board in numerous international journals and conferences.

Christina Collazo

Practical Approaches to Scaffolding Assessment Tasks: The Use of Scaffolding, Feedback, and Evaluation to Aid Course Planning, Evidence Collection and Curation of Final Assessment Submissions

Abstract: This session will demonstrate practical approaches to scaffolding assessment tasks and different forms of evaluation and feedback to aid students in familiarizing themselves with the course requirements at an early stage. The goal of working with scaffolding techniques is to help teachers in planning and implementing a course and to support students in understanding course requirements at an early stage in their learning. This in turn will support teachers in continued planning of teaching, learning and assessments throughout the course and help students in collating, evidencing and curating their work towards final assessment submissions. The session is based on a case study with a number of Singaporean schools who tested the scaffolding techniques in a practical workshop in March 2021. The outcomes of the workshop together with teacher and student feedback will be shared as part of this session. This session focuses on teaching, learning and assessment of music at secondary level, particularly to students 16-19 years of age. While the given examples relate to the music course of one specific international education provider, the approaches to teaching, learning and assessment discussed may be applied to any general music course that focuses on teaching theory, creating or composing and performing.

Biography: Christina Collazo works for the International Baccalaureate Organisation as the curriculum manager for Diploma Programme (DP) The Arts, Dance and Music. She is based in The Hague, Netherlands. Christina has trained as a harpist at the University Mozarteum in Salzburg, Austria and has performed globally in orchestras, ensembles and as a soloist. As a performer is passionate about engaging with and learning about music from diverse cultures and contexts. As an educator, Christina graduated from Durham University in the UK. She
has taught and been involved in music education project in numerous countries across continents. Her passion as an educator is making music accessible and allowing students to develop their musical skills through their personal interests, expanding students’ musical horizons into diverse musical contexts and applying innovative and varied approaches to learning, teaching and assessing music in order to strengthen students’ musical development. Christina is also interested in international education, the development of international mindedness in students and educators and about strengthening the place of the arts in education and life-long learning.

Karen Crocco, DMA

**Professional Growth through Self and Student Assessment**

Live Q&A: Friday, May 21st, 9:00 am EST

**Abstract:** Teachers participating in a federally funded professional development grant will share their experiences and growth in standards-based lesson planning and delivery, student assessment, and self-assessment. Participants in this study are music educators in a Title 1 school district who are in year 4 of a four-year project focused on teacher growth and student achievement in the Arts and Arts Integration. The panel discussion will target the project’s focus on, and participant growth in, shared language between Arts and core content educators, aligning assessment and instruction with learning goals and curriculum, tools developed for assessment and delivery, and challenges they face with access to fair and appropriate assessment for all students learning music.

This panel will offer a rich perspective on how classroom music educators in a Title 1 school district perceive and value self and student assessment. The discussion will illuminate challenges and solutions in delivering authentic, standards-based instruction and assessment in music and Arts Integration and how participants view their place as educators and contributors in their larger school community. This discussion will provide information that K-12 music educators could immediately apply to improve their professional practice and student achievement.

**Biography:** Dr. Karen Crocco is the Training Specialist for Visual and Performing Arts in St. Lucie Public Schools and Program Manager for the SLPS Medici Project. Before her appointment in St. Lucie Public Schools, Dr. Crocco was a dedicated Arts educator in the state of Florida. Dr. Crocco is a frequent presenter on Arts Integration and Instructional Pedagogy. Dr. Crocco holds degrees from the University of Florida, the University of Southern Mississippi, and Boston University.

Cancan Cui

**Measuring Parental Involvement as Parental Actions in Children’s Private Music Lessons**

Live Q&A: Wednesday, May 19th, 9:00 am EST

**Abstract:** The purpose of this dissertation is to establish a measurement of parents’ level of actions in their children’s private music learning. I adopt Fung’s (2018) framework of Change and Human Actions as the theoretical framework. The instrument is designed to determine the parent’s level of involvement (i.e., act in proactivity, act in passivity, and act in avoidance) in their children’s music learning. These actions may imply the parents’ willingness to maintain or change their original decision in private music lessons. Data analysis includes descriptive statistical analysis and confirmatory factor analysis. Current pilot study results indicate 18 items can be eliminated, leaving 58 items for the main study, to enhance the internal consistency of the instrument. A plan for the main study is presented.

**Biography:** Cancan Cui, culturally from China. I am currently a fourth-year Ph.D Candidate in music education in University of South Florida.
Assessment Literacy in Preservice Music Teacher Education: Current Practices in CAEP-Accredited Institutions

Abstract: The Society for Music Teacher Education held their 2019 Symposium at the University of North Carolina, Greensboro. Dr. Timothy Brophy (University of Florida) presented a session titled, From Principles to Literacy Standards: Preparing Music Teachers for Assessment in an Age of Accountability. In his talk, Dr. Brophy raised a central question: Should assessment be taught as a discrete course or embedded throughout the curriculum. Music teacher education (MTE) programs often hold multiple accreditations that span state departments of education to national recognitions. Of the national bodies that may accredit MTE programs, the Council for the Accreditation of Educator Preparation (often referred to as CAEP) requires InTASC Standard 6: “Assessment.” This study focused on the current 215 MTE programs across the United States currently holding CAEP accreditation. A majority of the programs were found to embed assessment literacy across their professional curricula, while a minority of programs also offered dedicated courses which included assessment literacy. Of such dedicated courses, most occurred through education units; a smaller number were developed specifically for MTE programs. A review of course syllabi for dedicated courses provides insight to the application of assessment literacy standards, specifically those of Teacher Knowledge from the Michigan Assessment Consortium.

Biography: Dr. Paul Doerksen is a Professor of Music Education at Duquesne University (Pittsburgh, Pennsylvania, USA). He holds a Bachelor of Music in Music Education from Western Washington University, a Master of Music in Instrumental Conducting from Northwestern University, and a Doctor of Philosophy in Music Education from The Ohio State University. Dr. Doerksen also holds a Diploma of the Faculty of Fine Arts in Music from The University of Calgary. Among his recent publications are The Use of Student Assessment in Music Teacher Evaluation: Consequences, Perceptions, and Recommendations (in Context Matters: Selected Papers from the Sixth International Symposium on Assessment in Music Education, GIA, 2018); Curricular Frameworks in Preservice Music Teacher Education (in The Oxford Handbook of Preservice Music Teacher Education in the United States, Oxford University Press, 2020); A National Study of Required Student Growth Measures in Teacher Evaluations: Perceptions and Recommendations of PK–12 Public-School Music Educators (in Advancing Music Education through Assessment: Selected Papers from the Seventh International Symposium on Assessment in Music Education, GIA, 2020); and a co-authored chapter, Measuring Professional Dispositions in Preservice Music Educators (in The Oxford Handbook on Assessment Policy and Practice in Music Education, Oxford University Press, 2019).
we will talk about the design of the test and the main results of our study.

Biography: Julia Ehninger is currently completing her doctorate at the University of Cologne as a scholarship holder of the German Academic Scholarship Foundation. In her dissertation, she pursues the empirical research of music-related argumentative competence. From 2016 to 2018, she was a research associate at the University of Music in Lübeck, Germany, and since 2019, she has been teaching at the University of Cologne. Ms. Ehninger majored in Music and English at the conservatories of Weimar and Stuttgart, Germany, as well as in Jazz Voice Performance at the Manhattan School of Music in New York City. For her studies abroad, she received a scholarship by the German Academic Exchange Service.

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Martin Fautley

Three Key Assessment Terminologies and What is Meant by Them

Abstract 1: In talking about assessment terminologies around the world, much work has been done to make trans-national understandings more transparent. Contributing to this, previous work by Brophy and Fautley (2018) has shown that there are commonalities both in terminologies, and, importantly, in the constructs that underpin them to which assessment researchers internationally, as well as practitioners working in the field, should be paying due heed. In this presentation three of the most common terminologies of assessment are problematised and discussed. The terminologies under consideration are:

- Assessment
- Evaluation
- Measurement

The ways in which this issue will be addressed is to problematise, and then address meanings and practices associated with these words.

Reflections on Music Education Practices in English Schools: An American Perspective on Underlying Policies

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract 2: The purpose of our study is to examine the English system of music education from an American perspective, contributing ideas to a particularly under-researched topic. Our research includes a theoretical framework for comparative educational analysis with overlaying societal and educational aspects onto geographic and demographic groupings. We use this framework to demonstrate how music education policy on a macro level translates into practice at the meso and micro-levels. In particular, we consider practices and underlying policies to make authentic international comparisons by presenting reflections of an American music teacher-educator with contextualization from an equivalent English academic in music education. Using expectations, observations, and comparisons, we examine these three practical aspects of the English music education system: educational organization, teacher education, and curriculum. We may learn at least three things from this inquiry: the advantages and disadvantages of a prescriptive national educational system; how such systems shape teacher education programs to meet teaching and learning expectations; and how the resultant curricula may facilitate and sometimes limit student musical growth. By learning from the experiences of counterparts in these two international contexts, we can both improve and better understand our own educational systems.

