

INSTRUMENTAL MUSIC EDUCATION

Feldman, Contzius

Instrumental Music Education

Chapter 6

Two Models of Instructional Design

❖ Teacher-centered approach

❖ Direct Instruction

❖ Constructivism

❖ Discovery Learning

Instrumental Music Education

Chapter 6

Two Models of Instructional Design

❖ Teacher-centered approach ~ Direct Instruction

❖ Hunter's 7 principles (think of this in terms of a lesson plan)

1. Hook - relate to prior learning/students' experience
2. Objectives - What students should know and be able to do
3. Plan for teaching the objectives
4. Demonstration of the process and product
5. Check for understanding - Formative assessment
6. Guided Practice
7. Independent Practice

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Chapter 6

Two Models of Instructional Design

❖ Constructivism ~ Discovery Learning

❖ Ed theorists argue that in order to learn students must respond to something - be actively engaged...teacher-centered instruction treats students passively

❖ Students “construct” meaning by *discovering* new knowledge

❖ Develop an “attitude of learning” - problem solving

❖ The teacher sets up the tools needed for the discovery process

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Chapter 6

Two Models of Instructional Design

What are ways the band class can use both approaches?

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Chapter 11

Large Ensemble Set-Up

❖ Physical Space

❖ Evaluate the Ensemble Needs and Characteristics

❖ Strengths and Weaknesses

❖ Numbers

❖ Set-Up Principles

1. Volume of instruments for audience
2. Volume for players (individual & by section)
3. Spacing of chairs
4. Blend
5. Always be flexible

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Chapter 11

Large Ensemble Set-Up

❖ Specifics

- ❖ Quiet instruments in front

- ❖ Similar parts together...or not...

- ❖ Timbre and Blend

- ❖ Bass instruments

- ❖ Percussion

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Chapter 11
Large Ensemble Set-Up

❖ Percussion

- ❖ Need room for players to move
- ❖ Snare, Bass, Cymbals in middle
- ❖ Mallets closer to audience
- ❖ Auxiliary instruments up high

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Chapter 11
Large Ensemble Set-Up

Let's design the JSC Band Set-Up...

JSC Band Design

Instrumental Music Education
Chapter 15
Motivation

❖ Intrinsic and Extrinsic Motivation:

★ *Ideally* - all rewards are intrinsic

- Students *want* to behave, focus, participate, practice, learn because music is its own reward

❖ Extrinsic motivators

✓ Rely on external factors to be motivated

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Chapter 15
Motivation

❖ Extrinsic motivators

✓ Grades, prizes, praise, privileges

✓ Competition

❖ *Do extrinsic rewards undermine intrinsic motivation?*

❖ Praise and Encouragement

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Chapter 15

Motivation

❖ Praise and Encouragement

- * Intrinsic or extrinsic?

- * Sincerity

- * *Your best compliment...*

- * Avoid competitive praise

- * Encouragement builds self-confidence and self-esteem

- * “Every misbehaving child is discouraged”

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Chapter 15
Motivation

❖ The Challenge System

❖ *Pros and cons...*

❖ Success Breeds Success!

◆ For Motivation

◆ ...and for PR

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Chapter 16

Recruiting, Organizing, Beginning

❖ “Feeder” program

❖ Not only - important in own right

❖ *When to start*

❖ *Caution: don't just adopt what you are used to*

❖ Considerations

- Begin when developmentally correct
 - Drop-out rates, 6th graders “catch up” to younger beginners
- Lessons only or band class?
- Staffing - maintain jobs or “right size”

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Chapter 16
Recruiting, Organizing, Beginning

- ❖ Frequency of rehearsals and lessons
 - ❖ “Pull-outs”
 - ❖ Competing with other activities
 - ❖ What is educationally most effective?

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Chapter 16
Recruiting, Organizing, Beginning

❖ Balanced Instrumentation

❖ Does it matter?

