Music Education Framework

DRAFT

GOVERNMENT OF
NEWFOUNDLAND
AND LABRADOR
Department of Education
Division of Program Development

Framework

Table of Contents

Acknowledgements /iii
Introduction /v

Section 1: The Music Curriculum K-12 Perspective
Primary K-3 /1
Elementary /1
Intermediate /2
Senior High /3
- Experiencing Music 2200 /3
- Applied Music 2206/3206 /3
- Ensemble Performance 1105/2105/3105 /4
- Advanced Placement Music Theory 4227 /4

Strands for Music Education /5
Organizers for Music Education /6
- Curriculum Settings /6
- Experiences - Individual and Ensemble /6

Section II: Rationale and the Relationship of Music Education to the EGLs
Essential Graduation Learnings /9
Rationale and the Contribution of Music to the EGLs /10
- Aesthetic Expression /11
- Citizenship /13
- Communication /15
- Personal Development /17
- Problem Solving /19
- Technological Competence /21
- Spiritual and Moral Development /22

Section III: Learning Outcomes for Music Education K-12
Learning Outcomes for Music Education /25
General Curriculum Outcomes /34
Keystage Outcomes for Music Education /36

Section IV: The Instructional Environment
Facilities /61
General Facility Requirement /61
Design /63
Physical Specification /64
Learning Resources /66
Administration of Music Programs /67
Scheduling /67
Class Size /68
Contact Time /68
Instructional Space /68
Funding /69
Deployment of Itinerant Teachers /69
Performing Ensembles /69
Summary /69
Instructional Strategies /70
General Instructional Strategies /70
Activities /71
A Comprehensive Approach /72
Student Involvement /72
Computer-Based Technology /73
Making Connections /74
Accountability /75
Evaluation /76
Evaluation in Music Education /78
References /81

Acknowledgements

The Department of Education would like to thank the members of the Music Curriculum Advisory Committee for developing this Framework.

Ms. Leslie Cross, Chairperson (1995-97), Teacher, Bishops College, St. John's, Nfld

Mr. Ki Adams, Chairperson (1994-95), Assistant Professor, Faculty of Education, Memorial University of Newfoundland

Mr. Alex Hickey, Program Development Specialist, Fine Arts, Department of Education

Mr. Darren White, Teacher, G.C. Rowe Junior High/ Herdman Collegiate, Corner Brook/Deer Lake/St. Barbe South School Board

Ms. Donna Dillon, Teacher, St. Edward's School, Avalon East School Board

Ms. Susan Knight, Teacher, Brinton Memorial, Avalon East School Board

Ms. Coleen Anstey, Teacher, Charisma Academy, Baie Verte/ Central/Connaigre School Board

Dr. Andrea Rose, Associate Professor, Faculty of Education, Memorial University of Newfoundland

Ms. Rhonda Wicks, Teacher, Vanier Elementary, Avalon East School Board

Mr. Peter Gamwell, Principal, Bayview Heights Academy, Lewisporte/Gander School District

The Department of Education would also like to thank Ms. Rosalind Priddle, Word Processing Equipment Operator II, for her work in producing this document for printing.

Introduction

Music is an important part of the human experience. It is a universal language, a tangible means of communication for all humans. Music, with its unique body of knowledge, skills, and ways of thinking, is worth knowing. It is a means of understanding ourselves and others in a way not possible in other disciplines. The ability to perform, create, and listen to music with understanding is a highly desirable and important part of the human experience for every member of society.

Music provides an outlet for creativity and self-expression. It engages our imaginations and allows us to explore our own identities. Schools have an obligation to help each student develop to his or her potential. The development of musical potential, along with linguistic, physical, and others, exists in every individual and is one of the basic tenets of education. The K - 12 music program provides the opportunity for students to develop this potential.

Framework Document

The purpose of this document is to outline the music education program at the primary, elementary, intermediate, and high school levels for the province of Newfoundland and Labrador. It identifies the rationale for the music education program and the importance of music in the education of our young people. Also included are learning outcomes for music at the four key stages of development as well as information pertaining to all aspects of the music program from K-XII.

Section I: The Music Curriculum K-12 Perspective

Primary K-3

Music in the primary school provides experiences which are meaningful and enjoyable to the child and which develop a greater love for understanding of, and sensitivity to music. Music is an essential part of the primary curriculum because it promotes growth in the three major areas of learning: the affective, cognitive, and psychomotor. The elements of rhythm, melody, harmony and form, and the expressive controls of texture, timbre, dynamics, tempo, and articulation, are explored through direct experiences - singing, speaking, playing, moving, listening, hand signing, notating, reading, writing, deriving, analyzing, improvising, composing, evaluating.

The music program is learner based and flexible, matching the teaching process to the children's natural learning process. The Primary music program sequences the discovery of musical concepts and musical skills.