An International Comparison of Teaching vs. Learning: Questioning Three Fundamental Assumptions

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract 3: The question we explore is: Do learners learn what teachers assume they teach? This has long been discussed in terms of didactic principals within the frame of a “philosophy of music education” or as matter of methodology. The discourse has grown toward increasing emphasis on output measures or Student Learning Outcomes by assessing
learners’ competencies. Focusing on outcomes and competencies has clear implications for practice. By comparing teaching vs. learning in the cultural contexts of England, Germany, and the United States, we present international perspectives to question three fundamental assumptions relating to: (1) learners’ construction of knowledge; (2) the nature of learning music; and (3) the influence of national school structures. Our innovative approach contributes to the rather small body of studies in comparative music education by providing a sound framework and focusing a relevant aspect of music teaching. It also examines outcomes, an aspect that is often neglected in other comparative studies, and it contributes to linking various national discourses by organizing a research structure that has no role models in previous music education studies. Our research directly addresses the idea of achieving the teacher’s desired purpose in alignment with national standards, goals, and outcomes for music education.

Biography: Martin Fautley is a Professor of education at Birmingham City University, England. He has a wealth of experience in music education, both in terms of pedagogy, and of music education research. For many years he was a comprehensive school music teacher, alongside running a music centre. After enjoying a long career in the classroom, he then undertook a full-time Doctorate in the education and music faculties at Cambridge University, researching teaching, learning, and assessment of classroom music making, with a focus on composing as a classroom activity. He is known internationally for his research into assessment in music education. His work on the longstanding research and activity project “Listen Imagine Compose” is also internationally renowned. Alongside these areas, he is also currently investigating notions of progression in music education, what is meant by this terminology; what is entailed in creativity when it is applied to music education, particularly composing music; and trajectories in musical learning generally, especially in the novice stages.

Dr Fautley is the author of a number of books, including “Assessment in Music Education”, published by Oxford University Press. He has written and published over sixty journal articles, book chapters, and academic research papers on a range of aspects of teaching and learning in music education, and regularly presents the fruits of his research at international conferences. He is a previous co-host of ISAME when it was in Birmingham, England. He is co-editor of the British Journal of Music Education.

Deborah Girling

Professional Growth through Self and Student Assessment

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: For abstract, see Karen Crocco

Biography: Mrs. Deborah Girling. Deborah is a K-5 Music educator at River’s Edge Elementary School in St. Lucie County, FL. Mrs. Girling has also been a second-grade classroom teacher, a public school, and a public school guidance counselor. Mrs. Girling holds a degree in Communications from The University of South Florida.

Luke Hall

Professional Growth through Self and Student Assessment

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: For abstract, see Karen Crocco

Biography: Mr. Luke Hall is a secondary band director, currently teaching at Eagle Landing Middle School in Boca Raton, FL. Mr. Hall has been teaching for seventeen years. In addition to his music teaching, Mr. Hall taught English in Yotsukaido, Japan. Mr. Hall holds a degree in Tuba Performance from the University of North Florida.
Barry Hartz

**Helping Student Teachers Meet Established Standards for Teacher Effectiveness**

**Abstract:** In response to the recognition of teacher effectiveness as an important factor in student achievement and efforts to systematically assess teacher effectiveness against established performance standards, national and state leaders have increasingly relied on high-stakes assessments as a pre-requisite for professional certification. Often, the standards against which pre-service teachers are assessed were designed for experienced teachers and can seem overwhelming both for student interns and their supervisors. Using the Florida Educator Accomplished Practices (FEAPs) as an example of typical standards for teachers, this presentation will group the 39 standards around common themes and suggest high-leverage practices that music specialists can employ in the role of student teacher to effectively address the standards in meaningful ways.

**Biography:** Barry Hartz is an Assistant Professor of Music Education at the University of Florida where he teaches courses in instrumental methods, music technology, literature and arranging, and instructional design; supervises student teachers; and collaborates extensively with instrumental music educators across North Florida. Prior to his appointment at UF, Dr. Hartz taught in the public schools of Ohio and at Cleveland State University. He earned National Board Certification in 2007 and was named the Outstanding Music Educator for the state of Ohio by the Ohio Music Education Association (OMEA) in 2013. His research interests include music literacy development and professional development across the career cycle and he has published articles in Contributions to Music Education and Music Educators Journal. Dr. Hartz is a graduate of Bowling Green State University, Morehead State University, and Case Western Reserve University.

Elizabeth R. Hearn

**Building Blocks: A Case Study of Assessment in a Secondary Choral Music Classroom**

**Abstract:** This instrumental case study (Stake, 1995) explored perceptions of assessment practices as reported by high school choir students and their choir teacher. Research questions examined participants’ beliefs about assessment, the factors that influenced those beliefs, their experiences with assessment practices, and the challenges of assessing choral music students. Through analysis of multiple types of data collected from various data sources, the findings revealed that the teacher used both musical and nonmusical assessment practices to evaluate student learning. Students perceived all assessment practices, musical and nonmusical, to be in support of what they viewed as the primary goal of the choral program—ensemble achievement. The study identified external and internal influences that directly affected the use of assessment practices at Allen Thomas High School (ATHS), including the choir’s role in the school curriculum and culture.

**Biography:** Dr. Elizabeth (Libby) Hearn is Assistant Professor of Choral Music Education at the University of Mississippi where she conducts the University Chorus and Women’s Glee ensembles. In addition to her conducting responsibilities, she teaches graduate and undergraduate courses in choral music education and conducting. She also serves as advisor for the student ACDA chapter. In addition to her responsibilities at Ole Miss, Dr. Hearn also serves as the conductor of CoroArroyo and assistant conductor of CoroRío; both treble choirs comprised of young singers in the Midsouth Music Institute/CoroRío organization.

Prior to joining the faculty at Ole Miss, Dr. Hearn received a Ph.D. in music education from the University of Alabama where she served as assistant conductor of the UA Women’s Chorus. Dr. Hearn previously held the position of Assistant Professor of Music and Director of Choral Activities at Marian University in Indianapolis where she taught music education courses and was
Dr. Hearn is an active conductor, presenter, clinician, and adjudicator. Her research interests include assessment in the music classroom, singing accuracy, ensemble identity, ACDA history, and job mobility in music education.

Benjamin C. Helton

A Framework for Building Assessment into the Preservice Music Teacher Curriculum

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: Despite the topic of assessment being critical to both personal and professional success in the classroom, it can be considered an afterthought in the undergraduate music education curriculum. Assessment normally exists as a stand-alone course, sequestered from the other methods courses, or a hodgepodge of disparate topics strewn across multiple courses. According to Mantie (2019), the positivist nature of assessment practice may deter music teacher educators from prioritizing assessment in the undergraduate curriculum. In other words, MTEs sometimes feel conflicted about teaching students how to prove their students learn, as if learning could be measured. This cognitive dissonance creates a feedback loop where preservice music teachers often struggle with assessment in the classroom. Utilizing the “metaphysical paradigm” from Morgan (2007), I present an alternate framework for rebuilding undergraduate courses around assessment free that attenuates positivist concerns. I replace the framework’s “ontology, epistemology, and methodology” with “Learning Objectives, Data that Represent Learning, and Assessment Models” to inform instructional units in an undergraduate course that build around assessment practices in a more holistic way.

Biography: Dr. Benjamin C. Helton is Assistant Professor of Music Education at Case Western Reserve University and director of the Spartan Marching Band. His other duties at CWRU have included teaching graduate and undergraduate courses in music education, teaching writing skills and argumentative strategies in the SAGES program, and supervising student teachers. Helton holds a Bachelors of Music Education from the University of Illinois, a Master of Music from Northern Illinois University, and a PhD in Music Education from the University of Illinois. Prior to teaching at CWRU, he was a graduate assistant at U of I where he supervised student teachers, worked with a multitude of undergraduate courses, and participated in various research groups in the College of Education specializing in evaluation and cognitive sciences in teaching. At Northern Illinois University, he worked extensively with the Huskie Marching Band and directed the Huskie Pep Band.