❖ *Can you control it?*

- Core beginner instruments:
 - Flute, clarinet, trumpet, trombone, (sax, percussion)
 - Transition to others (if interested, appropriate size & difficulty)

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Chapter 16

Recruiting, Organizing, Beginning

❖ Recruiting

- ❖ Announcements, letters to parents, teachers, program info
- ❖ Teacher/student presentations
- ❖ Instrument preferences/aptitude/timbre prefs
- ❖ Instrument “petting zoo”
- ❖ Fitting, choices (top 1 or 3)
- ❖ Rental programs, donations, budget implications
- ❖ Cultural relevance of band program (vs. other ensembles)

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Chapter 16

Recruiting, Organizing, Beginning

❖ Beginning Instruction

❖ Scheduling

- Like-instrument groups preferable
- Consistent schedule - frequency (pull-outs, before school, etc.)
- Transition to larger groups if necessary
- First lesson (or 2) needs to be longer (intro, assembly/disassembly, cleaning, etc.)

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Chapter 16
Recruiting, Organizing, Beginning

❖ Beginning Instruction

❖ Choosing Method Book

- Reviewed in Instrumental Techniques
- SmartMusic
- Sound to Symbol method
- Jump Right In, Do It!

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Chapter 16
Recruiting, Organizing, Beginning

❖ Beginning Instruction

❖ Habits of Musicianship

- Method books and tunes are only the “vehicle”
- Goal: Play Musically
 - *Can beginners do it?*
 - *Need to try to*

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Chapter 16
Recruiting, Organizing, Beginning

❖ Switching after the first year

❖ Moving kids for balance

❖ Switching to “harder” instruments

- Who switches (choice or need?)
- Depleting “best” players
- Parental support

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Chapter 16
Recruiting, Organizing, Beginning

❖ Retention

❖ Problems

- Time, Activity conflicts
- Difficulty, Fear of failure
- Academic problems
- Parental support

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Chapter 16
Recruiting, Organizing, Beginning

❖ Retention

❖ Solutions

- Encouragement!
- Perform!
- Avoid conflicts, Communication with teachers, coaches, parents
- Involve Students & Teachers 4-12 (“Band Day”)

Instrumental Music Education
Chapter 18
Promotion and Advocacy

❖ Fundraising

❖ Ethics, *Pros & Cons*

❖ *Individual vs. Group* activities

❖ Individual vs. Group sales

❖ What to sell

- Products, Services

Instrumental Music Education
Chapter 18
Promotion and Advocacy

❖ Parent Organizations

❖ For Fundraising

❖ Advocacy

❖ General Support (Chaperones, “manpower”,
transportation)

❖ How formal should the organization be?

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Chapter 18

Promotion and Advocacy

❖ Promotion (PR)

❖ For Concerts

- Press releases
- Email
- Calendars
- Newsletters, Flyers, Posters (Print & Digital)
- Social Media

Instrumental Music Education
Chapter 18
Promotion and Advocacy

❖ Advocacy

❖ Is there a need to justify music program's existence?

❖ Is there a need to promote its success?

❖ Don't ever complain!

- Identify problem *and* solutions

❖ Perform - *Showcase the ensemble*

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Chapter 1

An Introduction to Sound-to-Symbol

Language

- Listening
- Speaking

- Reading
- Writing

Music

- Listening
- Speaking
 - Singing
 - Moving
 - Playing by ear
 - Saying rhythm patterns
 - Singing tonal patterns
 - Improvising
- Reading
- Writing

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Chapter 1

Sound-to-Symbol

❖ Music Learning Approaches

❖ Relate “General Music” to Instrumental

- Kodaly
- Suzuki
- Gordon
- Orff

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Chapter 1

Sound-to-Symbol

❖ Kodaly

- ❖ Experience before notation

- ❖ Folk music

- ❖ Melodic & rhythmic patterns to teach musical language

- ❖ Singing and movement games

- ❖ Start early

- ❖ A cappella singing

- ❖ Musical literacy —> Musical independence

- ❖ Solfege and rhythm syllables

- ❖ Child centered

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Chapter 1

Sound-to-Symbol

❖ Suzuki

- ❖ Begin very early

- ❖ Listen to music being studied

- ❖ Private lessons

- ❖ Everything memorized (theory is that's like language)

- ❖ Introduce notation after music is memorized

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Chapter 1

Sound-to-Symbol

❖ Music Learning Theory (Edwin Gordon)

❖ Audiation (“hear” sound in the mind and give it meaning)

