

COMPARISON OF MIDDLE SCHOOL BAND STUDENT SELF-ASSESSMENT
AND INDIVIDUAL ADJUDICATED ASSESSMENT TO LARGE GROUP
ADJUDICATED PERFORMANCE ASSESSMENT

by

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ABSTRACT
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Under the Supervision of Associate Professor Dr. Sheila Feay-Shaw

This quantitative study was conducted over a six week concert cycle in which data was collected from a 52-member, 8th grade band class. A sub group of 21 individual students within the ensemble participated in student self-evaluations and individual recordings of a standard band composition, *Dialogues for Winds and Percussion* by Michael Sweeney. The individual recordings and group recordings were sent to an adjudicator for scoring. The scores from the self-evaluations, individual recordings and group recordings were compared to investigate the relationships between (a) student self-evaluation of abilities in relation to individual adjudicated score, (b) student self-evaluation of abilities in relation to ensemble score, and (c) the student's individual adjudicated score in relation to ensemble score. The objective of the study was to provide ensemble directors and students insight into the students' awareness of individual musical abilities in comparison to the success of the overall ensemble. The data concerning individual self-evaluation scores versus the individual adjudicated scores was analyzed using correlational statistics. Overall rubric scores showed a strengthening of correlation over time, however, data was

further analyzed along the individual rubric categories to reveal mixed results. Data concerning the individual adjudicated scores versus the group adjudicated score and that concerning the self-evaluation scores versus the group adjudicated score were analyzed using chi-square calculations with a two point margin of error. The chi-square data showed an unpredicted disbursement of student self-evaluations and individual adjudicated scores in relation to the group adjudicated scores. The overall outcomes of the current study seem to stress the importance of individual accountability within the performance-based classroom. The results show that group achievement is not always an accurate representation of student ability, and that individual perception of abilities is not always accurate.

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CHAPTER I

Introduction

The state of education in the United States is constantly under the scrutiny of the public eye. Accountability has emerged as a prominent theme, and with that demand, national and state testing has already been put in place for many subjects. While the arts are not a required component of national testing, they often suffer losses in school district curriculum due to the perceived need for additional time for other curricular areas (Heffner, 2007). The decreasing allotment of time, and the absence of national accountability, has encouraged the perception that the arts in schools are not as valuable to an individual's education as other subjects.

Heffner conducted a survey regarding the impact of high-stakes testing on the arts across 38 states to illuminate this issue. The survey results indicated that due to political decisions and national testing (specifically since the 2001 No Child Left Behind Act), music educators have felt the toll of decreased funding and staffing cuts to school programs. While there is evidence to support this outcome, another perspective should also be considered:

We who labor in various artistic vineyards, tend to ascribe most of the ills and troubles we confront to economic and financial causes... it is not even remotely the cause, but rather an effect of something down the line... Almost all of our problems could be solved by a higher level of education in matters cultural (musical, in our case). (Schuller, 1999, pp. 258-260)

While Heffner's study revealed that cuts have happened as a result of national testing, Schuller's message encourages proactive reflection, communication and action from the inside of music education.

Elliott (1995) calls for music educators to communicate with the people outside of the school walls: "Part of our task is to educate parents, colleagues, administrators, and members of the public about what MUSIC is and what it takes to make music well" (p. 237). By doing this, the general public is made aware of the successes through music assessment. The meaning is clear; the public must know how music is beneficial and that it is a learnable subject that can be developed in all students.

The question emerges, *what* must be communicated to the public in order for people to understand the teachable components of music? Brophy (2000) asserts that valid data assembled from ongoing student assessment constructs firm evidence of student progress. Assessment data in music education becomes strengthened when it highlights progress towards complete musicianship. Schuller (1999) stressed the importance of developing the student into a "complete musician" rather than an automated note reader. The underlying theme calls for assessment data that communicates a growth of complete musical progress for the student.

The current study sought to examine how the self-assessments, and the assessment of individual musical performance skills of 8th grade band students related to the large group adjudicated performance assessment of their ensemble.

The purpose was to study the relationships between the following themes:

- 1) adjudicated individual performance in relation to individual self-assessment,
- 2) adjudicated group performance progress and its relationship to individual performance progress

Literature review

The studies that follow provided a view to current assessment practices utilized in music performance classrooms and how successfully those tools measured and communicated individual knowledge. The studies presented two central themes: 1) current assessment practices in performing classes; and 2) reflection of individuals within group assessment.

Non-Musical Grading Criteria

The issue of individual accountability in large performance-based classes is important, as evident in studies by Hanzlik (2001), Kancianic (2006), McCoy (1991), McCreary (2001), Simanton (2000), and Stoll (2008). These studies revealed that the majority of high school band directors reported that class participation and “non-musical” components such as attendance and attitude comprised the majority of the grading scheme for students. In fact, of the 202 participants that Simanton (2000) surveyed, “only 2.8% of band directors report not using participation/attitude in grading” (p. 49). Similarly, Stoll (2008) found that class participation was utilized by 96.6% of the 59 high school band directors surveyed. Grading non-musical criteria raises the issue of curriculum and assessment validity

within a performance-based ensemble. Items such as attendance and behavior do not necessarily accurately measure or portray student progress towards musical understanding. They are, however, important issues to address for successful ensemble performance.

McCoy (1991) surveyed 55 band directors, 42 choir directors and 36 principals on the topic of assessment practices in large ensembles. The responses from the principals provided a perspective of what administrators would like to see:

Principals put more emphasis on basic performance technique than did either band or choral directors, more emphasis on cognitive criteria than did band directors, less emphasis on nonmusical criteria, including behavior, than did either band or choral directors, and less emphasis on attendance at concert than did band directors. (McCoy, 1991, p. 188)

These responses highlighted the fact that large performing ensemble directors placed more emphasis on nonmusical criteria than their administrators. The study also found that both band and choir directors felt they could not devote the amount of time that they would prefer for other activities to build musicianship skills due to the fact that performance-based classes were often focused on developing concert repertoire. In short, McCoy's findings indicated there was a gap between what performance ensemble directors viewed as acceptable grading practices compared to the perspective of principals.

Portfolio Grading

There are numerous musical knowledges and skills that should be addressed in communicating progress in music. Brophy (2000) made it clear that assigning a

solitary grade for student understanding was an insufficient report of student knowledge. Brophy explained that while portfolio management can become an issue due to logistical elements such as storage, portfolios build “tangible evidence of their [the students’] growth in musical knowledge” (p. 318). Portfolio assessment techniques construct a map of student progress that can be displayed to students, parents and administrators as concrete examples of learning. The portfolio then becomes a strong platform to justify a final grade that provides verification of student understanding and development across skills and knowledges.

While portfolios are a recommended manner of assessment, a study conducted by Kancianic (2006) surveyed 634 high school band directors and found that very few participants utilized portfolios as a means of musical assessment. Participants viewed public performance preparations as the most important purpose of classroom assessment. Overall, the participants admitted to utilizing a narrow range of assessment practices to document student learning outcomes. This data yielded results that echoed other studies (Hanzlik, 2001; McCoy, 1991; McCreary, 2001; Simanton, 2000).

Dirth (2000) completed an action research study on portfolio implementation in the traditional high school band setting. Results were collected in a mixed-method format. A written pre-test and post-test administered to the 89 students identified growth in musical knowledge, and the qualitative data described student progress throughout the yearlong portfolio experience. On a weekly basis, the 89 students completed at least one ensemble critique, individual self-performance evaluations, error-detection exercises, and maintained a journal as

elements of the portfolio. Dirth noted that the ensemble critiques motivated students to listen musically during rehearsals, thus producing two favorable rehearsal behaviors: attentiveness and self-corrective actions. The students became more engaged during rehearsal and began to suggest ideas and identify mistakes on their own. Dirth concluded that the use of portfolios streamlined rehearsals and created musically aware students.

A common misconception by directors, identified by McCoy (1991), was the fear of insufficient time to implement portfolio assessment and rehearse the performance material for concerts. Dirth's (2000) study found time management of the portfolio and concert music preparation to be feasible. The variety of assessment activities included in the portfolio achieved measurable musical progress for all 89 students involved in the study. Dirth explained:

By the end of the study, students were learning music that was of equal or higher difficulty faster than before the study began. In general, music which previously took two and one half months to prepare for a concert, ultimately was learned in approximately six weeks. (2000, p. 136)

Hanzlik (2001) conducted a study in which 154 band directors in Iowa were surveyed concerning assessment practices. The results showed that the majority of participants assessed student's knowledge of mechanical tasks related to performance, such as scales, sight-reading and rudiments. Hanzlik claimed that directors needed to expand the types of assessments administered if they wish to monitor the development of comprehensive musicianship. The data also showed

that 80% of respondents claimed to have never assessed through student journals, portfolios and reflective writing. Hanzlik (2001) elaborated:

The goal of developing young performers and consumers of music is essential to the school music environment and social structure, and it is essential that the assessment process and products reflect a comprehensive music education for each and every student. The results of this study seem to indicate that Iowa band directors need to broaden the scope of their assessment practices to include practices that will allow for more comprehensive assessment of student learning. (p. 134)

McCreary (2001) found similar results concerning portfolios that were administered to 467 secondary instrumental music students and their ten directors. The majority of the high school students “agreed that the use of journals and/or portfolios either did not apply in their classrooms or was not considered suitable” (p. 105). According to these studies, both directors and students viewed rudimentary musical skills as the necessary focus for assessment in musical ensembles.

Assessing at the Individual Level

Beyond assessment of large ensemble performance is the importance of individual assessment as highlighted in a study conducted by Broomhead (2001). The study examined the relationship of group expressive achievement in high school choirs in relation to the expressive achievement of individuals within the ensemble. Broomhead acquired a set of participants (N=96) from 6 choirs that were highly rated within Utah and Salt Lake Counties in Utah. From the study,

Broomhead concluded that there is “no significant relationship between ensemble expressive achievement and individual expressive achievement” (2001, p. 79). This data reflected the idea that an individual’s abilities and understanding of expressiveness in music did not directly relate to that of the large group’s expressive achievement.