Michele L. Henry

Assessing Dispositions: Student Self-Perception vs Faculty Perception of Readiness for a Music Teacher Preparation Program

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract: For abstract, see Michael L. Alexander

Biography: Michele Henry is Division Director and Professor of Music Education at Baylor University in Waco, Texas, where she has been the choral music education specialist for the past 20 years. Dr. Henry teaches undergraduate music education courses, supervises student teachers, and oversees the Music Education program. She specializes in vocal sight-reading instruction and assessment. Dr. Henry is the co-author of the Level Up! Sightreading Series, which focuses on a systematic approach to individualized sight-reading instruction and assessment. She also appears in many of the discipline’s top publications, including the Journal of Research in Music Education, UPDATE: Applications of Research in Music Education, the Journal of Music Teacher Education, the Choral Journal, the String Research Journal, and Texas Music Education Research, as well as with Oxford and GIA presses. Dr. Henry is on the editorial board for the Journal of Music Teacher Education, the Southwestern Musician, and Texas Music Education Research, as well as with Oxford and GIA presses. Dr. Henry is on the editorial board for the Journal of Music Teacher Education, the Southwestern Musician, and Texas Music Education Research, as well as with Oxford and GIA presses. She earned a Ph.D. from the University of Minnesota, an MME from the University of North Texas, and a BME from Oklahoma Baptist University.

Kelly Jo Hollingsworth

Assessing Dispositions: Student Self-Perception vs Faculty Perception of Readiness for a Music Teacher Preparation Program

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract: For abstract, see Michael L. Alexander

Biography: Kelly Jo Hollingsworth is an Assistant Professor of Music Education at Baylor University. She holds degrees from the University of Mobile and Auburn University. Kelly has 17 years of early childhood and elementary classroom experience and was chosen by her peers as Teacher of the Year at three schools. In 2014, Kelly was selected as the Elementary Teacher of the Year for Auburn City Schools and Alabama District II. Kelly has completed Kodály Level I and Orff-Schulwerk Levels I, II, III, and the Master Class. She is a member of NAfME, TMEA, and AOSA. Her research interests include rhythm reading, best practices, and elementary music.

J. Lesleigh Howard-Zeno

Professional Growth through Self and Student Assessment

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: For abstract, see Karen Crocco

Biography: Mrs. Lesleigh Howard-Zeno is a K-5 Music educator at Weatherbee Elementary School in St. Lucie County, FL. Mrs. Howard-Zeno serves as an instructional coach and teacher-leader for St. Lucie Public Schools elementary music educators. Mrs. Howard-Zeno holds a degree in Music Education from The University of Florida.
Alex Hua

Defining “Happy” in Happy Birthday: Singing Accuracy as a Construct Based on Task-Dependent Features

Abstract: We explored the patterns of performance of a familiar song grounded in previous research indicating that ascending intervals higher in the range were more difficult for children in a study of pitch interval and pattern performance (Wolf, 2005). We were guided by the following question: How does performance by individuals vary by interval type and position in the song? The main objective is to explore whether an adult population can be expected to perform in predictable ways to make comparisons to children’s singers. The purpose of this study is to explore the patterns of performance in one song, Happy Birthday. The research questions were:

1. How and how often is the large 14th interval sung out of tune?
2. Can initial interval performance be used to predict overall performance?

We chose to evaluate a subset previously reported data from two studies in which the song Happy Birthday was used (Greenspon, et al., 2017; Pfordresher & Brown, 2007). We examined data from 37 individuals on 25 sung pitches in the song. We report pitch performance as note values based on each individual’s first pitch, on which the subsequent 24 pitches were assigned a value.

Biography: Mr. Hua is a graduate student at Cornell University and performed this research while studying in the Pitch Exploration Lab at Penn State University.

Daniel Johnson

Reflections on Music Education Practices in English Schools: An American Perspective on Underlying Policies

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract 1: For abstract, see Martin Fautley

Cross-Cultural Comparisons of Music Teacher Perspectives and Practices in Austria and the United States

Abstract 2: The two-fold purpose of this international, comparative study was to investigate the perceptions and practices of Austrian primary school teachers on general music education, and to conduct a cross-cultural comparison of those perspectives with those demonstrated by teachers in the United States. The researcher interviewed three Austrian teachers using a 34-item questionnaire and collected exemplar instructional documents. Using qualitative content analysis, four emergent themes described teacher perspectives and practices: encouraging enthusiasm for music, emphasizing experience instead of assessment, fostering student creativity and freedom, and utilizing music listening as a pedagogical tool. Similarly, two themes emerged to indicate international curricular parallels: teaching social skills through music, and the need for practical, professional development in pre-service teacher education. These themes illustrated how the two national contexts demonstrated shared language, valued music education outcomes within larger curricula, honored authentic learning in musical settings, and aligned instruction with intended outcomes. Implications of this study are incorporating trends demonstrated by the Austrian teachers to promote student success among grade-level teachers in the United States and advocating for high-quality professional development in music education while promoting social skills through music.
**An International Comparison of Teaching vs. Learning: Questioning Three Fundamental Assumptions**

Live Q&A: Wednesday, May 19th, 9:00 am EST

**Abstract 3:** For abstract, see Martin Fautley

**Biography:** Daniel C. Johnson is Professor and Coordinator of Music Education at the University of North Carolina Wilmington. A Fulbright and a Medici Scholar with over twenty-five years of teaching experience spanning the PK - University gamut, Dr. Johnson is an international authority on general music education and music teacher education with a focus on music listening and integrated arts education. Having served as a Visiting Professor at the Universität Mozarteum (Salzburg, Austria) and Universidad Nacional de Costa Rica (Heredia, Costa Rica), he regularly leads teacher education courses and workshops throughout the world. Dr. Johnson has published in numerous eminent journals including The Journal of Research in Music Education, The Bulletin of the Council for Research in Music Education, The Journal of Music Teacher Education, The International Journal of Music Education, and Arts Education Policy Review. His most recent book chapters appear in The Oxford Handbook of Assessment Policy and Practice in Music Education, Applying Model Cornerstone Assessments in K–12 Music, and The Handbook of Listening. The seventh edition of his textbook, Musical Explorations: Fundamentals through Experience, is published by Kendall-Hunt.

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**AnnRené Joseph, Ed.D.**

**Music Formative Performance Assessments in a Pandemic = Transformative Learning for Every Age**

Live Q&A: Friday, May 21st, 9:00 am EST

**Abstract:** This is a 25-minute practice strand session. Participants will view, hear, and see samples from four students from middle school through college and their compositions for a formative music performance assessment, adapted across the grade levels for the purposes of this symposium. A certified music specialist administered the performance assessment as a pretest to determine what the students knew and were able to do. He then instructed the students in the areas needed to assist them in meeting and exceeding the rubric expectations for the posttest. The final compositions, recordings of the students playing and singing, their responses, and the posttest rubric will be shared from each student. Participants in this session will receive a link to download a copy of the music performance assessment. These students are experiencing school in hybrid and home study formats. Washington State developed valid and reliable music performance assessments that have been utilized to measure individual student achievement in music and the arts since 2003, initially known as arts Classroom-Based Performance Assessments or CBPAs, and now referred to as Arts Performance Assessments or APAs. The APAs have continued to be revised, refined, adapted, utilized, reported, and shared. They are adaptable to any learning situation.

**Biography:** AnnRené Joseph is the retired Program Supervisor for The Arts for Teaching, Learning, and Assessment at the Department of Education in Washington State (2001-2011). She is a 44-year veteran educator and education leader. Her career includes service in both public and private schools as a music and drama specialist PK-20; building and district administrator, and state leader for arts education; private voice instructor, and church musician. She is a requested keynote and conference presenter, clinician, performer, and instructor, and as a professional vocalist, pianist, and musician. Dr. Joseph is credited with leading and facilitating the design, development, implementation, and statewide reporting and use of the Washington State Arts Classroom-Based Performance Assessments (CBPAs), and K-12 Arts Learning Standards. Dr. Joseph is a published author with ProQuest, Seattle Pacific University Digital Commons, Oxford University Press (OUP), International Dialogues on Education (IDE): Past and Present, and Splatter Magazine. This is her third ISAME conference presentation. For more information see: Washington State’s Classroom-Based Performance Assessments: Formative and summative design for music education. In T. S. Brophy (Ed.), The Oxford Handbook of assessment policy and practice in music education.

Dr. Joseph is the current CEO, Educational and Research Consultant for More Arts! LLC, since 2012. Her business mission is “In the business of enhancing lives via the arts, learning, and leadership.” Her mantra is: “Your life is an artwork in progress” and her answer to most everything and anything is: “More Arts!”