- Sound only becomes music through audiation

❖ 5 Stages

1. Aural (hear) & Oral (perform)
2. Association - connect patterns with syllables
3. Synthesis - connect sounds with meaning
4. Symbol - associate sounds with notation
5. Composite - audit and read or write simultaneously

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Chapter 1

Sound-to-Symbol

❖ Orff

- ❖ Holistic (well-rounded) & natural
- ❖ Active music making —> Play!
- ❖ Use of instruments and singing/movement
- ❖ Exploration, Imitation, Improvisation, Composition
- ❖ Sound before symbol
- ❖ Solfege
- ❖ No prescribed specific approach or method

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Chapter 1

Sound-to-Symbol

❖ Adopting Sound-to-Symbol

❖ *Very* different from “traditional” “band methods”

❖ Resistance

- I didn't learn that way
- Pressure from others

❖ Lack of music reading skills

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Chapter 1
Sound-to-Symbol

❖ Adopting Sound-to-Symbol

❖ Benefits

- Audiation creates better musicians overall
- Better hearing
- Is student-centered
 - Student hears error and corrects

Instrumental Music Education

Chapter 1

Sound-to-Symbol

❖ Adopting Sound-to-Symbol

❖ Combine approaches

- Sequential learning is best but real life doesn't work that way!
- Flexibility is key
- Always question & assess your decisions and methods

Instrumental Music Education

Chapter 2

Teaching Rhythm and Rhythm Reading

❖ What are:

❖ Audiation

- ⦿ Hearing music in your mind

❖ Pulse

- ⦿ The “beat”

❖ Pattern

- ⦿ Repeating sequence

❖ Meter

- ⦿ Repeating sequence of beats

Instrumental Music Education

Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm and movement

- ❖ Muscular system's perception of rhythm

- ❖ Connection between musical motion and physical motion

- ❖ Part of the brain that guides movement also regulates timing and tracks the beat

Instrumental Music Education

Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Movement in Instrumental Classroom

- ❖ Upper body movement

- ❖ Conducting as movement

- ❖ Move to externalize musical expressiveness

Instrumental Music Education

Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm Syllables

- ❖ How it sounds not looks

- ❖ Each subdivision receives unique syllable

- ❖ Syllables are easy

- ❖ Works for simple and complex rhythms

- ❖ Suitable for all levels of education

Instrumental Music Education

Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm Syllables

- Kodaly - Ta-ta-ti-ti
 - Suitable for lower levels - no complex rhythms
- Takadimi - Ta-ka-di-mi
 - Beat oriented - patterns that sound the same but look differently use the same syllables

Instrumental Music Education

Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm Syllables

- Counting system - 1 & 2 e + a
- Beat oriented also - keep track of meter - suitable for older students
- Difficulty with triplet subdivisions
- Gordon - du-du-de-du-da
- Like Takadimi but all subdivisions receive different syllables

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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm Words

- Learn words not individual letters
- Learn by ear not reading
- See a pattern and know it
 - No need for individual “spelling”

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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Flashcards

- Rhythm Words
 - Externalize pulse *and meter* (tap/clap)
 - Hear and repeat on neutral syllable
 - Hear and repeat with syllables
 - Hear neutral syllable - repeat with syllables
 - Reading the flashcards

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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Beaming