While skills, knowledge and concepts constitute the essential component of the music program, it is for aesthetic growth that such content is needed. The music program establishes a foundation for aesthetic development by encouraging children to realize and express their feelings through musical experiences and to discover the beauty and expressive qualities inherent in music.

Elementary

The Elementary program continues to provide students with musical experiences that further develop the musicality innate in each student. It fosters a love and understanding of music as well as growth in aesthetic sensitivity. The Elementary program follows a pedagogical sequence of hearing, singing, moving, deriving, writing, and creating to build upon skills and knowledge acquired in the Primary grades. Cognitive and psychomotor skills are developed through musical literacy, movement, and

performance. Choral experiences are an integral part of the music program. Reading and performing skills are extended through the playing of instruments such as recorder, ukulele, guitar and band or string instruments and the use of technology. Continued exploration of the elements and expressive controls of music through a variety of musical experiences further develops reading and writing skills. Repertoire is expanded and includes songs from their own and other cultures, works of recognized masters, and contemporary compositions.

Intermediate

The Intermediate music program further develops musical literacy and aesthetic awareness by providing meaningful and challenging musical experiences. Concepts learned in K - 6 are reviewed, reinforced, and consolidated while new skills and knowledge are applied to a number of musical forms. Emphasis is placed on direct experiences with music and the integration of musical elements. A student's understanding of basic concepts is enhanced through more advanced activities.

Performing groups such as band, choir, orchestra or guitar and recorder ensembles, are recognized as components of the curriculum and are considered part of the instructional program. The prescribed learning outcomes may be realized through a classroom program or a particular performance category. Study through vocal and instrumental performance must be balanced with musicianship, sight singing, aural training, motor coordination, and directed listening.

The Intermediate years are viewed as offering the opportunity to provide enrichment to the music program, enrichment through an application of skills and knowledge. Additional repertoire study will constantly reinforce and review while providing new aesthetic experiences and awareness. Using basic skills in different situations will solidify the musical knowledge and understanding and permit students to move beyond the technical and into the expressive realm of music (aesthetic development).

Senior High

The Senior high music program is designed to serve a wide, general student population of differing abilities, skill levels, and interests. The three course areas provide for individual skill development through study of an instrument or voice; group and individual skill development through participation in larger performing ensembles such as choir, band or orchestra; and the development of musical understandings through a general music course which involves a variety of musical activities and a broad range of topics. The three course offerings are as follows:

Experiencing Music 2200

This course is designed to assist students in responding emotionally and intelligently to a wide range of music representative of many styles and cultures. Students experience music in as many ways as possible through each of the modes of musical activity, e.g., performing, creating, and listening. Students investigate the use of technology in music production and the relationships between various styles of music, music and culture, and between music and other art forms. This course is a practical study of music in which active involvement with various aspects of music is encouraged.

Students experience and understand music through three content areas: Contexts of music - historical, technological, cultural, social, affective, human, economic, religious, political; Elements of music - melody, rhythm, harmony, form, timbre, texture, text, acoustic/science of sound, expressive devices; Styles of music - world music, jazz, rock, folk, art music, musical theatre, country and western, alternative/avant-garde.

Experiencing Music 2200 is available to all students at any level regardless of previous musical experience.

Applied Music 2206/3206

These courses offer students the opportunity to develop musical skills, understandings, and competencies as instrumentalists and/or vocalists through individual and small group experiences. Applied Music may be offered as separate classes in the following applied areas: *voice, piano/keyboard, guitar, strings, winds (brass/woodwinds), percussion.* Students will develop musicianship, literacy skills, and musical and theoretical understandings through the performing medium of their choice. This comprehensive approach will allow students to integrate the practical, theoretical, and conceptual aspects of music.

Students acquire *generic performing skills* related to all applied areas - phrasing, articulation, intonation, tone quality, expressive devices, interpretation, style; *specific performing skills* unique to the individual applied area; *theoretical concepts* - elements of music (rhythm/meter, melody, harmony, form), musical literacy, and appropriate symbols and terms.

These courses are available for beginning students as well as those with prior experience.

Ensemble Performance 1105/2105/3105

These courses provide the opportunity for students to perform in a group context, e.g., choir, band or orchestra and are divided into three levels in which musical concepts are revisited as technical skills are refined. The three levels meet together at the same time and are progressive for the individual student through the introduction of new and varied repertoire each year. Students learn about music by making music.

Students acquire performance and musicianship skills, rehearsal and performance behavior, conducting gesture and other forms of nonverbal communication, production of sound, and appreciation of music as an art form through ensemble performance.