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Sangmi Kang

Understanding Students by Assessing their Motivation: Relationships Between Intrinsic and Extrinsic Motivators

Abstract: The purpose of this study was to examine the relationship between students’ intrinsic and extrinsic motivators to promote intrinsic motivation. A total of 233 fourth and fifth-grade students in the southeastern region of the United States completed the Motivation to Learn a Musical Instrument Scale (MLMIS, Kang, 2016). First, exploratory factor analysis was conducted on the 30 items of the MLMIS with orthogonal rotation, which extracted six factors: Intrinsic Motivation, School Music Experience, Performance Anxiety, Family Support, Intergrativeness, and Self-Efficacy. Second, to understand the causal relationships between intrinsic and extrinsic motivators, I calculated a stepwise multiple regression using extrinsic motivators (School Music Experience, Performance Anxiety, Family Support, Intergrativeness, and Self-Efficacy) as the predictor variables and the Intrinsic Motivation score as the dependent variable. This result indicated that Self-efficacy accounted for the larger variance of Intrinsic Motivation, followed by Intergrativeness, Family Support, and School Music Experience. Music teachers can have a better understanding of their students with regards to their extrinsic motivators by comparing their motivation patterns with the general pattern found in this study.

Biography: Sangmi Kang is an Assistant Professor of Music Education at the Westminster Choir College of Rider University. Prior to this appointment, she taught music education courses at the University of Florida as well as pre-K to 12th grade general music in South Korea and the United States.

Dr. Kang’s research interests include world music pedagogy, intercultural approaches in music education, intrinsic motivation, and 21st century skills. She has had articles published in the Journal of Research in Music Education, Journal of Music Teacher Education, Psychology of Music, Music Educators Journal, General Music Today, and Update: Applications of Research in Music Education. She has also presented her work at international, national and regional conferences, such as the National Association for Music Education (NAfME) Music Research and Teacher Education National Conference, the International Symposium on Assessment in Music Education (ISAME), the Asian-Pacific Symposium for Music Education Research (APSMER), the Society for Music Teacher Education (SMTE) conference, American Educational Research Association (AERA) conference, the Florida Music Educators Association (FMEA) conference, and the New Jersey Music Educators Association (NJMEA) conference.

Dr. Kang is a pianist and a professional performer on the Gayageum (a traditional Korean stringed instrument). She has performed at several institutions, among them Westminster Choir College, the University of Florida, the Harn Museum of Art, Duke University, the University of North Carolina at Chapel Hill, and the University of North Carolina at Greensboro. She received her Ph.D. in Music Education from the University of Florida, a master’s degree in Music Education and bachelor’s degree in Music with a focus on Gayageum performance, from Seoul National University in South Korea.
Jens Knigge

A New Measurement Instrument for Music-Related Arguementative Competence

Live Q&A: Monday, May 17, 9:00am EST

Abstract: For abstract, see Julia Ehninger

Biography: Jens Knigge (Dr. phil) is professor of music education at Nord University, Faculty of Education and Arts, Campus Levanger (Norway). He is a board member of the German Association for Research in Music Education (AMPF) and co-editor of the Bulletin of Empirical Music Education Research (b:em). His research interests include music teacher education, musical competency development, and psychological aspects of musical teaching and learning.

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Eivind Lødemel

Practical Approaches to Scaffolding Assessment Tasks: The Use of Scaffolding, Feedback, and Evaluation to Aid Course Planning, Evidence Collection and Curation of Final Assessment Submissions

Abstract: For abstract, see Christina Collazo

Biography: Eivind Lødemel is from Norway and is the Head of High School Music at United World College of South East Asia East Campus in Singapore. A passionate jazz educator, he is a graduate of Trinity College of Music and University of Cambridge. Eivind has toured as a musician in Europe and Asia, and in addition to his work in international schools he has given master classes at Kunitachi Music Academy in Tokyo, the Welsh College of Music and Drama, the Dartington summer school and the National Youth Jazz Summer School in the UK. He has written for several publications, including International Schools Journal and National Association for Music Education. Eivind enjoys composing music for his own trio and quartet, where he often explores the links between jazz and folk music.

Andreas Lehmann-Wermser

An International Comparison of Teaching vs. Learning: Questioning Three Fundamental Assumptions

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract: For abstract, see Martin Fautley

Biography: Andreas received a teacher’s exam for Music and German from the Hannover Universities. After teaching for two decades he returned to the Hannover University for Music Drama and Media to do a PhD. He was appointed Assistant Professor at Bremen University in 2005 and started a research group applying empirical methods. He also acted as Director of the Center for Teacher Education. In 2015 he was appointed Full professor and Director of the Institute for Music Education Research in Hannover. He is founder and editor of the Bulletin for Empirical Music Education Research and has presented and publinded internationally.
Learning standards and the COVID-19 pandemic—have revealed limitations of performance- and notation-based large ensemble experiences common in P-12 instrumental music, and created a unique opportunity to address longer-range issues related to standards-based instruction. How can P-12 music educators—particularly beyond compulsory elementary general music—expand their focus on performance- and notation-based recreation of existing music? How can they equip students to be independent musicians who can create, perform, and respond to music—and make meaningful connections between music and other pursuits?

With these questions in mind, we developed a web-based platform for music teachers to collect individual student achievement data (i.e., audio recordings, written reflections, notated arranging and composing tasks) aligned with state and national standards. We piloted this tool with 278 students from five teachers. In this study, we explore five research questions:

1. What relationships exist among students’ achievement based on performing, connecting, and responding to music?
2. What relationship exists between students’ performance achievement and creativity achievement?
3. Does performance achievement predict creativity achievement?
4. What relationship exists between students’ self-reflection (respond) and teacher evaluation of their performance?
5. What differences, if any, exist in achievement among the schools represented in the sample?

In the United States, P-12 music student assessment commonly takes place at the large ensemble level. This approach both offers benefits and raises concerns. Researchers have examined in-service music teachers’ perspectives on large ensemble performance assessment events, but there exists little literature examining pre-service music educators’ understandings about large ensemble assessment. Presumably, many pre-service teachers have experienced large ensemble performance assessment events as students; those individuals may also be considering implications (e.g., teacher accountability, documenting individual student achievement) of participation in these events as music teachers. Recent research has documented pre-service music teachers’ perspectives in regards to this issue, including suggestions for additional research to increase understanding.

Therefore, with the purpose of better understanding pre-service music teachers’ beliefs, experiences, expectations, and concerns related to United States large ensemble assessment practices, we are surveying pre-service music teachers who belong to NAfME Collegiate. Research questions for our inquiry are: (1) What are pre-service music educators’ experiences with large ensemble performance assessment as K-12 music students? (2) What are pre-service music educators’ beliefs about large ensemble performance assessment? and (3) What are pre-service music educators’ expectations for, and concerns about, their anticipated future experiences with large ensemble performance assessment as K-12 music educators?

Biography: Adam P. Miller teaches middle school and high school band and choir in Buena Vista City (Virginia) Public Schools. He graduated from James Madison University in 2020 with a Bachelor of Music degree in music education. During his collegiate career, Adam explored a plethora of performance, leadership, and research opportunities thanks to each of his professors and mentors. In addition to teaching and playing music, he enjoys spending time with his fiancée and puppy in and around Harrisonburg, Virginia.
The Use of Daily Quizzes to Assess and Increase Student Learning in Music Education Courses

Live Q&A: Monday, May 17, 9:00am EST

Abstract: Increasing student learning and engagement is a priority for educators. The information presented in music education courses is often dense and covers a wide array of topics—all of which are deemed important for students to know and understand. Yet knowledge retention is often challenging for students who are managing multiple demands on their time including performance expectations, academic requirements, work responsibilities, social lives, and more. How can educators help students learn information? What strategies can we use to strengthen knowledge acquisition and accountability? How can we design courses to maximize retention?

This presentation will discuss the practice and value of incorporating daily quizzes as learning and assessment tools in music education courses. The information presented may be of benefit to instructors of music education courses to aid them in the practice of assessing student learning and delivering course content. In addition to a discussion of the efficacy of quizzes, the session will offer practical insight into how quizzes are utilized to measure student learning and adjust course instruction. Sample quizzes and quiz questions will also be shared.