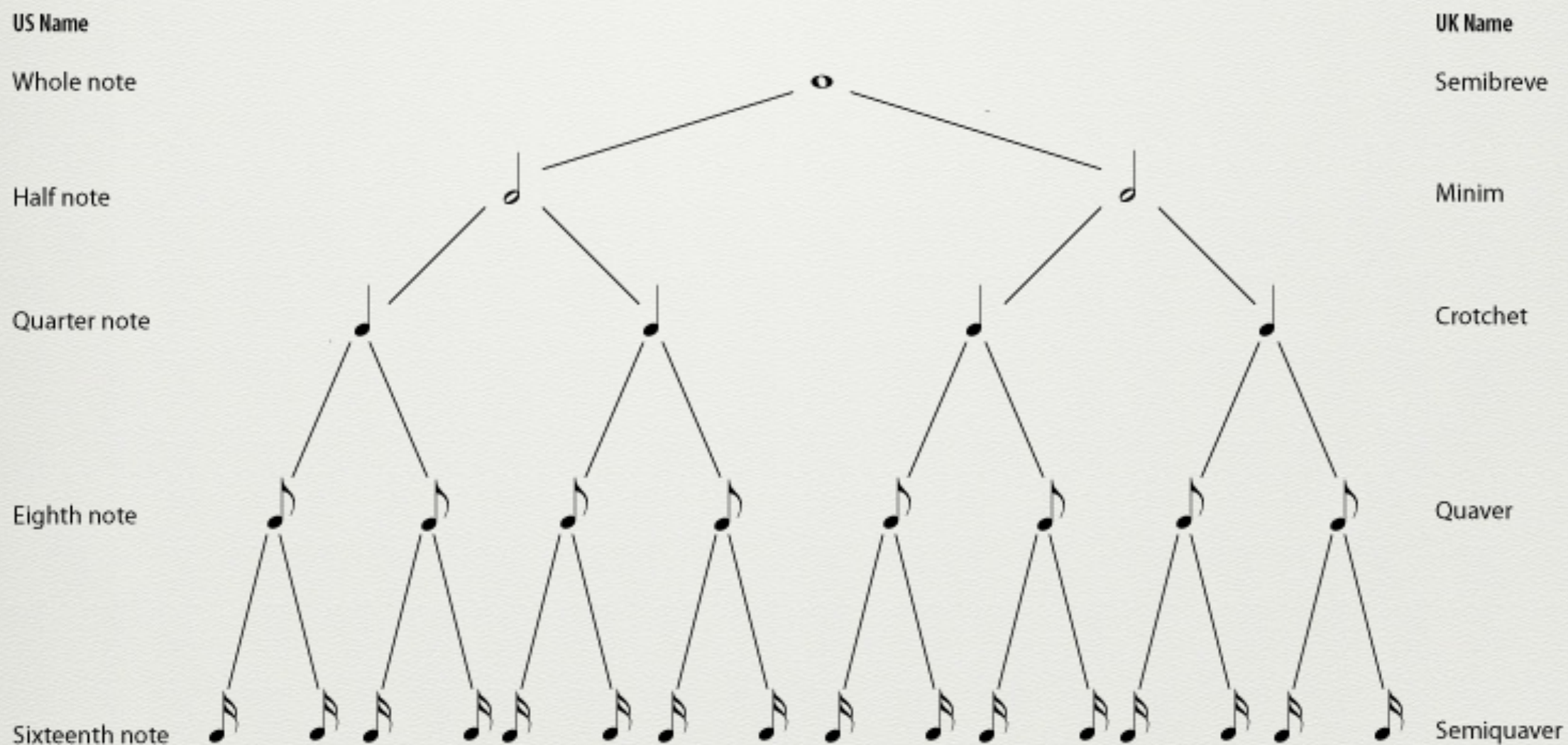
- To make patterns easier to read
- Th eco wjum pedover thef ence
- The cow jumped over the fence



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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm theory



The pattern continues with the thirty second note (demi-semi-quaver), ,
and the sixtyfourth note (the hemi-demi-semi-quaver), .

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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm theory

- Whole note receives - any number of counts
- Half note receives - half the number of whole
- Quarter note receives - quarter the number of whole
- Etc...