Advanced Placement Music Theory 4227

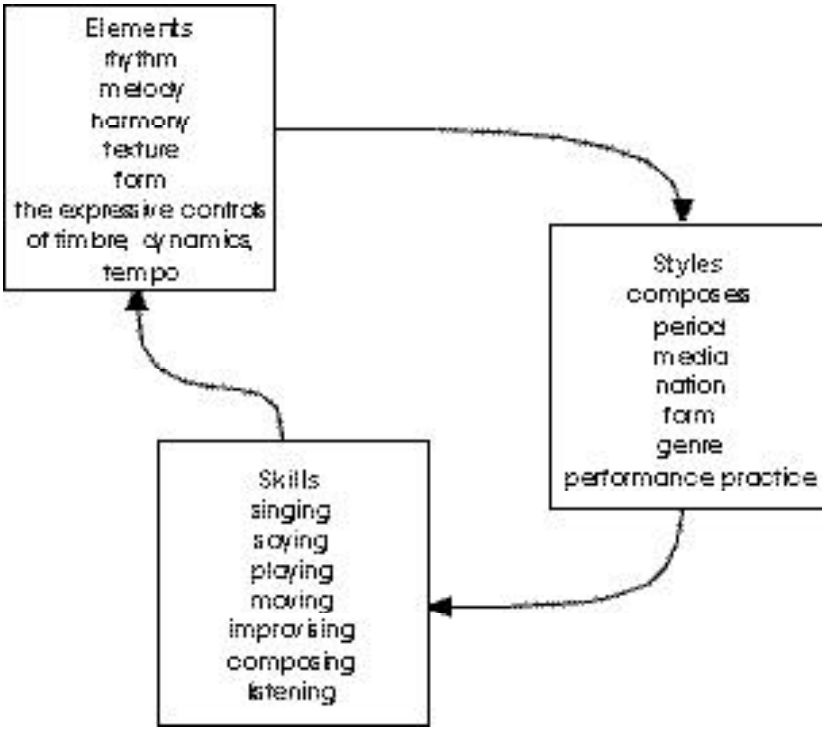
Schools may offer Advanced Placement Music Theory 4227 as a local course for students with strong music backgrounds who desire an advanced study of music.

STRANDS for Music Education

Elements

Styles

Skills



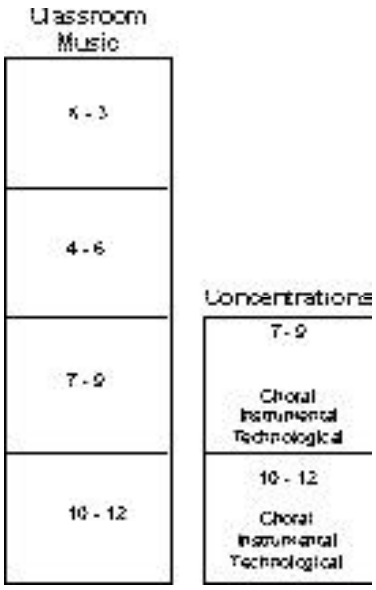
The elements of music, styles of music, and skill development of students are present at all levels of the curriculum. In order for students to develop musical understandings, all three strands must be linked together in an ongoing process of musical development. Skills such as singing, playing, moving, and improvising are developed through direct involvement with the elements of music - rhythm, melody, harmony, texture, form and timbre, dynamics, and tempo.

The elements are in turn directly linked to styles of music. By studying the musical elements found in various forms, genres, musical periods, and of particular composers and nations, and through skill based activities such as listening, playing, singing, improvising, reading, and writing, students develop an understanding of styles of music. As students progress through the levels of schooling, they continue to develop their understanding through more advanced and varied musical experience.

ORGANIZERS for Music Education

The delivery of the music curriculum from K-12 involves the following two organizers: Curricular Settings and Individual/ Ensemble Experiences.

Curricular Settings



Classroom - emphasis on a wide variety of musical activities and experiences (including choral, instrumental and technological) in order to realize learning outcomes for music. Can be offered K-12.

Choral - emphasis on vocal/choral experiences to realize learning outcomes for music.

Instrumental - emphasis on instrumental (strings, winds, percussion, guitar, recorder, piano) experiences to realize learning outcomes for music.

Technological - emphasis on technological experiences to realize learning outcomes for music.

In the primary/elementary grades, music outcomes will be realized through the classroom program. At the intermediate/ senior high level, the classroom program offers various musical experiences to enhance student understanding through more advanced activities.

The delivery of program at the intermediate/senior high level may place the major focus on one particular concentration, e.g., choral, instrumental or technological. Through these settings, students will discover, develop, and evaluate their talents and abilities relative to the medium. These experiences will establish and reinforce musical concepts and understandings, as well as develop techniques and skills particular to the medium.

Experiences - Individual and Ensemble

Music is a performing art. One of the most efficient and effective ways to learn about music is to experience it through performance. A vast body of musical repertoire is written for groups of musicians to perform together. The musical literature, composed for large and small instrumental and choral ensembles, must be studied through performance for significant learning to occur.

