



Department of Education
English Programs

Elementary Music Curriculum

Music

Grades 1- 6

CURRICULUM

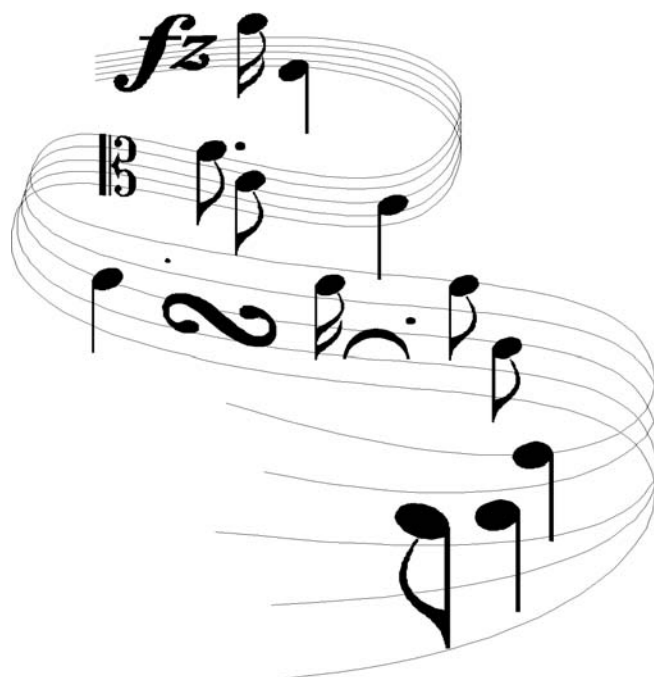
PRINCE EDWARD ISLAND

DEPARTMENT OF EDUCATION

ELEMENTARY MUSIC

CURRICULUM GUIDE

GRADES 1 TO 6



SEPTEMBER 2002

*“Music Gives a soul to the universe,
wings to the mind, flight to the
imagination and life to everything.”*

- Plato

*“Music may achieve the highest of all
missions; she may be a bond between
nations, races and states, who are
strangers to one another in many ways;
she may unite what is disunited, and
bring peace to what is hostile.”*

- Dr. Max Bendner

ACKNOWLEDGEMENTS

The Department of Education gratefully acknowledges the diligence and hard work of the Elementary Music Committee 1995-1997.

Frances McBurnie - Belfast Consolidated

Heather Coulson - Parkside Elementary

Allan Graham - Alberton Elementary

Faith-Marie McKenney - Prince Street

Sheridyth MacNeill - West Kent

Cathy Parsons - Coordinator, Department of Education

Revisional Committee- 2001-2002

Janice Miles- Sherwood Elementary

Dr. Charlene Morton- UPEI Music Department

Vicki AllenCook- Arts Consultant, Department of Education

TABLE OF CONTENTS

1.0	INTRODUCTION	1
1.1	Philosophy of Education in Prince Edward Island Schools	1
1.2	Curriculum Terminology	2
1.3	Vision	5
1.4	Essential Graduation Learnings	6
1.5	Goals of Elementary Education	13
2.0	ELEMENTARY MUSIC CURRICULUM	15
2.1	Rationale for the Elementary Music Program	15
2.2	Guiding Principles	17
2.3	Goals of the Elementary Music Program	19
2.4	Focus of the Curriculum	20
2.4.1	Musical Participation	20
2.4.2	Musical Awareness and Appreciation	22
2.4.3	Musical Understanding	24
2.4.4	Musical Technology	25
3.0	OUTCOME STATEMENTS FOR ELEMENTARY MUSIC	26
3.1	General Curriculum Outcomes (G.C.O.)	27
3.2	Key Stage Curriculum Outcomes (K.S.C.O.)	28
4.0	INSTRUCTIONAL STRATEGIES	33
4.1	Musical Participation Grades 1-3	34
4.2	Musical Participation Grades 4-6	37
4.3	Musical Awareness and Appreciation Grades 1-3	41
4.4	Musical Awareness and Appreciation Grades 4-6	44
4.5	Musical Understanding Grades 1-3	48
4.6	Musical Understanding Grades 4-6	53
4.7	Musical Technology Grades 1-3	59
4.8	Musical Technology Grades 4-6	60
6.0	THE LEARNING ENVIRONMENT	63
6.1	The Elementary Student	63
6.2	The Elementary Music Teacher	64
6.3	The Physical Environment	65
7.0	EVALUATION	68
7.1	Definition and Guiding Principles	68
7.2	Evaluation Strategies	68
7.3	Student Evaluation: Types of Assessment Tools	69
7.4	Teacher Self-Evaluation	71

8.0	IMPROVING COMMUNICATION WITH PARTNERS IN EDUCATION	74
8.1	Suggested Activities	74
8.2	Professional Development	75
9.0	CURRICULUM OUTCOMES GRADES 1-6	79
10.0	ACCUMULATION OF ELEMENTS	126
	APPENDIX A - LISTENING RESOURCES AND ACTIVITIES	131
	APPENDIX B - RECORDER SKILLS	133
	APPENDIX C - PRINT AND NON-PRINT RESOURCES	136
	APPENDIX D - MUSICIANS AND COMPOSERS	138
	APPENDIX E - GUIDE APPENDIXES	143

INTRODUCTION

1.0 INTRODUCTION

1.1 Philosophy of Education in Prince Edward Island Schools

The purpose of the Prince Edward Island public education system is to provide for the development of students so that each may take a meaningful place in society. As we move rapidly towards the 21st century, its challenge is to offer students a school experience that reflects a contemporary view of the knowledge, skills and attitudes that are of most worth to the individual and to society.

To reflect this contemporary view, the stated goals of public education are to enable the student to:

- develop an appreciation for learning, an intellectual curiosity, and a desire for lifelong learning;
- develop the ability to think critically, apply knowledge, and make informed decisions;
- acquire the basic knowledge and skills necessary to comprehend and express ideas through the use of words, numbers and other symbols;
- develop an understanding of the natural world and of the applications of science and technology in society;
- acquire knowledge about the past and an orientation to the future;
- develop an awareness and an appreciation for one's own heritage and a respect for the culture and traditions of others;
- develop a sense of self-worth;
- develop a respect for community values, a sense of personal values, and a responsibility for one's own actions;
- develop a sense of pride and respect for one's community, province and country;
- develop a sense of stewardship for the environment;
- develop creative skills, including those in the arts, and an appreciation of creativity in others;
- develop skills and attitudes related to the workplace;
- develop good mental and physical health and the ability to creatively use leisure time;
- acquire a knowledge of the second official language and an understanding of the bilingual nature of the country;
- develop an understanding of gender equity issues and of the need to provide equal opportunities for all;
- develop an understanding of fundamental human rights and an appreciation for the worth of all individuals.

While these goals are formidable ones, schools in partnership with the home and the community can make it possible for the public education system to fulfill its mandate.

CURRICULUM TERMINOLOGY

Child- centered - in a child-centred classroom, it is important to consider the learning style and particular interests of the child. For example- a bodily-kinesthetic learner would be taught in such a manner as to offer multiple opportunities for movement and action, as opposed to sitting in a chair.

Musician - artist, instrumentalist, interpreter, minstrel, music maker, performer, player, travour
Kinds of musicians: accompanist, arranger, backup, bandman, bassist, brass, bulgar, cellist, clarinettist, composer, conductor, cymbalist, drummer, electro-acoustician, fiddler, flautist, guitarist, hurdy-gurdy man, jazz, lyricist, mariachi, oboist, orchestral, orchestrator, organist, percussionist, scorer, singer, solo, songwriter, string, strummer, swing, symphonist, trombonist, trumpeter, violinist, violist, vocalist, wind performing musicians: band, chamber, diva, duet, rock band, septet, sextet, soloists, symphony.

Technology - in the arts is inclusive of those processes, tools, and products that artistic-minded people use in the design, development, creation, and presentation of their works. it is a means to use skills and imagination the creation of aesthetic objects, environments , or experiences. It is also a means of knowing and understanding our world and the processes we involve ourselves in as we interact with it. Tools and devices alone do not constitute technology. It is only when people use these tools and devices to effect a change can we call them a technology.

Since the arts are always about the processes of presentation and representation, they are able utilize the most recent technologies, along with those from the entire history of the arts. A technological device or technological process rarely becomes obsolete to the artist. An artist may choose to use any technology from any period of history if it is suitable. The final appearance and presentation of the art work is strongly influenced by the technologies of production. When an artists engages in an art making process or creates an art product, choices and decisions must be made about the appropriate technology of production and how an audience may respond to these efforts.

Aesthetics - Historically, aesthetics has focused on the study of formal attributes of art works, their "apprehension through the senses" (Baumgarten), and the philosophical examination of "disinterested pleasure" (Kant). Today, however, the term is more commonly interpreted in a broader context to mean the reflective, intellectual, or spiritual appreciation of feelings, thoughts, and ideas generated by (natural or man-made) objects or experiences. Aesthetic (including kinesthetic) experiences or "encounters" are very much about perceiving, feeling, and imagining possibilities (Maxine Greene).

Culture - Historically, culture was "a noun of process: the tending of something, basically crops or animals" (Raymond Williams). Culture has since taken on a more material meaning as in the study of artifacts in cultural anthropology. A common but narrow sense of culture refers to artistic pursuits of any given social group. Its most common use today is in the context of group identity and the many social ways group identity is shaped and shaped by human interaction. In short, culture is a term that signifies or symbolizes a social group or system such as ethnic or state cultures (e.g. Arabic, Estonian, or French culture), age-specific cultures (e.g. the X-Generation), and ability-specific culture (e.g. Deaf culture). In this sense, a cultural event is the everyday social interaction of people. It is not simply a concert or play but any event for and by people.

Environmental - surroundings: the whole complex of factors (as geographical, climate, and living things) that can influence music.

Historical - a branch of knowledge that records and explains the past: events that form the subject matter of history.

Visual - of or relating to instruction by means of sight, something (as a picture, chart, or film) that is used for illustration, demonstration, or promotion. (To be used as an artistic aid of expression, communication and understanding).

Aural - of or relating to the ear or to the sense of hearing. (To be used as an artistic aid of expression, communication and understanding).

Kinesthetic - a sense that perceives bodily movement, position, and weight and is mediated by nervous elements in tendons, muscles, and joints; a sensory experience derived from this sense. (To be used as an artistic aid of expression, communication and understanding).

Vision

The Atlantic Canada arts education curricula are shaped by a vision of enabling and encouraging students to engage in the creative, expressive, and responsive processes of the arts throughout their lives.

1.2 APEF Essential Graduation Learnings

To ensure that we provide our students with an education that will best equip them for our complex and changing world, the PEI Department of Education in conjunction with the other Atlantic provinces, has also developed a set of essential graduation learnings which are intended to provide clear guidelines and direction to all those responsible for educational programs. Essential Graduation Learnings are statements describing the knowledge, skills and attitudes expected of all students who graduate from high school. As such, essential graduation learnings must serve as the framework for all curriculum development intended for use in the schools.

Each subject area taught in our schools contributes to the achievement of these essential learnings through its own activities. Music has a significant role to play in helping students attain these essential learnings and the elementary music program as described in this document has been developed with this focus in mind.

The following is a list of the essential graduation learnings for Prince Edward Island along with an overview of how each one of them can be developed within the elementary music program.

Aesthetic Expression

Students will be able to respond with critical awareness to various forms of the arts and be able to express themselves through the arts.

Students will be expected for example, to

- Use various art forms as a means of formulating and expressing ideas, perceptions, and feelings
- demonstrate understanding of the contribution of the arts to daily life, cultural identity and diversity, and the economy
- demonstrate understanding of the ideas, perceptions and feelings of others as expressed in various art forms
- demonstrate understanding of the significance of cultural resources such as theatres, museums, galleries, cinemas, and libraries

Dance, drama, music, and visual arts are artistic expressions of the human experience. Students who have opportunities for learning in and through these arts disciplines discover ways of knowing and expressing that enhance and deepen their aesthetic experience. In addition, they understand the role of the arts through history and in today's society. Engagement, both individually and collectively, in the creative, expressive, and responsive processes of the arts enables students to develop

- confidence in themselves as creators
- enriched appreciation for works in the arts, both their own and those of others
- awareness of and valuing for the role arts play in lifelong learning, and app appreciation of the richness of cultural expression.

Art, music and drama are all integral components of the elementary program. Students are encouraged to use various art forms as a means of formulating and expressing ideas, perceptions and feelings. Students will learn to value the contribution of the arts to daily life, cultural identity and diversity. As well, students will have the opportunity to perform and participate as a supportive audience, thus understanding the significance of theatres, museums and galleries.

Citizenship

Students will be able to assess social, cultural, economic and environmental interdependence in a local and global context.

Students will be expected for example, to

- demonstrate understanding of sustainable development and its implications for the environment
- demonstrate understanding of Canada's political, social, and economic systems in a global context
- demonstrate understanding of the social, political, and economic forces that have shaped the past and present and apply those understandings in planning for the future
- examine human rights issues and recognize forms of discrimination
- determine the principles and actions of just, pluralistic, and democratic societies
- demonstrate understanding of their own and others' cultural heritage and cultural identity and the contribution of diverse cultures to society.

Through engagement in arts learning processes, students broaden their awareness and understanding of social, economic, and political issues, history, and cultural diversity. This respect for others fosters a sense of both local and global community. Consequently, arts curricula provide students with an opportunity to

- examine and challenge global, political, social, and economic systems
- explore and understand the interdependence of the various components of societies and environments
- use knowledge and skills learned in and through the arts to demonstrate value and respect for cultural richness in local and global contexts
- value community

Since art, music and drama are integral to culture, the elementary music program plays an essential role in the development of cross-cultural understandings in our interdependent world. Objectives, relating directly to the broadening students' awareness and appreciation of the common elements in music in various cultures, contribute to students understanding of local, regional, national and international cultures.

Communication

Students will be able to use the listening, viewing, speaking, reading and writing modes of language(s) as well as mathematical and scientific concepts and symbols to think, learn and communicate effectively.

Students will be expected for example, to

- explore, reflect on, and express their own ideas, learnings, perceptions, and feelings
- demonstrate understanding of facts and relationships presented through words, numbers, symbols, graphs, and charts
- present information and instructions clearly, logically, concisely, and accurately for a variety of audiences
- demonstrate a knowledge of the second official language
- access, process, evaluate, and share information
- interpret, evaluate, and express data in everyday language
- critically reflect on and interpret ideas presented through a variety of media.

Through the arts, students are given opportunities to communicate in unique ways, ways that are not possible with words alone. This complex, holistic communication includes both process and product, and centres on expression of thoughts, experiences, and feelings, using languages of the arts. Students also have opportunities to talk, read, and write about the arts in their learning experiences in the arts. They have opportunities to

- demonstrate originality and imagination in expressing thoughts, experiences, and feelings as they are engaged in creating and making
- use critical thinking skills in exploring their thoughts, experiences, and feelings
- use a range of processes to critically respond to their own works and the works of others

One of the goals of the music program is to understand that music is a form of communication. All the communication skills mentioned in this essential learning will be further developed through the music program and at the same time, as research has shown, the child's understanding of other subject areas and the world will be enhanced.

Personal Development

Students will be able to continue to learn, and to pursue an active, healthy lifestyle.

Students will be expected for example, to

- Demonstrate preparedness for the transition to work and further learning
- make appropriate decisions and take responsibility for those decisions
- work and study purposefully both independently and in groups
- demonstrate understanding of the relationship between health and lifestyle
- discriminate among a wide variety of career opportunities
- demonstrate coping, management, and interpersonal skills
- demonstrate intellectual curiosity, an entrepreneurial spirit, and initiative
- reflect critically on ethical issues

Engagement in the arts provides rich opportunities for personal development. Students, through direct experience in arts processes, are involved in exploring and expressing their emotional and spiritual selves, while learning their own strengths, weakness, hopes, and fears. The self-knowledge that develops through arts experiences is a key foundation for their future. Arts processes also enable students to develop understanding of others through involvement with art works, both past and present, and through working cooperatively in creative art making.