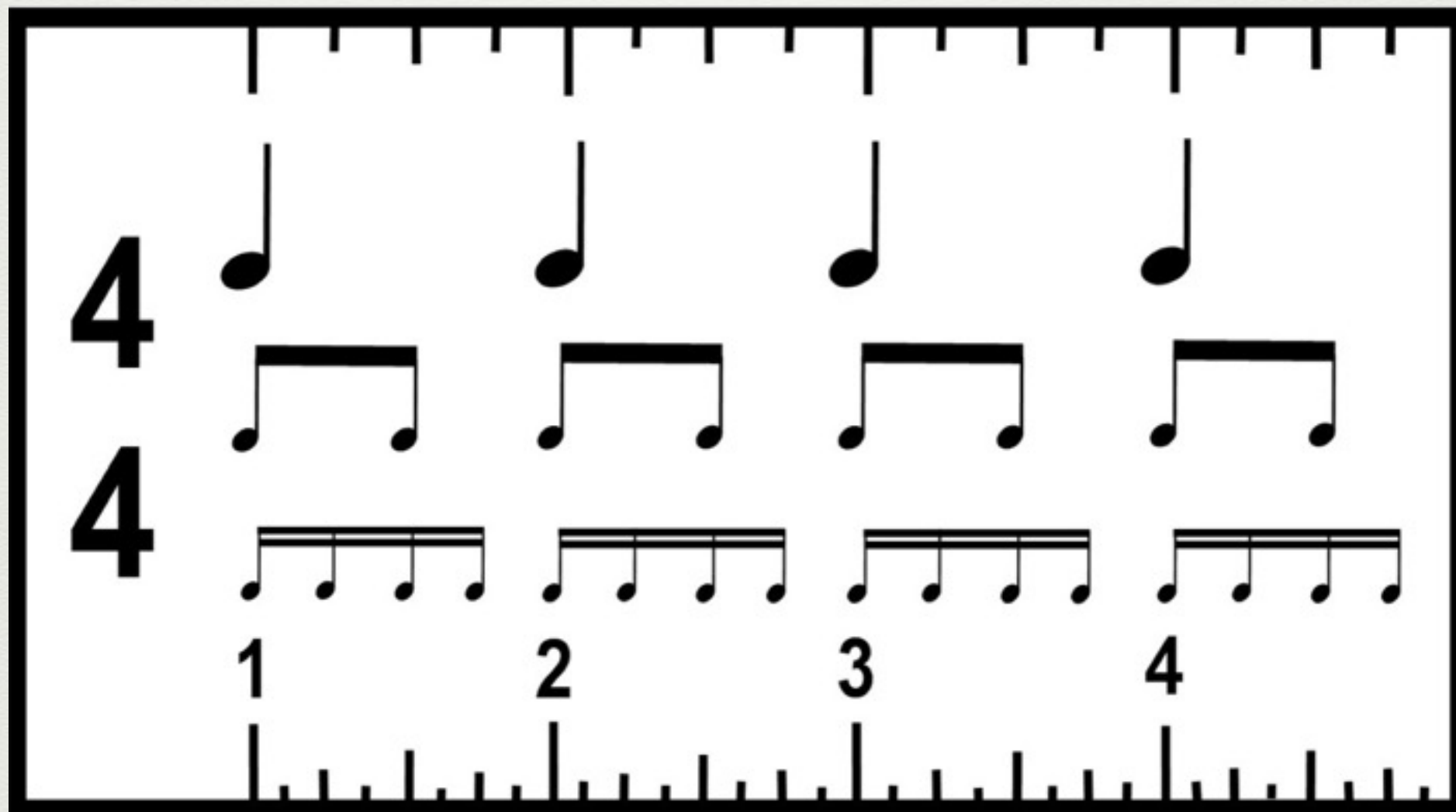
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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm theory

- Time signatures are rhythm rulers



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Chapter 2

Teaching Rhythm and Rhythm Reading

❖ Rhythm theory

- Subdivisions
 - Externalize the subdivision
 - 1 e + a 2 e + a **or** ta-ka-di-mi ta-ka-di-mi
 - Internalize the subdivision
 - 1(e + a) 2(e)+ a, etc...

Instrumental Music Education
Chapter 3
Tonality, Melody and Singing

❖ Tonal Understanding

- Can play an instrument without it
- Need to hear (audiate) sounds in relation to tonality
 - Same as hearing rhythm in relation to pulse and meter
- Hear groups of notes (melodic “words”)

Instrumental Music Education
Chapter 3
Tonality, Melody and Singing

❖ Tonal Understanding

- Teaching melodic words
 - Establish tonality
 - I-V-I progression, scale degrees 1-5-1-7-1
 - Sing tonic before playing
 - s-m-s-m...s-l-s-m, s-ml-s-m, etc...