Stoll (2008) conducted a study that investigated the relationship between the high school band’s large ensemble adjudicated rating and assessment practices administered by the director. The high school band directors who were surveyed responded with a mix of assessment strategies that they implemented in their teaching including: class participation (96.6%), individual playing (93.2%), recorded rehearsals (71.2%), guests/short clinics (66.1%) and written tests (54.2%). The results from the study showed that the ensemble’s rating at the adjudicated festival showed no statistical correlation to the assessment strategies utilized by the directors.

In a similar choral study, Nolker (2006) investigated the relationship of group sight-singing achievement in high school choirs to the sight-singing achievement of individuals within the ensemble. The choirs were selected based on their sight-singing scores at contests. Two groups of high school choirs were selected, three choirs who had consistently received a superior rating in the sight-singing competition, and three choirs who had consistently received an excellent rating in the sight-singing competition. Nolker randomly selected 101 participants from the different ensembles to assess at an individual level for pitch and rhythm accuracy over a sixteen-measure melody. Nolker concluded that there was no

significant difference in individual student success across choirs. The study results suggested that group performance assessment (festival ratings) was not an accurate indicator of individual success or understanding on sight-singing.

Hamann, Mills, Bell, Daugherty and Koozer (1990) surveyed 51 high school instrumental and choral directors and 1,792 high school instrumental and choral students concerning the perceived classroom environment in relation to the ratings that the ensembles received in large group contest. The conclusions identified that success, as measured by large group adjudication, was higher in ensembles where the individuals sensed their director cared and assisted them to accomplish their individual goals. The findings illuminated the fact that students desired and achieved more when there was a focus on individuals.

Conclusion

The increased pressure of accountability has taken a toll on the arts in public education. Time, funding and staffing reductions indicate a need for public awareness of the benefits of music education. Experts in music education and music assessment call for a review of current assessment practices. Studies have found that directors of performing ensembles utilize a narrow range of assessments and often the assessments are related to non-musical criteria. A broadening of assessment strategies in music education could lead to a deeper understanding of the value of music within the community.

Review of research indicated that student assessment on an individual level needs to occur more frequently. Group evaluation within large ensembles is not

always a representation of individual musical progress. While portfolio assessment creates time management questions, the outcome of efficient portfolio implementation can enrich students' musical growth and overcome time issues.

Chapter II

Methodology

This quantitative study of the correlation between individual self-assessment and adjudicated assessments in middle school band was conducted mid-year in three stages, beginning at the start of a new concert cycle, February 12th, and ending with the final concert, March 27th. During stage one, the students within the 8th grade band ($N = 52$) received their individual parts for *Dialogues for Winds and Percussion* composed for concert band by Michael Sweeney (2003). This composition was rehearsed and prepared for performance at the concert by the school's band director. While the school schedule allowed for approximately 45 minutes of rehearsal each day, *Dialogues for Winds and Percussion* was one of 7 pieces that received attention during the concert cycle. The data was analyzed using both correlational tests and chi-square goodness of fit tests.

Stage One

Upon initial part distribution by the ensemble director, the participants completed a self-evaluation rubric, the "Wisconsin School Music Association Concert Group Form" (WSMA), in which they rated their individual anticipated final success playing their part. This self-evaluation was completed prior to playing the piece or the introduction of any listening examples. The ensemble director presented specific directions regarding the rubric and how to complete the process, similar to that used throughout the year with these students. The self-evaluation rubric (Appendix A) gathered information regarding self-awareness of the musical skills and expectations for individual and group performance of the new composition.

Individual student names were put on the initial self-evaluation, and then coding assigned to the student for participation in the study in order to allow for matched responses and to protect identity throughout the remaining stages of research.

A numeric value was garnered on the rubric by assigning a score to each category. Each category contained four options for the student participants to choose thus, making each category a maximum value of four. Omitting the categories of balance and presentation (explained below), the five remaining categories result in a total of 20 points possible for each self-evaluation. The rubric data was used to sort participants into three different groups: the students that scored themselves in the top 33% were considered high achievers, those that scored themselves in the middle 33% were considered medium achievers, and those that scored themselves in the lower 33% were considered low achievers. Seven students in the high, middle and low achieving groups were then randomly sampled from those sorted groups for further participation. The purpose of selecting students in this manner was to construct a balanced group of 21 participants with attention to issues of validity and reliability. The terminology of “high, medium and low” groupings from the first self-reflection was only relevant for the initial stage of the study.

Stage Two

Stage two occurred mid-way through the concert cycle. During this stage, the twenty-one students selected using the self-evaluation were individually recorded using a Zoom H4n digital recorder by the principal investigator performing selected musical measures in their part from *Dialogues for Winds and Percussion*. The specific sections recorded (outlined in Table 1) attempted to highlight a balanced

Table 1
*Specific Instrumentation and Measures Recorded
 During Mid Point and Final Stages*

Student	Instrumentation	Measures Performed for Individual Recordings
1	Oboe	30-40,82-91, 97-110
2	1st Alto Saxophone	10-18, 30-38, 97-122
3	Flute	30-40, 82-91, 97-110
4	1st French Horn	10-18, 30-40, 97-122, 124-132
5	Oboe	30-40,82-91, 97-110
6	2nd Alto Saxophone	10-18, 30-38, 97-122
7	3rd Trumpet	21-40, 97-110, 146-149
8	2nd Trombone	21-42, 97-122, 145-148
9	2nd Trumpet	21-40, 97-110, 146-149
10	Baritone	30-38, 97-117, 146-153
11	Tuba	30-38, 97-113, 146-148
12	2nd Alto Saxophone	10-18, 30-38, 97-122
13	Bass Clarinet	30-38, 97-113, 146-148
14	Flute	30-40, 82-91, 97-110
15	1st Clarinet	21-40, 97-110, 145-148
16	Flute	30-40, 82-91, 97-110
17	Snare Drum	17-21, 78-93, 158-159
18	Oboe	30-40,82-91, 97-110
19	2nd French Horn	21-40, 97-122, 146-148
20	2nd Trumpet	21-40, 97-122, 145-148
21	2nd Trombone	21-42, 97-122, 145-148

demonstration of the student's musical abilities as offered by the possibilities in the composition. Thus, the researcher recorded approximately a minute and a half of musical demonstration for each student. Directly following the recording process, the students completed a self-evaluation rubric concerning their present self-awareness of musical skills. The large group ensemble was also recorded performing the entire composition at this point in the concert cycle. The recordings of both the individuals and the large group ensemble were sent to a professional music performance adjudicator for review. The music performance adjudicator was

an instrumental music-directing professional who worked in a metropolitan university and, in addition to the university wind ensembles, directed a youth honor wind ensemble program. The music performance adjudicator was chosen for his experience with public school students as well as his knowledge and experience with the WSMA rubric. The self-evaluation rubric responses were then compared to the judge's critiques of the recordings. The recordings were adjudicated using the same evaluation rubric form as the self-evaluation process (Appendix D). The rubric categories concerning balance and presentation were not applicable for the recordings of the individuals and thus were not taken into consideration in any of the quantitative data.

Stage Three

Stage three occurred on the final day of the concert cycle, March 27th. During stage three, the twenty-one students selected using the self-evaluation were individually recorded performing the same section of the composition as they performed in stage two. The participants also completed a final self-evaluation (Appendix C) concerning awareness of musical skills. The large group ensemble was recorded during the final performance on the same day. The recordings of both the individuals and the large group were sent to the adjudicator for review. Due to a medical emergency, an alternate conductor directed the group during the final week of the concert preparation and during the recording of the ensemble that was submitted to the adjudicator. The alternate director had worked with the ensemble months in advance and was familiar with the students and the composition.

Research Hypotheses

Three hypotheses were developed for this study in order to analyze the correlations of these data sets.

1. When using correlation statistics to analyze the twenty-one individual self-evaluation scores versus individual performance adjudicated scores, a stronger correlation between the two scores will exist in stage three than that established in stage two.

2. When analyzing the twenty-one individual adjudicated performance scores versus the group adjudicated performance score, there will be a similar distribution from the initial self-evaluation of individual scores that rank above, below and within a few points of the group score.

3. When analyzing the twenty-one individual self-evaluation scores versus the group adjudicated performance score there will be a similar distribution from the initial self-evaluation of individual scores that rank above, below and within a few points of the group score.

Statistical Tests for Data Analysis

The data concerning individual self-evaluation scores versus the individual adjudicated scores was analyzed using correlational statistics. Values such as mean, median, mode, range and standard deviation from the mean were calculated and compared. Data concerning the individual adjudicated scores versus the group adjudicated score and that concerning the self-evaluation versus the group adjudicated score were analyzed using chi-square calculations with a two point

margin of error. All of the specific results for these statistics are found in chapter three.

Participants

All study participants were from a suburban middle school in a major metropolitan area of the Midwest. The middle school served a population of 628 students, predominantly middle class. The school's demographics included 26.2% minority students, 34.8% students who qualify for free or reduced lunch, and 10% students with special needs. The participants assigned to the high ($n = 7$), medium ($n = 7$) and low ($n = 7$) groups in this study were randomly sampled from the students within the ensemble ($N = 52$) using the data from the initial self-evaluation rubric and a random draw technique. Table 2 shows the instruments represented in the individual recordings for these selected groups. The terminology of high, medium and low groupings from the first self-reflection was implemented only to acquire a balanced, representative group for the study. Those labels are not applied during the remaining stages of the study.

Table 2
Instrumentation of Group of Individual Participants

Instrument Family	n=21	%
Woodwinds	11	52%
Brass	9	43%
Percussion	1	5%

Note. A fairly well represented balance is found in this group when compared to traditional middle school band instrumentation.

