

# Integrating Assessment with Instruction in Instrumental Music Education



**BRANDON  
UNIVERSITY**

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## Proposed Repertoire Cycle

UNIT ONE	UNIT TWO	UNIT THREE	UNIT FOUR
<i>British Isles Suite</i> Larry Daehn	<i>A Child's Embrace</i> Charles Rochester Young	<i>Angel Band</i> Walter Hartley	<i>Alligator Alley</i> Michael Daugherty
<i>Old Churches</i> Michael Colgrass	<i>Two Sketches</i> Joseph Turrin	<i>Ammerland</i> Jacob de Haan	<i>Star Ship</i> Yukiko Nishimura
<i>Citadel</i> Frank Erickson	<i>Orion</i> Jan van der Roost	<i>Spring Festival</i> Chen Yi	<i>Brighton Beach</i> William Latham

### Sing/Play Melody from *A Child's Embrace* CHECKLIST

Element of Performance. Student plays with:	Achieved	In Progress
Correct notes		
Accurate rhythms		
Consistent tempo		
Appropriate articulations		
Appropriate tone		

**Sing/Play Melody from *A Child's Embrace*  
RATING SCALE**

**Scale:**

**1 = unsatisfactory; 2 = needs improvement; 3 = satisfactory; 4 = good.**

**Fingering**

1	2	3	4

**Rhythms**

1	2	3	4

**Tempo**

1	2	3	4

**Articulation**

1	2	3	4

**Tone Quality**

1	2	3	4

**Perform Melody from *A Child's Embrace* with Advanced Musical Interpretation  
RUBRIC**

**Fingering**

1. Beginning - Student plays inaccurate notes throughout the performance. The piece may be unrecognizable.
2. Developing - Student plays accurate and secure notes in **part of the performance**.
3. Competent - Student plays accurate and secure notes **throughout most** of the performance.
4. Outstanding - Student plays **all** notes correctly.

**Style**

1. Beginning - Student's performance does not reflect the style of the piece.
2. Developing - Student's performance presents an understanding of style; but reflection of style is inconsistent.
3. Competent - Student's performance consistently reflects the style of the piece.
4. Outstanding - Student's performance consistently reflects the style of the piece. **Sense of style enhances the overall performance.**

**Breath Control**

1. Beginning - Student uses an incorrect amount of breath **throughout the performance** resulting in an unpleasant tone.
2. Developing - Student demonstrates a light steady stream of air resulting in a light and free sound **in most of the performance**. Breathing either too hard \_\_\_\_\_ or too soft \_\_\_\_\_ sometimes results in an unpleasant tone. (check choice in blanks provided)
3. Competent - Student uses a light steady stream of air **throughout the performance** resulting in a light and free sound.
4. Outstanding - Student uses a light steady stream of air **throughout the performance** resulting in a light and free sound. **Use of breath helps to shape the phrase.**

**Pulse**

1. Beginning - Student maintains a steady beat in part of the performance.
2. Developing - Student maintains a steady beat **throughout most** of the performance.
3. Competent - Student maintains a steady beat **throughout** the performance. Flexibility, added through the use of *ritard* and *accelerando*, is appropriate to the piece.
4. Outstanding - Student maintains a steady beat **throughout** the performance. Flexibility added through the use of *ritard* and *accelerando* enhances the overall performance.

**Intonation**

1. Beginning - Student plays out of tune but doesn't seem to notice.
2. Developing - Student is aware of intonation problems but is not able to make necessary adjustments.
3. Competent - Student has some intonation problems. Is able to make adjustments as needed.
4. Outstanding - Student plays in tune.

**Reducing Several Types of Assessment Information into a Grade**

Task	Type of Assessment	Total Marks
Sing/perform melody from <i>A Child's Embrace</i>	Rating scale	/20 Weight ½ for total = <b>10</b>
Recognize definitions for pertinent terms; define terms specific to <i>A Child's Embrace</i>	Test items: matching, multiple choice, short answer.	Match - /8 Multiple choice – 2 Short answer – 10 Total test – 20 Weight 1/2 for total = <b>10</b>
Demonstrate proper playing techniques while performing <i>Fais Do Do</i> by ear and transposing the piece to different keys	Checklist: test in 5 keys	/30 Weight ½ for total = <b>15</b>
Student improvises in the style of a lullaby using four-measure phrases and shifting modality from major to minor	Rubric	/20 Weight ½ for total = <b>10</b>

Composition in appropriate style	Draft of composition Written reflection explaining how composition reflects poem Final copy of composition and performance	Not included in grade /10 weight 1 for total = <b>10</b>  /25 Weight 1 for total = <b>25</b>
Perform melody from <i>A Child's Embrace</i> with advanced musical interpretation	Rubric	/20 Weight 1 for total = <b>20</b> <sup>1</sup>