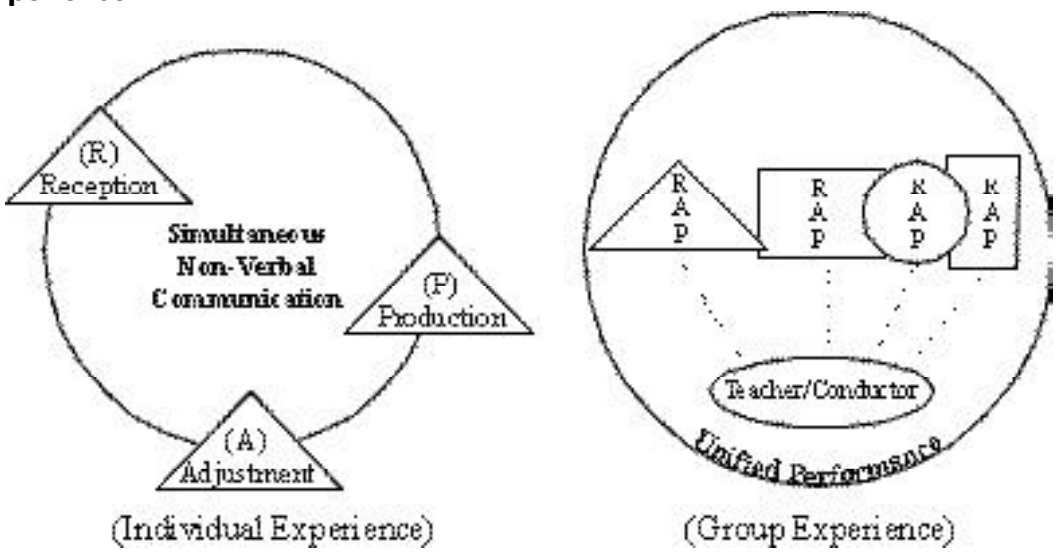
The group experience is central to music education, and allows for a fusion of theoretical aspects and practice in music education. Some musical concepts and skills can only be experienced and identified in the ensemble setting.

Group performance is a complex human endeavor. Learning outcomes to be realized are not just for individuals but must be realized with others. Students develop confident, individual playing, singing, and musicianship skills, acquire an understanding of musical concepts, obtain knowledge about music, and develop musical independence, while becoming aware of what is required for effective ensemble performance. Students realize the importance of their individual contribution to the group effort and comprehend how the group performance contributes to their individual skills and musicianship.

Through musical performance with others, students experience the elements of music in another dimension, realizing that certain aspects of texture, timbre, form and harmony are distinctive to ensemble performance. As students are exposed to the historical and theoretical aspects of ensemble music, they develop conceptual understandings of the performance issues and practices specific to the medium and style.

When performing with others, students understand the musical significance and function of individual voices and/or instruments within the ensemble and develop the ability for individual expression in a group context. Performing with others in small and large ensembles is an integral component in learning about music by making music.

Musical Experience



Section 2: The Relationship of Music Education to the Essential Graduation Learnings

In 1994, the Atlantic provinces invited the public to contribute, through various provincial consultive processes, to the selection of the abilities and areas of knowledge that they considered essential for students graduating from high school. Following consultation, essential graduation learnings were identified for all students in the Atlantic provinces.

Essential Graduation Learning statements describe the knowledge, skills, and attitudes expected of all students who graduate from high school. Achievement of the essential graduation learnings will prepare students to continue to learn throughout their lives. They are cross-curricular, and curriculum in all subject areas is focused to enable students to achieve the learnings.

The Atlantic Provinces Education Foundation has articulated the following Essential Graduation Learnings encompassing all curriculum areas:

Aesthetic Expression

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

Citizenship

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

Communication

Graduates 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.

Personal Development

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

Problem Solving

Graduates 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.

Technological Competence

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

Spiritual and Moral Development (Newfoundland and Labrador)

Graduates will be able to demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

The Contribution of Music to the Essential Graduation Learnings

Curriculum in all subject areas is focused to enable students to achieve the Essential Graduation Learnings. Music in particular makes a significant contribution to all seven of the Essential Graduation Learnings. The following section documents the importance of music in the education of every child, and the significant contribution of music education to each of the Essential Graduation Learnings.

Aesthetic Expression

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

A person does not experience or know the world through either feelings or cognition: both intertwine and contribute to our understanding of self, of the world and our interaction with it. A denial of either is a denial of human nature.