Student's skills and attitudes developed in and through the arts contribute to personal health, success in the workplace, and continuous learning. Engagement in arts activities offers students opportunities to

- demonstrate personal growth in areas such as perseverance, self-confidence, responsibility, independent thinking, open-mindedness, and understanding of others
- develop motivation for lifelong learning
- understand the potential that creative expression has for developing personal well-being and community identity
- consider employment opportunities in the cultural sector
- enhance their physical development

One of the fundamental guiding principles of the elementary music program is that all learning must be related to the experiences of the child. In the music program, students will have the opportunity to work independently and to co-operate in groups. They will be exposed to music as a form of relaxation and enjoyment as well as being exposed to the wide variety of career choices involving music. The development of musical ability and an appreciation for music is the cornerstone of the elementary music program and will undoubtedly contribute significantly to the overall personal development of the students.

Problem Solving

Students will be able to use the strategies and processes needed to solve a wide variety of problems, including those requiring language, mathematical and scientific concepts.

Students will be expected for example, to

acquire, process, and interpret information critically to make informed decisions

use a variety of strategies and perspectives with flexibility and creativity for solving problems

formulate tentative ideas and question their own assumptions and those of others

solve problems individually and collaboratively

identify, describe, formulate, and reformulate problems

frame and test hypotheses

ask questions, observe relationships, make inferences, and draw conclusions

identify, describe, and interpret different points of view and distinguish fact from opinion

Arts activities constantly challenged students to develop solutions and make decisions. They are challenged to question “the way things are” and to take risks when developing their own vision. Throughout the creative process, students explore and analyse a range of problem-solving strategies and techniques. They also develop a greater appreciation for the solutions that other find. This interwoven, dynamic process that includes identifying, challenging, solving, rethinking, and synthesizing is part of all arts processes. Engagement in the arts, therefore, enables students to

- demonstrate the value of exploring more than one alternative when considering solutions to problems and be open to change as new understandings emerge
- use problem-solving strategies, creativity, and imagination to explore thoughts, experiences, and feelings
- develop potential solutions to problems, using reflective thought processes to select the best solution for a specific task

Learning, in the elementary music program, is an active process that requires students to ask questions, compare and contrast musical compositions, and reflect about the learning strategies needed to study music. Critical thinking and problem solving are integral components of such reflections.

Technological Competence

Students will be able to use a variety of technologies, demonstrate an understanding of technological applications, and apply appropriate technologies for solving problems.

Students will be expected for example to

locate, evaluate, adapt, create, and share information, using a variety of sources and technologies

demonstrate understanding of and use existing and developing technologies

demonstrate understanding of the impact of technology on society

demonstrate understanding of ethical issues related to the use of technology in a local and global context

Technology is a conscious process by which people alter their environments. People use tools, materials, and processes to create and modify artifacts, systems, and environments. They interact with technology has evolved as a set of strategies that people employ to develop solutions to problems, and identify and meet opportunities.

In arts education, technology is used for learning and creating, as well as for manipulating sound, sight, and other senses. By linking the arts and technology, students can increase their ability to synthesize, integrate, and construct meanings from a wealth of resources and information. Such experiences also expand their career opportunities. The arts curricula, therefore, enable students to

- utilize technical resources to gather information, satisfy curiosity, experiment with processes, and solve problems
- recognize that technological tools and processes are intrinsic to creating, making, and performing in the arts
- develop, strengthen, and apply critical thinking in the use of technological devices and processes in art making
- engage in activities through technological innovations, that explore, extend, deepen, enhance, and nurture creative expression
- develop skills and competencies in technologies as a means to expression
- recognize the possibilities of technologies of production as a means to make contributions to aesthetic dimension of life
- develop vocabulary to analyse, interpret, and evaluate the impact of technology on process, purpose, and product
- develop familiarity with technologies of production and their potential impact on culture, society, and the natural and built environments

Technology embraces a very wide area and various technologies can be used to support and enhance student productions. Technology includes but is not limited to tape recorders, microphones, synthesizers, musical instruments and computers. As schools become more technologically advanced, students will have opportunities within the context of the music program to use various technological resources in a capable, active and responsible manner.

1.3 Goals of Elementary Education

Creating and implementing an elementary music program leads one to reflect more specifically on elementary education in Prince Edward Island. Island educators have a vision for elementary education. It is expressed as “an image of children moving towards their individual potentials in a secure environment with the guidance of competent, caring teachers and with the support of parents and the community” (Elementary Education Report, 1990.) Educators, parents and interested members of the community need to continue to work together so as to plan effectively and wisely for the future of our children. The statement of goals for elementary education in this province provides direction and purpose for the development of programs and ensures understanding of what elementary schools are striving to achieve.

The goals of the elementary school are to enable the learner to develop:

- intellectual competencies in communication, numeracy, the arts, science and social studies
- attitudes and habits which promote physical well-being
- a sense of self-worth and an appreciation of the worth of all individuals
- the ability to think creatively and to make decisions effectively
- a positive attitude towards learning

These goals have established the basis upon which the elementary music program has been developed. It is our responsibility as educators to ensure that this vision and these goals are reflected in our music classrooms.

ELEMENTARY

MUSIC

CURRICULUM

2.0 ELEMENTARY MUSIC CURRICULUM

2.1 Rationale for the Elementary Music Program

Within the PEI education system, music is recognized as an important component of a student's education. The benefits derived from the study of music are many and contribute significantly to a well-rounded education as expressed in our philosophy, outcomes and goals. Music is considered essential to fully prepare students for the world in which they live.

Music is a unique intelligence.

Some current researchers are moving away from the idea that intelligence is a single, monolithic entity or characteristic, and toward a theory of "multiple intelligences." Howard Gardner sees music as one of several basic, different intelligences: linguistic, musical, logical-mathematical, spatial, bodily-aesthetic, interpersonal and intrapersonal. Any or all of these can be developed.

This is significant in general music education. Since music is, for some learners, a powerful way of knowing, it can become for teachers a powerful way of teaching.

Music is an expression of unique thoughts and feelings.

The arts offer us a channel through which we can express our unique thoughts and feelings. Music and the other arts provide an outlet for human creativity and self-expression. Instruction in the arts cultivates multiple forms of literacy by developing intuition, reasoning, and imagination, leading to unique forms of communications.

Music is a manifestation of culture and heritage.

Music has played an important part in the major events of people's lives across civilizations and time.

Music, dance, drama, literature and visual arts help students understand the people and events of other eras and other cultures. Music acts as a bond to bring together people of different races, cultures and languages - most important in a multicultural society.

Music can encourage communication, and can offer a non-verbal form of expression.

Music is vital to every child's education for its inherent aesthetic, historical and cultural value. If music is an inseparable part of our culture, then it should be an inseparable part of our school life.

Music has an inherent value.

It is worth learning for its own sake and has its own unique body of knowledge, skills and ways of thinking.

Music is a powerful and profound symbol system, which develops critical thinking skills.

Music uses one of the most powerful and complex symbol systems in existence. It can be used for the development of critical thinking skills in all students. There is ample evidence that contact with the arts was the basis for development of the creative capacities of some of the world's greatest scientists, mathematicians, inventors, and politicians. Albert Schweitzer, Albert Einstein, Benjamin Franklin and Winston Churchill are all examples of outstanding, creative achievers who enjoyed a lifelong commitment to and involvement in the arts.

Music encourages effort and self-discipline.

“There are so few things in life that give a child an opportunity to see the connection between effort and success. This is the goal of all education and music teaches it best.” (Jim Kanter, 1992)

With improving quality of performance comes enhanced self-esteem. As a child begins to understand the connection between practice and the quality of performance, self-discipline becomes self-reinforcing. It may be then a short jump to making the connection between self-discipline and performance in life.

Music develops responsibility and cooperative effort.

A performing music group is an ultimate team effort. The group must come before the individual. Playing and singing together brings harmony; not playing and singing together brings discord. Success requires a 100% effort. In music, the child learns about responsibility, team and individual effort: qualities highly valued in business and all walks of life.

Music opens an avenue of success for at risk students.

Music in education provides both motivation and an opportunity for success for some at risk students. For those who have difficulty learning, and who have experienced failure, success in one area of the curriculum, such as music, can be a very positive, motivating experience. Those who are potential school drop-outs due to poor grades, dislike of school, family problems, a lack of respect for education and authority have frequently remained in school solely because of their interest in, and commitment to the band, chorus, orchestra, drama group, painting, sculpture or other art projects.

People have a responsibility to be informed consumers.

Students need knowledge to make choices. Music in schools offers them exposure to and understanding of a broad range of musical styles. With this background they will be able to make informed decisions about music they wish to experience in later life.

2.2 Guiding Principles

Every decision made by teachers concerning the music curriculum and instruction is deeply rooted in their knowledge and beliefs about music and learning. This music curriculum offers to teachers the following guiding principles based on good classroom practice and current research in the areas of language learning, personal development and music. It is hoped that these principles will help provide the foundation of many of the pedagogical decisions that we as educators make on a regular basis.

Music

- Music is learned more easily if students are offered a rich musical environment.
- Music contributes to the development of language, mathematical, scientific skills and overall achievement.
- Music develops imagination and creativity.
- Music develops positive self-concept, self-expression, self-discipline and social skills.
- Music develops aesthetic awareness and expression.
- Music develops psychomotor skills
- Music benefits the individual community and mankind by:
 - providing skills essential for living in today's society
 - providing enjoyable life-long recreational opportunities
 - providing career opportunities
 - fostering community involvement by participating as a performer or listener
 - promoting historical appreciation of our own and other cultural heritages
 - communicating feelings that facilitate international understanding.

Learning

- Classrooms should be child-centered.
- Students must play an active role in the learning process.
- Students learn through interactions with peers and adults.
- Learning activities must be varied and include concrete, hands-on materials.

- Learning activities must respect the cognitive and affective development of students.
- Classrooms must be supportive and safe where students can take risks, make mistakes and become confident learners.
- Students need the opportunity to reflect on their own learning.
- Music is learned easily if the learner is involved in meaningful experiences.

Language

- Language and music are defined as ways of communication, not just as a collection of structures. Language is more than words; music is larger than notes and rests.
- Language, music and culture are inseparable.

2.3 Goals of the Elementary Music Program

The goals of the elementary music program are:

- to develop competency in problem solving, critical thinking and decision-making through experiences with music.
- to develop literacy in music including listening, singing and/or playing instruments, reading and writing music
- to develop a positive attitude towards music
- to develop an appreciation of music and the importance of music in our own cultures and others through participation and reflection.
- to contribute to the general development of the learner.

Therefore, the music program is divided into four major areas or general outcomes that will provide experiences which will be meaningful to the student and lead to the following:

- **musical participation** (experiences in creating, listening and performing)
- **musical awareness and appreciation**
(experiences in valuing the contribution of musicians in the past and present in various cultures).
- **musical understanding** (experiences in understanding musical concepts)
- **musical technology** (experiences in using and applying technologies)



2.4 Focus of the Curriculum

2.4.1 Musical Participation

Teachers should actively involve the students in singing throughout the year. All students should have the opportunity to express themselves through singing activities, individually and in small or large groups. Through active participation in singing, students will experience the expressive qualities of music for themselves.

Singing in unison is the core activity of the music classroom. Experiment in unison using different vocal qualities. Choose music that is in the appropriate range for singers and involve the students in the selection of materials where possible. For example, give the students the choice between several songs that are appropriate for the objectives being taught.

The voice can be used in a variety of ways. Provide opportunities for the students to experiment with their voices in order to discover the varieties and qualities of sounds. Ask the students to use or demonstrate various ways of using the voice in different classroom activities, and ask them to describe how their own voice feels. Encourage students to imitate and create sounds with their voices (natural, human and mechanical/electronic sounds).

Instruments can be effectively used in the classroom to help students discover and reinforce concepts in music. Any classroom instruments already in the school should be used.

Traditional school instruments such as recorder, ukulele, Orff instruments and guitars are not necessary for this program. However, those teachers with background in teaching these instruments will find many ways to incorporate their instruction into teaching the foundation objectives of music education. For example, students could explore stylistic differences in various pieces being worked on, discuss how the composers are creating variety in a composition, and use their instruments in sound exploration activities. Traditional instruments can also be explored to create unusual sounds: use soft mallets to strike lightly on guitar strings, play the recorder while gradually pulling the body joint out, weave strips of paper through the strings of an autoharp and then strum, etc.

Electronic instruments also offer many interesting and innovative avenues for exploration, particularly when dealing with timbre; they could be incorporated into the program if they are available. Students should be encouraged to collect homemade and found instruments for the classroom. These objects might include various lengths and widths of plastic tubing (for blowing or twirling), copper pipe, wood, assorted sized tin cans filled with various materials (keys, dowelling, utensils, etc.), mallets (dowels with rubber balls or wide elastic bands around the ends), old automobile parts (hubcaps, brake drums, flywheels), homemade flutes, washtub bass, washboards, etc.

A. *Creating*

The creative/productive component of the music program stresses personal exploration and creativity. Opportunities for students to express their feelings, moods and ideas through sound creations are essential if students are to develop a basic understanding of music. Creative activities should require that students use and develop critical and divergent thinking skills. Through involvement in the creation of sound compositions, students will experience what it is like to create with sound. They will also increase their understanding of the language of music.

A soundpiece or composition can be defined as any arrangement or ordering of sounds. The sounds used may be natural, human, mechanical or electronic. The instructions and criteria for the composition might be very specific or very general. The length of the composition may vary and will be determined by the nature of the activity or project. Encourage students to invent graphics or notational symbols to depict the soundpieces they create. Students should also be encouraged to use existing or conventional notation symbols to represent their sound ideas. This should be a natural outgrowth of their exploring process and not simply dictation or rote exercises. Through their explorations students will discover the difficulty of representing music precisely.

B. *Listening*

Use a process such as “Listening To Music” (Section 5) to investigate music of various styles and cultures. Choose music that will be of interest to your students. Include PEI and other Canadian musicians so students learn that the arts are a part of their own time and place. (Include Indian, Métis and Inuit musicians so students learn about the past and present contributions of the Aboriginal peoples of Canada). *experiences- *please see appendix for further information.*

Invite musicians/composers into the classroom to talk about their musical experiences. Help students realize that music can convey images, feelings and ideas. Guide students to an awareness of the characteristics of style. Encourage students to talk about their reactions to pieces of music. Students may also wish to respond to music in ways other than discussion, such as through art, dance, drama, or literature.

C. *Performing*

Throughout the course of the year, it is sometimes requested that students perform for their parents or their peers. Performance of this type is most valuable when it is a natural outgrowth of the music program. The foundation objectives describe the required content of the music program and performance can easily be encompassed within these objectives.

The very nature of music requires that it be performed or shared with an audience. Teachers must carefully structure performance situations to ensure positive experiences for the students. Performance can range from very casual sharing sessions to the very formal concert setting.

Students benefit from participating in a successful performance, whether it is sharing a creation with the class next door, or rehearsing for performance for the entire school or community. The material chosen for the performance should evolve from the classroom activities and should, where possible, be used as a forum to present the students' own ideas and compositions.