Table 3 shows the gender percentage in the whole ensemble (N = 52), and Table 4 shows the gender ratio for the individual participants (n = 21). The tables show that the group of individuals who were recorded was an accurate representation of gender population of the ensemble. Although instrumentation and gender are not factors being studied, the information is included to obtain the clearest reflection of the participant group.

Table 3
Gender Population in 8th Grade Band

Gender	N=52	%
Male	21	40%
Female	31	60%

Table 4
Gender Population of Individual Participants

Gender	n=21	%
Male	8	35%
Female	13	65%

Summary

The 8th grade middle school band served as the participating ensemble while a sub-group of 21 individuals were chosen for detailed data collection. The sub-set of 21 students were chosen using a random draw technique. The 21 students represented an even spread of 7 high, 7 medium and 7 low achieving, self-predicted abilities. Data for the study was collected 3 weeks into a concert cycle (the mid point), and on the final day of the concert cycle (the sixth week). During these two points, 21 students were individually recorded performing selections from *Dialogues for Winds and Percussion* composed by Michael Sweeney. Each student was assigned a specific set of musical measures to perform for the recording. The 8th grade middle school band was also recorded performing the entire composition. An external judge adjudicated the individual and group recordings. The 21 students completed self-evaluations of their abilities directly after their individual recordings.

Chapter III

Results

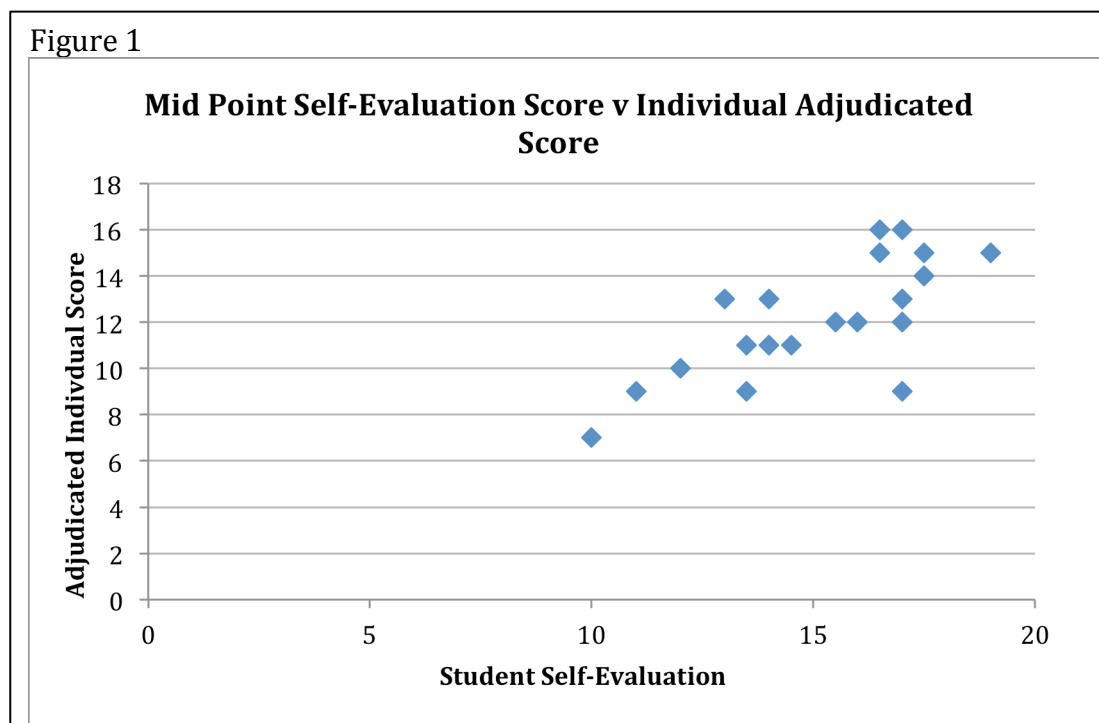
The purpose of this study was to investigate the relationship between student ability, group ability and student perception of ability in an instrumental musical ensemble. The 8th grade middle school band served as the participating ensemble while a sub-group of 21 individuals were chosen for detailed data collection. The researcher collected data at the beginning of a concert cycle, 3 weeks into that cycle (the mid point), and on the final day of the concert cycle (the sixth week). During the mid- and final points, 21 students were individually recorded performing selections from *Dialogues for Winds and Percussion* composed by Michael Sweeney. Each student was assigned a specific set of musical measures to perform for the recording. The 8th grade middle school band was also recorded performing the entire composition. An external judge adjudicated the individual and group recordings and the 21 students completed self-evaluations of their abilities directly after their individual recordings.

In this investigation, the student self-perception and adjudicators assessment of student and ensemble abilities were collected through common rubrics (Appendices A-D) utilizing a twenty-point scale. The data concerning individual self-evaluation scores versus the individual adjudicated scores was analyzed using correlational statistics. Data concerning the individual adjudicated scores versus the group adjudicated score and that concerning the self-evaluation versus the group adjudicated score were analyzed using chi-square calculations with a two point margin of error. The data is presented as follows to address the research

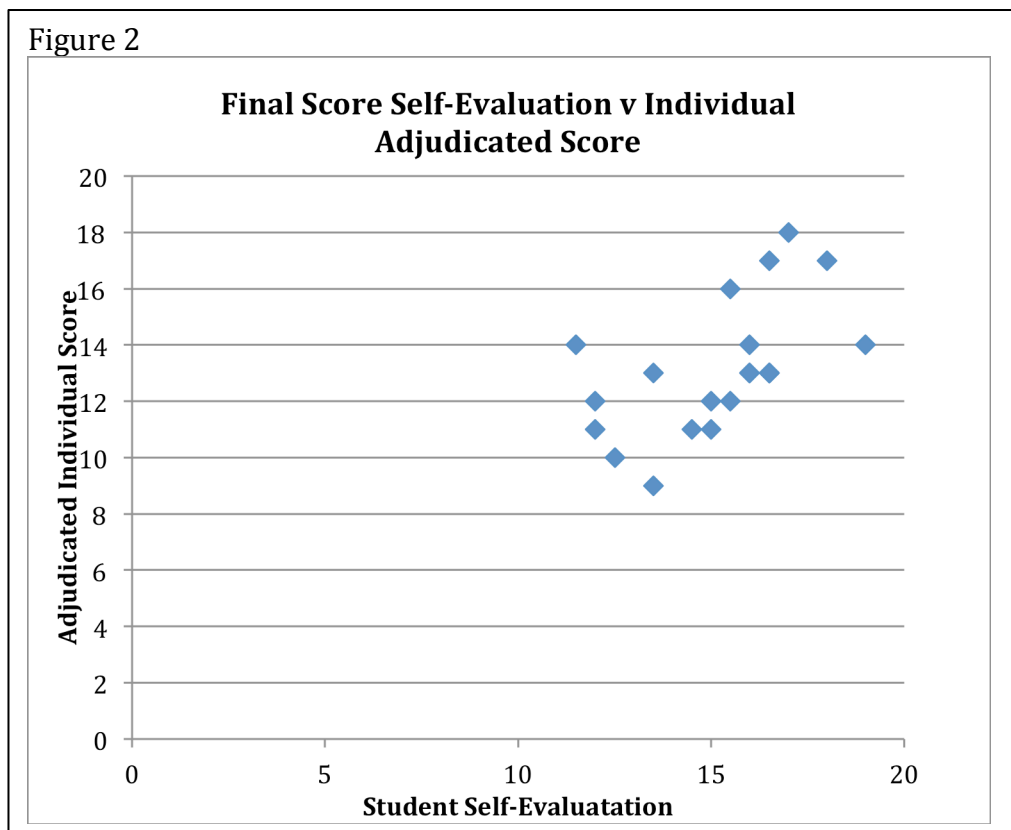
hypotheses: (a) student self-evaluation of abilities in relation to individual adjudicated score, (b) the student's individual adjudicated score in relation to ensemble score, and (c) student self-evaluation of abilities in relation to ensemble score .

Student Self-Evaluation of Abilities in Relation to Individual Adjudicated Score

The data from the student self-evaluation of abilities in relation to individual adjudicated score taken at mid-point in the concert cycle showed a moderate positive correlation with an r value of 0.5. Figure 1 displays a scatter plot of these results for the twenty-one participants. In some cases, multiple students are represented by plotted points due to identical scores which can be found in Table 5.



The data from the student self-evaluation of abilities in relation to individual adjudicated score taken on the final day of the concert cycle showed an increased positive correlation from the mid point with an r-value of 0.6. Figure 2 displays a scatter plot of these results.



The individual data values for mid-point and final assessments are displayed in Table 5.

Table 5
Mid Point and Final Adjudicated Scores v Self-Evaluation Scores with Difference in Values Displayed

Student	Mid Point Self-Evaluation Score	Mid Point Individual Adjudicated Score	Mid Point Value Above/ Below Adjudicated Score	Final Self-Evaluation Score	Final Individual Adjudicated Score	Final Value Above/ Below Adjudicated Score
1	16.5	16	0.5	17	18	-1
2	17	13	4	18	17	1
3	17.5	14	3.5	16.5	13	3.5
4	14	13	1	15	12	3
5	19	15	4	15.5	12	3.5
6	17.5	14	3.5	16	13	3
7	17	16	1	15.5	16	-0.5
8	14.5	11	3.5	15	11	4
9	17	12	5	16.5	17	-0.5
10	10	7	3	13.5	9	4.5
11	16.5	15	1.5	19	14	5
12	13	13	0	14.5	11	3.5
13	13.5	9	4.5	12.5	10	2.5
14	11	9	2	11.5	14	-2.5
15	17.5	15	2.5	12	11	1
16	17	9	8	16.5	13	3.5
17	12	10	2	12	12	0
18	14	11	3	16.5	13	3.5
19	13.5	11	2.5	13.5	13	0.5
20	15.5	12	3.5	16	14	2
21	16	12	4	16	13	3

This data seems to support the first hypothesis that a stronger correlation was developed over time, as measured during the mid point and final stages.