Assessing Dispositions: Student Self-Perception vs Faculty Perception of Readiness for a Music Teacher Preparation Program

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract 2: For abstract, see Michael L. Alexander

Biography: Dr. David W. Montgomery is Associate Professor of Instrumental Music Education at Baylor University where he teaches courses in band music education and observes student teachers. Prior to his appointment at Baylor, Dr. Montgomery was Associate Director of Bands and Director of the Bronco Marching Band at Western Michigan University for 14 years, and taught high school band in North Carolina. Dr. Montgomery is an accomplished teacher and was recognized as a finalist for the “University Distinguished Teaching Award,” and was recipient of the “Dean’s Teaching Award” at WMU. In addition to his teaching duties, Dr. Montgomery frequently serves as an adjudicator and clinician in both marching and concert band settings. He is published in research and trade journals and has presented at numerous state and professional music conferences, including the College Band Directors National Association, International Symposium on Assessment in Music Education, and acceptance to present at the Midwest Band and Orchestra Clinic and. Additionally, he served as State Chairperson of the Michigan chapter of the National Band Association. Dr. Montgomery is the founder and director of Serviam Leadership Academy, a high school marching band leadership camp.

Dorothy Musselwhite Thompson

Developing an Equitable Assessment Process: A Focus on Student Learning

Abstract 1: For abstract, see Frederick Burrack

Objectivity and Subjectivity: A Quagmire

Abstract 2: For abstract, see Frederick Burrack

Biography: Dr. Dorothy Musselwhite Thompson serves as the Assistant Director of the Office of Academic Assessment at Auburn University. She supports the assessment of student learning across Auburn’s twelve academic colleges and 300+ academic degree programs. She coordinates and leads Auburn University’s internal assessment feedback system and annual Meta-Assessment Institute. In addition, Thompson consults with faculty and creates professional development events to support
Assessment in Music Education: Theory, Practice, and Policy

Patty K. Nelson

Assessing the Job Interview

Live Q&A: Monday, May 17, 9:00am EST

Abstract: This session will cover mock job interviews given to current music education students. It will include possible questions, rubrics, and using the S.T.A.R. behavioral method of interviewing and answering questions. It will also include sources for questions and rubrics to use in the interviews and the feedback session given to students.

Biography: Patty K. Nelson is a life-long music educator working with students from Preschool through Adults. She has taught public school music, private piano and organ lessons, worked as a choir director, coordinator, organist and academy director in churches in Texas and taught at the university level. Patty holds a valid all-level music teaching certificate in Texas and is Orff certified. Patty has presented at various conferences including Georgia Music Educators Association, Texas Music Teachers Association, International Symposium of Assessment in Music Education, Texas Music Teachers Association, Baptist General Convention of Texas, and Round Table Conference. She has also been published in Advancing music education through assessment: Honoring culture, diversity, and practice – Selected papers from the 7th International Symposium on Assessment in Music Education, MTNA e-journal, The Chorister, Hymn Discoveries, and PedalPoint. Patty currently is Associate Professor of Music Education – Vocal at Oklahoma Baptist University.

Hanna Mütze

Acquisition of the Representation of Tonal Hierarchy in Pupils aged 8-15: A Systematic Review and Meta-Analysis.

Live Q&A: Monday, May 17, 9:00am EST

Abstract: For abstract, see Veronika Busch

Biography: Hanna Mütze studied Music Education (M.Ed. in 2015) and Music Psychology (M.A. in 2017) in Dresden and Hanover. She is now a scholar at University of Bremen in the working group of Veronika Busch, where she is writing her doctorate on tonal skill acquisition. Her research interests are in the field of music learning processes, especially the relation between implicit and explicit learning, empirical aesthetics and psychophysiological correlates of music cognition.
Bryan E. Nichols

Defining “Happy” in Happy Birthday: Singing Accuracy as a Construct Based on Task-Dependent Features

Abstract: For abstract, see Alex Hua

Biography: Bryan E. Nichols is a teacher and conductor at The Pennsylvania State University, where he leads the University Choir, teaches courses in music and education, and directs the Pitch Exploration Lab. Dr. Nichols is a life member of the American Choral Directors Association and has served in leadership positions in NAfME and ACDA. He served on the Future Directions Committee for the Kentucky Music Educators Association was the Region 4 Choral Chair. He served ACDA as the Ohio middle level R&R chair; he was the high school R&S Chair for the state of Kentucky, where his choirs performed for the Kentucky Music Educators Association and toured all regions of the country. Ensembles under his direction have commissioned five works and have given joint performances with ensembles from the Indianapolis Children’s Chorus and the Minnesota Boychoir.

Glenn E. Nierman

Trends in Policy-making Affecting Music Education Assessment in the United States

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: Policies affecting assessment in music education are not made in a vacuum. The purpose of this presentation will be to explore several trends in policy-making affecting assessment in music education in the United States—the increase in the importance of students’ non-cognitive growth; the importance of the diversity, equity, and inclusion (DEI) lens; and the projected decrease of federal government involvement in education. Music educators have long touted the tents of non-cognitive growth such as Social Emotional Learning (SEL) as one of the benefits of music education. Now that cries for social justice and needed attention to DEI echo louder than ever throughout our nation’s communities, it seems that the desire to assess SEL learning may become prevalent. Finally, although it is still difficult to predict what the direction educational policy will take with new national leadership, it seems likely that the Department of Education will be reluctant to ignore the lessons of the recent past and seek a more prominent role in educational assessment. Assessment in music education likely will be influenced by policies born in an environment in which SEL, DEI, and state-driven demands for accountability are prevalent.

Biography: Glenn E. Nierman (BM, Washburn; MM, Cincinnati; DME, Cincinnati), National Association for Music Education (NAfME) Past President, is currently Glenn Korff Professor of Music Education at the Glenn Korff School of Music at the University of Nebraska-Lincoln, as well as the Associate Director of the School. He teaches graduate courses in curriculum, assessment, philosophy, and quantitative research methodologies. His research interests include assessment, instructional strategies, and pre-service music teacher education. Dr. Nierman has authored many journal articles and books; made numerous presentations at NAfME Conferences; and given addresses at World Congresses of the International Society of Music Education (ISME) on five continents. His public school teaching experience includes work with middle school general music and choir, as well as high school band and orchestra. Glenn, a Past President of both NAfME’s North Central Division and the Nebraska Music Educators Association (NMEA), also served his state MEA as Chairperson for the following: College/University Affairs, Research, the Council for Music Teacher Education (a NAfME/SMTE state affiliate), and the Coalition for Music Education (the “advocacy arm” of NMEA). He has been a member of both the ISME Executive Board and served on the Editorial Board of CRME Bulletin for nearly two decades. His most recent scholarly endeavors include writing and editing portions of the second editions of two Workbooks for Building and Evaluating Effective Music Education—Ensembles and General Music and
Douglas Orzolek

Evidence of Risk Taking in Music Education

Abstract: Following considerations for the need for risk taking in the creative process, this presentation will describe the factors that influence risk-taking behaviors in the arts including environment, the role of the teacher, the fear of failure and making mistakes and the importance of reflection. The presentation will then summarize the existing literature on the assessment and evaluation of risk taking in other disciplines and, of course, draw from the extensive writings on the topic from the field of music and music education. Finally, the presentation will provide a theoretical model for the assessing the evidence of risk taking in music education.

Biography: Douglas C. Orzolek, Ph.D., is a Professor of Music Education, the Associate Director of Bands, and the Director of Graduate Programs in Music Education, at the University of St. Thomas in St. Paul, Minnesota. At St. Thomas, Dr. Orzolek teaches music education methods, conducts the Symphonic Band, advises master’s papers and teaches workshops and core classes in the master’s and doctorate program.

Kelly A. Parkes

Current Classroom Assessment Practices in the United States

Abstract 1: For abstract, see Frederick Burrack

Redefining Assessment Literacy: Music Teacher Education Curriculum in a Pandemic Landscape

Live Q&A: Monday, May 17, 9:00am EST

Abstract 2: In the quality assurance age, music teacher preparation programs (MTPPs) have been encouraged to embrace issues of curriculum and assessment reform. These expectations mean that assessment, when embedded authentically into instruction, improves both learning quality (for the learner) and teaching quality (of the teacher). In light of the moves many teachers have made to online teaching in response the COVID-19 pandemic, the purpose of this session is to redefine our field’s conceptualization of assessment literacy. Assessment literacy is a term that is used within the teacher education discourse; however, it is often rarely defined within music teacher education (MTE) to describe assessment competence or knowledge. During this presentation, we will share detailed examples of assessment literacy for the session participants, as well as the affordances of leveraging both assessment and technology as pedagogy. Additionally, we will explore how this information connects to supporting all students participating in music, with implications for P-12 music teacher educators. Lastly, we will outline how this approach to learning and assessment (that is, seeing assessment as pedagogy) might change their teaching.

