Contents

1 Future Directions for Assessment in Music ................................. 1
   Don Lebler

2 Backwards Assessment Explanations: Implications for Teaching
   and Assessment Practice .................................................... 9
   D. Royce Sadler

3 Assessment in Music in the European Context: The Polifonia
   Project ................................................................. 21
   Mary Lennon

4 Assessment in Music in the Australian Context: The
   AiM Project ............................................................... 39
   Don Lebler, Jonathan Holmes, Scott D. Harrison, Gemma Carey,
   and Melissa Cain

5 Challenging Approaches to Assessment of Instrumental
   Learning ................................................................. 55
   Katie Zhukov

6 Bachelor of Music: Purpose, Desires and Requirements ............. 71
   Heather Monkhouse

7 Participants’ Perceptions of Fair and Valid Assessment in Tertiary
   Music Education ........................................................... 87
   Melissa Cain

8 Assessment and Critical Feedback in the Master-Apprentice
   Relationship: Rethinking Approaches to the Learning of a Music
   Instrument ............................................................... 107
   Ryan J. Daniel and Kelly A. Parkes
9 Assessing Music Performance Process and Outcome Through a Rubric: Ways and Means ........................................ 125
Diana Blom, Ian Stevenson, and John Encarnacao

10 Embedding Creative and Critical Thinking in Performance Studies – The Challenge ........................................ 141
Richard Vella and Helen English

11 A Search for Balance: The Development of a Performance Assessment Form for Classical Instrumental Music in the Tertiary Context ........................................ 153
Eve Newsome

12 Linking Assessment Practices, Unit-Level Outcomes and Discipline-Specific Capabilities in Contemporary Music Studies ................................................................. 171
Diane Hughes and Sarah Keith

13 New Wine in Old Bottles: Aligning Curricula, Pedagogy and Assessment Through Creative Practice in Classical and Contemporary Music ........................................ 195
Anne K. Mitchell

14 Assessments for Music Theory: Three Situations .............. 207
Gerardo Dirié

15 The BoPMAT: Bachelor of Music Popular Music Program ..... 221
Don Lebler

16 The Amazing Marking Machine, A Process for Efficient, Authentic Assessment .................................................. 237
Jim Chapman

17 Assessment and Feedback in Curricula Design for Contemporary Vocal Studies ........................................ 251
Diane Hughes

18 Musical Theatre Assessment: Perspectives on the Efficacy of Continuous Assessment ........................................ 269
Paul Sabey, Scott D. Harrison, and Jessica O’Bryan

19 Aligning Student Attitudes, Assessment, and Curriculum Design: A Case Study Using the “My Life as a Musician” Vocational Preparation Strand ........................................ 279
Diana Tolmie and Duncan D. Nulty

Concluding Thoughts ........................................ 293
Scott Harrison, Don Lebler, and Gemma Carey

Glossary .................................................. 295
Assessment in Music Education: from Policy to Practice
Lebler, D.; Carey, G.; Harrison, S.D. (Eds.)
2015, XV, 296 p. 36 illus., 16 illus. in color., Hardcover
ISBN: 978-3-319-10273-3