Each category within the rubric was examined to reveal additional information about the relationship between the students' self-evaluation scores and their corresponding adjudicated scores for the mid-point and final data. While this is outside the scope of the hypotheses, analysis revealed important findings. The five categories of tone, intonation, technique, interpretation and expression, which were assessed by the rubric, had a maximum value of four points per component. The

student self-evaluation score in relation to the adjudicated score is highlighted throughout this section.

Tone

The relationship between the adjudicated score and self-evaluation score measured during the mid-point category of tone showed a weak correlation with an r-value of 0.3. The r-value measured on the final day of the concert cycle was also 0.3. Table 6 displays the value sets for this analysis. The variance in scores changed little during the study.

Intonation

The relationship between the adjudicated score and self-evaluation score on intonation showed a moderate correlation at the mid-point with an r-value of 0.6 versus a much weaker 0.2 r-value on the final day of the concert cycle. When the data sets for intonation from the mid-point and the final stages are compared, a greater variance in scores is shown (see Table 7).

Table 6
TONE, Mid Point and Final Adjudicated Scores v Self-Evaluation Scores with Difference in Values Displayed

Student	Mid Point Self-Evaluation Scores	Mid Point Adjudicated Scores	Mid Point Value Above/ Below Adjudicated Score	Final Self-Evaluation Scores	Final Adjudicated Scores	Final Value Above/ Below Adjudicated Score
1	3.5	3	0.5	3.5	3	0.5
2	2.5	2	0.5	3	1	2
3	2	2	0	3	1	2
4	3.5	2	1.5	4	3	1
5	3	3	0	2	2	0
6	3	2	1	4	3	1
7	2.5	2	0.5	2.5	2	0.5
8	3	2	1	3	2	1
9	3	3	0	3	3	0
10	2	3	-1	2	3	-1
11	4	3	1	3	1	2
12	3.5	3	0.5	3.5	3	0.5
13	3	3	0	3	3	0
14	3	3	0	3	3	0
15	3	2	1	3.5	3	0.5
16	2.5	2	0.5	2.5	3	-0.5
17	3	3	0	3.5	3	0.5
18	3	3	0	4	3	1
19	3.5	3	0.5	4	4	0
20	2	2	0	2.5	4	-1.5
21	4	2	2	3.5	3	0.5

Table 7
INTONATION, Mid Point and Final Adjudicated Scores v Self-Evaluation Scores with Difference in Values Displayed

Student	Mid Point Self-Evaluation Scores	Mid Point Adjudicated Scores	Mid Point Value Above/ Below Adjudicated Score	Final Self-Evaluation Scores	Final Adjudicated Scores	Final Value Above/ Below Adjudicated Score
1	3.5	4	-0.5	3	4	-1
2	3	3	0	3.5	2	1.5
3	2	2	0	2.5	2	0.5
4	3	3	0	3.5	2	1.5
5	3	3	0	2.5	2	0.5
6	3	2	1	2.5	2	0.5
7	2.5	2	0.5	2.5	2	0.5
8	3	3	0	3	3	0
9	2.5	2	0.5	3	2	1
10	2	2	0	2	2	0
11	3.5	3	0.5	3	2	1
12	4	3	1	3.5	2	1.5
13	2	2	0	2.5	1	1.5
14	3.5	3	0.5	3	3	0
15	3	2	1	4	2	2
16	2	2	0	2	2	0
17	4	3	1	3	3	0
18	3.5	2	1.5	3.5	2	1.5
19	3.5	2	1.5	3	3	0
20	2.5	2	0.5	2	2	0
21	3	3	0	3	2	1

Technique

A weak correlation was found between the adjudicated score and self-evaluation score measured during the mid-point on technique with an r-value of 0.3. This showed a slight change on the final day of the concert cycle with an r-value of 0.4 (see Table 8).

Table 8

TECHNIQUE, Mid Point and Final Adjudicated Scores v Self-Evaluation Scores with Difference in Values Displayed

Student	Mid Point Self-Evaluation Scores	Mid Point Adjudicated Scores	Mid Point Value Above/ Below Adjudicated Score	Final Self-Evaluation Scores	Final Adjudicated Scores	Final Value Above/ Below Adjudicated Score
1	3	3	0	3.5	3	0.5
2	3	2	1	3	3	0
3	2	1	1	2.5	2	0.5
4	3	4	-1	4	3	1
5	2.5	3	-0.5	3	3	0
6	3	2	1	3	3	0
7	3	3	0	3	3	0
8	4	2	2	3	2	1
9	3	3	0	3	2	1
10	3	2	1	2	2	0
11	3.5	3	0.5	3	3	0
12	3	3	0	2.5	3	-0.5
13	2.5	2	0.5	3	2	1
14	3	2	1	3	2	1
15	2	2	0	3	2	1
16	3	1	2	2.5	1	1.5
17	3	3	0	3	3	0
18	4	3	1	3	3	0
19	3	2	1	3	4	-1
20	2	2	0	2.5	3	-0.5
21	3	3	0	3	3	0

Interpretation

There was a weak correlation (r-value of 0.4) between the adjudicated score and self-evaluation score measured at the mid-point on interpretation. The r-value measured on the final day of the concert cycle was slightly higher 0.43. Table 9 displays the data for these value sets.

Table 9
INTERPRETATION, Mid Point and Final Adjudicated Scores v Self-Evaluation Scores with Difference in Values Displayed

Student	Mid Point Self-Evaluation Scores	Mid Point Adjudicated Scores	Mid Point Value Above/ Below Adjudicated Score	Final Self-Evaluation Scores	Final Adjudicated Scores	Final Value Above/ Below Adjudicated Score
1	3.5	3	0.5	4	3	1
2	3.5	2	1.5	3	3	0
3	2	1	1	3	2	1
4	3.5	3	0.5	4	3	1
5	3	3	0	2	2	0
6	4	2	2	3	2	1
7	3	2	1	3	3	0
8	3	3	0	3.5	3	0.5
9	2.5	3	-0.5	3	2	1
10	3	2	1	3	2	1
11	4	3	1	3	3	0
12	4	2	2	3	2	1
13	2.5	3	-0.5	3	3	0
14	3	2	1	3.5	3	0.5
15	3	3	0	3	3	0
16	3	2	1	3	2	1
17	4	4	0	3	3	0
18	3.5	3	0.5	3	3	0
19	3	3	0	4	3	1
20	2.5	1	1.5	2.5	2	0.5
21	3	2	1	3	4	-1

Expression

The relationship between the adjudicated score and self-evaluation score measured during the mid-point concerning expression shows a weak correlation with an r-value of 0.4. The r-value measured on the final day of the concert cycle was 0.3. Data is displayed in Table 10. The variance in scores from mid-point to final comparisons showed a marked change in level of agreement between self-evaluations and adjudication.

Table 10
EXPRESSION, Mid Point and Final Adjudicated Scores v Self-Evaluation Scores with Difference in Values Displayed

Student	Mid Point Self-Evaluation Scores	Mid Point Adjudicated Scores	Mid Point Value Above/ Below Adjudicated Score	Final Self-Evaluation Scores	Final Adjudicated Scores	Final Value Above/ Below Adjudicated Score
1	3	3	0	3	3	0
2	2.5	2	0.5	2.5	2	0.5
3	2	1	1	2.5	2	0.5
4	3.5	3	0.5	3.5	3	0.5
5	3	3	0	2	2	0
6	4	1	3	3	3	0
7	2.5	2	0.5	2.5	3	-0.5
8	3	2	1	3.5	2	1.5
9	3	2	1	3	3	0
10	2	1	1	3	3	0
11	4	3	1	3.5	3	0.5
12	3	3	0	3.5	3	0.5
13	3	3	0	3	2	1
14	3	2	1	3.5	3	0.5
15	3	2	1	3	3	0
16	3	2	1	2.5	2	0.5
17	3	3	0	3	4	-1
18	3.5	3	0.5	3	2	1
19	4	3	1	4	3	1
20	2	2	0	2	3	-1
21	4	2	2	4	3	1

Student Individual Adjudicated Score in Relation to Ensemble Score

The following data presents the individual adjudicated scores (individual scores can be seen on Table 5) in relation to the large group's adjudicated scores (presented below). Chi-square goodness of fit statistics were utilized with a margin of error value set at ± 2 to analyze the twenty-one individual adjudicated scores versus the group performance scores. The chi-square critical value was calculated to be 5.99. Therefore, any chi-square value above 5.99 is viewed as significant. However, caution must be taken when viewing these calculations due to the low sample set ($n=21$).

The distribution of the individual adjudicated scores in relation to the ensemble's adjudicated scores is found in Table 11. The adjudicated score for the

		Adjudicated Ensemble Score \geq Adjudicated Individual Score + 3	Adjudicated Ensemble Score ± 2	Adjudicated Ensemble Score +3 \leq Adjudicated Individual Score	Chi - Square Value
Individual Adjudicated Scores	Mid	5	14	2	11.14*
	Final	7	11	3	4.6

* Signifies data value above set critical value

ensemble during the mid point was 13, and the adjudicated ensemble score on the final day of the concert was 14.5. The second hypothesis assumed a similar distribution of scores from the initial self-evaluation as representative of the sample—7 individuals adjudicated below the ensemble's score, 7 individuals

adjudicated at or within two points of the ensemble's score and 7 individuals adjudicated above the ensemble's score. Note that the chi-square value for the mid point is above the calculated critical value of 5.99. This indicated that the predicted even distribution of students in the three categories (below, at group score, and above) did not hold true during the mid point. The chi-square value for the final day of the concert cycle is lower than the critical value. Therefore, a tentative acceptance of the second hypothesis can only be made for the final day results.