(2.4.2) Musical Awareness and Appreciation

It is from the everyday experiences of music in most peoples' lives that a shared sense of music's value comes. It may be hard for anyone to articulate exactly what this value is, and accounts will differ widely from one person to another, but to some extent there is a widespread recognition that music matters to most of us, and in many diverse ways. (Glover & Young, 1999: 5)

Music has always served as a vehicle to communicate personal, social, and cultural perspectives. For example, music has the capacity to convey or evoke feelings, enhance other artistic forms of expression, promote consumer goods, revitalize or relax listeners, (mis)represent diverse cultures, instill patriotism or a sense of belonging, reinforce religious beliefs, and, of course, stimulate social interaction. Because of these and other extra-musical aspects of musical experiences, students should be given many opportunities - through class, school, and community activities - to discuss personal *and* public interpretations. Similarly, students should be given opportunities to examine and compare artistic, cultural, and social ways that music functions.

Through their explorations of diverse musical cultures in local, regional, national, and global contexts, students will learn to appreciate how aesthetic and artistic sensibilities are difficult to separate from music's historical, environmental, or social contexts. Students will begin to see that the value of music lies not only in its intrinsic qualities, but also in its abilities to celebrate and enhance ideas and beliefs.

Each school should establish a musical ethos that includes music which children encounter in their local communities as well as music that is new to them. Through a variety of creative, listening, and performance activities, combined with thoughtful and informed dialogue about their experiences, students can develop an awareness of, and appreciation for, therapeutic, recreational, aesthetic, and political roles in personal and public context. In doing so, teachers should always attend to developing students' critical appreciation of music's two seemingly conflicting roles; maintaining cultural continuity and shared values on the one hand and presenting critical perspectives and diverse realities on the other.

A. Music's Contribution to Well-Being and Self-Knowledge

Music's capacity to bring relaxation and peace enjoyment to the listener is a fundamental reason for cultivating a musical ethos in every school community. In addition to stimulating and enriching the appreciation of beauty in all its different forms, music nurtures the imagination and creative spirit, and offers students a non-verbal means to express and know themselves.

In this sense, music should be valued as a means to encourage and help students express their joys and fears, and to acquire deeper insight into their thoughts and feelings. Music should also be used in combination with other artistic media such as dance, drama, and the visual arts as complementary creative avenues toward self-knowledge. Through different musical media, students can learn to appreciate that they have choices in how quickly they might pursue their intrapersonal education, although self discovery often involves risk-taking and is not always a comfortable path. Therefore, every attempt should be made to nurture a supportive classroom and school environment in which the exploration of self-expression through music is viewed as part of life-long learning.

An inclusive music program requires that all students have opportunities to work in their preferred musical mode(s) of learning as well as to develop their weaker modes. Therefore, a balance of creative, listening, and performance activities, as well as reflective exercises should be part of every program. Students as well as teachers can select from a variety of recorded music selections for quiet and reflective activities such as silent reading and writing, stretching and mediation, and visual art work. Recorded or live vocal or instrumental music should also be used in combination with movement and dance activities which in turn help develop co-ordination, cognitive and physical reflexes, kinesthetic awareness, and embodied knowledge.

B. Music's Contribution to Interpersonal Relationships and Community

As long as art is the beauty parlor of civilization
neither art nor civilization is secure.

- John Dewey

Students should examine and appreciate the various roles music plays in developing community and a sense of belonging in general. They should explore how their lives and the lives of others are influenced by the music they hear on television and radio, in church and in shops, and at concerts and inside their heads. They should also be aware of how music is shaped by historical, social, and political environments in which it is created. In studying music in different communities and diverse cultures, students will discover how music can function as a means to reproduce tradition on the one hand and act as a catalyst for social and political change on the other. To address the interdependence of musical and extra-musical meaning, music studies and activities should be integrated into school culture and other subject areas in meaningful ways that will reflect music's contribution to civilization beyond its "beauty parlor" role. This kind of interdisciplinary learning can be facilitated with the help of other teachers as well as community members. The goal is to expand and diversify students' awareness and appreciation of music as music *per se* as well as a symbolic medium enlisted by musicians and audiences in the development of cultural and community identity.

Students should listen to and discuss a wide variety of musical genres from diverse cultures and different time periods. Although the music of European choral and instrumental composers should be included, these genres should not be the only cultures or styles explored.

Similarly, although an understanding of music of the past helps explain many musical trends today, it is important that students realize that music is still being created in many old and new ways. Contemporary artists in pop, experimental, “world,” and classical music, to name a few, should be part of the curriculum. Students should investigate the history of individual artists and begin to examine critically some of the many reasons why people create, perform, and enjoy music. As students reach the final years of their elementary program, they should begin to explore ethical issues that arise from the borrowing or appreciation of musical materials from individual musicians or non-Western cultures.

When studying musicians and their music, students might experience the dilemma involved in classifying music and musical artists. Students should learn that categories and classification systems are simply conceptual tools to help examine and discuss ideas and form questions, and should not be viewed as intrinsic. Students also should learn to understand that the musical context or environment contributes significantly to the way we interpret musical meaning. For example, the cultural context and historical time period are environmental considerations that shape class and gender roles and other social norms that influence the participation in, and reception of, music. Environmental factors also influence the availability of artistic resources, mentors, and benefactors; these factors all of which can be researched and discussed in the study of music and musicians. Other environmental factors that students could examine include styles, performance techniques, audience trends, access to music sources (both aural and written), and changes in instrument technology. Students should be coached in research techniques for information about musicians and their music, including how to recognize the merits and pitfalls of information collected from magazines, journals, liner notes, marketing enterprises, television, and the Internet.

Dewey, J. (1958). *Art as Experience*. NY: Capricorn [1934].

Glover, J. and Young, S. (1999). *Primary Music: Later Years*. London Falmer.

2.4.3 Musical Understanding

Students should explore the elements of music. They should become aware of how the different elements interact to create musical ideas and thoughts. Students should also discover how the various elements of music are organized into a musical composition (form). They should begin to discover how changing, inverting, leaving out or adding different elements can change the intent or effect of a musical thought in their own compositions and those of others. The understanding of this type of manipulation will lead students to better understand how musicians and composers are able to express their ideas in music.

Principles of composition are methods or devices which help organize sounds and the elements of music into cohesive works. Learning about the principles offers opportunities for the student to explore different ways musicians and composers create interest in and add personal expression to their music. Not all principles will be found in every piece of music but changing, inverting, leaving out or adding different principles will allow the student to explore various ways they and others can express themselves in music.

The elements of music and principles of composition should be taught within a context of interest to the students. Students need to realize it is the **interaction**, not the **isolation**, of individual elements and principles that is important in music. Students should be encouraged to learn about them as they are encountered in their ongoing musical experiences. What the students discover about the elements of music and principles of composition should be constantly reinforced. It is important for students to hear and see them used in meaningful contexts so that they can understand and apply knowledge in both listening and creating activities.

2.4.4 Musical Technology

The types of tools available affect the types and quality of communication and expression. (Gregory, 1997)

Since the beginning of civilization, people have always had the need to communicate and express themselves to one another. Humans have sought tools that will allow communication and expression. As civilization began humans found ways to communicate and express through their voices or humanmade instruments.

There can be little doubt that the tools of communication have influenced human relationships, cultural values, and the expression of feelings and ideas. Today's tools have profound implications for the immediate and foreseeable future.

It is therefore necessary to offer opportunities for students to become familiar with a variety of technologies. Technology encompasses musical instruments, CD players, tape recorders, microphones, synthesizers, videos, computers, and multimedia machines. Through exploring variety of technologies students, will better understand how musicians can communicate and express their ideas through music.

Gregory, D. (1997). *New Technologies in Art Education*: VA: The National Art Education Association

OUTCOMES

3.0 OUTCOME STATEMENTS FOR ELEMENTARY MUSIC

The music curriculum is organized around general outcomes for entry to grade six. These general outcomes grow out of and support the six Essential Graduation Learnings which cut across subject areas and grade levels.

3.1 General Curriculum Outcomes (G.C.O.)

The following general outcome statements identify what students are expected to know and be able to do upon completion of the elementary music program. The outcomes are organized around the major ideas of musical participation, awareness and appreciation, understanding, and technology. It should be noted, however, that these processes are interrelated and support each other. They should be developed most effectively as integrated rather than discrete processes.

Musical Participation

Students will be expected to develop abilities as participants, creators, listeners, and performers of music.

Musical Awareness and Appreciation

Students will be expected to develop an awareness of the importance of music in daily life (plus various careers/opportunities) and to respect the role music plays in their heritage and other cultures.

Musical Understanding

Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to a range of musical texts.

Musical Technology

Students will be expected to identify and explore a variety of technologies relating to music.

3.2 Key Stage Curriculum Outcomes (K.S.C.O.)

Key Stage Curriculum Outcomes (KSCO's) follow from the General Curriculum Outcomes (GCO's). Key Stage In Music Curriculum Outcomes (KSCO's) have been developed for Key Stages in the life of the elementary students, i.e. at the end of primary (grade 3) and at the end of elementary (grade 6). These Key Stage Outcomes serve as benchmarks to help students and teachers reach the General Curriculum Outcome (GCO's).

Musical Participation:

G.C.O. *Students will be expected to develop their musical abilities as participants, creators, listeners, and performers .*

Key Stage Outcomes

*By the end of **grade three**, students will be expected to:*

- participate individually and/or with a group demonstrating an understanding of musical elements through singing, playing, and moving
- use signing skills to reproduce and create melodies.
- participate in local cultural events
- describe music they encounter in their communities and local cultural events.
- identify sounds made in natural and constructed environments.
- apply skills and attitudes appropriate to a variety of roles:
 - demonstrate stage presence
 - demonstrate respect for all types of performers
 - demonstrate supportive and responsive audience behaviour.
- develop social skills through their musical interactions.

*– By the end of **grade six**, students will be expected to:*

- participate individually and/or with a group demonstrating an understanding of musical elements through singing, playing, and moving.
- continue to use signing skills to reproduce and create melodies.
- continue to participate in local culture events.
- describe and discuss their personal musical experience in the community and local cultural events.
- explore, compare and discuss sounds made in natural and constructed environments.
- continue and develop applied skills and attitudes appropriate to a variety of roles:
 - demonstrate stage presence
 - demonstrate respect for all types of performers
 - demonstrate critical thinking and supportive audience behaviour.
- Continue to develop social skills through their musical interactions.

Musical Awareness and Appreciation:

G.C.O. *Students will be expected to develop an awareness of the importance of music in daily life, (plus various careers/opportunities) and to respect the role music plays in their heritage and other cultures.*

Key Stage Outcomes

*By the end of **grade three**, students will be expected to:*

- value music as a source of personal enjoyment.
- demonstrate an understanding that music plays different roles in a variety of private and public contexts for example, home, school, church, and other community events.
- describe or present their thoughts and feelings about music and explore ways in experiences in their everyday lives.
- demonstrate an awareness and understanding of cultural contexts of music, including the music of Atlantic Canada.
- explore different and diverse musical cultures both past and present.
- understand and appreciate artistic, kinesthetic, and social connections between music and other arts.

*By the end of **grade six**, students will be expected to:*

- continue to value music as a source of personal enjoyment and well-being.
- compare and discuss different and similar roles of music locally, nationally, and globally.
- reflect on and compare (changes in) their thoughts and feelings with those of others about the role and influence of music in their daily lives, including ways in which it is used in mass media and popular culture.
- demonstrate respect and appreciation for the environmental, historical, and social factors that influence music from diverse cultures.
- discuss a variety of musical events that give meaning to Canadian cultural and historical issues.
- develop their understanding and appreciation of artistic, kinesthetic, and social connections between music and the other arts.
- discuss contemporary career choices for musicians as well as explain or present how music is utilized in other artistic and work environments.

Musical Understanding

G.C.O. *Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to a range of musical texts.*

Key Stage Outcomes:

*By the end of **grade three**, students will be expected to:*

- demonstrate an understanding of the elements of music and the ways they can be manipulated by:
 - a) identifying and reproducing changes in pitch and melodic direction and maintaining melody or repeated melodic pattern using vocal and/or instrumental skills
 - b) performing rhythmic patterns from classroom repertoire
 - c) demonstrating an awareness of harmony
 - d) describing form in terms of repetition and unity of rhythmic phrases
 - e) recognizing the variety of timbre in musical compositions
 - f) beginning to use appropriate musical terminology
- demonstrate an awareness of the variety of purposes of music
- demonstrate an awareness of the ideas, images and feelings expressed in music and respond to music in a variety of ways (examples: dance, drama, literature and visual arts)

*By the end of **grade six**, students will be expected to:*

- demonstrate an understanding of the elements of music and the ways they can be manipulated by:
 - a) recognizing melodic form and using vocal and/or instrumental skills to reproduce melodies
 - b) creating, notating and performing a variety of rhythm patterns in different metres
 - c) demonstrating various ways of creating harmony
 - d) identifying the most commonly used forms in music
 - e) exploring and recognizing sounds or timbre that are integral to musical composition
 - f) recognizing the importance of musical vocabulary and beginning to apply the terminology appropriately
- recognize that composers and musicians create a range of musical compositions for a variety of purposes
- express ideas, images and feelings about music and respond to music in a variety of ways (examples: dance, drama, literature and visual arts)

Musical Technology

G.C.O. *Students will be expected to identify and explore career opportunities related to music technologies and to develop an awareness of various technologies relating to music.*

Key Stage Outcomes

*By the end of **grade three**, students will be expected to:*

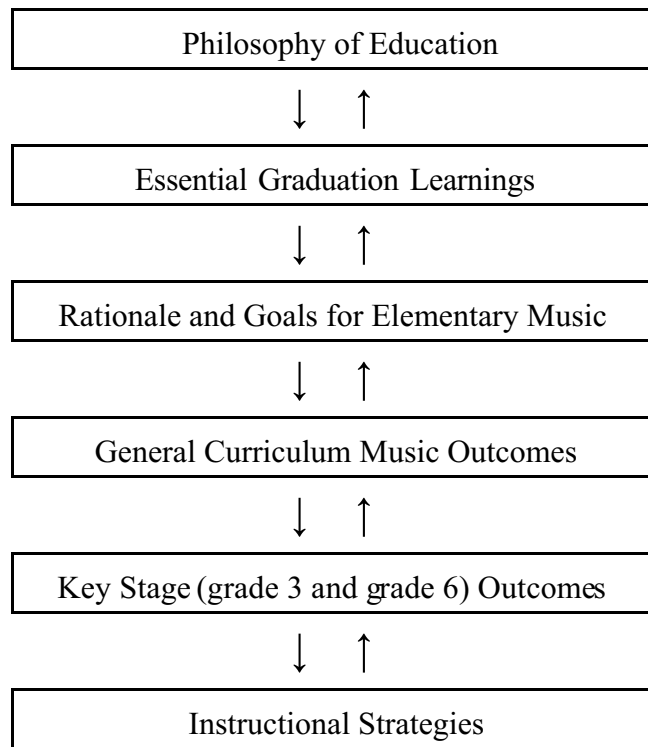
- recognize by sight and sound commonly used classroom instruments.
- explore and identify sound sources and their expressive effects.
- experiment with sound sources to communicate moods and feelings.
- identify music-related careers involving technology.
- demonstrate an initial understanding of how technology is used in music

*By the end of **grade six**, students will be expected to:*

- recognize individual orchestral, band, and keyboard instruments and their families by sight and sound.
- describe characteristic sound sources, and demonstrate how they can be used for expressive effect.
- understand that changing technologies have produced new opportunities for musical expression.
- explore a variety of music-related careers involving technology.
- understand the role of sound reproduction technology in disseminating music.
- recognize the effect of technology on musicians and audiences.

INSTRUCTIONAL STRATEGIES

4.0 INSTRUCTIONAL STRATEGIES



“ Instructional Strategies” has ideas and techniques that will help the teacher and child attain the goals of the elementary music program.