(Churchley et al., 1992)

Music is an artistic expression of the human experience. It appeals to the senses, the emotions, and the intellect at the same time, demanding a complex personal response. Music education assists students in responding sensitively to their environment and in developing an awareness of their cultural background. A major goal of the music program is to awaken and develop the aesthetic sensitivity in students through direct contact with the elements of music - rhythm, melody, harmony, form, and the expressive controls of music - dynamics, timbre, and tempo. Music education allows students to enhance the quality of their lives by increasing the capacity for aesthetic experience. Abeles, Hoffer, and Klotman, (1984) give the following as characteristics of the aesthetic experience:

1. An aesthetic experience has no practical or utilitarian purpose. Instead, it is valued for the insight, satisfaction, and enjoyment that it provides.
2. An aesthetic experience involves feelings. There is a reaction to what is seen and heard; these feelings are not obvious or simple, they are subtle. However, feeling is always present.
3. An aesthetic experience involves the intellect. Thought and awareness are necessary; the mind is active as it consciously notices the aesthetic object and then relates that object, and the reactions it has produced, to previous experience.
4. An aesthetic experience involves a focus of attention. You must centre attention on the object and contemplate and consider it thoughtfully.
5. An aesthetic experience must be experienced. It is almost worthless to have someone describe a song or painting to you.
6. The result of aesthetic experiences is a richer and more meaningful life. The antonym of "aesthetic" can best be thought of as "anesthetic" - nothingness, no life, no feeling, no humanness.

Musical experiences include both the cognitive and affective domains. Music education provides opportunities for direct experiences with music and its expressive qualities. Through performing, creating, and listening, students perceive what is

happening and form understandings of musical concepts, as well as feelings and emotions. Their response is personal; the opportunity for heightened aesthetic experience is the result of these experiences.

Aesthetic Experience

Perception (Concept Formation)	+	**Response**	=	**Aesthetic Experience** (Feelings)

(Churchley et al., 1992)

Neither the rational nor the aesthetic mode of thought is superior, they are just different, and are present in everyone. For Suzanne Langer, the arts are symbolic modes of thinking and understanding. They express the human condition in a unique manner, and are just as meaningful, in their own ways, as anything that can be stated in logically or empirically verifiable propositions. Dewey does not confine the aesthetic to music or the other arts (anymore than the intellectual is confined to the sciences), but does state that in these disciplines, the aesthetic is the *fundamental* mode of operation. (Plummeridge, 1991) This is further developed by Malcom Ross who states that the aesthetic permeates every aspect of school life. He proposes an aesthetic curriculum with three levels of increasing difficulty and sophistication. In his aesthetic curriculum all subjects contribute at the first level, and all subjects contribute at the second level, in particular, design media, home economics, and physical education. However, it is only the subjects like music and the arts that contribute to the third and highest level, where "the specialized business of 'poetic' education begins." (Hanley, 1994)

Music requires a student to be fully engaged in the experience. Performing and creating music requires critical reflection, evaluation and problem solving which in turn develops independence. The desired outcome is that the experience is valued (Churchley et al., 1992). Music plays an important role in our daily lives, for enjoyment, enhancing and supporting significant events, defining cultures, inspiring thoughts and actions, influencing the way people think and behave and impacting significantly on the economy. The skills and knowledge acquired through musical studies develop the students'

ability to respond with critical awareness to various forms of the arts and to express themselves through the arts in relevant and meaningful ways.

Citizenship

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

*Music... is the memory of our people brought to life. It connects us to our history, our traditions, our heritage. It is critically important that our children... make this connection. In music, we discover who we are; ... our children can awaken to a knowledge of themselves - their community and their country - in ways that cannot be duplicated. (*Growing Up Complete, 1991*)*

Music enriches life. It is a way to understand our cultural heritage and to participate in the making of both our present and future cultures. Music has always held an important place in the culture of Newfoundland and Labrador and is intrinsic to our lives. Our heritage is rich in folk music which reflects our beliefs, values, and deepest concerns, and helps us to recognize, celebrate and promote our culture. Through experiencing the music of their own culture and time as well as music of other cultures and eras, students develop respect for the cultural diversity within local and global contexts. Bennet Reimer suggests it is through the study of diverse musics that children begin to develop an appreciation for cultures other than their own (Reimer in Appleton, 1994). Davies argues that music is an important tool through which we may effectively guide young people to become more culturally aware, develop a better understanding of differences and similarities of cultures, and as a result, become more appreciative, tolerant and respectful of all people (Davies in Appleton, 1994). This is linked to good citizenship and helps us live and work with others in our own communities and in the larger global community.

Positive musical experiences can culminate in a sharing of musical expression. These experiences enhance and foster a sense of community. As part of the resource-based music curriculum, students become exposed to the many resources found in the community such as recording studios, concert halls, churches, universities, music businesses, radio and television studios, as well as the many people involved in the music field. Students have the opportunity to participate in learning experiences that develop an understanding of the social, political, and economic forces found in society. Thus, parents, community members and local, national, and international businesses all become partners in the learning process.