Student Self-Evaluation of Abilities in Relation to Ensemble Score

Chi-square goodness of fit statistics were utilized with a margin of error value set at ± 2 to analyze the distribution of twenty-one individual self-evaluation scores versus the group performance scores (see Table 12). The chi-square critical value was calculated to be 5.99. Note that the chi-square values for both the mid-point and final day of the concert cycle are above the calculated critical value of 5.99. This indicates that the distribution of student self-evaluation scores in the three

Table 12

Distribution of Students' Self-Evaluation Scores in Relation to Ensemble's Adjudicated Score

		Self-Evaluation Score \geq Adjudicated Ensemble Score + 3	Adjudicated Ensemble Score ± 2	Self-Evaluation Score +3 \leq Adjudicated Ensemble Score	Chi - Square Value
Self-Evaluation Scores	Mid	11	8	2	6*
	Final	12	8	1	8.9*

* Signifies data value above set critical value

categories (below, at group score, and above) were not evenly dispersed. These results reject the third hypothesis.

Summary

The data regarding the first hypothesis showed that the correlation between student self-evaluation of abilities and the individual adjudicated scores was strengthened over time. While the correlation coefficient only increased from 0.5 to 0.6 from the mid point to the final day of the concert, this positive change in r-value allowed acceptance of the first hypothesis.

The second hypotheses regarded student individual adjudicated score in relation to ensemble score. An even distribution of scores was predicted, similar to the initial self-evaluation as representative of the sample—7 individuals adjudicated below the ensemble's score, 7 individuals adjudicated at or within two points of the ensemble's score and 7 individuals adjudicated above the ensemble's score. The chi-square goodness of fit analysis showed that the prediction did not hold true during the mid point. The chi-square calculated value for the final day of the concert cycle is lower than the critical value. These results allowed for acceptance of the second hypothesis only during the final day of the concert.

The third hypothesis considered student self-evaluation of abilities in relation to ensemble score. Again, an even distribution of scores was predicted, similar to the initial self-evaluation. Chi-square goodness of fit values for both the mid-point and final day of the concert cycle were above the calculated critical value of 5.99. This indicates that the distribution of student self-evaluation scores in the three categories (below, at group score, and above) were not evenly dispersed. The data measured rejected the third hypothesis.

CHAPTER IV

Discussion

Introduction

The purpose of this study was to investigate the relationships between; (a) student self-evaluation of abilities in relation to individual adjudicated score, (b) student self-evaluation of abilities in relation to ensemble score, and (c) the student's individual adjudicated score in relation to ensemble score. The objective of the study was to provide ensemble directors and students insight into the students' awareness of individual musical abilities in comparison to the ensemble's ability.

Summary of Findings Regarding Hypotheses

Student Self-Evaluation of Abilities in Relation to Individual Adjudicated Score

The first hypothesis stated that an increased correlation would occur between the mid-point and final stages of the study when examining the twenty-one individual self-evaluation assessments versus individual performance adjudicated scores. When examining the total scores from the rubrics, the majority of students rated themselves higher than the adjudicator. This was evident at both the mid-point and final stages of data collection. Twenty individuals at the mid-point perceived their abilities, as marked in the self-evaluation, higher than that marked by the adjudicator. No student evaluated themselves lower than the adjudicator at the mid-point.

The total scores collected on the final day of the concert cycle displayed a marked change in how the students evaluated themselves. Five students' final self-

evaluation scores were either at or below their individual adjudicated scores. This is a stark contrast when compared to the mid point self evaluations when only one self-evaluation score matched the corresponding adjudicated score.

The increased correlation agreement of individual scores from the mid-point to the final is evident with an r-value at the mid-point of 0.5 and the final stage yielded an r-value of 0.6. While this 0.1 increase may hint that the students' self-evaluations were aligning closer to what their measured scores were from the adjudicator, a more detailed examination of the individual grading criteria on the rubric revealed issues of alignment in the corresponding categories.

Isolating the individual categories was important because while comparing the rubric totals, out of 20 points, it appeared that the first hypothesis was supported. Yet, when isolating the individual criteria from the rubric, only two categories—technique and interpretation—revealed results that showed possible correlation. The categories of expression, tone and intonation did not. It is perhaps a design flaw that the first hypothesis did not specify this level of scrutiny.

When looking at the data sets for the individual categories, Table 6 shows that for tone, more students rated themselves lower, and higher than the adjudicator during the final stage than the mid point. This is also true for expression (see Table 10). This indicates that the number of students who evaluated themselves the same as the adjudicator was reduced over time. Perhaps playing the music became more mechanical as the students worked on it over time. The students may have lost their musical inspiration if the composition was over rehearsed.

Similar to the tone category, intonation results (Table 7) also showed less agreement overtime. More students over-rated themselves, in relation to the adjudicated score, during the final stage than during the mid point. In contrast, Table 8 showed that technique was a category in which more students' self-evaluation scores matched their corresponding adjudicated scores during the final stage than the mid point. This could be due to the nature of technique as one of the most basic needs for musical performance. Perhaps technique received the most focus during rehearsal, and therefore was viewed as the most important musical concept to be aware of for the students.

The data sets for the interpretation category (Table 9) also showed that more students' self-evaluation scores matched their corresponding adjudicated scores during the final stage than the mid point. Perhaps the director stressed the interpretation of the composition more over time. This could be due to the fact that the students may have become accustomed to the group interpretation as established by the daily rehearsals.

The data implies that student self-evaluation of abilities did not become more refined over time. This could be due to a low level of self-awareness in the specific areas covered by the rubric. While the current study did not incorporate an examination of assessment techniques implemented in the classroom, studies by Hanzlik (2001), Kancianic (2006), McCoy (1991), McCreary (2001), Simanton (2000), and Stoll (2008) highlight the importance of individual accountability within performance-based classrooms to increase individual self-awareness.

Another cause of the low self-awareness in certain categories on the self-evaluation rubric could be due to the process utilized. Students were required to reflect (self-evaluate) immediately after their individual recordings without hearing the recording played back to them as was done by the adjudicated. This required a level of metacognitive skills to which the students may not have been accustomed. Assuming this, the students may have completed the self-evaluation as a general average of their abilities overall, rather than as an “in-the-moment” assessment of the specific material. If this is true, then students should be offered opportunities and activities to become self-aware of their abilities (Dirth, 2000). This could be achieved through student-led instruction (Bazan, 2011), and portfolio grading (Brophy, 2000) utilizing computer software such as Smartmusic® to strengthen students’ individual musical decision-making.

Student Individual Adjudicated Score in Relation to Ensemble Score

The second hypothesis stated that a similar distribution of scores (individual adjudicated scores related to the ensemble score) would be expected from the initial self-evaluation. With the sample size of 21 participants, it was expected that an even distribution of scores within the categories—7 individuals adjudicated below the ensemble’s score, 7 at or within two points of the ensemble’s score and 7 above the ensemble’s score—would be found. The small sample size of this study gave a window into possible outcomes, however to make stronger statements of correlation based on chi-square values, a larger sample across several school programs would be needed.

The second hypothesis was accepted in the final stage, yet rejected at the mid point. The chi-square critical value was determined to be 5.99, and the mid point chi-square value was 11.14. The distribution of students within the categories was not balanced. The largest grouping of students during both the mid point and the final measurements were found to fit the middle category. While this reveals that the group score was close to many of the individual scores, it is important to note that students remain dispersed among the three categories, and during the mid point, they are dispersed in an unpredictable fashion. This highlights the fact that group achievement is not an accurate representation of individual achievement (Broomhead, 2001; Nolker, 2006).

Student Self-Evaluation of Abilities in Relation to Ensemble Score

The third hypothesis stated that a similar distribution of individual self-evaluation scores in relation to the ensemble score was expected if the scores were an accurate reflection of ability. The hypothesis was rejected based on results in both the mid point and the final stage. The chi-square mid point value was 6 (with a critical value of 5.99) and the final stage chi-square value was 8.9. This shows that the distribution of students within the categories was not balanced, and it became less balanced as time progressed. The largest grouping of students during both the mid point and the final measurements indicated scores above the ensemble adjudicated score. It is important to note that students remain dispersed among the three categories, and during the mid point and final stage, they are dispersed in an uneven fashion.

These results could point to the fact that the students do not often reflect upon their own performance or listen to themselves both individually and as a group. Additional instruction on the individual musical concepts assessed in the self-evaluation rubric may also assist students in their self-awareness. When comparing the data acquired for testing this hypothesis to the data acquired in the prior hypothesis, it is apparent that individuals had a tendency to overrate their abilities. Effective recording and play-back activities, coupled with reflections may help bring a heightened sense of self-awareness to the students. Designing activities that focus on the individual may help increase the students' self-awareness while positively affecting the overall ensemble adjudicated score similar to the result of Hamann, Mills, Bell, Daugherty and Koozer (1990).

Summary

The first hypothesis was accepted showing an increased correlation between the mid-point and final stages when examining the twenty-one individual self-evaluation survey responses versus individual performance adjudicated scores. As the study progressed, it was noted that this hypothesis would have been more valuable had it been designed to accommodate an examination of the individual categories within the rubric. While the data collected in the categories of technique and interpretation show an increase in correlation, the categories of tone, intonation, and expression show either no increase or a decrease in correlation over time. Results of the hypothesis should be accepted cautiously and further studies with this focus should be used to clarify the results.

The results concerning the second and third hypotheses highlight the importance of listening and reflecting on both self and group performances. The results, as measured during the mid point, reject the hypothesis, while the data collected during the final day of the concert accept the second hypothesis. The third hypothesis was rejected at both the mid point and final day of the concert. An even distribution of self-evaluation scores was not found in relation to the ensemble adjudicated score.

Limitations

The current study was limited to the scope of the three guiding hypotheses. The amount of data collected could lead to other interpretations and analyses. As the study progressed, it was found that the first hypothesis could have been designed to include an examination of the individual categories within the total rubric. Had the first hypothesis been stated differently, an interpretation of the agreement of scores could have yielded different insight than that discussed in the current study.