Instrumental Music Education
Chapter 3
Tonality, Melody and Singing

❖ Tonal Understanding

- Singing in rehearsal
 - stronger connection to intervals
 - Improved intonation
 - Voice is flexible & expressive
 - Involve entire ensemble

Instrumental Music Education

Chapter 4

Teaching Improvisation and Composition

❖ Improvisation

- The ultimate sound before symbol
 - Same as language
- Start with musical words
- Musical sentence
 - Repetition - Tempo & rhythmic variation - Dynamic changes - Modify musical words (major to minor) - Ornamentation - Note emphasis - Dissonance (tension/release)
- Other musical fundamentals
 - Form (ABA, etc.)

Instrumental Music Education

Chapter 4

Teaching Improvisation and Composition

❖ Composition

- Invent limits (parameters)
 - Form
 - Limits
 - Rhythmic complexity
 - Melodic content
- Collaboration

Instrumental Music Education
Chapter 9
Repertoire

❖ Repertoire is like an ensemble's textbook

- Music replaces textbooks
- Same music/different music?
- Concepts (curriculum) stay the same
- Lincoln:
 - “If I had 8 hours to chop down a tree I’d spend 6 sharpening my ax.”

Instrumental Music Education
Chapter 9
Repertoire

❖ Appropriate repertoire:

- Provides means to learn essential concepts
- Keeps ensemble engaged
- Enables successful performances
- Vehicle to perform ART
 - But this requires quality literature

Instrumental Music Education
Chapter 9
Repertoire

❖ Concert programming

- Balance
- Difficulty level
- Audience presentation (appeal)
- Technical considerations (beyond difficulty)

Instrumental Music Education

Chapter 9

Repertoire

❖ CMP (Comprehensive Musicianship through Performance)

- History & Style
 - Historical periods
 - Cultural styles
 - Compositional techniques
- Form, Structure & Theory
- Interdisciplinary Topics (Humanities, Science, Language)
- Connection to other arts

Instrumental Music Education

Chapter 9

Repertoire

❖ Evaluating Difficulty Level

- Rating Scales
 - 1-6
 - B-VE-E-ME-M-MA-A
- Ranges
 - Lead parts, lower parts
 - Brass (especially trumpets), Woodwinds (especially clarinets)

Instrumental Music Education
Chapter 9
Repertoire

❖ Evaluating Difficulty Level

- Part interest
- Part Independence
 - Contrapuntal density
 - Voicing density
 - Doubling

Instrumental Music Education
Chapter 9
Repertoire

❖ Evaluating Difficulty Level

- Adjusting Scores
 - Re-score for other instrument
 - Simplify
 - Use ringers....?
 - Double parts

Instrumental Music Education
Chapter 9
Repertoire

❖ Pop Music?

- “Why can’t we play...?”
- Quality!
- Pop music as a gateway to learning
- Student choice

Instrumental Music Education
Chapter 10
Score Study

❖ Macro-Micro-Macro

- Like studying a screenplay
- Macro (Phase 1)
 - Composer's notes
 - "Architecture"
 - Form, themes, changes (tempo, key, etc.)
 - Melody, accompaniment, counterpoint, etc.

Instrumental Music Education
Chapter 10
Score Study

❖ Macro-Micro-Macro

- Micro (Phase 2)
 - Deconstruction of the piece
 - Harmonic analysis
 - “Lead sheet” version
 - Realize the sound of the score
 - Realize the orchestration

Instrumental Music Education
Chapter 10
Score Study

❖ Macro-Micro-Macro

- Micro (Phase 2)
 - Conductor/teacher:
 - Is composer's advocate
 - Makes connections for students
 - Uses information to rehearse effectively & efficiently

Instrumental Music Education
Chapter 10
Score Study

❖ Macro-Micro-Macro

- Macro (Phase 3)
 - Interpret the music
 - Develop “conductor ears”
- Conducting gestures (interpretive dance!)
- Be careful about listening to recordings

Instrumental Music Education
Chapter 10
Score Study

❖ Marking the Score

❖ Pencil, colors...