What schools must do... is provide students with the means to discover what is within them and help them develop it, not just for the sake of their own satisfaction, but for the good of society - indeed, the civilization. (Marsh in Growing Up Complete, 1991)

Participation in a musical ensemble requires commitment, cooperation with others, and an understanding that one's individual skills and contributions affect the success of the group as a whole. The performance or creation of music requires making decisions that must be reassessed, and taking responsibility for these decisions. This responsibility leads to confidence and self-worth. According to the Conference Board of Canada (1993) employers are looking for specific skills. These include the ability to think, to learn, and to communicate; the ability to take responsibility and demonstrate positive attitudes and behaviors; and the ability to work with others and be responsive to others. All these skills are developed in the performing or creating of music. These are also skills that help students become goods citizens, citizens who contribute to society in a positive way.

Communication

Graduates will be able to use the listening, viewing, speaking, reading, and writing modes of languages, as well as mathematical and scientific concepts and symbols to think, learn, and communicate effectively.

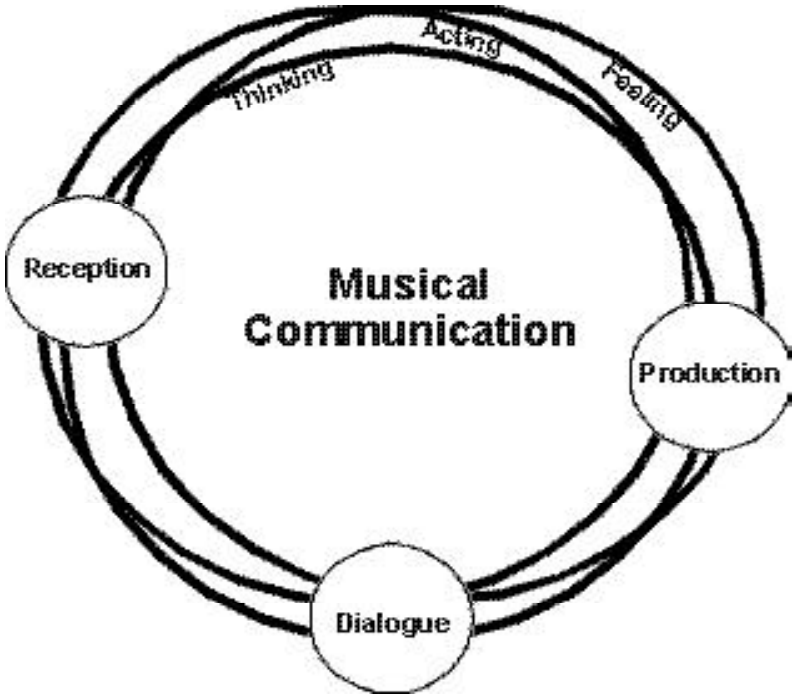
Music is at once a language and an art, enabling participants to communicate in many ways and at many levels. It uses one of the most powerful and complex symbol systems in existence as a unique means of communication. Music education seeks to provide experiences leading to skills and understandings in the basic communicative modes of music, i.e., performing, creating, listening, reading, and writing.

Just as in any effective communication, the nature of music is such that its diverse elements must not only be understood and mastered individually, but they must operate in a fused fashion for music to work. For example, not only are the elements of music themselves (melody, rhythm, form, harmony, etc.) fused in the production of the art form, but there is a communicative fusion critical to the reception, production and understanding of music.

Music education outcomes are designed to develop critical awareness of and facility in understanding both the process and product of musical communication. This fusion of musical reception, production, and dialogue is both cyclical and integrative in nature. Its cyclical function requires the adaptive process of input/output, dialogue/adjustment that results in communication within the self, and between the self and others. This function develops in the person not only the ability to send and receive communication in different forms, but to have awareness and facility in the various aspects involved in effective communication. The communication, interpretation and response from an ensemble to conducting gesture is an example of this dynamic, non-verbal, communally understood communication.

The integrative function of music, which requires a fluid infusion of thinking, acting, and feeling, is the foundation of music as a way of knowing. It is toward this reality of fusion which music education aspires.

Cyclical and Integrative Nature of Musical Communication



Elements of Process/Product

Receptions; Dialogue; Production

Engines of Process/Product

Thinking; Feeling; Acting

The need to develop communicative skills and understandings as part of the socio-cultural process exists at every level or stage of communication. This approach stems from the view that all music has generic properties. Music does influence and is influenced by its own culture. Thus musical development is seen as an interactive model, with a necessary relation existing between the music itself, its mode of production, reception and circulation, and its context (Grenier in Hanley, 1994).

Personal Development

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

Involvement in music means being actively involved in direct experiences with music. The combination of making music alone or with others requires self-discipline, concentration, and diligence. These are necessary in order to master the physical and technical demands, the instantaneous translation of a unique system of notation, the acoustic properties, the historical and cultural contexts, and the emotion and feeling communicated by the music. In order to participate in a group musical experience students must learn the appropriate rehearsal and performance behavior. This is developed through regular attendance, punctuality, attentiveness, focus and concentration, self-discipline, and good practice skills and habits. These behaviors stay with an individual and are transferred to other areas of their lives.