The sample size for the current study was also small and homogenous to one school. A study with access to multiple performing ensembles and larger sub-sets of individuals would create a stronger reliability. Adding additional schools would also provide a broader representation in a variety of ways.

The design of the self-evaluation implementation was also questioned as the study progressed. Rather than having the individual students' complete the self-evaluation directly after their individual performance, allowing them to reflect on

the recording would instead be more closely aligned to the adjudication process. While changing the metacognitive role, the aural stimulus that the student would experience would be closer to that of the adjudicator strengthening validity as well as reliability of the results.

Another limitation that emerged as the study progressed was the students scoring on the self-evaluation forms. It became apparent that some of the students were scoring themselves in-between whole numbers on the rubric, in essence, utilizing an 8-point scoring system. The adjudicator remained within the whole number scoring system and rated the recordings using the 4-point scale on the rubrics. This presents an issue of reliability in the fact that the tool of measurement was different. Had the students utilized the 4-point scale, the agreement with the adjudicator scores could have been different.

The current study may also have been affected by the medical necessity for a different director to rehearse the ensemble during the final week of concert preparations and direct the final ensemble recording submitted to the adjudicator. A number of options were considered; all researchers involved decided that the least intrusive action was the one implemented. While this replacement director had experience with the students and composition, it added an unexpected variable that calls reliability into question.

CHAPTER V

Implications

The current study demonstrated that group achievement provides limited representation of the achievements of the individuals within the ensemble. Other studies conducted by Bazan (2011), Broomhead (2001), McCoy (1991) and Nolker (2006) also showed that individual abilities are not always represented by the group's overall ability. The individual students did not appear to gain a closer assessment of their abilities in relation to the individual adjudicated scores. This could point to the need for increased reflective activities for the students.

Portfolios have been proposed by both Brophy (2000) and Dirth (2001) as a positive avenue for students. When implemented effectively, portfolios have been found to increase the individual student's self-awareness in a performance-based classroom. Computer assisted assessment tools, such as Smartmusic®, can be utilized to record, store, assess and communicate progress to individual students. Computer programs can also create a digital storage system that maintains records of student progress. This is a manageable and effective way to overcome the difficulty of filing, in some cases, hundreds of recordings as "hard copies".

The individual adjudicated scores did not disperse evenly in relation to the adjudicated group score as predicated in the second hypothesis. More importantly, students were adjudicated above, at and below the groups score. This study showed that adjudicated ensemble scores do not always represent abilities of individuals within the ensemble. Realizing this, directors of ensembles may choose to focus instruction and assessment on individuals when monitoring student and group

progress. Studies of assessment techniques implemented in performance-based classes have shown that directors utilize a narrow range of assessment tools (Hanzlik, 2001; Kancianic, 2006; McCoy, 1991; McCreary, 2001; Simanton, 2000; Stoll, 2008). The mixed results of this hypothesis highlight the importance of individual accountability when reporting student growth and development. The grade book assessment criteria could be catered to individual development for demonstrating the musical elements.

The individual self-evaluation scores were not dispersed evenly in relation to the adjudicated group score as predicted in the third hypothesis. This study showed that adjudicated ensemble scores do not always represent how the individuals perceive their abilities. Realizing this, directors of ensembles could design effective assessment activities for the students to reflect upon their abilities. Student self-awareness could be heightened with purposeful listening to group rehearsal recordings in addition to listening to recordings of individual performances. A valuable experience for any musician could be having the seating arrangement reorganized within an ensemble. This could be arranging the ensemble so that no instrument may sit next to an instrument of their same section, or rehearsing the ensemble in a large circle with the students facing each other. The experience of rehearsing in a new physical location within the classroom may present alternative aural insights for the individual. These insights could be related to how their individual part sounds in relation to a different instrument, or how their part relates to the whole ensemble. Purposeful listening to group and individual recordings as well as creative rehearsal set-ups present a few alternatives to spark new

perspectives for the students and the ensemble director. Creative and purposeful listening is a concept that both Elliott (1995) and Schuller (1999) support.

Chamber music could be a valuable tool to implement in a performance-based classroom in order to strengthen individual assessment. The reduced orchestration provides multiple opportunities for individual accountability and awareness within an ensemble setting. Individuals can more easily be conscious of their sound in a smaller ensemble and the impact that their playing ability has on the group. The task for ensemble directors, then, becomes helping students to translate these concepts back into the larger ensemble experience.

Recommendations for Further Research

Action research in music education classrooms and rehearsals is needed to assist practitioners in developing strong pedagogical choices for the future. Reliability for the current study would be increased through modifications to the methodology. Rather than having the individual students' complete the self-evaluation directly after their individual performance, playing the recording for them to reflect on would instead be more closely aligned to the adjudication process. While changing the metacognitive role, the aural stimulus that the student would experience would be closer to that of the adjudicator strengthening validity as well as reliability of the results. A similar process could be used for the students to evaluate the ensemble performance as well. This would increase the amount of data acquired through the study, and provide insight into how the individual views ensemble achievement.

Further research concerning individual abilities related to group ability should strive to utilize a larger sample size. This could be accomplished by conducting a similar study in multiple schools. The reliability of the results would be strengthened with more participants.

Additional adjudicators could also be incorporated into further study. The reliability of the adjudicator score would be strengthened if three adjudicators were utilized adding a component for inter-judge reliability.

A rubric that has a larger point scale would allow for a greater level of detail when examining the individual components. The current study utilized a rubric that was familiar to the students. However, in the current study it was found that students were using half points whereas the adjudicator was using whole points. Future studies should be sure to specify to the students and adjudicator whether or not half points can be used. While additional effort would be required to introduce the tool, the increased detail would provide a deeper array of responses from both the participants and the adjudicator(s).

While beyond the scope of the current study, a longitudinal examination of individuals within the initial high, medium and low groups may provide further insight into student self-efficacy. The current study does present individual data over time, but it does not align the students with placement in the initial sub-groups of seven. An examination of the results in relation to the participant's initial perspective could provide insight into the effect of student perception and that affect on musical development.

Also beyond the scope of the current study was an examination of assessment techniques utilized during the concert cycle. Further research conducted in at least two performance-based ensemble classrooms, which utilized contrasting assessment techniques, could reveal interesting data concerning the affect of assessment and the three different hypotheses.

An additional perspective could be garnered by bringing the director into the data. This could be accomplished in two manners; by having the director adjudicate the ensemble prior to or after each recording, or by having the director complete adjudications of the individuals without listening to the individual perform. The second method would emulate programs in which only group assessment is utilized in class.

Summary

The overall outcomes of the current study seem to stress the importance of individual accountability within the performance-based classroom. The results show that group achievement is not always an accurate representation of student ability, and that individual perception of abilities is not always accurate. Music educators could utilize an array of self-reflective activities to heighten student awareness. Ideas such as spatially reorganizing the musicians within the classroom, recording and playback exercises, chamber music ensembles, and creating a digital portfolio all present opportunities for students to develop self-awareness skills.

If students are made more aware of their abilities, they may be better equipped to grow as musicians. It is understood that music educators may perceive

some of the suggested activities as secondary to group rehearsal. However, the guided success of the individuals within the ensemble could prove to not only benefit the individual students, but also the entire group musical output.

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Appendix A

Student Self-Evaluation Implemented in Stage One

Self-Evaluation, Stage One

Name _____ Instrument _____

Please complete this as an honest projection of your musical skills on the final day of the six-week simulated concert cycle. This is an estimation to your best abilities *as an individual*, **not** as an ensemble.

Circle the level of accomplishment in each category except for “Balance” and “Presentation”.

Wisconsin School Music Association Concert Group Festival			
	WSMA Acc.# _____	School _____	City _____
	Director: _____	Festival Site #: _____	Date: _____
	Ensemble Type: _____	# of performers: _____	Site: _____
	Class: _____	Required Selection: _____	Adjudicator: _____
	Title: _____	Other: _____	
		Total Length: _____	
Comments Only	Circle comments throughout the rubric that best describe the performance you are hearing.		Comments/Suggestions: Use available spaces on this page and back of form.
Tone <ul style="list-style-type: none"> • Breathing • Bowing • Posture 	As Ensemble tone is open, mature, resonant, focused and well-supported throughout. Flute/reeds, bowing are consistently correct. B, C & M: Ensemble tone is focused and well-supported for this class. Flute/reeds, bowing are consistently correct.	Ensemble tone is usually focused and well-supported for this class. Minor breathing, bowing, and/or posture problems occur in outer ranges, dynamics.	Ensemble tone is inconsistent for this class. Incorrect breathing, bowing, and/or posture problems are evident on some passages.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-4.1, B-4.7, B-4.10, B-8.8, B-8.9 (pr. 3), B-12.6/9 (pr. 4/5), G-4.3, G-8.5, G-8.6, G-12.7, G-12.8</small></p>			
Intonation <ul style="list-style-type: none"> • Accuracy • Pitch Adjustment Skills 	Accurate intonation in all ranges and registers. Pitch adjustments are consistently successful.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Intonation problems on some notes. Pitch adjustment skills are still developing.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-4.1, B-4.7, B-8.8, B-8.9 (grade 3), B-12.6/9 (grade 4/5), G-4.3, G-8.5, G-8.6, G-12.7, G-12.8</small></p>			
Balance <ul style="list-style-type: none"> • Harmonic Blend • Listening Skills • Set-up 	Musical and accurate harmonic balance and blend throughout. Effective listening skills are enhanced by instrumentation set-up.	Usually accurate, musical balance/blend. A few errors in listening skills and/or instrumentation set-up.	Dominance by one or more players or sections creates occasional balance/blend problems. Listening skills are developing and/or instrumentation set-up compromises ensemble.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-4.5, B-4.6, B-4.9 (grade 3), B-12.7, B-12.6/9 (grade 4/5), F-4.7, F-4.8, G-4.3, G-8.5, G-8.6, G-12.7, G-12.8</small></p>			