Biography: Kelly A. Parkes is Director and Associate Professor of the Music and Music Education at Teachers College, Columbia University. She directs the Teacher Certification program for pre-service teachers in Music and is also the Chair of the Teacher Education Policy Committee. She has served as the Chair for the National Association for Music Education Assessment Special Research Interest Group, and as Co-Chair.
for their work in developing Model Cornerstone Assessments that accompany the 2014 National K-12 Music Standards. She also served on the team that produced the NAfME Workbooks for Building and Evaluating Music Education. Her co-edited book “Applying Model Cornerstone Assessments in K–12 Music: A research supported approach” was published in 2018 with Frederick Burrack and their new text for assessing music “Developing and Applying Assessments in the Music Classroom.” Routledge, was published in 2020 with co-authors Dr. Phillip Payne, and Dr. Brian Wesolowski.

Phillip D. Payne

*Current Classroom Assessment Practices in the United States*

**Abstract 1:** For abstract, see Frederick Burrack

**Automating Data Collection of Assessment for Music Teacher Development**

**Abstract 2:** For abstract, see Frederick Burrack

**Biography:** Dr. Phillip Payne is an Associate Professor of Music Education at Kansas State University where he serves as Chair of Music Education and Lead Advisor. He teaches both undergraduate and graduate courses in music education including student teacher supervision. His research interests include assessment in music education, technology integration, music teacher recruiting and retention, and alternative approaches for the music classroom. He is currently the Chair of NAfME’s Assessment SRIG, Co-Facilitator of SMTE’s Program Admissions, Assessment, and Alignment ASPA, and Chair of the Research Caucus for KMEA. He serves as an adjudicator, clinician, and guest conductor throughout the Midwestern United States and is an active member of The National Association for Music Education, Society of Music Teacher Education, and Kansas Music Educators Association.

Friedrich Platz

*Acquisition of the Representation of Tonal Hierarchy in Pupils aged 8-15: A Systematic Review and Meta-Analysis.*

**Live Q&A:** Monday, May 17, 9:00am EST

**Abstract:** For abstract, see Veronika Busch

**Biography:** Friedrich Platz is Professor of music education and music psychology at the University of Music and Performing Arts Stuttgart. He received his PhD (Dr. phil.) in 2013 from the Hanover University of Music, Drama and Media where he worked as a research assistant of Prof. Dr. Reinhard Kopiez from 2011 until 2013. He has a special research interest in the field of the development of music-related achievement assessments, practice research, and audio-visual music performance.

David Potter

*Implementation, Interaction, and edTPA: A Critical Case Study of Music Teacher Education*

**Live Q&A:** Friday, May 21st, 9:00 am EST

**Abstract:** Many music teacher education programs across the United States have responded to government recommendations and mandates to measure music teacher readiness within their programs by using the edTPA, a student teacher performance assessment that was developed and implemented by stakeholders over the past decade. While few studies in music education have examined how student teachers, faculty and administrators interact with the edTPA, an examination of documents drafted by stakeholders in a music teacher education program provides an opportunity to better understand...
how stakeholders have interacted with the edTPA as a matter of policy. The purpose of this study was to examine how stakeholders in a music teacher education program interacted with and implemented the edTPA. To better understand how the edTPA has been implemented at Northeastern United States University (pseudonym), I examined policy documents that were developed by members of the NUSU community to address the research question, “How do stakeholders interact with, implement, describe, and make sense of their experiences with edTPA?” Upon examination of documents drafted by NUSU stakeholders, I found the edTPA to be portrayed as an agent of trust and a standard for being viewed as a “good” stakeholder at NUSU. Implications will be discussed.

Biography: David Potter holds the position of Assistant Professor/Coordinator of Music Education at the University of Wisconsin-Superior. Before teaching at UW-Superior, Dr. Potter taught courses in Elementary Methods and Materials in Music and Songwriting at Michigan State University, where he earned his Ph.D. in music education. During his time in Michigan, he developed online resources for the National Association for Music Education and presented on the topic of improvisation at conferences across the United States. Dr. Potter’s research interests include assessment, evaluation, and policy in music education, and his articles on these topics have been published in peer-reviewed journals at the state and national level. Before earning his Ph.D. in Michigan, Dr. Potter taught elementary music in Memphis, Tennessee, where he also directed community bands and choirs. During his time in Memphis, he was named Teacher of the Year and co-wrote the Tennessee state standards for music education. David also holds degrees in music education from the Eastman School of Music in Rochester, New York, and the Crane School of Music in Potsdam, New York.

Jared R. Rawlings

Redefining Assessment Literacy: Music Teacher Education Curriculum in a Pandemic Landscape

Abstract: For abstract, see Kelly A. Parkes

Biography: Jared R. Rawlings, Ph.D. serves as Associate Professor of Music Education and Associate Director of the School of Music at The University of Utah. Rawlings teaches instrumental music and foundation of music education courses at the undergraduate level and graduate level and supervises music education student research. In addition to his teaching responsibilities, Rawlings serves as Music Education Area Head and Director of Undergraduate Studies. Rawlings consistently works with scholars, master pedagogues, and performing artists of varied disciplines. His research, which appears in leading research journals and texts, resides on both sides of the conductor podium—in teacher/conductor pedagogy and gesture and music ensemble classroom environment. Partnerships with school districts, which complement a dynamic research profile, are integral to his creative work. His award-winning research focused on bullying in music classrooms has been recognized by the American Educational Research Association, the World Anti-Bullying Forum, and the Bullying Research Network. Moreover, he has presented his research to national and international audiences across the world. Rawlings was elected as a peer reviewer for scholarly journals, including the American Educational Research Journal, Educational Researcher, and Music Educators Journal and has served as a National Endowment for the Arts Research Labs Panel Reviewer.
Patricia Riley

Preservice Music Educators’ Self-Assessment of their Teaching during a Pandemic

Abstract: This research examines the self-assessment outcomes and accuracy of undergraduate music education majors enrolled in concurrent choral methods and practicum courses during the COVID-19 pandemic. Research questions were: What is the accuracy of preservice music teachers’ self-assessment of their teaching during a pandemic? What are preservice music teachers’ self-assessments of how their teaching and learning during this pandemic will inform their post-pandemic teaching. The research occurred during the Fall 2020 semester and participants (n=11) were in their third and fourth years in a music education program at the University of Vermont, USA. Instruction in the methods and practicum courses was both in-person and remote (synchronous) with all singing and peer-teaching episodes occurring remotely. The undergraduate music education major participants delivered instruction to ninth-grade chorus students at a local high school via video shared online with the practicum mentor teacher. Participants completed self-reflections and peer-reflections following each practicum and methods teaching episode (remote and video). The professor/researcher provided evaluation and/or comments to participants following each teaching episode (remote and video). Comments regarding the video instruction were also provided by the practicum mentor teacher. Results include comparisons between participant self-reflections, participant peer-reflections, practicum mentor teacher comments, and professor/researcher evaluation and comments.

Biography: Patricia Riley (priley@uvm.edu), D.M.A. is Professor and Coordinator of the Music Education Program at the University of Vermont. Prior to this, she taught at the Crane School of Music, State University of New York at Potsdam. Previously, Dr. Riley taught instrumental, general, and choral music for twenty years in the public schools of New Jersey and Vermont; and for five years maintained a woodwind and brass studio at Green Mountain College. Her publishing includes the book, Creating Music: What Children from Around the World Can Teach Us. She has also published articles in Music Education Research, Research and Issues in Music Education, Update: Applications of Research in Music Education, Visions of Research in Music Education, Journal of Technology in Music Learning, College Music Symposium, Music Educators Journal, Teaching Music, General Music Today, and The Vermont Music Educator; and has contributed numerous chapters to edited books and symposium proceedings. Dr. Riley is a frequent presenter of sessions at international, national, regional, and state conferences. Her research interests include student music composition, cultural studies, technology, and assessment.

Michael Schurig

A New Measurement Instrument for Music-Related Argumentative Competence

Abstract: For abstract, see Julia Ehninger

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Ronald Sherwin

School and Community Music Partnerships: Assessing for Learning and Stakeholder Accountability

Abstract: As competition for funding and student contact-time increases, assessment is playing an ever-growing role in school and community partnerships. This study, the second phase of a multi-year initiative, was designed to collect the necessary assessment data required by a professional orchestra with a concept-based (science and music) arts-integration program offered to a socioeconomically diverse region of the Northeast United States. Twelve of 55 partner schools participated in the full study.