- Cues
- Meters
- Transitions
- Phrasing
- Rhythmic patterns (2's and 3's)

Instrumental Music Education

Chapter 10

Score Study

❖ Marking the Score

- Colored pencils to color code dynamics e.g. a. Blue -pp or p
 - Red -for ff
 - Brown -mf
 - Green -mp
- Felt-tip or "highlighter" for thematic materials
 - Pink -primary themes
 - Blue -secondary themes
- Highlighting soloists
- Inverted L-shape marks for entrances

Instrumental Music Education

Chapter 10

Score Study

❖ Marking the Score

- Abbreviations for instrumentation
- Percussion symbols/icons
 - Notation of equipment changes
- Triangles and vertical lines for 3's and 2's
- Brackets to indicate new sections
- Phrasal analysis by measure in bottom margin
- Editorial markings and corrections in Black, Bold felt-tip
- Use of margins and empty space -to reinforce meter changes, marking new sections, marking additional editorial, interpretive, and programmatic notes, illustrating chords and clusters, etc.
- Be careful not to turn score into a "roadmap" or "graffiti billboard"

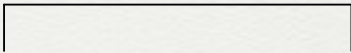
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Chapter 10
Score Study

EXPRESSIVE MARKINGS

Find a good *mezzo forte* sound and then gradually work towards the others.



Marking the Music



,

thematic material, bring out
end of a phrase

*

peak note(s) within a phrase

—

sustain full value

.

detached, shorter note

>

accent



rise or fall of the melodic line



legato

>

^

heavy detached style

)

definite release

Based on material from Nilo Hovey, *Efficient Rehearsal Procedures*, Selmer Co.

Instrumental Music Education
Chapter 12
Rehearsals

❖ Macro-Micro-Macro (again)

❖ Repairing a car

- Run engine - find problems & diagnose
- Stop engine - examine, repair/replace parts
- Restart engine - Assess engine performance

Instrumental Music Education
Chapter 12
Rehearsals

- ❖ Macro-Micro-Macro (again)
 - ❖ Isolate problems (try to anticipate)
 - ❖ Deconstruct to show how it is put together
 - Then put back together

Instrumental Music Education
Chapter 12
Rehearsals

❖ Communicating

❖ Who—Where—What?

- Who are you addressing
- Where in the music
- What do you want them to do
 - “Trumpets - Letter A - Staccato”

Instrumental Music Education

Chapter 12

Rehearsals

❖ Communicating

- Large group
 - “Everybody-Letter A”
- Smaller group
 - “Saxes-Measure 1,005”
- Individuals
 - “Bassoon-Louder, please”
 - “Henrietta-great job!”

Instrumental Music Education
Chapter 12
Rehearsals

❖ Communicating

- I vs. We — or the composer/arranger
- I want it to be quieter (adversarial, teacher centered)
- We need to play quieter (inclusive, collaborative)
- Hazo calls for *ppp*

Instrumental Music Education

Chapter 12

Rehearsals

❖ Engagement

❖ Whole ensemble

- Questions about specifics to entire group
- Answer with hand symbols (fingers, thumbs up, etc.)

❖ Percussion

- Create alternate parts
- Doubling (quietly or on pads)
- Rotate players
- Have them help others with rhythms

Instrumental Music Education
Chapter 12
Rehearsals

❖ Rehearsal planning

❖ Warm-up

❖ New concepts

❖ Review

❖ Refinement

❖ Flexibility

❖ Listen and react

Instrumental Music Education
Chapter 12
Rehearsals

- ❖ Rehearsal planning
 - ❖ Warm-ups, tuning, sight-reading
 - ❖ Notes & Rhythms
 - ❖ Dynamics & Articulation
 - ❖ Balance & Intonation
 - ❖ Musicality

Instrumental Music Education
Chapter 12
Rehearsals

❖ Effective rehearsing

❖ Pacing, intensity, detail

- Be efficient
 - Know what you want to accomplish
 - Be able to make decisions on the spot
- Listen for common problems

Instrumental Music Education
Chapter 12
Rehearsals

❖ Differentiated instruction

❖ Large ensembles=variety of students

- Small group instruction (sectionals)
- Spiral curricula
 - Concepts can be taught at all levels

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Chapter 12
Rehearsals

❖ Rehearsal Thesaurus

❖ Successful tactics

❖ Observe others

❖ Exchange ideas

❖ Experiment

❖ Be proactive

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Chapter 12
Rehearsals

❖ Analogies and Metaphors

❖ “Tidal wave of sound”

❖ “Play like dancing ballerinas”

❖ But...avoid if “play louder” will work

❖ Yours:

- Crescendo
- Play lightly
- Play smoothly

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Chapter 12
Rehearsals

❖ Marking the music

❖ Students need to mark theirs like you mark the score

- Much to mark from circling to counting, to looking up, to who to listen for, to tuning...