The section is divided into the four General Curriculum Outcome statements (GCO’s) and the Key Stage Curriculum Outcomes (KSCO). Teaching strategies for grades 1-3 appear first and are followed by teaching strategies for grades 4-6.

Teachers may use, adapt, and add to these strategy highlights.

4.1 Musical Participation Grades 1-3

G.C.O. *Students will be expected to develop their abilities as participants, creators, listeners and performers of music.*

Key Stage Outcomes

Instructional Strategies

*By the end of **grade three** students will be expected to:*

A. participate individually and/or with a group demonstrating an awareness of musical elements

- Work with students to create question-and-answer or call-and-response patterns. Encourage them to perform their patterns in a variety of ways (e.g., clapping, speaking, using rhythm instruments, using movement).
- Use an echoing strategy to model a simple melodic line and have students echo the melody. Students can then take turns echoing with partners. Ask individuals to lead the class or a small group in an echoing activity.
- Encourage students to take turns starting a song by giving a signal (e.g. arm or hand movement) and determining the starting pitch for the rest of the class to match.
- Ask students to sing their names, other words, or phrases using a single pitch. Have them repeat, this time singing their names using whichever pitches seem natural. Represent the pitches with high and low dots on the chalkboard or overhead.
- Provide opportunities for students to practise familiar classroom repertoire and perform it for a buddy class (in the school or another school). Have students use their journals to reflect on the experience, focussing on how they felt about performing in this situation.

B. use signing skills to reproduce melodies.

- Ask students to suggest a familiar song. Have students sing the song using different emotions (e.g. happy, angry, afraid).
- Provide notated examples of melodies from classroom repertoire and invite students to sing the songs while tracking the melodies. Guide them in discovering the relationships between the highs and lows in standard notation and the same highs and lows in the pitches. Students can then draw the melodic contours of the melodies.
- Introduce accompaniment (e.g. piano, guitar, autoharp, karaoke, studio track recordings) to classroom repertoire. Have students practise singing the melody to the accompaniment.

C. participate in local cultural events.

- Build a classroom repertoire of songs that include seasonal, cultural, and celebrational music. Invite students to suggest examples to be used for current themes or holidays. Create a class calendar to monitor and list songs for these events.
- Plan a birthday party or school celebration. Invite students to help plan the music for the celebration, and ask them to share their reasons for their selections.

D. explore, recognize and discuss sounds made in a natural and constructed environment.

- Brainstorm a list of things in the natural or human-made environment that can be described as loud or soft, slow or fast. Invite students in groups to select music from classroom repertoire that could be used to accompany these items. Share selections as a class, with groups defending their choices.

- Provide opportunities for students to explore the variety of sounds that instruments and voices can produce, and to discuss their similarities and differences. Students can then work individually or in groups to create and present soundscapes to represent stories, poems, and fantasies. The soundscapes could incorporate changes in tempo, dynamics, and timbre.
 - Present video clips of various audience situations (e.g. hockey games, fashion shows, improvisational theatre, talk shows). Invite students to compare and contrast the characteristics of audience behaviour in each example. As a class, identify which characteristics are appropriate for various music performances that students might attend.
- E.** apply skills and attitudes appropriate to a variety of roles:
 - demonstrate stage presence
 - demonstrate respect for all types of performers
 - demonstrate supportive, responsive audience behaviour

4.2 Musical Participation Grades 4-6

G.C.O. *Students will be expected to develop their abilities as participants, creators, listeners and performers of music.*

Key Stage Outcomes

Instructional Strategies

By the end of **grade six** students will be expected to:

A. participate individually and/or with a group demonstrating an understanding of the musical elements.

- Record students’ performances of classroom repertoire. Play the recordings for students and ask them to use their journals to reflect on and evaluate their own performances.
- As students practise classroom repertoire, introduce articulation specific to their instruments (e.g. vocal articulation, choral speaking, recorder technique). Have students work with partners to coach one another on appropriate technique.
- Play recordings or attend performances of various ensembles (e.g., children’s choir, women’s choir, barbershop quartet, percussion ensemble, brass quintet, orchestra). As a class, discuss the range of repertoire and function of each ensemble. Invite students to work in groups to conduct further research (e.g., using print and video resources, interviews with music mentors) on one of these types of ensembles.
- Organize a school-wide assembly or performance that includes individual and ensemble pieces. Afterwards, discuss and evaluate the various performances. Students can use their journals to reflect on how they might improve for future performances.

B. participate in local cultural events.

- Before and after students attend a musical event, have them complete guided response sheets, focussing on topics such as the type of music and personal reactions to the event.

C. explore, recognize and discuss sounds made in a natural and constructed environment.

- Ask students to keep portfolios of sounds. Students should classify the collected sounds in a variety of ways (e.g., natural versus synthetic; by register, timbre, dynamics). Use technology or ask a high-school physics teacher to introduce the physical properties of sound and how science relates to the elements of expression (especially articulation and dynamics). Students select specific sounds from their portfolios to reflect the properties discussed.
- Encourage students to make their own instruments using a variety of common materials (e.g., bottle caps, sticks, aluminum pie plates, elastic bands). Have them form small groups to play their instruments and explore the elements of expression.
- Discuss the term “environment” with the students. Guide them to distinguish between the natural and constructed environment. Brainstorm a list of sounds from the environment. Think of some sounds in the immediate environment (classroom, school, playground, sounds at breakfast time, sounds of the city, sounds of the farm or rural areas, etc.) Categorize the list into sounds from the natural and constructed environments.
- Create an environmental bulletin board and ask students to begin collecting pictures and articles about the environment. Use two bulletin boards, one for natural and one for constructed.

D. apply skills and attitudes appropriate to a variety of roles:

- demonstrate stage presence
 - demonstrate respect for all types of performers
 - demonstrate supportive, responsive audience behaviour.
- Provide opportunities for students to rehearse and perform classroom repertoire for a variety of settings (e.g., school assemblies, community concerts, seniors' homes, parent teas, district events). Discuss how the performance should be adapted for each of these settings. Form groups and have each group create a diorama of one of these settings. Compile a class performance handbook.
 - Encourage students to work in performance ensembles. Establish criteria, then ask group members to offer feedback to each other based on observations. Bring the class back together to share their groups' findings. Did one group discover anything that other groups could apply?
 - Ask students to develop criteria for a given group performance (e.g., playing a piece that has been practised for a given length of time) and list these on the chalkboard. Have students perform their selections, then discuss how they met the specified criteria.
 - Discuss appropriate posture for vocal or instrumental performance and the possible effects of poor posture. Ask students to monitor their own and one another's postures in practice and performance settings. As well, encourage them to reflect on ways to improve their performance skills.
 - As a class, brainstorm and discuss how to constructively critique students' and others' performances and to determine appropriate language and criteria. Have students work individually or in groups to write reviews of a given performance (using the established criteria) for the school or community newspaper.

- Ask students to interview partners about appropriate audience and performer etiquette. In the interviews, have them explore a range of performance situations from their own experience (e.g., rap concert, school concert, choir festival, high-school band performance) Share results as a whole class. Attend a performance to allow students to practise their audience etiquette.

4.3 Musical Awareness and Appreciation Grades 1-3

G.C.O. *Students will be expected to develop an awareness of the importance of music in daily life, and to respect the role music plays in their heritage and other cultures.*

Key Stage Outcomes

Instructional Strategies

*By the end of **grade three**, students will be expected to:*

- | | |
|---|--|
| <p>A. value music as a source of personal enjoyment and well-being.</p> | <ul style="list-style-type: none">– Involve children in a variety of enjoyable activities and facilitate discussion about the many feelings that musical experiences evoke.– Provide opportunities for children to experience music through movement, dance, and facilitate discussion about their physical as well as emotive reactions to music.– Model enthusiasm for a variety of music and encourage other school staff to do the same and show that teachers value music as an integral part of their lives. |
| <p>B. demonstrate an understanding that music plays different roles in a variety of private and public contexts at, for example, home, school, church, and other community events.</p> | <ul style="list-style-type: none">– Invite community elders to sing songs or share music from their childhood or past experience and to talk about how these practices or songs are or are not being maintained.– Invite community members to participate in school or classroom activities.– Organize field trips to community events outside the school that feature music, and which might also offer opportunities to include students' music making. |

- C.** describe or present their thoughts and feelings about music and explore ways in which music expresses events and experiences in their everyday lives.
- Use a variety of means for children to describe or present their thoughts and feelings such as through art work, painting, mime, dance, creative movement, and writing.
 - Develop a class dictionary of descriptive words for feelings and spatial-temporal concepts.
 - Develop interdisciplinary lessons with classroom and social studies teachers.
 - Contact (perhaps in collaborate with other teachers) the PEI multicultural Council for names of community members who can help develop a better awareness of the multicultural nature of Atlantic Canada and who can talk to students about historical, social, and spiritual factors that shape culture.
 - Have students experiment with the displacement of favourite musical selections in different contexts and discuss how the alters the reception of the music.
 - Examine how listeners shapes their musical tastes by comparing a variety of reactions to the same piece of music.
- D.** demonstrate an awareness and understanding of cultural contexts of music, including the music of Atlantic Canada.
- E.** examine different and diverse musical cultures, past and present.
- Help students prepare a list of questions prior to visits from community members who have been invited to share their musical interests, including the music that is reflective of ethnic, social, and/or age group.
 - Ask invited community members to explain why the music (they have shared) is used in particular settings or groups.

- Create a music atlas that highlights countries or regions whose music has been studied.
- Create a mini-museum of music instruments or technology used by different social or age - specific groups.

4.4 Musical Awareness and Appreciation Grades 4-6

G.C.O. *Students will be expected to develop an awareness of the importance of the music in daily life and to respect the role music plays in their heritage and other cultures.*

Key Stage Outcomes

Instructional Strategies

*By the end of **grade six**, students will be expected to:*

A. continue to value music as a source of personal enjoyment and well-being.

- Involve children in a variety of enjoyable activities and facilitate discussion about many feelings that musical experiences evoke.
- Provide opportunities for children to respond to music through movement and dance, and facilitate discussion about physical as well as emotional reactions to music.
- Model enthusiasm for a variety of music and encourage other school staff to do the same.
- Invite community members to speak about music as a source of personal enjoyment and well-being including those in the medical or music therapy professions.

B. compare and discuss different and similar roles of music locally, nationally, and globally.

- Do a class research project that tracks music and its different functions in the lives of the students over a period of a week or two.
- Study the lyrics and melodies of Ode to Newfoundland. The Island Hymn, and the Canada National Anthem as well as a collection of other anthems from around the world; discuss if and how these dimensions of Canadian music might identify “Canadian music.”

- Compare the definitions of Canadian music cited by Canadian cultural institutions such as the Canadian Music Centre (CMC) and the Canadian Radio-Television and Telecommunications Commission (CRTC).
- C.** compare and reflect on (changes in) their thoughts and feelings with those of others about the role and influence of music in their daily lives, including ways in which it is used in mass media and popular culture.
- Choose past and present favourite songs, song-games, or musical activities and discuss how musical tastes are changing and what factors contribute to these changes.
 - Discuss how music in mass media and popular culture affects people’s feelings and perceptions: for example, in cartoons, commercials, television sitcoms, video games, music videos, and film tracks.
- D.** demonstrate respect and appreciation for the environmental, historical, and social factors that influence the music from diverse cultures.
- Explore a variety of listening examples on a regular basis to make students feel more comfortable around unfamiliar sounds and musical genres.
 - Tell a story about a certain experience and how it has affect your appreciation of a certain composition, or certain type of music, for example special events or family gatherings. Discuss how people in other cultures have similar experiences with their own music.
 - Discuss appropriate audience behaviour for staged music as well as the appropriate way to respond to sacred music at a religious service or at a spiritual ceremony; invite aboriginal educators and church spoke-people to talk about how spiritual or religious beliefs shape music.

- Compare differences and similarities among instruments from around the world such as idiophones (chimes, xylophones), membranophones (drums), aerophones (whistles; ocarina; pan flute), chordophones (which have strings; e.g. piano).
- E.** discuss and compare the work of various musicians and their artistic and social contributions, past and present.
- In choosing musicians from the past, introduce (female as well as male) composers, performers, and musical patrons.
 - Read letters written by young women in the past to illustrate how change in social attitudes and norms have helped broaden women’s choices in selecting an instrument they’d like to play; have students write their own letters exploring reasons why they would like to learn to play certain instruments.
 - Learn some of the social activist songs written for and sung by, for example, the Suffragettes, anti-war activists, unionists, and civil-rights workers.
 - Do Internet-based research projects on contemporary composers and performers; then have students work in groups to create game shows, board games, or quizzes that draw upon information collected during the research projects.
 - Assign groups the task of contacting a Canadian musical institution and give a presentation on its artistic and social contributions to Canadian culture.
- F.** Further develop their understanding and appreciation of artistic and social contributions, past and present.
- As a class or in groups, explore how to communicate an idea, image, or feeling through each of the different art media such as movement, mime, sound, body or material sculptures, and colour.

G. discuss a variety of musical events that give meaning to Canadian cultural and historical issues.

H. discuss contemporary career choices for musicians as well as explain or present how music is utilized in other artistic and work environments.

- Use movement to demonstrate more complex rhythmic, melodic, and formal elements in music.
- When watching videos about music from around the world, make a list of musical examples that use “music alone”, music with movement, music with dance, music with theatre, and music with visuals; compare with a list of daily musical events.
- (In collaboration with other teachers), introduce students to musical events, organized by multicultural organizations such as the Black Cultural Society of Nova Scotia, The Canadian Lebanese Association of PEI, and the Native Council of PEI.
- Participate in related musical events sponsored by the East Coast Music Awards and organize a trip to a concert organized by the Canadian Music Centre.
- Make a list of musical symbols, such as the theme from Hockey Night in Canada and the National Anthem, and discuss how well each represents the Canadian population.
- Make a map of work-places and discover which ones use music, directly or indirectly in the workplace and which ones do not.
- After the class makes a list of possible career choices, help them identify local people who work in these areas; introduce basic interview practice and etiquette before assigning students to the task of interviewing people about their musical careers.

4.5 Musical Understanding Grades 1-3

G.C.O. *Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to a range of musical texts.*

Key Stage Outcomes

*By the end of **grade three**, students will be expected to:*

- A. demonstrate an understanding of the elements of music and the ways they can be manipulated by:
- i) identifying and reproducing changes in pitch and melodic direction and maintaining a melody pattern using vocal or instrumental skills
 - ii) performing rhythmic patterns from classroom repertoire.

Instructional Strategies

- Have students work in groups to identify same and different melodic phrases. Groups can then use colours, shapes, and textures as notation to represent these phrases.
- Using familiar classroom repertoire, ask students to explore ways to use rhythm or found instruments to demonstrate beat. Vary the tempo of a given song and have students keep the beat. Ask students to describe the tempo in terms of *fast* or *slow*.
- Perform patterns emphasizing the accented beat in 2/4, 3/4, 4/4 and 6/8 metres. Invite students to imitate these patterns and notate them for inclusion in their portfolios.
- Help students to explore and discover rhythmic patterns from the lyrics of simple songs and chants (e.g., B-I-N-G-O = , E-I-E-I-O -). Introduce rhythms as a whole class. Demonstrate the rhythms using standard or invented notation.
- Choose rhythmic patterns from classroom repertoire. Isolate short phrases by clapping, using rhythm syllables, or using word patterns. Have students echo these patterns.