Utilizing a pretest-posttest control group design, eight schools received the full music and science program while two schools were assigned as a control group and only received the science elements (all musical elements were provided later). Participants were not randomly chosen, but instead were selected to ensure a diverse population was included. The results provided important insight into the impact of the program as well as data necessary for maintaining grants and satisfying school partners. Specifically, the data provided value-added evidence; support for the effectiveness of concept-based music and science integration; and surprising insight into socioeconomic setting as a variable in external program effectiveness. Finally, this second phase provided additional direction for the next stage of the research.

Biography: Dr. Ronald G. Sherwin has proudly participated in all ISAME symposia. Currently Chair of Music and Director of Theater & Dance at the University of Massachusetts Dartmouth, he previously served as Director of the School of Visual & Performing Arts and Associate Dean at Anna Maria College, and prior to that Director of Choral Activities and Music Chair at Castleton State University. He holds the PhD from The University of Maine where he studied choral conducting and music education. He is a frequent guest conductor, clinician, and adjudicator and has served as a College and University State Chair for both the American Choral Directors Association (ACDA) and the National Association for Music Education (NAfME). When off the podium Dr. Sherwin’s academic work focuses on arts assessment. In addition to his collegiate duties, he remains current in public school music education through his work as the middle and high school choir director at Rising Tide Public Charter School in Plymouth, MA.

Brian Shaw

Music Grades: Ubiquitous, Consequential, and Somehow Under the Radar

Abstract: The music education literature features calls for reform of grading practices (e.g., Harrison et al., 2013; Scott, 2005; Shaw, 2018). Still, empirical research has demonstrated that ensemble grades continue to be based primarily on performance attendance, perceived participation or effort, perceived attitude or conduct, and sometimes singing or playing tests (Bazan, 2010; LaCognata, 2010; Russell & Austin, 2010; Sherman, 2006).

While assessment has increasingly appeared in music education publications, grading practices arise less often. Music Educators Journal featured twenty-nine articles published between 2000 and 2020 with “Assessment” as one of the keywords, while only three emphasized “Grades” or “Grading.” Over the same period the Journal of Research in Music Education, the Journal of Music Teacher Education, and the Bulletin of the Council for Research in Music Education had a combined two articles focused on marks. Although pervasive and consequential, grading has emerged as a topic that is underexamined relative to its importance.

This session will connect the need for improvement of traditional music education grading practices to the Principles for Assessment in Music Education (Brophy, 2019). I will review what is known about music educators’ grading practices, compare music
approaches to experts’ recommendations, and offer suggestions for future empirical inquiry.

Reimagining Rehearsals Through Formal Formative Assessment

Live Q&A: Wednesday, May 19th, 9:00 am EST

Abstract 2: The majority of music classrooms already feature a large amount of formative assessment. Ensemble music educators are continually listening to the group, evaluating it against expectations, and giving feedback to improve the group’s performance. In most cases, however, this rehearsal-style formative assessment is characterized by a focus on groups or sections rather than individuals, and it tends to be informal. An informal focus on the group can be effective for achieving a group performance that sounds good, but it is limited as a strategy for evaluating and ultimately improving individuals’ knowledge, skills, and attitudes. Accordingly, one of the most effective improvements that music educators can make to their teaching practice is to increase the amount of formal formative assessment in their classrooms. This session will detail approaches to reconceptualizing ensemble “warm-ups” and “rehearsals” as opportunities for structured formative assessment of students’ musical skills and ability to perform their repertoire. Participants will experience field-tested for identifying the relevant enabling skills for a particular piece, developing a plan for teaching and assessing them, and organically integrating structured formative assessment into their classrooms.

Biography: Brian Shaw is Visiting Assistant Professor of Music (Music Education) at the Indiana University Jacobs School of Music. He is the author of the book Music Assessment for Better Ensembles, an assessment and grading resource published by Oxford University Press. He has presented at the National Association for Music Education’s Music Research and Teacher Education and National In-Service Conferences, the Music Education and Multilevel Modeling Special Interest Groups of the American Educational Research Association, the International Research in Music Education conference, and the Midwest Clinic. His areas of scholarly interest include assessment and grading practices, educational and social psychology, quantitative research methods, and education policy.

Megan M. Sheridan

Assessment Design and Implementation Experiences of Preservice Music Educators

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: The purpose of this study was to describe the experiences of a group of preservice music teachers as they designed and implemented a lesson unit that required the preservice music teachers to assess student learning, analyze the gathered data, and identify how that data reflects student learning. By understanding the overall experience of these preservice music educators in regard to assessment, including successes, struggles, misconceptions, and assumptions, music teacher educators may be able to better guide preservice music educators in assessment design and implementation experiences.

Biography: Megan M. Sheridan is an assistant professor of music education at the University of Florida, where she teaches undergraduate and graduate courses. She received her Ph.D. in music from The Ohio State University, her Master of Arts in music and music education from Teachers College, Columbia University, and her Bachelor of Music in music education from Westminster Choir College of Rider University. Dr. Sheridan is Kodály certified and has completed Level II Orff-Schulwerk training. She currently serves on the editorial board for General Music Today, an internationally distributed journal. Locally, Dr. Sheridan frequently works with the Gainesville Youth Chorus and is a member of their board of directors. Prior to teaching at the university level, Dr. Sheridan taught elementary general and choral music in public and private schools in Pennsylvania and Maryland. She was also the director of the Victory Choir, a choir of cancer survivors and caregivers, at The James Cancer Hospital in Columbus, Ohio. Dr. Sheridan’s research interests include...
children’s vocal development, pedagogical approaches in the elementary music classroom, music for children with special needs, music teacher education, and qualitative research methods. She is frequent presenter at international, national, and state research and practitioner conferences and has published her research in peer reviewed journals and books.

Alden H. Snell, II

**Web-Based Individual Student Assessment in Instrumental Music Education**

Live Q&A: Saturday, May 15, 9:00 am

**Abstract:** Recent developments—state learning standards and the COVID-19 pandemic—have revealed limitations of performance- and notation-based large ensemble experiences common in P-12 instrumental music, and created a unique opportunity to address longer-range issues related to standards-based instruction. How can P-12 music educators—particularly beyond compulsory elementary general music—expand their focus on performance- and notation-based recreation of existing music? How can they equip students to be independent musicians who can create, perform, and respond to music—and make meaningful connections between music and other pursuits?

With these questions in mind, we developed a web-based platform for music teachers to collect individual student achievement data (i.e., audio recordings, written reflections, notated arranging and composing tasks) aligned with state and national standards. We piloted this tool with 278 students from five teachers. In this study, we explore five research questions:

1. What relationships exist among students’ achievement based on performing, connecting, and responding to music?
2. What relationship exists between students’ performance achievement and creativity achievement?
3. Does performance achievement predict creativity achievement?
4. What relationship exists between students’ self-reflection (respond) and teacher evaluation of their performance?
5. What differences, if any, exist in achievement among the schools represented in the sample?

**Biography:** Alden H. Snell, II, is an Associate Professor of Music Teaching and Learning at the Eastman School of Music in Rochester, NY, where he teaches undergraduate and graduate music education courses, supervises student teachers, and advises graduate research. Dr. Snell earned a Bachelor of Science degree in music education from Roberts Wesleyan College in Rochester, NY, and then earned both Master of Arts and Doctor of Philosophy degrees in music education from the Eastman School of Music of the University of Rochester.

Prior to his work in higher education, Dr. Snell taught instrumental music to students in all grade levels in the Hilton (NY) and Kendall (NY) Central School Districts, including service as K-12 Director of Music in Kendall. Between completion of his doctorate and his appointment at Eastman, Dr. Snell was an Assistant Professor of Instrumental Music Education at the University of Delaware.

Dr. Snell’s research interests include teacher musicianship, generative creativity, and music teacher professional development. In addition to actively presenting clinics and research-based sessions at local, state, national, and international conference venues, he is co-editor of Engaging Musical Practices: A Sourcebook for Instrumental Music, and is co-author of Ready, Set, Improvise! The Nuts and Bolts of Music Improvisation. He is also lead or co-author of research studies published in the Bulletin of the Council of Research in Music Education, Journal of Music Teacher Education, Research Studies in Music Education, and Visions of Research in Music Education.
Lindsey Stirrat

Practical Approaches to Scaffolding Assessment Tasks: The Use of Scaffolding, Feedback, and Evaluation to Aid Course Planning, Evidence Collection and Curation of Final Assessment Submissions

Abstract: For abstract, see Christina Collazo

Biography: Lindsey Stirrat is from England and works at United World College of South East Asia, East Campus for the last nine years teaching High School Music and is the Head of Arts Faculty. A woodwind and voice specialist, performer and composer, Lindsey is a graduate of Royal Northern College of Music in the UK and has worked as a musician and educator around the world for the last 20 years. She enjoys collaborating with the other arts, particularly theatre and dance, designing collaborative performance and creative opportunities for students and adults. She has performed in the UK, Europe and the Middle East before moving to Singapore and enjoys songwriting and arranging, particularly vocal music. Lindsey has worked closely with the IBO for a number of years as an examiner and consultant.

