Keynote Presentation:

Title: Policy as Practice: Reorienting Policy in Professional Music Education

Presenter: Patrick Schmidt

Abstract:
Whether 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 stake holder 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.

Keynote Presentation:

Title: Musical judgment as argumentative competence, or: how to argue about the quality of music

Presenter: Christian Rolle

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.

Title: Defining “Happy” in Happy Birthday: Singing accuracy as a construct based on task-dependent features

Presenters: Bryan E. Nichols, Alex Hua, and Zhiling Wang

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.
Title: Assessing the Job Interview

Presenter: Patty K. Nelson

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.

Title: The Use of Daily Quizzes to Assess and Increase Student Learning in Music Education Courses

Presenter: David W. Montgomery

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.

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

Presenter: David Potter

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.

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

Presenter: Sangmi Kang

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, explanatory 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, Integrativeness, 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, Integrativeness, 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 Integrativeness, 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.

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

Presenter: Elizabeth R. Hearn

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.

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

Presenter: Glenn E. Nierman

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 benefits 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.

Title: Assessment in Instrumental Music Classroom

Presenter: Mário Cardoso

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-students 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.

Title: A New Measurement Instrument for Music-Related Argumentative Competence

Presenters: Julia Ehninger, Jens Knigge, Christian Rolle, and Michael Schurig

Abstract:
In everyday life, as well as in music-related contexts, people often discuss their opinions about music. Often, music-related argumentation is at play. Music-related argumentative competence can be defined as “the (learnable) ability to justify and defend aesthetic judgments about music in a comprehensive, plausible and differentiated way” (Knörzer et al., 2016, p. 2). Christian Rolle (2013) has proposed a theoretical competency model for music-related argumentation. On higher competency levels, a person is able to justify a music-related judgment referring to different perspectives (such as counterarguments) and stylistic particularities of the music. In order to validate and modify this model, we have developed an achievement test to assess music-related argumentation. We used quantitative methods (item response theory) to analyze our data (N = 440). Our main goal was to find out how music-related argumentative competence is structured, and what skills people need in order to reach a certain competency level. In our presentation, we will talk about the design of the test and the main results of our study.

Title: A Framework for Building Assessment into the Preservice Music Teacher Curriculum

Presenter: Benjamin C. Helton

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

Presenters: Michael L. Alexander, Michele L. Henry, Kelly J. Hollingsworth, and David W. Montgomery

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.

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

Presenter: AnnRené Joseph

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.

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

Presenter: Ronald Sherwin

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.

Title: Observations from the Field: How the Pandemic has Affected Assessment

Presenter: Emily F. Barclay

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.

Title: Professional Growth through Self and Student Assessment


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.

Title: Brazilian Music Assessment: a scope review

Presenter: Leonardo Borne

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
Title: University Music Program Assessment of COVID-19 Pandemic Responses

Presenters: Jeffrey Ward

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.

Title: Current classroom assessment practices in the United States

Presenters: Kelly A. Parkes, Frederick Burrack, Brian Wesolowski, and Phillip D. Payne

Abstract:
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.
Title: Developing an Equitable Assessment Process: A Focus on Student Learning

Presenters: Dorothy Musselwhite Thompson and Frederick Burrack

Abstract:
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.

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

Presenters: Jared R. Rawlings and Kelly A. Parkes

Abstract:
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.
Title: Objectivity and subjectivity: A quagmire

Presenters: Frederick Burrack and Dorothy Thompson

Abstract:
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.

Title: Evidence of Risk Taking in Music Education

Presenter: Douglas Orzolek

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.

Title: Automating Data Collection of Assessment for Music Teacher Development

Presenters: Frederick Burrack, Ph.D. and Phillip Payne, Ph.D.

Abstract:
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.

**Title:** The effects of feedback on sight-singing achievement

**Presenter:** Adam G. White

**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.

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

**Presenter:** Patricia Riley

**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.

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

Presenters: Cancan Cui

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.

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

Presenter: Dennis P.C. Wang

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

Presenters: William I. Bauer and Dale E. Bazan

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.

Title: Acquisition of the representation of tonal hierarchy in pupils aged 8-15: a systematic review and meta-analysis.

Presenters: Hanna Mütze, Veronika Busch, and Friedrich Platz

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 electronical 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.

Title: Assessment Literacy in Preservice Music Teacher Education: Current Practices in CAEP-Accredited Institutions

Presenter: Paul Doerksen, Ph.D.

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.

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

Presenters: Myriam I. Athanas Faulkner and Brian C. Wesolowski

Abstract:
The purpose of this study was to examine the self-assessment accuracy of pre-service music educators’ verbal feedback effectiveness 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.

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

Presenter: Dr. Jack Walton

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.

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

Presenter: Molly Blair, Myriam I. Athanas Faulkner, and Brian C. Wesolowski

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.
Title: Three key assessment terminologies and what is meant by them

Presenter: Martin Fautley

Abstract:
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.

Title: Assessment Design and Implementation Experiences of Preservice Music Educators

Presenter: Megan M. Sheridan

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.

Title: Helping Student Teachers Meet Established Standards for Teacher Effectiveness

Presenter: Barry Hartz

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.

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**Title:** 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

**Presenters:** Lindsey Stirrat, Eivind Lødemel, and Christina Collazo

**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.

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

**Presenters:** Daniel Johnson and Martin Fautley

**Abstract:**
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.

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

Presenter: Brian Shaw

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.
Title: Reimagining Rehearsals Through Formal Formative Assessment

Presenter: Brian Shaw

Abstract:
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.

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

Presenter: Daniel Johnson

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

Presenters: Daniel Johnson, Martin Fautley, and Andreas Lehmann-Wermser

Abstract:
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.

Title: Web-Based Individual Student Assessment in Instrumental Music Education

Presenters: Alden H. Snell, II and David A. Stringham

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?

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

Presenters: Adam P. Miller and David A. Stringham

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?

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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?