❖ Listen to recording and make marks

❖ Practice time should mirror ensemble rehearsal

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Chapter 12
Rehearsals

❖ Mix it up!

❖ Student conductor

❖ No conductor

❖ Silent rehearsal

❖ Change seating

❖ Sections or individuals play for the group

Instrumental Music Education

Chapter 13

Intonation

- ❖ If you know you are out of tune why not fix it?
- ❖ If “tuning note” is in tune what about the rest?
- ❖ How to play in tune?
 - ❖ Awareness of pitch discrepancy
 - ❖ Physical skills (ability to adjust instrument)
 - ❖ Theoretical understanding
 - ❖ Instrumental pitch tendencies

Instrumental Music Education
Chapter 13
Intonation

- ❖ Awareness of pitch discrepancy
 - ❖ Less experience (and attention to) intonation than melodic and rhythmic accuracy
- ❖ Experiment:
 - 2 tuners: 440—441—442, etc...
- ❖ Defining sound of sharp and flat
 - Analogy of color (dark-dull, bright...)

Instrumental Music Education
Chapter 13
Intonation

❖ Acoustics

❖ Tuning & Temperament

❖ Making adjustments

- Equal temperament—700 cents per 5th
- Just temperament—702 cents per 5th
 - Not a temperament...pure intervals

Instrumental Music Education
Chapter 13
Intonation

❖ Drones

❖ Audiate pitch centers

❖ Use to practice tuning intervals

❖ Tone

❖ “Fix tone before intonation”

❖ Compensate for dynamics and articulation

Instrumental Music Education

Chapter 13

Intonation

❖ Tuning the ensemble

❖ Using a tuning note only tunes one note!

- Provides a “ballpark”
- Use a couple —Bb, F, (A for strings)

❖ Tuner for one person—others use ears

❖ Which instrument to tune to:

- Oboe (very clear tone and pitch)
- Tuba (from the bottom up)

Instrumental Music Education
Chapter 13
Intonation

❖ Tuning the ensemble

❖ Hard for individuals to hear in group - “on/off”

❖ Humming/singing

❖ Amplified pitch (drone)

❖ Re-tune mid rehearsal

❖ Isolate sections

Instrumental Music Education
Chapter 13
Intonation

❖ Tuning the ensemble

❖ Hard for individuals to hear in group - “on/off”

❖ Humming/singing

❖ Amplified pitch (drone)

❖ Re-tune mid rehearsal

❖ Isolate sections

Instrumental Music Education
Chapter 8
Curriculum, Assessment and Grading

❖ Curriculum

❖ What is “a” curriculum?

- Guidelines for what we want kids to know and be able to do.
- Semester, year, multi-year, school-wide, district-wide...
- Does *not* constrict how & what to teach!
- Benchmarks - what kids should know, when

Instrumental Music Education
Chapter 8
Curriculum, Assessment and Grading

❖ Assessment

❖ NOT grading

❖ Answers the question:

- How do we know if kids know and can do what we want them to?

❖ Formative assessment

❖ Summative assessment

Instrumental Music Education
Chapter 8
Curriculum, Assessment and Grading

❖ Assessment

❖ Instrumental assessment - when & how?

- Individually
 - Smartmusic
 - Recorded playing
 - In lessons
- In pairs or small groups

Instrumental Music Education
Chapter 8
Curriculum, Assessment and Grading

❖ Assessment

❖ Rubrics!

- Elements of performance
 - Note accuracy, rhythmic accuracy, intonation, markings, articulation, dynamics, tempo & beat, tone quality, expression

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❖ Assessment

❖ Practice charts

- Pros and Cons

❖ Self-assessment

- What is the value?

❖ What about behavior, attendance and participation?

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❖ Grading

❖ What is the difference between assessment and grading?

- What is the value of grading?

❖ Merit/Demerit grading systems

- Additive or subtractive points

❖ Competency grading

- Comparing to a standard

❖ Progress grading

- Individual growth