David A. Stringham

Web-Based Individual Student Assessment in Instrumental Music Education

Live Q&A: Saturday, May 15, 9:00 am

Abstract: For abstract, see Alden H. Snell, II

Large Ensemble Assessment: A National Survey of Pre-Service Music Educators’ Perspectives

Live Q&A: Saturday, May 22nd, 9:00 am EST

Abstract 2: For abstract, see Adam P. Miller

Biography: David A. Stringham serves as Professor of Music at James Madison University, and was appointed founding director of JMU’s Center for Inclusive Music Engagement in 2018. His teaching and research interests include generative creativity, lifelong music engagement, and music teacher education. Dr. Stringham’s work has been supported by the Mid-Atlantic Arts Foundation, the National Endowment for the Arts, and the 4-VA Collaborative. He has presented scholarly work in state, national, and international venues, with recent publications in Bulletin of the Council for Research in Music Education, Qualitative Research in Music Education, Research Studies in Music Education, Visions of Research in Music Education and as co-editor of Musicianship: Improvising in Band and Orchestra. At JMU, Dr. Stringham mentors undergraduate and graduate researchers, coordinates JMU’s interdisciplinary Music and Human Services minor, and facilitates courses on music technology, musical theatre, and music learning and teaching. He serves as chair of National Association for Music Education’s Creativity Special Research Interest Group, an editorial board member for College Music Society’s Emerging Fields in Music series, and as editor of the peer-reviewed, open-access journal Research and Issues in Music Education. Prior to joining JMU in 2010, he taught middle school and high school instrumental music in Williamsville and Greece (New York) public schools and earned degrees (BM with highest distinction, MM, Ph.D.) from University of Rochester’s Eastman School of Music.

Dennis P.C. Wang

Assessing Music Teachers’ Competence in Regard to Multicultural Music Education in the Greater China Region

Abstract: Multicultural music education can broaden students’ understanding of cultural diversity and enable them to look at the world with positive perspectives. The purpose of the study is to assess current music teachers’ understanding of multicultural music, including, Perception, Music Teaching Techniques and Comprehension of Music Knowledge in the greater China region. The assessments
consist of the Multicultural Music Education Test, Portfolio Assessment and Personal Interviews. The results revealed that most participants were willing to include international materials. However, lacking such knowledge hinders the promotion of multiculturalism. More diverse international music courses in universities are recommended. More diverse performances and exhibitions need to be promoted in society. Lastly, local governments should encourage more international cultural-related courses and workshops among the current music teachers so that they can be updated and timely deliver the requisite knowledge to the next generation.

**Biography:** Dr. Dennis Wang is an associate 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.

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**Zhiling Wang**

**Defining “Happy” in Happy Birthday: Singing Accuracy as a Construct Based on Task-Dependent Features**

**Abstract:** For abstract, see Alex Hua

**Biography:** Ms. Wang is an undergraduate student at Penn State University and lab member in the Pitch Exploration Lab.

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**Dr. Jack Walton**

**Working with Theory: Learnings from a Social Study of Music Assessment Practice**

**Abstract:** This presentation addresses the ongoing discussion about bridging theory and practice in music assessment research contexts. It takes as its basic premise Bernstein’s (2000) argument that connecting theory and practice requires that we traverse a discursive gap between more abstract theoretical ideas and what actually happens in the social practices we intend to theorise. A key complexity for assessment research in this respect is the proliferation of theoretical concepts alongside a relative absence of discussion about theory itself. The main purpose of the discussion developed here is to address this complexity, to which end I discuss a theoretical approach enacted in a recent doctoral study of musical performance assessment practices in Australian higher education. The purpose of this study was to explore means by which theory and data could be brought into dialogue in order to generate insights about assessment practices, and some learnings are shared in this presentation.

**Biography:** Jack Walton is an academic in Brisbane, Australia, at the University of Queensland School of Music and Queensland Conservatorium, Griffith University. His main research interest is educational practices in music education, with a particular focus on the higher education context. In addition to his academic profile, Jack is a performing musician, active locally and at festivals around Australia. Jack is an associate of the Queensland Conservatorium Research Centre (Griffith University) and the Legitimation Code Theory Centre for Knowledge-Building (University of Sydney).
Jeffrey Ward

*University Music Program*  
*Assessment of COVID-19 Pandemic Responses*

Live Q&A: Wednesday, May 19th, 9:00 am EST

**Abstract:** In this study, Region 3 (Midwest United States) institutional representatives to the National Association of Schools of Music (NASM) from Colorado, Kansas, Missouri, Nebraska, North Dakota, South Dakota, and Wyoming (n=69) will complete a researcher-designed survey to share their assessment practices in analyzing their response to the COVID-19 pandemic. Data will be categorized and analyze survey responses by student learning; compliance to health and safety recommendations; physical and mental health considerations for faculty, staff, and students; and facility specifications. I will examine data for similarities and differences in trying to identify assessment strategies for higher education leaders in music, the Arts, and disciplines outside of the Arts during the remainder of the current pandemic and future health and safety concerns.

**Biography:** Dr. Jeffrey Ward is Professor of Music Education and Director of the School of Music, Theatre, and Dance at Kansas State University. Previously, 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 in Greenville, NC.

Dr. Ward 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, and his undergraduate degree in Music Education from Rollins College in Winter Park, FL.

Dr. Ward’s current research focuses on assessment, community music, and music teacher education. Dr. Ward is Past Chair of the Assessment Special Research Interest Group of the National Association for Music Education and a reviewer and Steering Committee member for the International Symposium for Assessment in Music Education.

As a conductor, Dr. Ward is the conductor of the Manhattan Masterworks Chorale. He previously served as Director of Music at St. James United Methodist Church in Greenville and Artistic Director of the Greenville Choral Society.

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Brian Wesolowski

*Current Classroom Assessment Practices in the United States*

**Abstract 1:** See Frederick Burrack

*Examining Self-Assessment Accuracy of Pre-Service Music Educators’ Verbal Feedback Effectiveness*

**Abstract 2:** See Myriam I. Athanas Faulkner

*Assessing Students’ Self-Talk, Resilience, and Social Environment in the Context of the Secondary-Level Instrumental Music Classroom*

**Abstract 3:** For abstract, see Molly Blair

**Biography:** Brian Wesolowski is an Associate Professor of Music Education in the Hugh Hodgson School of Music.
The Effects of Feedback on Sight-Singing Achievement

Live Q&A: Friday, May 21st, 9:00 am EST

Abstract: The purpose of this study was to examine the effects of computerized visual feedback provided by the SmartMusic interface on sight-singing achievement among choristers (n = 77) from two high schools. Over five-weeks, choristers engaged in weekly sight-singing assessment sessions where they sight-sang a melody, reviewed that melody for 90 seconds, then sang that melody again. Using a matched-group design, participants were assigned one of three groups: those viewed feedback following their initial attempt, those who viewed feedback following their follow-up attempt, and those who did not view any feedback. Sight-singing scores were evaluated by group for improvement during each assessment session, and from pretest to posttest. Results determined that while students made significant improvements on a melody following a sight-singing attempt, those improvements were not affected by condition. Posttest scores were not significantly higher than pretest scores for any group. These findings suggest that though feedback may be an important component in the development of sight-singing skills, the computerized feedback provided in this study was no more effective than receiving no feedback at improving sight-singing achievement. Findings suggest teachers should use this available feedback to adjust the difficulty of sight-singing assessments to fit the ability levels of students.

Biography: Adam G. White is an Assistant Professor of Music Education at Northern Kentucky University. He teaches courses in choral music education, conducting, and directs the Low-voice Choir. Adam holds a PhD in music education from Northwestern University. His research and academic interests include sight-singing, singer assessment, vernacular music making in the United States, issues of hearing loss among musicians, and cooperative rehearsal practices. Adam has presented at state, regional, and international conferences. He has a bachelor’s degree in music education from Kansas State University and a master’s degree in music education (choral pedagogy) from the University of Kansas.

Adam began his teaching career in rural Kansas where he taught K-12 vocal music, eventually becoming the Vocal Music Director at Washburn Rural High School in Topeka. Under his direction, the Washburn Rural Chorale received top ratings at festivals each of the 11 years he taught there. Adam is a member of the American Choral Directors Association, the Society for Music Perception and Cognition, the College Music Society, and the National Association for Music Education.