- Have students experiment with locomotor (travelling) and non-locomotor (on-the-spot) ways to demonstrate the beat while listening to music. Methods may include finger or toe tap, snap, clap, or whole or partial body movement.
- Build a class portfolio of simple rhythmic patterns from classroom repertoire. Establish a routine of starting with a rhythmic pattern of the day and exploring various ways to perform the rhythm, using classroom instruments, body percussion, and so on. Assist students in notating the patterns using standard or invented notation.
- Model notation of rhythmic patterns using various note values. Ask students to work in groups to notate patterns in classroom repertoire.
- Have students work in pairs with one student clapping the rhythmic pattern of a song while the other student taps the beat on the shoulder of the clapper.
- Prepare a written rhythm score without bar lines but with an indication of metre. Ask students to identify the placement of the bar lines. Groups should then perform the rhythm using body percussion, demonstrating the accented beat. Demonstrate simple 4-beat patterns from classroom repertoire and have students echo them. Invite students to create their own 4-beat patterns. Perform or have students perform individual compositions in various forms (e.g., AB, ABA), then repeat with 2-beat and 3-beat patterns. Introduce the concepts of 2/4, 3/4, and 4/4 metres to describe these patterns.
- As a class, learn a round or canon.

iii) demonstrating an awareness of harmony.

iv) describing form in terms of repetition and unity of rhythmic phrases.

- Have students work in groups to develop movement sequences to accompany the song, based on its form.
- Have students practise and play a variety of singing games that have repeated phrases or patterns. Ask students to create symbols and words as notation to represent the repeated sections.
- Have students clap the rhythm of a simple song, poem, or chant. Add or ask students to add one or two ostinati for accompaniment. Identify the rhythmic form of the song, and create new rhythms for that form.
- Introduce ostinato by demonstrating a simple 4-beat rhythmic pattern (e.g., using body percussion and speech. Sing a familiar melody while students practise the ostinato. As an extension, encourage half the class to perform the ostinato while the other half performs the melody. Switch parts. Students can take turns leading either the melody or the ostinato.

v) recognizing the variety of timbre in musical compositions.

- Set up an orchestra seating plan with pictures of the instruments. Have each student sit in front of one of the instruments, imitate a musician in performance, and discuss the instrument with others in the same section. Play some orchestral music while students “play” their instruments at the appropriate time. As a class, discuss how each instrument family can be used to illustrate stories, create images, and evoke particular emotions.

vi) beginning to use appropriate musical terminology.

- Have children create a personal dictionary of words relating to music.

- B.** demonstrate an awareness of the various purposes of music.
- C.** demonstrate an awareness of the ideas, images and feelings expressed in music and respond to music in a variety of ways.
- Teach students the Canadian national anthem in a variety of forms (e.g., French and English, sign language). Provide opportunities for students to practise these variations in school assemblies.
 - Select and play a piece or several pieces of music. Invite students to work individually to create visual images that represent the music. Display students' work in an art gallery format. Play the music again while students walk around the room viewing one another's work. In a whole-class discussion, ask students to share one characteristic they saw in their classmates' work that they could incorporate into their own.
 - Play a short segment. Ask students in groups to invent a story for the music. Share with students the original story. How were their stories the same as, or different from, the original story?
 - Read a story or fairy tale that has been represented musically. Invite students to share their thoughts, images, and feelings about the story, and ask them to consider how these might sound in music. Then play the music. Select key words or characters in a new poem or story. Ask students to determine a sound (e.g., found sound, voice, rhythm instrument) or movement to characterize each word or character. Read the story aloud and have students perform their sounds or movements as accompaniment.
 - Using known repertoire or improvised sounds, provide opportunities for individual response through question-and-answer, call-and-response, or verse-and-chorus songs. Ask students to suggest other songs that use these forms.

- As a class, use a song map technique to show phrasing in known repertoire. Have students create individual song maps using invented or standard notation. Students can then conduct the class, reading their song maps while the rest of the class sings.
- Play a selection of music that uses contrasting articulations (e.g., staccato and legato). Challenge students to draw, describe, or develop short movement sequences representing their responses to the music.
- Select and play two contrasting music pieces. Lead a discussion where students identify the similarities and differences in the thoughts, images, and feelings evoked by the music. Record the results in a Same-Different chart.
- Bring to class contrasting examples of music to illustrate changes in dynamics and tempo. Have students describe the changes in their own words (e.g., fast versus slow, loud versus soft). Perform classroom repertoire with changes in dynamics and tempo. Encourage students to describe how these changes affect the thoughts, images, and feelings they experience.
- Choose or have students choose a familiar action song. Ask students in small groups to take turns acting as leaders and followers in creating actions to keep the beat.
- Select a melody from classroom repertoire. Identify high and low pitches and the melodic direction. Have students map the direction of the melody by using hand and arm signals or by creating a movement sequence.

4.6 Musical Understanding Grades 4-6

G.C.O. *Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to a range of musical texts.*

Key Stage Outcomes

*By the end of **grade six**, students will be expected to:*

- A. demonstrate an understanding of the elements of music and the ways they can be manipulated by:
- i) recognizing melodic form and using vocal and/or instrumental skills to reproduce melodies.

Instructional Strategies

- Display a simple score on the overhead. Use a highlighter to follow the melodic phrases as the class performs the melody. Students can then take turns tracing the melody while the class performs.
- Demonstrate improvisation of melodic phrases in a pentatonic scale, with one of the phrases ending on the tonal centre. Then identify which phrase sounds like the final point. Invite students to improvise in this way and then compose melodies ending on the tonal centre.
- Have students collect a variety of found sounds and categorize them in terms of pitch and non-pitch. Ask students to use pitched instruments to match the pitched sounds. Challenge them to use these found sounds to create and notate compositions.
- Play examples of major and minor scales and discuss the similarities and differences. Students then work in groups to identify major and minor tonality in known repertoire. Do all pieces in the repertoire fit one or the other category?

- Assist students in exploring the physical properties of pitch and sound (e.g., demonstrate using an oscilloscope or music software). Ask students to suggest ways to demonstrate these concepts with simple objects (e.g., elastic bands, rulers).
- ii) creating, notating and performing a variety of rhythm patterns in different metres.
 - Give individuals or groups of students written scores for a selected musical work. Using a guided response sheet have students respond to questions identifying the beat, metre, and rhythm.
 - As a class, brainstorm and compare methods of describing rhythms (e.g. counting, rhythm syllables, note value names). Form groups, and have each group select a rhythmic pattern from classroom repertoire and create a visual representation (e.g., poster, multimedia package, chart, graph, key visuals) using one or more of the discussed methods. Completed projects can be placed in students' portfolios.
 - Bring in a variety of found instruments and challenge students to explore how many ways they can create rhythmic patterns (e.g., brooms: brushing, tapping broom head, tapping handle). Students can then work in groups to create rhythmic ostinatos using these instruments.
 - Demonstrate conducting patterns, then provide pictures or videos of conducting patterns for students to follow while playing classroom repertoire. Ask students to take turns conducting either recorded music or classroom performances in $2/4$, $3/4$, $4/4$, and $6/8$ metres.

- Discuss as a class: Were some metres easier to conduct than others? If so, why? What is the purpose of a conductor?
 - As a class, perform various rhythmic patterns from familiar songs, chants, or poems, using body percussion or rhythm instruments. Have students move around the classroom to the beat of each rhythmic pattern.
 - Provide opportunities for students to read, improvise, and notate short rhythm pieces, based on rhythmic patterns from known repertoire (e.g. have children share their rhythmic compositions with partners).
- iii) demonstrating various ways of creating harmony.
- Students should have opportunities to accompany songs with simple chords on piano, autoharp, ukulele, etc.
 - Students should sing melodic ostinati, partner songs, rounds, and other songs that include 2-part singing.
- iv) identifying the most commonly used forms in music.
- Have students use repetition and contrast to compose new lyrics based on the form of one of the songs. Then ask them to perform for the class.
 - Have students create and notate rhythmic improvisations (e.g., question-and-answer, rondo) for a specified number of beats, using body percussion or rhythm instruments.
 - Have students perform known repertoire and compare form. Use a contrast chart to present the similarities and differences.
 - Review the components of form in music. Have students play listening or visual “Name That Form” games using classroom repertoire.

- Sing examples of traditional Canadian music in a variety of forms (e.g., Aboriginal music, Maritime or Québécois folk songs). Have students work in groups to analyse and classify each piece in terms of melodic patterns and form. Each group can then create and present a movement sequence to represent its findings.
- v) exploring and recognizing sounds (timbre) that are integral to musical composition (e.g. vocal, instrumental and sound effects, environmental sounds).
 - Examine recordings and/or classroom repertoire to identify contrasting timbre. Identify how each of these contrasts is used and its' effects on the music.
 - Arrange for students to attend performances of ensembles that contain a variety of instruments. Have students work in groups to classify the instruments into their families, using the performance experience as a guide.
 - Brainstorm the images or thoughts elicited by the timbre for each family of instruments.
- vi) recognizing the importance of musical vocabulary and beginning to apply the terminology appropriately.
 - Have students create personal dictionaries of music terminology. They should record new vocabulary as they learn it.
 - Have them create a class bulletin board or other visual representation for the new terms. Invite a younger class to view students' dictionaries or the bulletin board.
 - Ask students to represent a selection from classroom repertoire using their own notation systems. Then have them share their notations with partners and attempt to identify one another's songs. Have students share their notation with the rest of the class, justifying their representations. Discuss as a class the advantages and disadvantages of a common system of notation.

B. recognize that composers and musicians create a range of musical compositions for a variety of purposes.

- Brainstorm a list of purposes for which music is created and performed. Have students work in groups to organize and build on the brainstormed ideas using a webbing technique. Over the course of the year, students can use their journals to record any additions they think of or learn about, and also incorporate them in the group web.
- Ask students to identify several examples of music from TV. Have them work in groups to identify similarities and differences and categorize the examples according to type of TV program (e.g., sitcom, news broadcast, movie, children’s show). Groups then report their findings to the class. What generalizations can be made about the styles of music chosen for certain types of programs?

C. express ideas, images and feelings about music and respond to music in a variety of ways.

- Ask students to create short music pieces portraying aspects of an image or idea (e.g., a basketball game, natural disaster, sunset, the taste of chocolate). Students’ compositions should reflect an understanding of the elements of expression. Create a story to link the images and perform the combined work.
- Play examples of soundscapes. Invite students to work in groups to analyse each piece and identify the elements of expression. Then have them create their own melody patterns or soundscapes to reflect a selected visual image. Students can vary elements such as dynamics, tempo and rhythm to convey the image.

- Ask students to suggest some fictional TV show titles, then to work in groups to compose the opening music or theme song for one of the titles. Encourage groups to incorporate drama, movement, visual arts, or video when they perform their pieces.
- Divide the class into groups, asking each group to select a favourite piece or style of music and brainstorm the thoughts, images and feelings that the selection evokes. Each group can then create a collage to represent these ideas.
- Display examples of abstract paintings. Ask students to discuss with partners how a composer might create a composition for one of them. Extend by having students listen to program music and create artworks based on the selections.
- Select a favourite piece of music. Divide the class into groups and have each group choose a different medium to represent the music (e.g., movement, collage, mime, poetry, puppetry). Groups then combine their elements and perform the piece as a multimedia presentation.
- Select two or more contrasting musical pieces. Have students improvise movement for each piece. Discuss how differences in the music affected their movement choices. (e.g., Was movement based on differences in tempo? dynamics?) Students then use their journals to reflect on the experience.
- Provide students with a list of music titles that evoke images. Play excerpts from each selection in random order and ask each student to determine which title goes with which piece. Discuss results and invite students to defend their decisions.

4.7 Musical Technology Grades 1-3

G.C.O. *Students will be expected to identify and explore technologies relating to music.*

Key Stage Outcomes**Instructional Strategies**

*By the end of **grade three**, students will be expected to:*

- | | |
|---|--|
| <p>A. identify some music-related careers.</p> | <ul style="list-style-type: none">– Invite musicians to come to the class and talk about their careers in music or experiences. Students could prepare a class list of questions prior to the visit. Afterwards, create a class list of music-related careers and use this information to discuss the topic “what we know about musicians”. |
| <p>B. demonstrate an initial understanding that technology is used in music.</p> | <ul style="list-style-type: none">– Have students discuss the meaning of “technology”. Chart the various kinds of instruments (autoharp, recorder). Explain how each instrument makes a sound. |
| <p>C. apply appropriate technological skills.</p> | <ul style="list-style-type: none">– Have students use computer software to input a short melodic phrase and play it back at various tempos. Ask students to select their favourite tempos for the phrase and to defend their choices.– Have students work individually or in groups to investigate celebrations from selected cultures (e.g., using a variety of community resources, print, video, CD-ROM). Encourage students to focus on the role of music as well as costumes, dances, food, and rituals. Students should share their findings with the class in the form of oral presentations with accompaniments such as dance, videos, or recordings. |

4.8 Musical Technology Grades 4-6

G.C.O. *Students will be expected to identify and explore various technologies relating to music.*

Key Stage Outcomes**Instructional Strategies**

By the end of grade six, students will be expected to:

- | | |
|---|--|
| <p>A. identify a variety of music-related careers.</p> | <ul style="list-style-type: none">– As a class, create a web of music-related careers. Encourage students to consider how music relates to careers in general (e.g., rehearsal and performance process, respect for diversity). Then have pairs of students use resources such as interviews, CD-ROMs, the Internet, print and video to research one career and present the results.– Have students work with partners to research (e.g., using employment counselling services, the Internet, CD-ROMs) several music-related careers. Ask each pair to select one career and role-play for the rest of the class. Create a class list of careers as they are identified. Invite local people representing some of these careers to talk to the class about their jobs. |
| <p>B. recognize the effect of technology on composers and musicians.</p> | <ul style="list-style-type: none">– Organize a field trip to a local radio station. Ask students to interview the disc jockeys, station manager, and other employees. After returning to class, assist students to set up a noon-hour radio show.– Have students experiment with rhythmic style variations, using available electronic technology (e.g., drum machine, mini keyboard, computer software). Provide examples of various rhythm styles (e.g., waltz, tango, rock, bossa nova) and have students explore the rhythmic possibilities of each. |

They can then form groups to share and reflect on what they have discovered and to determine the rhythmic patterns common to each style. As an extension, ask students to listen to several different arrangements of the same melody. Working in groups, students can identify how the choices of rhythm affect the style or performance.

C. apply appropriate technological skills.

- Ask students to use computer notation programs to compose and notate brief rhythmic pieces. Encourage them to create four versions, one in each of the four basic metres (2/4, 3/4, 4/4, and 6/8). Students play back each version, list what they liked and disliked, then select and defend their favourites.
- Videotape students as they perform classroom repertoire. Establish criteria for assessment. Then play the video and have students analyse their own work and that of others. Encourage students to keep learning logs of their performance skills. (Please note that other forms of technology, such as CDs or recorders can be used in the same manner as above.
- Have students work individually or cooperatively to analyse music selections of their choice. The projects should incorporate the elements of expression and may take forms such as oral reports, videos, multimedia presentations, or dramatizations. Students can present their projects to the class for self and peer assessment.

**THE
TEACHING
AND
LEARNING
ENVIRONMENT**

5.0 THE LEARNING ENVIRONMENT

5.1 The Elementary Student

The elementary students in the primary and elementary classes usually range in age from five to eleven years. The following is an overview of the principal characteristics of children within this age group.

All students can learn but they vary in their learning styles and developmental abilities.

Students learn best when involved in concrete, physical activities before moving towards more abstract thought.

Students need to personalize experiences as a starting point for learning and then continue to benefit from learning what is embedded in context.

Students are open to people and situations different from their own experience. They are usually curious.

Students possess enormous amounts of energy and enjoy being physically active.

Students are keen to learn and their imaginations are wide.

Students enjoy working in group situations and enjoy learning from one another. They are developing a sense of justice and a concern for others.