As students develop skills through the performing and creating of music, they take on new roles and more responsibilities. Working either independently or in a group setting, they gradually move from being followers to being leaders and decision makers. Appropriate decisions and creative choices concerning such musical elements as melody, harmony, form, rhythm, dynamics, tempo, and style must be addressed. The music must be analyzed and also be understood in a broader historical, social, cultural, political or historical context. The results of these decisions are experienced in the performance. The group or the individual must re-assess these decisions with each act of performing or creating and consider alternate solutions. It is a cyclical process of experiencing, critiquing, judging, and valuing. This responsibility contributes to independence and confidence which in turn motivates students to further exploration and initiatives.

The involvement in group music making, whether large or small, requires cooperation with others as well as an awareness of and participation in the social process. The group reflects the larger society in which we live, where we live and work together and abide by rules and laws. Students must collaborate on all aspects of the musical process, which requires sensitivity to the needs of others and compromise. An understanding of ethical conduct is instilled. They become part of a team. At the same time, they are participating in a process of self-growth and evaluation. They are developing their individual skills and an understanding of the importance of their individual contribution to the group effort.

The musical experience is very personal and unique, and is all one's own; it therefore leads to self-discovery. By understanding themselves and others, students gain confidence and build self-esteem. The musical experience therefore does not only have the potential to contribute to the development of inter-personal intelligence (understanding other people) but also to intra-personal intelligence (the understanding of oneself) - *"one's own strengths, weaknesses, desires, anxieties, and how to plan one's life, based on an accurate model of oneself."* (Gardner, 1990).

There is a sense of deep personal satisfaction that comes from participating in the musical experience and meeting the challenges that it requires. The ability to stand up under pressure, to maintain mental discipline, to perform in front of an audience, and to express emotions and feelings, builds confidence and self-esteem. These translate into essential skills in later life.

It is necessary to analyze music within the context of human experience. It must be understood in the broad context of civilization and how this is reflected in the music of all civilizations. Through participation in this unique human experience, the individual gains a better understanding of the factors that have shaped our world since its existence and therefore gains insight and is able to reflect on many important ethical issues. This understanding allows students to experience the joy and excitement of music and how it relates to the human spirit. Music is tied to powerful emotions, thoughts, and ideas and appeals to our imagination and creative spirit. It is a means of self-expression that can be cathartic and provides pleasure and joy throughout life.

Musical experiences shape us and stay with us when we make the transition to the world of work and further learning. The individual has built up many skills that are needed in the work world - self-discipline, motivation, cooperation, decision making, responsibility, confidence, inter-personal relations and understanding of oneself. Music education provides the opportunity to understand the meaning of lifelong learning; success in performance is not immediate or guaranteed but is a process of continuous learning. Music education also contributes to generating composers, audiences, consumers of music, and generally, (more culturally- and socially- aware members of society) members of society who are more culturally and socially aware.

In Canada, the arts industry is one of the fastest growing sectors of the economy. According to a former research director of the Canada Council *"arts-related skills are used throughout the economy, not just in the arts industry"*. He further writes, *"university recruitment by major corporations is beginning to favour arts and humanities graduates to MBA's. Recruiters are finding that arts and humanities graduates are more rounded in terms of social and communications skills and more flexible in terms of career development than business administration graduates"*. (Chartrand in Roberts, 1995) Music education contributes significantly to the personal development of the individual and cannot be underestimated.

Problem Solving

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

Critical skills of the sort involved in musical performance require strategic judgement that is not learned by playing one piece over and over exactly the same way each time. Rather, it is developed by confronting a variety of musical challenges that allow judgement to be deployed in guiding choices, in evaluating the outcomes of choices, and in considering alternative principles and strategies.

(Scheffler in Elliott and Rao, 1990)

Howard Gardner points to music as a powerful way of knowing and using the mind and states that musical intelligence is one of our multiple intelligences. He defines intelligence as "***an ability to solve problems or to fashion a product, to make something that is valued in at least one culture***" (Gardner,1990).

Through the study of music, students will engage critical thinking abilities to solve a wide variety of problems. By decoding musical symbols, students are interpreting the language of music (literacy) and then applying this interpretation in the performance of a musical work. In addition to problem solving on this individual plane (interpreting symbols) students are also problem solving on a multi-dimensional plane as their interpretation of the language is applied with others who are also involved in the music-making process. Further, this interpretation involves recreating the expression of the composer and making this expression their own. It is also linked to historical performance practices and musical styles. The students are continually synthesizing information, analyzing their interpretation of musical symbols, and then further synthesizing as a result of this self-evaluation. Throughout this process of spiral-learning (synthesis/analysis/ synthesis) students are involved in higher-level thinking and more advanced problem-solving activities in an effort to produce a more refined product.