### References

- Garofalo, R. J. (1976) *Blueprint for Band*. Ft. Lauderdale, CA: Meredith Music.
- Nitko, A. J. (2001). *Educational assessment of students* (3<sup>rd</sup> ed.). Upper Saddle River, NJ: Merrill Prentice Hall.
- Miles, R. (2002). *Teaching music through performance in band, volume IV*. Chicago, IL: GIA Publications. (Teacher's Resource Guide: *A Child's Embrace*, Charles Rochester Young, pp. 119-123)
- Popham, W. J. (2002). *Classroom assessment: What teachers really need to know* (3<sup>rd</sup> ed.). Boston, MA: Allyn and Bacon.
- Stiggins, R. (2001). *Student-involved classroom assessment* (3<sup>rd</sup> ed.). Upper Saddle River, NJ: Merrill Prentice Hall.

### Related Information

#### On-line

Asmus, E. Music Assessment website. Retrieved October 18, 2006 from <http://www.music.miami.edu/assessment/>  
Site includes assessment forms, glossary, rubrics, software, and links to other sites.

#### Articles and Books in Music Education

- Asmus, E. P. (1999). Music assessment concepts. *Music Educators Journal*, 86(2), 19-24.
- Burrack, F. (2002). Enhanced assessment in instrumental programs. *Music Educators Journal*, 88(6), 27-32.
- Byo, J. L. (2001). Designing substantive playing tests: A model. *Music Educators Journal*, 88(2), 39-45.
- Davidson, L., Ross-Broudus, L., Charlton, J., Scripp, L. & Waanders, J. (1992). *Arts PROPEL: A handbook for music*. Cambridge, MA: Project Zero, Harvard Graduate School of Education.
- Goolsby, T. W. (1999). Assessment in instrumental music. *Music Educators Journal*, 86(2), 31-37.

#### Books in General Education

- Popham, W.J. (2004). *Classroom assessment: What teachers need to know* (4<sup>th</sup> ed.). Boston, MA: Pearson Allyn Bacon.
- Stiggins, R. J. (2001). *Student-involved classroom assessment* (3<sup>rd</sup> ed.). Upper Saddle River, NJ: Merrill Prentice Hall.

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<sup>1</sup> © McCallum, W. M. and Scott, S. J. (2005). Assessment materials for use by workshop participants and their students. Do not copy for other use without permission from authors.

## ***IT'S ALL ABOUT CHOICE: Assessment Advantages and Disadvantages<sup>2</sup>***

<b>Assessment</b>	<b>Advantages</b>	<b>Disadvantages</b>
<b>Checklists</b>	Easy to construct and easy to use	Only have two choices, yes or no Limited feedback on performance
<b>Rating Scale</b>	Can be used at any grade level and for a number of different tasks Easy to construct	Levels of proficiency are vaguely described Descriptions give very little specific information about the student's performance
	Easy to use; you don't need to learn a new scale each time you want to assess a different skill	Descriptions provide little information that could be used to inform instruction
<b>Test Items</b>		
<i>Matching</i>	Relatively easy to construct	The student may remember the terms but not be able to use this recall for more sophisticated analysis of music
	Not time consuming to administer or score	
	Provides information	
<i>Multiple choice</i>	Can be used to measure higher order thinking skills	Often used to assess trivial facts
	Rather than yes/no, students select from several options (3-5)	Difficult and time consuming to write
	Students can respond to a large number of items; this allows the teacher to test extensive content	
	Quick and easy to score	
<i>Short Answer</i>	Students must supply to response rather than to choose it as in selected response items.	Difficult to score
<b>Rubrics</b>	Provides students with specific feedback about the quality of their performance	If the descriptions are too specific, we may not know which descriptions apply to a particular performance
	Provides teachers with information to guide future instruction	Detailed descriptions are only useful when there is a high likelihood of observing these particular behaviors; in situations where excellence could be exhibited in a variety of ways, this kind of scale would be too lengthy to be practical
	Provides specific information for administrators and parents	These scales are difficult and time-consuming to write
<b>Portfolio</b>	Documents a students' progress over a period of time	Students with poor organization skills find it difficult to establish and maintain a portfolio
	Students are involved in their own learning; they have input into what documents will be placed in the portfolio and may be involved in the assessment	Provisions should be made to supply students with storage facilities that allow them easy access to their portfolios. This may present a problem for teachers who have hundreds of students

<sup>2</sup> Adapted, in part, from Nitko, A. J. (2001).