

Assessment of instrumental music performance: definitions, criteria, measurement

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The concept of music performance achievement or musical achievement is variably understood and operationalised in different ways in research. Assessing the level of instrumental music performance is a complex task, requiring the assessment of many aspects of music performance. The aim of this article is to analyse (a) the ways achievement in music performance is understood, (b) factors affecting the assessment of instrumental music performance, and (c) tools used to measure such achievements. We describe the distinctions made in terms of the level of music expertise attained and the quality of the performance. We also present factors considered when assessing performance achievement: types of musical performance tasks, choice of repertoire, assessment criteria, such as the overall impression of the performance, technical ability, expressive components, and the basic parameters of the quality of the performance. Finally, we discuss available assessment tools, indicating their limitations.

Keywords: music performance achievement; musical attainment; instrumental performance; musical education; measurement.

Music is a significant element of every person's life; everyone listens to music in one form or another, though fewer people perform or create it (McPherson and Renwick, 2011; Sloboda, 2000). Playing a musical instrument, which is one of the most advanced tasks for the human central nervous system, has many benefits, but it requires effort and perseverance (McPherson and Renwick, 2011; Schellenberg, 2004; 2005). According to Polish research, the lack of persistent practice and the difficulty in reconciling education in a music school and general school are the most common reasons for abandoning instrument playing

(Twarowska, 2012). The high percentage of resignations (approx. 40% of students according to 2011 data) and the fact that students are discouraged from studying in a music school can also be explained by insufficient musical attainment, which has a negative effect on students' internal motivation for playing an instrument (Kaleńska-Rodzaj, 2014a; McPherson and Renwick, 2011; Twarowska, 2012).

The evaluation of musical performance, the main indicator of musical achievement (Kaleńska-Rodzaj, 2014b), constitutes the basis for being promoted to the next class in a music school, as well as receiving an award in a music competition. It also serves

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Objective Measurement Of Instrumental Performance

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Objective Measurement Of Instrumental Performance:

Objective Measurement of Instrumental Performance John Goodrich Watkins,1942 Objective Measurement of Instrumental Performance John Goodrich Watkins,2013-03 Objective Measurement of instrumental performance John G. Watkins,1972 *Objective Measurement of Instrumental Performance* John Goodrich Watkins,1942 *Objective Measurement in Instrumental Music Performance* Kenneth Urial Gutsch,1964 **The Oxford Handbook of Assessment Policy and Practice in Music Education, Volume 1** Timothy S. Brophy,2019-01-02 In the music classroom instructors who hope to receive aid are required to provide data on their classroom programs Due to the lack of reliable valid large scale assessments of student achievement in music however music educators in schools that accept funds face a considerable challenge in finding a way to measure student learning in their classrooms From Australia to Taiwan to the Netherlands music teachers experience similar struggles in the quest for a definitive assessment resource that can be used by both music educators and researchers In this two volume Handbook contributors from across the globe come together to provide an authority on the assessment measurement and evaluation of student learning in music The Handbook s first volume emphasizes international and theoretical perspectives on music education assessment in the major world regions This volume also looks at technical aspects of measurement in music and outlines situations where theoretical foundations can be applied to the development of tests in music The Handbook s second volume offers a series of practical and US focused approaches to music education assessment Chapters address assessment in different types of US classrooms how to assess specific skills or requirements and how assessment can be used in tertiary and music teacher education classrooms Together both volumes of The Oxford Handbook of Assessment in Music Education pave the way forward for music educators and researchers in the field *Research and Technology Objectives and Plans Summary (RTOPS)* ,1985 **The Oxford Handbook of Counseling Psychology** Elizabeth M. Altmaier,Jo-Ida C. Hansen,2012 Recognized experts in theory research and practice review and analyze historical achievements in research and practice from counseling psychology as well as outline exciting agendas for the near future for the newest domains of proficiencies and expertise *The Construction and Validation of a Method for the Measurement of the Sight-singing Abilities of High School and College Students* William Rodney Scofield,1997 **Measurement and Evaluation in Education, Psychology, and Guidance** Georgia Sachs Adams,1964 *Commercial Fisheries Review* ,1977 **Marine Fisheries Review** ,1977 **A Study of Practice Environments and Instrumental Music Achievement** Virgil Wayne Bartman,1973 **American Men of Science** ,1949 *The Applied Music Skills which Prospective Teachers of High School Instrumental Music Need* Robert G. Petzold,1950 The ... Mental Measurements Yearbook Oscar Krisen Buros,1959 **The Supervisors Service Bulletin** ,1925 **Educational Music Magazine** ,1929 *Handbook of Music Psychology* Donald A. Hodges,1980 **CAEL Working Paper** Comparative Assessment of Experimental Learning,1975

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