Wisconsin School Music Association WSMA Concert Group Festival • Concert Band/Orchestra Evaluation Form			
Technique	<ul style="list-style-type: none"> • Notes • Rhythms • Articulations • Pulse 	Accurate and unified notes, rhythms, articulations and pulse throughout.	Infrequent errors. A few minor note, rhythm, articulation, and/or pulse problems on some technical passages.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-4.8 (grade 1), B-8.8, B-8.9 (grade 3), B-12.6/9 (grade 4/5), E-4.1, E-4.3, E-8.8, E-8.11, E-8.13 (grade 2), E-12.9, E-12.10 (grade 3), E-12.13 (grade 4), F-8.10, F-12.12, G-4.3, G-8.5, G-8.6, G-12.7, G-12.8</small></p>			
Interpretation	<ul style="list-style-type: none"> • Tempo • Style 	Tempo is appropriate. Consistent attention given to style elements.	Minor errors in tempo and/or style elements.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-8.9 (grade 3), B-12.6/9 (grade 4/5), F-4.4, F-4.8, F-8.8, F-8.10, F-12.11, F-12.12, F-12.13, F-12.14, F-12.15, F-12.16, G-4.3, G-8.5, G-8.6, G-12.7, G-12.8, G-12.9, H-4.1, H-4.2, H-8.8, H-12.12, I-8.7, I-8.8, I-8.9, I-12.9, I-12.12</small></p>			
Expression	<ul style="list-style-type: none"> • Phrasing • Dynamics 	Musical, sensitive phrases are well shaped and clearly defined by entire ensemble. Dynamics are correct and consistently used by all sections throughout.	Minor inconsistencies with phrase shaping. Dynamics are usually correct with minor omissions by some sections.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-4.3, B-4.8, B-8.9 (grade 3), B-12.6/9 (grade 4/5), E-4.3, E-8.11, F-12.11, F-12.12, G-4.3, G-8.5, G-8.6, G-12.7, G-12.8, G-12.9</small></p>			
Presentation	<ul style="list-style-type: none"> • Attention to Director • Ensemble Deportment 	Students watch and respond to director throughout the performance. Ensemble members are respectful, courteous and cooperative throughout.	Minor lapses in students' abilities to watch and/or respond to director. Members are usually respectful, courteous and cooperative with a few exceptions.
<p>Comments: _____</p> <p style="text-align: center;"><small>Standards: B-4.5, B-12.7</small></p>			

Adjudicators: Please write any necessary conductor messages on a separate sheet of paper. Revised 2008

Appendix B

Student Self-Evaluation Implemented in Stage Two

Self-Evaluation, Stage Two

Name _____ Instrument _____

Please complete this as an honest assessment of your musical skills today. This is a critique to your best abilities *as an individual*, **not** as an ensemble.

Circle the level of accomplishment in each category except for "Balance" and "Presentation".

Wisconsin School Music Association Concert Group Festival				
Concert Band	WSMA Acct. # _____	School _____	Festival Site # _____	City: _____
Orchestra	Festival Site # _____	Date: _____	Site: _____	Perf Time: _____
Director: _____		# of performers: _____		
Class _____		Adjudicator		
Title: _____		WSMA _____		
Others: _____		Total Length: _____		
Comments Only		Comments/Suggestions:		
Circle comments throughout the rubric that best describe the performance you are hearing.		Use available spaces on this page and back of form.		
Tone	All Ensemble tone is open, mature, resonant, focused and well-supported throughout. Posture, bowing are consistently correct. B, C & M: Ensemble tone is focused and well-supported for this class. Posture, bowing are consistently correct.	Ensemble tone is usually focused and well-supported for this class. Minor breathing, bowing, and/or posture problems occur in outer ranges, dynamics.	Ensemble tone is inconsistent for this class. Incorrect breathing, bowing, and/or posture problems are evident on some passages.	Lack of understanding on how to produce the basic ensemble tone for this class. Correct breathing, bowing, and/or posture skills are missing.
<ul style="list-style-type: none"> • Breathing • Bowing • Posture 				
Comments: _____				
<small>Standards: B-4.1, B-4.7, B-4.10, B-8.8, B-8.9 (gr. 3), B.12.6/9 (gr. 4/5), G-4.3, G-8.5, G. 8.6, G.12.7, G.12.8</small>				
Intonation	Accurate intonation in all ranges and registers. Pitch adjustments are consistently successful.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Intonation problems on some notes. Pitch adjustment skills are still developing.	Intonation problems on many notes. Pitch adjustment skills are missing.
<ul style="list-style-type: none"> • Accuracy • Pitch Adjustment Skills 				
Comments: _____				
<small>Standards: B-4.1, B-4.7, B-8.8, B-8.9 (grade 3), B.12.6/9 (grade 4/5), G-4.3, G-8.5, G. 8.6, G.12.7, G.12.8</small>				
Balance	Musical and accurate harmonic balance and blend throughout. Effective listening skills are enhanced by instrumentation set-up.	Usually accurate, musical harmonic balance, blend. A few errors in listening skills and/or instrumentation set-up.	Dominance by one or more players or sections creates occasional balance/blend problems. Listening skills are developing, and/or instrumentation set-up compromises ensemble.	Little attention given to balance, blend. Listening skills are missing, and/or instrumentation set-up adversely effects balance.
<ul style="list-style-type: none"> • Harmonic Blend • Listening Skills • Set-up 				
Comments: _____				
<small>Standards: B-4.5, B-4.6, B-4.9, B-8.9 (grade 3), B.12.7, B.12.6/9 (grade 4/5), F-4.7, F-4.8, G-4.3, G-8.5, G. 8.6, G.12.7, G.12.8</small>				

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Wisconsin School Music Association WSMA Concert Group Festival • Concert Band/Orchestra Evaluation Form				
Technique	Accurate and unified notes, rhythms, articulations and pulse throughout.	Infrequent errors. A few minor note, rhythm, articulation, and/or pulse problems on some technical passages.	Numerous inaccurate notes, rhythms, articulations, and/or pulse errors during technical passages.	Lack of attention to accurate notes, rhythms, articulations, and/or pulse throughout.
<ul style="list-style-type: none"> • Notes • Rhythms • Articulations • Pulse 				
Comments: _____				
<small>Standards: B-4.8 (grade 1), B-8.8, B-8.9 (grade 3), B.12.6/9 (grade 4/5), E-4.1, E-4.3, E-8.9, E-8.11, E-8.13 (grade 2), E.12.9, E.12.10 (grade 3), E.12.13 (grade 4), F-8.10, F.12.12, G-4.3, G-8.5, G. 8.6, G.12.7, G.12.8</small>				
Interpretation	Tempo are appropriate. Consistent attention given to style elements.	Minor errors in tempo and/or style elements.	Several incorrect or unstable tempo, and/or style errors.	Incorrect, unstable tempo and/or style errors throughout.
<ul style="list-style-type: none"> • Tempo • Style 				
Comments: _____				
<small>Standards: B-8.9 (grade 2), B.12.6/9 (grade 4/5), F-4.4, F-4.8, F-8.8, F-8.10, F.12.11, F.12.12, F.12.13, F.12.14, F.12.15, F.12.16, G-4.3, G-8.5, G. 8.6, G.12.7, G.12.8, G.12.9, H-4.1, H-4.2, H-8.9, M.12.12, 1.8.7, 1.8.9, 1.8.9, 1.12.9, 1.12.12</small>				
Expression	Musical, sensitive phrases are well shaped and clearly defined by entire ensemble. Dynamics are correct and consistently used by all sections throughout.	Minor inconsistencies with phrase shaping. Dynamics are usually correct with minor omissions by some sections.	Phrases are present but sometimes undefined. Unified approach to dynamics and dynamic contrasts are often missing.	A lack of attention to shaping of phrases. Dynamic contrasts are absent.
<ul style="list-style-type: none"> • Phrasing • Dynamics 				
Comments: _____				
<small>Standards: B-4.3, B-4.6, B-8.9 (grade 3), B.12.6/9 (grade 4/5), E-4.3, E-8.11, F.12.11, F.12.12, G-4.3, G-8.5, G. 8.6, G.12.7, G.12.8, G.12.9</small>				
Presentation	Students watch and respond to director throughout the performance. Ensemble members are respectful, courteous and cooperative throughout.	Minor lapses in students' abilities to watch and/or respond to director. Members are usually respectful, courteous and cooperative with a few exceptions.	Students usually watch others or their music, and respond to director is often missing. Respect, courtesy, and/or cooperation are not often apparent.	A lack of attention to director throughout. Respect, courtesy, and cooperation do not appear to be present in this group.
<ul style="list-style-type: none"> • Attention to Director • Ensemble Deportment 				
Comments: _____				
<small>Standards: B-4.5, B.12.7</small>				

Adjudicators: Please write any necessary conductor messages on a separate sheet of paper. Revised 2008

Appendix C Student Self-Evaluation Implemented in Stage Three

Self-Evaluation, Stage Three

Name _____ Instrument _____

Please complete this as an honest assessment of your musical skills today. This is a critique to your best abilities *as an individual*, **not** as an ensemble.

Circle the level of accomplishment in each category except for “Balance” and “Presentation”.

**Wisconsin School Music Association
Concert Group Festival**

Concert Band	WSMA Acc. # _____	School: _____	City: _____
Orchestra	Festival Site: _____	Festival Site R: _____	Date: _____
	Director: _____	Site: _____	Perf Time: _____
	Ensemble Type: _____	# of performance: _____	Adjudicator
	Class: _____	Revised Section: _____	Title: _____
	Others: _____	Total Length: _____	

Comments Only Circle comments throughout the rubric that best describe the performance you are hearing.

Comments/Suggestions: Use available spaces on this page and back of form.