Around age nine, difference in maturation rates appear; girls tend to mature more quickly.

Students become more sensitive to how they are perceived by their peers in the upper elementary grades.

Within the music program, learning is viewed as a dynamic process which necessitates active participation on the part of the learner. It is important for students to realize that they are ultimately responsible for their own learning. They cannot choose to be passive learners during music class but rather must be willing to accept a variety of active roles. It is the student who is actively and personally involved in all learning opportunities provided in the classroom who will ultimately succeed as a productive learner.

5.2 The Elementary Music Teacher

These characteristics of the elementary student have definite implications for music teachers.

To accommodate the various learning styles and developmental abilities, a variety of activities is the key.

Students should be provided with regular opportunities to be physically active through singing, playing with instruments, movement, games and dramatization.

Students need to realize the vast amount of knowledge that they have already accumulated about music and these personal experiences can be the basis for learning about quality and excellence in music.

Teachers should capitalize on students' natural curiosity and tolerance for differences in people and situations and devote time to activities and discussions that lead to the development of good attitudes toward the learning of music in historical, social, and cultural contexts.

Activities should require the active participation of students.

Teachers should attempt to alleviate pressures brought on by the students' increased sensitivity to how they are perceived by peers by creating a supportive classroom environment.

In any class, there may be extreme variations in maturity levels due to differences in age and rates of maturation. This needs to be kept in mind when selecting activities.

Teachers must help students to accept that taking risks and making errors is a natural part of learning.

First and foremost, it is the responsibility of each music teacher to become very familiar with the curriculum, outcome, goals, and resources designed for PEI. A clear vision of the curriculum and an understanding of a variety of methodologies are essential since it is these elements which provide the framework for the design of all learning activities carried out in a classroom. Careful planning and organization on the part of the teacher are key to the successful implementation of the music program.

The classroom becomes student-centred as opposed to teacher-centred and thus in some ways the teacher role will change. The teacher will continue to serve as music model for students and will provide a rich music environment with a variety of activities which foster music development. The teacher is an instructor, model, facilitator, guide, director, diagnostician, resource person etc.

It has long been recognized that the learning accomplished and the enjoyment children obtain from their music experiences are largely dependent upon the teacher. Developing a positive attitude towards learning music remains a highly significant role of teachers. Also, ensuring the provision of a warm, supportive learning environment where encouragement and positive reinforcement are plentiful will serve to promote self-confidence and help students feel secure in experimenting with music. Thus, the teacher is also a motivator and encourager.

The teacher must also be a life-long learner. Teachers are encouraged to continue their own professional development in the area of music teaching. Workshops, conferences and professional reading on current issues in our field are all growth opportunities which hold potential for us as professionals. Meeting with colleagues, be it formally or informally, also provides a wonderful avenue for discussion and sharing.

5.3 The Physical Environment

It is of utmost importance that the music room be functional both for the teacher and the students while at the same time providing stimulating and inviting surroundings. First and foremost, the music room must be recognized as such - music must be very much in evidence. The room walls should reflect the field of experience currently under study. Vocabulary related to the theme /unit along with an array of musical visuals will motivate students and can serve as support to students as they attempt to use the new language. The room walls can be enriched with samples of students' work completed during various activities.

When organizing rooms, teachers need to set up desks in a way that will encourage participation, communication and co-operation among students as well as one which will allow learners to participate in different types of activities and groupings. Desk configurations will change according to the purpose of the lesson and the activities.

Resources

There is a need for a wealth of resources in the music room. While comprehensive, authorized materials will be provided by the Department, a resource centre should be developed in each music room to ensure a rich environment needed by elementary music students.

The Range of Material Resources

Classrooms for music , as well as, school resources centres/ libraries, need a wide array of learning resources for student and teacher choice and use. Such variety is essential for individualized and small-group learning at all grade levels. The range of available music resources should permit the flexibility and choice necessitated by the range of instructional needs of students.

Appropriate resources include the following:

multimedia materials, including film, video, software, sound recordings, CD ROM, digital sound, animation, image files, and Internet access;

texts at different levels of difficulty, of different genres, and from different cultural and social perspectives;

materials that reflect the Atlantic region;

texts for the music discipline;

materials such as books, magazines, brochures, posters, and prints, sheet music, reproductions, original artworks, motivational and study materials, including objects, study prints, scripts, artifacts, charts, illustrations, and posters;

books, videos, and journals for the professional growth of teachers;

materials that promote hands on creative/ productive learning experiences;

performance materials, including props, costumes, instruments, rostra blocks, risers, and music stands;

a range of production tools and processes such as computers, sound equipment, musical instruments and recording devices.

Classroom Atmosphere

Ultimate success in learning appears to depend greatly on the attitude of the learner and the acceptance and encouragement of the teacher. As in all classrooms, activities chosen must be age-appropriate, varied and responsive to the needs, interests, and learning styles of the children. Students need to be absorbed in learning by being actively involved; they need to experience success and receive praise. They blossom in supportive classrooms which encourage respect for the opinions, feelings and problems of others and promote group cohesiveness. In a climate of trust and security, learners will be more spontaneous, comfortable and less inhibited in expressing themselves musically. Consequently, they will become more responsible and enthusiastic music learners.

EVALUATION

6.0 EVALUATION

6.1 Definition and Guiding Principles

Evaluation is the systematic process of gathering information about a child's growth and development through a variety of assessment tools and then interpreting this information so as to make judgements about the student's progress as well as to the effectiveness of the learning activities and materials. As such, evaluation is an integral component of the learning process and provides valuable information to teachers, students, parents and administrators.

The development and implementation of an evaluation component is critical to the success of any program and should adhere to the following general principles:

Evaluation is an on-going process with information being gathered throughout the year in a systematic manner.

Evaluation criteria must be selected in terms of the program objectives.

Evaluation involves a collaborative teacher and student effort. Children have an important role in monitoring their own learning and development and also must be aware of the "what", "when" and "how" of evaluation procedures.

Evaluation should take place in the context of meaningful activities.

The greater the variety in the forms of assessment, the more likely the evaluation will represent a true profile of the student. To obtain an accurate assessment of student learning, teachers will want to assess various facets of student's performance.

Evaluation is an integral part of instructional decision-making.

6.2 Evaluation Strategies

Within the curriculum, the overall approach to evaluation should be both formative and summative in nature.

Formative evaluation:

Formative evaluation is carried out on an on-going basis, during the teaching/learning process. It is a means of assessing student progress, diagnosing strengths and weaknesses and providing feedback to both students and teachers on the effectiveness of their learning and teaching. As a result of this evaluation, the teacher is able to congratulate the students on their successes and discuss any weaknesses noted. The teachers can then modify their teaching, encouraging students to take responsibility for their own progress.

Formative evaluation can be in the form of teacher evaluation, self-evaluation or peer evaluation. It often employs techniques and strategies such as observation of students, progress charts, questionnaires as well as tasks quite similar to classroom activities. In fact, formative evaluation is so closely linked to classroom activities that in some instances, students will not even be aware that they are being assessed.

Summative evaluation:

Summative evaluation occurs most often at the end of a unit of study. Its primary purpose is to assess what has been learned over a period of time in relation to program objectives. This information is then summarized and reported to students, parents and educators. It is a judgement of the student's global competence.

In view of its purpose, summative evaluation has certain points which distinguish it from formative evaluation. First of all, students are aware that they are being evaluated. Secondly, the evaluation task is the same for all students in the class and the criteria for success is also the same. Lastly, summative evaluation measures the level of learner achievement in relation to expected outcomes.

While some tasks may be quite similar whether you are using formative or summative evaluation, it is important to remember that the major difference between the two is the *purpose* of evaluation.

6.3 Student Evaluation: Types of Assessment Tools

The greater the variety of assessment tools we use in determining the progress of students, the more complete and accurate picture we will have of each learner. The following discussion on types of assessment tools show many of the possibilities of evaluating students within the music curriculum. Teachers are encouraged to use as many as possible to ensure that their evaluation of each student reflects the full range of learning that is actually occurring.

Observation

Information concerning student participation, interest, as well as student performance in process areas such as communication, are all present in the music room on a daily basis. Observation, therefore, is highly recommended as an important assessment tool for formative evaluation purposes. Teachers are encouraged to develop practical ways of recording such valuable information.

One simple way of recording student behaviour is the use of checklists. Recognizing that music classes are relatively short and often busy places, observation checklists should be designed to focus on only a few specific items at a time. The checklist can be filled out for just three or four pre-selected students each day until the whole class is covered. In addition, the rating scale should be kept as simple as possible.

Music Room Activities

In order to obtain an accurate assessment of student learning, teachers will want to assess various facets of student performance in music throughout the unit. Repeated activities where students demonstrate their comprehension and production abilities should be seized as possible evaluation moments. The quality of student performance during such activities will be measured by clearly established criteria and weighting with which teachers will then be able to record the degree to which students have been successful in their learning. It is important to choose a representative sample of activities to be used for evaluative purposes. Such formative evaluation can serve to inform the teacher that re-teaching is necessary or that a particular student needs additional help.

Quizzes & Class Tests

Paper and pencil tests have always been used in music rooms as a method of evaluating student learning and they continue to have a place within the curriculum as long as they are designed to assess the true nature of music proficiency.

Traditional tests were generally used at the end of a unit of work to check how well students had mastered particular points. Quizzes and class tests used throughout the unit as formative evaluation can be useful for checking student progress and making adaptations to our teaching before students arrive at the culminating point in the unit.

When designing items for pen and paper tests for use in the elementary music room, teachers will want to begin by reviewing the following important aspects of their teaching:

- a) What are the objectives for this unit?
- b) What types of contexts have I used in the various learning activities?
- c) What are some of the learning activities my students have been involved with?

Reflecting on these elements of our teaching should spark ideas on the “what” and “how” of the test items to be developed. It is also important to ensure that the time spent on the development of the skill being tested reflect the importance awarded its evaluation.

Self-Evaluation

Opportunities to self-evaluate permit students to judge for themselves their performance and to plan for improvement. Self-evaluation serves as a guide to understanding and improving their own learning strategies and skills and helps them appreciate the scope of what has been learned. Consequently, self-evaluation is highly formative in nature since its primary purpose is to facilitate and improve learning. Other benefits of self-evaluation include a greater involvement in one’s own learning and a sense of responsibility for one’s own progress; ideas highly congruent with the general language education component of our program.

Self-report evaluation techniques also become particularly important when we wish to examine objectives of the program which fall into the cultural or affective domains such as student interest in learning music, student confidence, risk-taking, collaborative efforts, etc. It is therefore highly recommended that students be given the opportunity in music class to evaluate themselves on a regular basis.

In the elementary music room, self-evaluation activities will most often come in the form of rating scales and reflective-type discussions led by the teacher. *Rating Scales* can be easily prepared by teachers and are used in guiding students to provide self-assessments of their performance, interests and attitudes toward learning music. A series of statements would be provided to which the student would respond along a three or five-point scale.

Peer Evaluation

Having students participate in the evaluation process of their peers is also recommended. Evaluating each other is known to have many benefits. It develops a sense of community and of collective responsibility; it gives learners a variety of responses to their work; it allows children to practise evaluation techniques and finally, it provides the teacher with information on how activities might be improved.

6.4 Teacher Self-Evaluation

Teachers are also encouraged to take time to step back and reflect on their own teaching periodically during the year. The following example is a sampling of questions that teachers might use for personal reflection at the end of a teaching unit.

1. Were the majority of my activities directly related to the outcomes?
2. Did my students have sufficient opportunities to participate?
3. Did I offer students opportunities to hear music related to the theme/unit?
4. Did I offer students opportunities to read musical samples related to the theme unit?
5. Which roles did I assume during the unit?
 - instructor
 - diagnostician
 - model
 - facilitator
 - Resource person for groups
6. Did my methods of evaluation reflect elements of an experimental approach to language learning?
7. Did I provide opportunities for students to use music to express their ideas?

8. Did I succeed in relating the theme of this unit to the student's interests and personal lives?
9. Did my students improve in ways appropriate to their grade level?
10. Were the activities, skills and strategies appropriate for the developmental level of the child?
11. Did the students improve in ways that are appropriate to his/her age level?

**IMPROVING
COMMUNICATION
WITH PARTNERS
IN EDUCATION**

7.0 IMPROVING COMMUNICATION WITH PARTNERS IN EDUCATION

Within the school system, it is the music teacher who best understands the value, the nature, the activities and the possibilities of the elementary music program being offered in his or her school. The sharing of knowledge with all of the partners in education, in an attempt to develop a broad support base for the program, is critical to our work. Teachers who spend the time and effort necessary to develop this support base within the school, the education system and the community will reap enormous benefits for the program and will overcome the isolation often felt by music teachers.

7.1 Suggested Activities

The following is a list of suggested activities that have proven to be highly successful for this purpose.

Seize opportunities to share information about the music program.

Ask for time at staff meetings to be devoted to curriculum updates and volunteer to go first and outline the music program.

Volunteer to give a presentation on music at the next Home and School Meeting.

Look for innovative ways to provide information on the music program during “Meet the Teacher Night” at the beginning of the school year.

Send home a brochure to parents describing your program and seeking their support. Educate them on how they can best support you and the program.

Send home a letter to parents after each theme/unit. Describe the activities which took place, celebrate the successes and announce the next theme/unit.

Allow people to “see” the activities and accomplishments of music students.

Provide opportunities for children to demonstrate their success to peers and adults. (e.g., mini-concerts).

Show examples of students’ work to colleagues and display the work in prominent areas of the school.

Have an open-door policy so that the principal and fellow teachers can see your classes in action.

Create occasions for home-room teachers, parents, curriculum consultants and board administrators to visit your classes and help celebrate the work of the children.

If you have a special event happening, invite the media or submit pictures to the local paper.

Build portfolios of students' work that can be shared with parents during parent-teacher interviews.

Send home students' work and tests to be signed by parents.

If your school has a newsletter, submit articles to ensure that music activities are highlighted in each issue.

7.2 Professional Development

Seek and share professional ideas.

Establish regular communication with the home-room teachers. Share the success stories of their classes and seek support where you are encountering problems. Inquire about the themes they will be covering in other subject areas and suggest opportunities for integration. Seek their advice on grouping strategies and techniques that work particularly well with their classes. Include them in your decision-making re special events and work together on scheduling.

Make time to discuss your program with the principal. Inform him or her of the strategies and techniques you are attempting to use. During the implementation of the program, establish professional objectives for yourself and discuss these with your principal. Suggest ways in which he or she can help you improve the quality and perception of the music program in your school.

Make a commitment to get together on a regular basis with other elementary music teachers. Share success stories and problem-solve together.

Attend concerts and share your support and enthusiasm for local musicians.

Continue to liaise with the Faculty of Music at UPEI and other educational institutions.

This list is by no means exhaustive. It is meant as a starting point to stimulate creativity and above all to emphasize the need for music teachers to play a proactive, advocacy role in seeking the support and recognition the music program so rightly deserves.

**Curriculum
Outcomes
Grades 1-6**



MUSICAL PARTICIPATION

Musical Participation is a combination of the following organizers; Musical Understanding, Musical Appreciation and Awareness, and Musical Technology through singing, playing, drawing, talking, writing, dancing and moving.

“If you can walk you can dance. If you can talk you can sing.”

Zimbabwe Proverb

**CURRICULUM OUTCOMES
GRADES 1-6**

Grade 1	Resources	
Musical Understanding	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through identifying, experiencing, discovering, creating and demonstrating.</p> <p><u>MELODY</u></p> <p>Tone Matching High/Low Soh-mi Lah Doh (and high doh) Direction, moving up-down Steps Leaps Repeats Diatonic Scale</p> <p><u>Rhythm</u></p> <p>Tah Sah Ti Ti Rhythmic Ostinato 2 Pulse Metre 3 Pulse Metre No Pulse Tempo</p> <p><u>FORM</u></p> <p>Recognize Phrases Show Phrases Identify Phrases Identify same or different phrases Identify repeated patterns Perform question/answer song Identify different sections Identify repeated sections (melodic) Recognize ABA song</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 1	Resources	
Musical Awareness and Appreciation	Strategies	Books / Sheet Music
<p>Students will be expected to develop an appreciation of the importance of music in daily life and to respect the role that music plays in their heritage and culture by</p> <p>Talking about how music is a source of enjoyment and personal well-being</p> <p>Exploring different roles in a variety of private and public contexts at, for example, home, school, church and other community events</p> <p>Describing their thoughts and feelings about music and exploring ways in which music expresses events and experiences in their everyday lives</p> <p>Demonstrating an awareness of cultural contexts of music, including the music of Atlantic Canada</p> <p>Exploring different and diverse musical cultures of past and present</p> <p>Experiencing artistic, kinesthetic and social connections between music and the other arts</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 1	Resources	
Musical Technologies Strategies	Strategies	Books / Sheet Music
<p>Students will expected to identify music related career opportunities and develop an awareness of various technologies relating to music through identifying, experiencing, discovering, creating and demonstrating with</p> <ul style="list-style-type: none"> Musical instruments (including computers) Computers Software at grade level Video CD Players Tape Recorders Everyday objects (ie., bottles, spoons, tubes, etc.) Musical qualities that are affected by different technologies Career connections to musical technologies 		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 2	Resources	
Musical Understanding	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through identifying, exploring, experiencing, discovering, creating, and demonstrating.</p> <p><u>MELODY</u></p> <p>Tone Matching High/Low Soh-mi Lah Doh (and high doh) Re Direction, moving up-down Melodic Ostinato Pentatonic Steps Leaps Repeats Diatonic Scale</p> <p><u>Rhythm</u></p> <p>Tah Sah Ti Ti Half Note Half Rest Dotted Half Note Whole Note Rythmic Ostinato 2 Pulse Metre 3 Pulse Metre 4 Pulse Metre No Pulse Tempo Pulse Accent Tie</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 2	Resources	
Musical Understanding (Cont'd)	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through identifying, exploring, experiencing, discovering, creating, and demonstrating.</p> <p><u>Harmony</u> Texture Create Accompaniment Echo Song</p> <p><u>Form</u> Recognize phrases Show phrases Identify phrases Identify same or different phrases Identify repeated patterns Perform question/answer song Identify different sections Identify repeated sections (melodic) Recognize ABA song Identify chorus Perform cumulative song</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 2	Resources	
Musical Awareness and Appreciation	Strategies	Books / Sheet Music
<p>Students will be expected to develop an appreciation of the importance of music in daily life and to respect the role that music plays in their heritage and culture by</p> <p>Continuing to talk about how music is a source of enjoyment and personal well-being</p> <p>Exploring different roles in a variety of private and public contexts at, for example, home, school, church and other community events</p> <p>Describing and presenting their thoughts and feelings about music and exploring ways in which music expresses events and experiences in their everyday lives</p> <p>Demonstrating an awareness and begin to appreciate cultural contexts of music, including the music of Atlantic Canada</p> <p>Continue to explore different and diverse musical cultures of past and present</p> <p>Continue to experience artistic, kinesthetic and social connections between music and the other arts</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 2	Resources	
<p>Music Technologies</p> <p>Students will expected to identify music related career opportunities and develop an awareness of various technologies relating to music through identifying, exploring, experiencing, discovering, creating and demonstrating with</p> <p>Musical instruments (including computers) Computers Software at grade level Video CD Players Tape Recorders Everyday objects (ie., bottles, spoons, tubes, etc.) Musical qualities that are affected by different technologies Career connections to musical technologies</p>	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 3	Resources	
Musical Understanding	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through distinguishing, experiencing, exploring, creating and demonstrating.</p> <p><u>MELODY</u></p> <p>Tone Matching High/Low Soh-mi Lah Doh (and high doh) Re Fah, Te Direction, moving up-down Melodic Ostinato Pentatonic Steps Leaps Repeats Diatonic Scale</p> <p><u>Rhythm</u></p> <p>Tah Sah Ti Ti Half Note Half rest Half Note Dot Noted Half Dot Whole Note Eighth Note Eighth Rest Sixteenth Notes Dotted Eighth Sixteenth Notes Ti Tiri</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 3	Resources	
Musical Understanding (cont'd)	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through distinguishing, experiencing, exploring, creating and demonstrating.</p> <p><u>Rhythm (cont'd)</u> Rhythmic Ostinato Rhythmic Rounds 2 Pulse Metre 3 Pulse Metre No Pulse</p> <p><u>Harmony</u> Rounds Partner Songs Echo Song Create Accompaniment</p> <p><u>Form</u> Recognize Phrases Show Phrases Identify Phrases Identify same or different phrases Identify finished or unfinished phrases Identify similar phrases Identify repeated patterns Perform question/answer song Identify different sections Identify verse/chorus Identify repeated sections (melodic) Identify chorus Recognize ABA song Recognize D.C. al Fine Perform cumulative song</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 3	Resources	
Musical Awareness and Appreciation	Strategies	Books / Sheet Music
<p>Students will be expected to develop an appreciation of the importance of music in daily life and to respect the role that music plays in their heritage and culture by</p> <p>Valuing how music is a source of enjoyment and personal well-being</p> <p>Discovering more roles for music in their community</p> <p>Continuing to describe and present their thoughts and feelings about music and exploring ways in which music expresses events and experiences in their everyday lives</p> <p>Continuing to demonstrate an awareness and begin to understand cultural contexts of music, including the music of Atlantic Canada</p> <p>Demonstrating a respect for different and diverse musical cultures of the past and present</p> <p>Understanding and appreciating artistic, kinesthetic and social connections between music and the other arts</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 3	Resources	
<p>Musical Technologies</p> <p>Students will expected to identify music related career opportunities and develop an awareness of various technologies relating to music through distinguishing, exploring, experiencing, creating and demonstrating with</p> <ul style="list-style-type: none"> Musical instruments (including computers) Computers Software at grade level Video CD Players Tape Recorders Everyday objects (ie., bottles, spoons, tubes, etc.) Musical qualities that are affected by different technologies Career connections to musical technologies 	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 4	Resources	
Musical Understanding	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through identifying, experiencing, discovering, creating and demonstrating.</p> <p><u>MELODY</u></p> <p>Pitch patterns-steps, skips, repeats Melodic contour & direction Reading solfa Sequence Major scale Minor scale Pentatonic Tonal center</p> <p><u>Rhythm</u></p> <p>Tiri ti Ti tiri Ti tah ti Triple ti Dotted eighth sixteenth Sixteenth dotted eighth Dotted quarter eighth $\frac{6}{8}$ Emphasize accents Time signatures Pick up beat Tie</p> <p><u>Harmony</u></p> <p>Ostinato as accompaniment Rounds Descant Partner songs Soprano/Alto Playing chords on an instrument Intervals - 3rd & 6th</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 4	Resources	
<p>Musical Understanding (Cont'd)</p> <p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through identifying, experiencing, discovering, creating and demonstrating.</p> <p>Forms Chorus/Verse Phrases (same/different) Sections (same/different) AB ABA/Rondo Sequence Coda Solo Response (question & answer)</p>	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 4	Resources	
Musical Awareness and Appreciation	Strategies	Books / Sheet Music
<p>Students will be expected to develop an appreciation of the importance of music in daily life and to respect the role that music plays in their heritage and culture by</p> <p>Continuing to value how music is a source of enjoyment and personal well-being</p> <p>Comparing different and similar roles locally, nationally and globally</p> <p>Comparing (changes in) their thoughts and feeling with those of others about the role and influence of music in their daily lives including ways in which it is use in mass media and popular culture.</p> <p>Demonstrating respect for the environmental, historical and social factors that influence music of diverse cultures.</p> <p>Discussing a respect for different and diverse musical cultures of the past and present.</p> <p>Demonstrating their appreciation and understanding of artistic, kinesthetic and social connections between music and the other arts.</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 4	Resources	
<p>Musical Technologies</p> <p>Students will expected to identify music related career opportunities and develop an awareness of various technologies relating to music through distinguishing, exploring, experiencing, discussing, creating and demonstrating with</p> <ul style="list-style-type: none"> Musical instruments (including computers) Computers Software at grade level Video CD Players Tape Recorders Everyday objects (ie., bottles, spoons, tubes, etc.) Musical qualities that are affected by different technologies Career connections to musical technologies 	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 5	Resources	
Musical Understanding	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through understanding, distinguishing, experiencing, exploring, discussing, creating and demonstrating.</p> <p><u>MELODY</u></p> <p>Pitch Patterns - steps, skips and repeats Melodic contour & direction Reading Solfa Sequence Major Scale Minor Scale Pentatonic Tonal Centre Motif Intervals Triads Melodic Dictation</p> <p><u>Rhythm</u></p> <p>Tiri Ti Ti Tiri Ti Tah Ti Triple Ti Dotted Eighth Sixteenth Sixteenth Dotted Eighth Dotted Quarter Eighth $\frac{6}{8}$ Emphasis Accents Time Signatures Pick-up Beat Tie Rhythm Rounds No Pulse</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 5	Resources	
<p>Musical Understanding (cont'd)</p> <p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through distinguishing, experiencing, exploring, discussing, creating and demonstrating.</p> <p><u>Harmony</u> Ostinato Accompaniment Rounds Descant Partner Songs Soprano / Alto Root Tones Playing chords on an instrument Intervals 3rd and 6th</p> <p><u>Form</u> Chorus / verse AB ABA / Rondo Sequence Coda Motif Candence (finished and unfinished) Solo response (question and answer)</p>	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 5	Resources	
Musical Awareness and Appreciation	Strategies	Books / Sheet Music
<p>Students will be expected to develop an appreciation of the importance of music in daily life and to respect the role that music plays in their heritage and culture by</p> <p>Examining and valuing how music is a source of enjoyment and personal well-being.</p> <p>Discussing and comparing different and similar roles of music locally, nationally and globally.</p> <p>Comparing and reflecting on (changes in) their thoughts and feelings with those of others about the role and influence of music in their daily lives including ways in which it is use in mass media and popular culture.</p> <p>Demonstrating respect and appreciation for historical and social factors that influence music of diverse cultures.</p> <p>Discussing and comparing the work of musicians and their artistic contributions, past and present.</p> <p>Discussing contemporary career choices for musicians as well as explain or present how music is utilized in other artistic and other work environments.</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 5	Resources	
<p>Musical Technologies</p> <p>Students will expected to identify music related career opportunities and develop an awareness of various technologies relating to music through understanding, discussing, exploring, experiencing, applying, creating and performing with</p> <p>Musical instruments (including computers) Computers Software at grade level Video CD Players Tape Recorders Everyday objects (ie., bottles, spoons, tubes, etc.) Musical qualities that are affected by different technologies Career connections to musical technologies</p>	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 6	Resources	
Musical Understanding	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through understanding, discussing, exploring, experiencing, applying, creating and performing.</p> <p><u>MELODY</u></p> <p>Pitch Patterns - Steps, skips and repeats Melodic Contour & direction Reading Solfa Sequence Major Scale Minor Scale Pentatonic Tonal Centre Motif Intervals Triads Melodic Dictation</p> <p><u>Rhythm</u></p> <p>Tiri Ti Ti Tiri Ti Tah Ti Triple Ti Dotted Eighth Sixteenth Sixteenth Dotted Eighth Dotted Quarter Eighth</p> <p><u>6</u> 8</p> <p>Emphasis Accents Time Signature Pick-up Beat Tie Rhythm Rounds</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 6	Resources	
Musical Understanding (cont'd)	Strategies	Books / Sheet Music
<p>Students will be expected to identify basic musical elements and concepts and to respond personally and critically in a variety of ways to arrange musical text through distinguishing, experiencing, exploring, discussing, creating and demonstrating.</p> <p><u>Harmony</u> Ostinato Accompaniment Rounds Descant Partner Songs Soprano / Alto Root tones Playing chords on an instrument Intervals 3rd and 6th</p> <p><u>Form</u> Chorus / verse Phrases (same/different) Sections (same/different) AB ABA / Rondo Sequence Coda Motif Candence (finished and unfinished) Solo response (question and answer)</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 6	Resources	
Musical Awareness and Appreciation	Strategies	Books / Sheet Music
<p>Students will be expected to develop an appreciation of the importance of music in daily life and to respect the role that music plays in their heritage and culture by</p> <p>Continuing to examine and value how music is a source of enjoyment and personal well-being.</p> <p>Continuing to compare and discuss different and similar roles of music locally, nationally and globally.</p> <p>Continuing to compare and reflect on (changes in) their thoughts and feelings with those of others about the role and influence of music in their daily lives including ways in which it is use in mass media and popular culture.</p> <p>Continuing to demonstrate respect and appreciation for environmental, historical and social factors that influence music of diverse cultures.</p> <p>Discussing a variety of musical events that give meaning to Canadian culture and historical issues.</p> <p>Demonstrating and articulating their understanding and appreciation of contemporary career choices for musicians as well as explain or present how music is utilized in other artistic and work environments.</p>		

Resources		Evaluation & Assessment
Media	Community	Criteria

Grade 6	Resources	
<p>Musical Technologies</p> <p>Students will expected to identify music related career opportunities and develop an awareness of various technologies relating to music through understanding, discussing, exploring, experiencing, applying, creating and performing with</p> <ul style="list-style-type: none"> Musical instruments (including computers) Computers Software at grade level Video CD Players Tape Recorders Everyday objects (ie., bottles, spoons, tubes, etc.) Musical qualities that are affected by different technologies Career connections to musical technologies 	Strategies	Books / Sheet Music

Resources		Evaluation & Assessment
Media	Community	Criteria

ACCUMULATION OF ELEMENTS

10.0 ACCUMULATION OF ELEMENTS FROM LEVEL 1-6: SEE LEVEL HEADINGS

Level 1:

MELODY:

Tone Matching:

High/Low:

Soh-mi:

Lah:

Doh (and high doh):

Direction, moving up-down:

Steps:

Leaps:

Repeats:

Diatonic Scale

RHYTHM:

tah

sah

ti ti

Rhythmic Ostinato

3 pulse metre

Tempo

FORM:

Recognize Phrases

Show Phrases

Identify Phrases

Identify same or different phrases

Identify repeated patterns

Perform question/answer song

Identify different sections

Identify repeated sections (melodic)

Grade 1 terms used but not considered a part of student's vocabulary at the level the term is introduced: Contour; Phrases; Repeat Sign; loud and soft;

accents; fast and slow

Level 2:

MELODY:

Melodic Ostinato, Pentatonic

RHYTHM:

half note, half rest, dotted half note, whole note

2 Pulse Metre, Pause, 4 Pulse Metre, Accent, Tie

Create Accompaniment

FORM:

Identify same, different or similar phrases

identify chorus, recognize D.C. al Fine, Perform cumulative song

Level 3

MELODY:

Re, Fah, Te,

RHYTHM:

eighth note, eighth rest, sixteenth notes, ti tiri, Rhythmic Rounds,

HARMONY:

Rounds, Partner Songs, Echo Song, Create Accompaniment

FORM:

Identify finished or unfinished phrases, Identify verse/chorus,

Recognize ABA song,

Level 4

MELODY:

Pitch Patterns

Melodic Contour & Direction

Reading Solfa

Sequence

Major Scale

Minor Scale

Tonal Centre

RHYTHM:

ti tah ti

6

8

Emphasize Accents

Time Signatures

Pick -up Beat

HARMONY:

Ostinato as accompaniment

descant

soprano/alto

FORM:

chorus/verse

AB

Rondo

coda

solo response (question and answer)

Level 5:

MELODY:

intervals

triads

melodic dictation

RHYTHM:

dotted eighth sixteenth

dotted quarter eighth

Level 6:
MELODY:
Motif
RHYTHM:
Rhythm Rounds
HARMONY:
Root Tones
FORM:
Motif
Cadence

Vocabulary

Many of these terms may be used and probably will be understood, but would not be considered a part of a student's vocabulary at the level at which the term is introduced.