Tone	All Ensemble tone is open, mature, resonant, focused and well-supported throughout. Posture, bowing are consistently correct. C & M: Ensemble tone is focused and well-supported for this class. Posture, bowing are consistently correct.	Ensemble tone is usually focused and well-supported for this class. Minor breathing, bowing, and/or posture problems occur in outer ranges, dynamics.	Ensemble tone is inconsistent for this class. Incorrect breathing, bowing, and/or posture problems are evident on some passages.
Breathing			
Bowing			
Posture			

Standards: B.4.1, B.4.7, B.4.10, B.8.8, B.8.9 (pr. 3), B.12.6/9 (pr. 4/5), G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8

Intonation	Accurate intonation in all ranges and registers. Pitch adjustments are consistently successful.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Intonation problems on some notes. Pitch adjustment skills are still developing.
Accuracy			
Pitch Adjustment Skills			

Standards: B.4.1, B.4.7, B.8.8, B.8.9 (grade 3), B.12.6/9 (grade 4/5), G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8

Balance	Musical and accurate harmonic balance and blend throughout. Effective listening skills are enhanced by instrumentation set-up.	Usually accurate, musical harmonic balance. Blend. A few errors in listening skills and/or instrumentation set-up.	Dominance by one or more players or sections creates occasional balance/blend problems. Listening skills are developing and/or instrumentation set-up compromises ensemble.
Harmonic Blend			
Listening Skills			
Set-up			

Standards: B.4.5, B.4.6, B.4.9, B.8.9 (grade 3), B.12.7, B.12.8/9 (grade 4/5), F.4.7, F.4.8, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8

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**Wisconsin School Music Association
WSMA Concert Group Festival • Concert Band/Orchestra Evaluation Form**

Technique	Accurate and unified notes, rhythms, articulations and pulse throughout.	Infrequent errors. A few minor note, rhythm, articulation, and/or pulse problems on some technical passages.	Numerous inaccurate notes, rhythms, articulations, and/or pulse errors during technical passages.
Notes			
Rhythms			
Articulations			
Pulse			

Comments: _____

Standards: B.4.8 (grade 1), B.8.8, B.8.9 (grade 3), B.12.6/9 (grade 4/5), E.4.1, E.4.3, E.8.9, E.R.11, E.8.13 (grade 2), E.12.8, E.12.10 (grade 3), E.12.13 (grade 4), F.8.10, F.12.12, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8

Interpretation	Tempos are appropriate. Consistent attention given to style elements.	Minor errors in tempo and/or style elements.	Several incorrect or unstable tempo, and/or style errors.
Tempo			
Style			

Comments: _____

Standards: B.8.9 (grade 3), B.12.6/9 (grade 4/5), F.4.4, F.4.8, F.8.8, F.8.10, F.12.11, F.12.12, F.12.13, F.12.14, F.12.15, F.12.16, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8, G.12.9, H.4.1, H.4.2, H.8.9, H.12.12, 1.8.7, 1.8.8, 1.8.9, 1.12.9, 1.12.12

Expression	Musical, sensitive phrases are well shaped and clearly defined by entire ensemble. Dynamics are correct and consistently used by all sections throughout.	Minor inconsistencies with phrase shaping. Dynamics are usually correct with minor omissions by some sections.	Phrases are present but sometimes undefined. Unified approach to dynamics and dynamic contrasts are often missing.
Phrasing			
Dynamics			

Comments: _____

Standards: B.4.3, B.4.8, B.8.9 (grade 3), B.12.6/9 (grade 4/5), E.4.3, E.R.11, F.12.11, F.12.13, G.4.3, G. 8.6, G.12.7, G.12.8, G.12.9

Presentation	Students watch and respond to director throughout the performance. Ensemble members are respectful, courteous and cooperative throughout.	Minor lapses in students' abilities to watch and/or respond to director. Members are usually respectful, courteous and cooperative with a few exceptions.	Students usually watch others or their music, and respond to director is often missing. Respect, courtesy, and/or cooperation are not often apparent.
Attention to Director			
Ensemble Deportment			

Comments: _____

Standards: B.4.5, B.12.7


Adjudicators: Please write any necessary conductor messages on a separate sheet of paper, Revised 2008

Appendix D

Adjudicator Rubric Implemented in Stages Two and Three

Adjudicators rated both solo and group performances using this rubric

Wisconsin School Music Association Concert Group Festival

	WSMA Acct. # _____ School: _____ City: _____			
	Festival Site: _____ Festival Site #: _____ Date: _____			
Director: _____ Site: _____ Perf Time: _____		Adjudicator		
Ensemble Type: _____ # of performers: _____				
Class _____ Required Selection: _____				
Title: _____ Total Length: _____				
Others: _____				
Comments Only	Circle comments throughout the rubric that best describe the performance you are hearing.	Comments/Suggestions: Use available spaces on this page and back of form.		
Tone <ul style="list-style-type: none"> • Breathing • Bowing • Posture 	A: Ensemble tone is open, mature, resonant, focused and well-supported throughout. Posture, bowing are consistently correct. B, C & M: Ensemble tone is focused and well-supported for this class. Posture, bowing are consistently correct.	Ensemble tone is usually focused and well-supported for this class. Minor breathing, bowing, and/or posture problems occur in outer ranges, dynamics.	Ensemble tone is inconsistent for this class. Incorrect breathing, bowing, and/or posture problems are evident on some passages.	Lack of understanding on how to produce the basic ensemble tone for this class. Correct breathing, bowing, and/or posture skills are missing.
Comments: _____ _____ _____				
<i>Standards; B.4.1, B.4.7, B.4.10, B.8.8, B.8.9 (gr. 3), B.12.6/9 (gr. 4/5), G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8</i>				
Intonation <ul style="list-style-type: none"> • Accuracy • Pitch Adjustment Skills 	Accurate intonation in all ranges and registers. Pitch adjustments are consistently successful.	Minimal intonation difficulties. Pitch adjustments are usually successful.	Intonation problems on some notes. Pitch adjustment skills are still developing.	Intonation problems on many notes. Pitch adjustment skills are missing.
Comments: _____ _____ _____				
<i>Standards; B.4.1, B.4.7, B.8.8, B.8.9 (grade 3), B.12.6/9 (grade 4/5), G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8</i>				
Balance <ul style="list-style-type: none"> • Harmonic Blend • Listening Skills • Set-up 	Musical and accurate harmonic balance and blend throughout. Effective listening skills are enhanced by instrumentation set-up.	Usually accurate, musical harmonic balance, blend. A few errors in listening skills and/or instrumentation set-up.	Dominance by one or more players or sections creates occasional balance/blend problems. Listening skills are developing, and/or instrumentation set-up compromises ensemble.	Little attention given to balance, blend. Listening skills are missing, and/or instrumentation set-up adversely effects balance.
Comments: _____ _____ _____				
<i>Standards; B.4.5, B.4.6, B.4.9, B.8.9 (grade 3), B.12.7, B.12.6/9 (grade 4/5), F.4.7, F.4.8, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8</i>				

Wisconsin School Music Association

WSMA Concert Group Festival • Concert Band/Orchestra Evaluation Form

Technique	<ul style="list-style-type: none"> • Notes • Rhythms • Articulations • Pulse 	Accurate and unified notes, rhythms, articulations and pulse throughout.	Infrequent errors. A few minor note, rhythm, articulation, and/or pulse problems on some technical passages.	Numerous inaccurate notes, rhythms, articulations, and/or pulse errors during technical passages.	Lack of attention to accurate notes, rhythms, articulations, and/or pulse throughout.
Comments: _____					
<i>Standards; B.4.8 (grade 1), B.8.8, B.8.9 (grade 3), B.12.6/9 (grade 4/5), E.4.1, E.4.3, E.8.9, E.8.11, E.8.13 (grade 2), E.12.9, E.12.10, (grade 3), E.12.13 (grade 4), F.8.10, F.12.12, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8</i>					
Interpretation	<ul style="list-style-type: none"> • Tempo • Style 	Tempos are appropriate. Consistent attention given to style elements.	Minor errors in tempo and/or style elements.	Several incorrect or unstable tempo, and/or style errors.	Incorrect, unstable tempo and/or style errors throughout.
Comments: _____					
<i>Standards; B.8.9 (grade 3), B.12.6/9 (grade 4/5), F.4.4, F.4.8, F.8.8, F.8.10, F.12.11, F.12.12, F.12.13, F.12.14, F.12.15, F.12.16, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8, G.12.9, H.4.1, H.4.2, H.8.9, H.12.12, I.8.7, I.8.8, I.8.9, I.12.9, I.12.12</i>					
Expression	<ul style="list-style-type: none"> • Phrasing • Dynamics 	Musical, sensitive phrases are well shaped and clearly defined by entire ensemble. Dynamics are correct and consistently used by all sections throughout.	Minor inconsistencies with phrase shaping. Dynamics are usually correct with minor omissions by some sections.	Phrases are present but sometimes undefined. Unified approach to dynamics and dynamic contrasts are often missing.	A lack of attention to shaping of phrases. Dynamic contrasts are absent.
Comments: _____					
<i>Standards: B.4.3, B.4.8, B.8.9 (grade 3), B.12.6/9 (grade 4/5), E.4.3, E.8.11, F.12.11, F.12.13, G.4.3, G.8.5, G. 8.6, G.12.7, G.12.8, G.12.9</i>					
Presentation	<ul style="list-style-type: none"> • Attention to Director • Ensemble Department 	Students watch and respond to director throughout the performance. Ensemble members are respectful, courteous and cooperative throughout.	Minor lapses in students' abilities to watch and/or respond to director. Members are usually respectful, courteous and cooperative with a few exceptions.	Students usually watch others or their music, and response to director is often missing. Respect, courtesy, and/or cooperation are not often apparent.	A lack of attention to director throughout. Respect, courtesy, and cooperation do not appear to be present in this group.
Comments: _____					
<i>Standards: B.4.5, B.12.7</i>					

Adjudicators: Please write any necessary conductor messages on a separate sheet of paper. Revised 2008