Level 1
contour
phrases
repeat sign
loud & soft
accents
fast & slow

Level 2
fermata
slurs
time signature
ties
glissando
loud & soft (includes dynamic symbol recognition)
crescendo/diminuendo
staccato
legato
rit
accel

Level 3
D.C. al Fine
cadences
a tempo
free tempo
the staff
the bar lines
double bar lines
Vocabulary -

Level 4

bar or measure
cadence
coda
D.C. al fine
fermata
first and second endings
phrases
recognition of chords and chord symbols
repeat sign
slurs and ties
time signatures
p,pp,f,ff,mp,mf
crescendo/diminuendo
legato
staccato
accents
ritardando
a tempo
andante
allegro
time values
dotted notes
variations in notation
accidentals

Level 5

D.S.
glissando
accelerando
adagio
moderato
names of notes on treble or bass clef

Level 6

marcato

APPENDIX A

LISTENING RESOURCES AND ACTIVITIES

LISTENING RESOURCES AND ACTIVITIES

Learning to listen today will help to create the audiences of tomorrow.

Authorized and Supplementary resources have been provided by the Department of Education to enhance the music program and to help develop listening skills. The resources can be used in many different ways with all children regardless of their developmental level. It is not expected that teachers will use every resource each year. The variety provided will allow teachers flexibility and choice when tailoring the program to match students' needs.

The selection may be used in many ways: to create listening maps, to compare and contrast pieces of music, to discuss basic elements and/or instruments, to physically move with the beat of the music, to draw imaginary pictures in the mind's eye, to listen for pure enjoyment, etc. The possibilities are limited only by one's imagination.

It is expected that by the end of grade 6, all elementary children will have had a wide variety of listening experiences. With this kind of exposure, children will be able to work towards achieving the outcomes in the four main areas: musical participation, musical understanding, musical awareness and musical technology.

APPENDIX B

RECORDER SKILLS

RECORDER SKILLS

Some teachers choose to teach musical concepts using instruments such as recorder, ukulele or violin. In this appendix, there is a suggested scope and sequence that teachers may use to teach recorder.

Objectives

1. To have students enjoy making music.
2. To teach note reading in a more meaningful way.
3. To provide extra motivation to students who might otherwise not get involved in music activities.
4. To help students learn to play as a group.
5. To prepare late elementary students for junior high band programs.

General Suggestions

1. Recorder works best with grades 3, 4, 5 and 6 students. Although some grade 2 students can handle it, most have a lot of difficulty.
2. Plastic Aulos recorders provide the best sound for the cheapest price. Wooden recorders change their tuning with weather conditions and are not recommended.
3. The same type of recorder should be used by everyone for combining Yamaha, Aulos and other types causes problems with tone.
4. All students should be able to read the notes on the treble clef well before beginning recorder lessons.

Sequence of Lessons for Grade 4

1. Have students practise holding the recorder properly with right thumb behind the middle to steady the recorder, left thumb on the thumb hole.
2. Introduce the “tu” sound for tonguing.
3. Discuss playing softly and keeping fingers tight on the holes.
4. Introduce B, A and G.
5. Play B, A and G in many songs.
6. Introduce high C and D and play songs using B, A, G, C¹ and D¹.
7. Add low F; then play songs using F, G, A, B, C¹ and D¹.
8. Work on ties, slurs, dotted notes and eighth notes.
9. Add low E; then play songs using E, F, G, A, B, C¹ and D¹.
10. Add low D; then play songs using D, E, F, G, A, B, C¹ and D¹.
11. Add low C; then play songs using C, D, E, F, G, A, B, C¹ and D¹.
12. Add low F[#] and play songs with it.
13. Add B^b and play songs with it.
14. Practice legato and staccato.
15. Work on simple duets.

Sequence of Lessons for Grade 5

1. Review note names on the treble clef.
2. Review notes low C, D, E, F, G, A, B, C¹ and D¹.
3. Play many of grade 4 pieces over as a review.
4. Introduce the half thumb for the higher register notes.
5. Introduce high E, F and G.
6. Introduce high F[#].
7. Introduce high A.
8. Play many pieces using C, D, E, F, F[#], G, A, B^b, B, C¹, D¹, E¹, F¹, F^{#1}, G¹, and A¹.
9. Try to improve the tone and play soft, clear sounds.
10. Play duets.

Sequence of Lessons for Grade 6

1. Review proper intonation and proper tonguing techniques for eighth notes.
2. Review the notes C, D, E, F, F[#], G, A, B^b, B, C¹, D¹, E¹, F¹, F^{#1}, G¹, and A¹.
3. Review staccato and legato.
4. Introduce low E^b and high E^b.
5. Introduce low C[#] and high C[#].
6. Play pieces with C, C[#], D, D[#], (E^b), E, F, F[#], G, A, B^b, B, C¹, C^{#1}, D¹, D^{#1}, (E^{b1}), F¹, F^{#1}, G¹ and A¹.
7. Introduce low G[#].
8. Play trios and quartets if possible.
9. * If alto and tenor recorders are available, play some S.A.B. material.

APPENDIX C

PRINT AND NON-PRINT RESOURCES

PRINT AND NON-PRINT RESOURCES

Teacher-made Resources

Teachers often create their own resources to enhance the authorized curriculum.

Video Resources

(available from Media Centre. Refer to the Media Centre Video Catalogue for description)

Music Factory Series (new in 1997-98)

- Accompaniment
- Chords
- Harmony
- Major and Minor
- Melody
- Basic Rhythm
- Rhythm Revisited
- Tone
- What is Music?

Behind the Scenes Series (news in 1996-97)

- Melody
- Pattern
- Texture
- Rhythm

Other Videos

- Big and the Blues
- Blackfly
- Making Music
- The Man and the Giant: An Eskimo Legend
- Music: Percussion Sounds
- Music: String Sounds
- Music: Wind Sounds
- Musical Ride
- Philharmonic Gets Dressed
- Wacky Musical Stories
- Wacky Musical Stories Too!

APPENDIX D

MUSICIANS AND COMPOSERS

MUSICIANS AND COMPOSERS

The following lists are by no means complete and do not deal with every musical style or period. They are meant to serve as an aid to discovering the music of various musicians and composers. The composers and musicians are listed in the category with which they play and compose music in a variety of styles. Also note that any dates provided are approximate. Various resources may give slightly different times.

Eras in Western Music History

Renaissance (1450-1600)

Josquin Des Prez
Orlandus Lassus
Thomas Morley
Thomas Weekes

Baroque (1600-1750)

Johann Sebastian Bach
George Frederic Handel
Henry Purcell
George Phillip Telemann
Antonio Vivaldi

Classical (1750-1825)

Franz Joseph Haydn
Wolfgang Amadeus Mozart
Ludwig van Beethoven

Romantic (1825-1890)

Johannes Brahms
Georges Bizet
Frederic Chopin
Franz Liszt
Gustav Mahler
Felix Mendelssohn
Giacomo Puccini
Franz Schubert
Robert Schumann
Peter Illyich Tchaikovsky
Richard Wagner

Modern (1890-Present)

Claude Debussy
Maurice Ravel
Arnold Schoenberg
Béla Bartók
Benjamin Britten
John Cage
Aaron Copland
Philip Glass
George Gershwin
Charles Ives
Sergei Prokofiev
Steve Reich
Erik Satie
Dmitri Shostakovich
Igor Stravinsky
Edgard Verèse
Heitor Villa-Lobos

Canadian Composers and Musicians

Harry Freedman
Claude Champagne
Elizabeth Raum
Godfrey Ridout
Thomas Schudel
Keith Bissel

Nancy Telfer
Arnold Walter
Harry Somers
Ann Southam
Imant Raminish
Healy Willan

John Weinzwieg
R. Murray Schafer
Barbara Pentland
Violet Archer
John Beckwith
Phil Nimmons

For a more extensive listing and biographical information, consult the *ComPoster Music Education Package*, available from the Canadian Music Centre.

Popular Canadian Musicians and Composers

Colin James	Roch Voisine	Moxy Früvous
Robbie Robertson	The Rankin Family	Joni Mitchell
Kashtin	Dan Hill	Buffy Sainte-Marie
Blue Rodeo	Rush	k.d. lang
The Waltons	The Northern Pikes	The Guess Who
Hart Rouge	April Wine	Burton Cummings
Ewert Sisters	The Stampeders	Bachmann Turner Overdrive
Connie Kaldor	Bare Naked Ladies	Randy Bachmann
Celine Dion	Hemingway Corner	George Fox
Red Hot Burritos	Crash Test Dummies	Michelle Wright
Spirit of the West	Jane Siberry	Ian Tyson
Leonard Cohen	Neil Young	The Johner Brothers
Anne Murray	Susan Aglukark	

Blues Musicians

Big Bill Broonzy	Blind Lemon Jefferson	Paul Butterfield Blues Band
Lonnie Mack	Robert Johnson	Eric Clapton
Albert Collins	Alberta Hunter	Ray Charles
John Lee Hooker	Son House	Joe Turner
Bessie Smith	Huddie Ledbetter (Leadbelly)	Downchild Blues Band
Koko Taylor	T-Bone Walker	Albert Collins
Charlie Musselwhite	B.B. King	Johnny Winter
Siegel Swall Band	Billie Holiday	Stevie Ray Vaughan
Clarence "Gatemouth" Brown	Louis Armstrong	Elvin Bishop
Big Walter Horton	Howling Wolf	Sonny Terry
Mississippi Jon Hurt	Muddy Waters	Robert Cray
Albert King	Taj Mahal	Esther Williams
Colin James	Albert King	Big Mama Thorton
Etta James	Almeta Speaks	

Rhythm and Blues Musicians

Wilson Pickett	The Marvelettes	Smokey Robinson and the Miracles
Otis Redding	Martha and the Vandellas	The Temptations
Don Convay	Jimmy Ruffin	Junior Walker and the All-Stars
Mary Wells	The Supremes	Stevie Wonder
Joe Tex	Roberta Flack	Aretha Franklin
Ben E. King	Marvin Gaye	
The Pointer Sisters	The Four Tops	

Canadian Jazz Recording Artists

Oscar Peterson (piano)	Moe Koffman (flute, alto sax)	Peter Leitch (guitar)
Oliver Jones (piano)		Ed Bickert (guitar)
Renee Rosness (piano)	Fraser McFerson (sax)	Dave Young (bass)
Boss Brass	Holly Cole (vocal)	Jane Bunnett (sax)
	Jon Ballantyne (piano)	Canadian Brass

Maritime Musicians (Please add your own favourites)

The Rankin Family	Stan Rogers	Laura Smith
Teresa Doyle	Nancy White	Irish Descendants
Rawlins Cross	Lennie Gallant	Roch Voisine
Great Big Sea	Catherine MacKinnon	Natalie McMaster
Randy J. Martin	Pam Campbell	Ashley McIsaac
Stompin' Tom Connors	Sloan	Richard Wood
Winnie Chafe	Kendall Doherty	Angele Arsenault
College of Piping	Paul Bernard	Edith Butler
Joey Kitson	Saint John String Quartet	Clary Croft
Teresa Melenfant	Ken Inman	N.S. Mass Choir
Barachois	Roy MacCaull	Rita MacNeil
Barra MacNeils	Bruce Guthro	Schurman Sisters
Alan Rankin	John Allen Cameron	Kim Albert
Anne Murray	Brakin' Tradition	

Jazz Musicians

Dixieland (1900-1920)

The Original Dixieland Band
King Oliver's Jazz Band
Louis Armstrong
The Dukes of Dixieland
Eddie Condon

Swing (1932-1942)

Feltcher Henderson
Benny Goodman
Count Basie
Duke Ellington
Artie Shaw
Stan Kenton
Lionel Hampton
Woody Herman
Gene Krupa
Teddy Wilson (piano)
Art Tatum (piano)

Bop/BeBop (1940-1950)

Charlie Parker (alto sax)
Dizzie Gillespie (trumpet)
Thelonious Monk (piano)
Art Blakey (drums)
Jackie McLean (alto sax)
Cannonball Adderley (alto sax)
Thad Jones (trumpet)
Miles Davis (trumpet)
Charlie Christian (guitar)
Bud Powell (piano)
Clifford Brown (trumpet)
Bill Evans (piano)
Paul Chambers (bass)
Dexter Gordon (tenor sax)
Elvin Jones (drums)

Cool (1949-1955)

Miles Davis (trumpet)
Lester Young (tenor sax)
Stan Getz (tenor sax)
Chet Baker (trumpet)
J.J. Johnson (trombone)

Hard Bop (1954 -)

Horace Silver (piano)
Art Blakey (drums) and the
Jazz Messengers
Charles Mingus (bass)
Sonny Rollins (tenor sax)
Ray Brown (bass)
Freddie Hubbard (trumpet)
Wes Montgomery (guitar)
Tom Harrell (trumpet)
Wynton Marsalis (trumpet)

Post Bop

Miles Davis (trumpet)
Herbie Hancock (piano)
Tony Williams (drums)
Ron Carter (bass)
Wayne Shorter (tenor and
soprano sax)
Stanley Clarke (bass)

Free Form - Avante Garde

Ornette Coleman (alto sax)
Sun Ra (various)
John Coltrane (tenor and
soprano sax)
Art Ensemble of Chicago
McCoy Tyner (piano)
Miles Davis (trumpet)
Keith Jarrett (piano)
Chick Corea (piano)
Weather Report
Eric Dolphy (alto sax)

Jazz Vocal

Mahalia Jackson
Billie Holiday
Louis Armstrong
Ella Fitzgerald
Sarah Vaughan
Lambert Hendricks and Ross
Betty Carter
Ernestine Anderson
Sheila Jordan
Manhattan Transfer
George Benson
Bobby McFerrin
Al Jarreau

Jazz/Rock Fusion

Joe Zawinul (piano)
Chick Corea (piano)
Stanley Jordan (guitar)
Wayne Shorter (sax)
Weather Report
Herbie Hancock (piano)
Mahavishnu Orchestra
Miles Davis (trumpet)
Jack DeJohnette (drums)
Jaco Pastorius (bass)
Peter Erskine (drums)
John Scofield (guitar)
Spyro Gyra
Pat Metheny (guitar)
John McLaughlin (guitar)

Jazz Influence

Blood Sweat and Tears
Chicago (Chicago Transit
Authority)
Sting
Quincy Jones
George Benson

APPENDIX E
GUIDE APPENDIXES

Guide Appendixes:

Association of Canadian Women Composers
music.acu.edu/www/iawm/acwc/index.html

Black Cultural Society of Nova Scotia
1149 Main Street
Dartmouth, NS B2Z 1A8
1-902-434-6223
1-800-465-0767
www.bccns.com

Canadian Music Centre
www.musiccentre.ca

Canadian University Music Society (has useful links)
www.upei.ca/~cums/resource/society.html

Native Council of PEI
892-5314

Native Council of PEI and Non Stuuatus Indians
37 Allen Street, Charlottetown, PEI
892-6960

Confederation Centre of the Arts
628-1864

Jubliee Theatre

Eptek Centre

College of Bagpiping

PEI Council of the Arts

UPEI Music Department

PEI Symphony

ECMA