In music, the activities surrounding composition, performance/ improvisation, and analysis (listening to music or studying written scores) present specific problems for the creator to solve that demand the use of musical knowledge and musical imagination. (Webster, 1990)

In the development of their craft as musicians, the students are using their bodies for the manifestation of creative musical problem solving, in which skills, thought, and feelings are unitary (Reimer, 1994). Armed with a more advanced knowledge and understanding of musical concepts through progressive problem-solving activities, students are able to become more creative as musicians. They are taught that success or mastery of a given concept will not be immediate but that, through the process of reflection and continued application, progress will be made. They are encouraged to take risks, make mistakes, and to further explore musical possibilities.

Musical problem solving promotes an acceptance of diverse solutions. The nature of musical performance is such that there is not just one solution, but rather that solutions are in a constant state of change and evolution. The musical performance itself is reflection in action; students must use problem-solving skills that are instantaneous, appropriate, and immediate and realize the importance of the human element, inspiration. Performers do not simply follow general rules, but rather have the capacity to do what is required in specific situations and to adjust to innumerable changing situations. (Elliott and Rao, 1990)

Technological Competence

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

Throughout history, technology has played an important role in musical development. Today, technology is well established in the music industry and digital technologies continue to have a tremendous impact on the production of music. One of the stated outcomes of the music program is that students will utilize digital technologies to improvise, create, and perform music, and will recognize the impact of these technologies on the composition, performance, and production of music. These technologies provide the opportunity for students who do not play a traditional musical instrument to manipulate musical material. All music students have the potential to create in new ways and experience new modes of aesthetic expression. Musical concepts, skills, and understandings are developed using sequencing and sound generating software and hardware. Students formulate and express their own ideas, perceptions, and feelings and in so doing come to appreciate the ideas and perceptions and feelings of other artists working in this form. They also come to understand the contribution of music to daily life, cultural identity, and the economy. The use of technology has expanded learning opportunities in the music program and has unlimited potential to develop creative thinking and to engage the musical imagination of children. (Webster, 1990).

MIDI, (Musical Instrument Digital Interface) and the CD ROM are two technologies that are most critical for creative thinking in music. MIDI applications allow students to create and record their own musical examples, either as individuals or in groups. Students have the opportunity to use traditional notation, as well as graphic notation systems. Sequencing allows students to create layers of sounds or tracks one on top of the another. Computer technology provides access to numerous musical resources through CD ROM, laser disks, Internet, and other digital resources. Students can develop multi media presentations combining words, graphics, video, art, and music.

The impact of technology on the music industry and society raises many issues. Copyright law, plagiarism, music in media and advertising, and the transmission of information using music are issues relevant to the use of technology. The use of technological applications contributes to an understanding of the role of music in personal, social, and cultural contexts.

Spiritual and Moral Development

Graduates will be able to demonstrate understanding and appreciation for the place of belief systems in shaping the development of moral values and ethical conduct.

An outcome of the music program is that students will demonstrate an understanding of music as related to historical ideas, beliefs, and traditions. Musical experiences provide opportunities for students to understand the historical aspects of music and how the beliefs and value systems of a people are expressed through their music. Sacred music played a significant role in the development of western music, particularly choral music. Music was used to communicate the text of the bible to the people in a powerful way and as a means for the congregation to participate in the worship. Through the study of sacred music, and the text, students develop an understanding of the role that music played in the church and in the general expression of beliefs and traditions.

Music always plays a significant role in the celebration of religious occasions. The act of performing with others and communicating a message in a meaningful way creates a sense of ”oneness“ and of being part of something greater than oneself. Making music with others provides an opportunity for students to share, discuss, and analyze various moral and ethical issues.

Throughout history, human rights and the human condition, as well as moral and ethical issues, have been reflected in the music of a people. One learning outcome of the music program is to identify the ways that music reflects life experiences and to extend these understandings to social, historical, cultural, political, and economic contexts. Discussion, analysis, and evaluation leads to understanding of the forces that shaped a people and of what is, and is not, ethical conduct. Contemporary music reflects the music of the students' own culture. Students identify the various roles of music within their own community and society and assess the role it plays in the ongoing production of culture and society. The impact of the media, the role of music in advertising, and technology also raise many questions. Students must be exposed to such concepts as they are the ones who will have to find the solutions.

Students perform and create music of diverse cultures and genres. The study of world musics provides the opportunity to develop a respect for and understanding of the beliefs and traditions of world religions and how a people's spiritual and moral principles underlie their society and culture.

Musical experiences have the power and capacity to communicate religious and spiritual messages. Through musical experiences students develop an understanding of their own beliefs, the beliefs of others, and of how our value systems are shaped by these beliefs.

Section III: Curriculum Outcomes for Music Education K - 12

Curriculum Outcomes for Music Education

Curriculum outcomes statements articulate what students are expected to know and be able to do in the area of music.

General Curriculum Outcomes *describe in broad terms what knowledge, skills, and attitudes students are expected to demonstrate through the K-12 music program. Through the achievement of the curriculum outcomes, students demonstrate the Essential Graduation Learnings.*

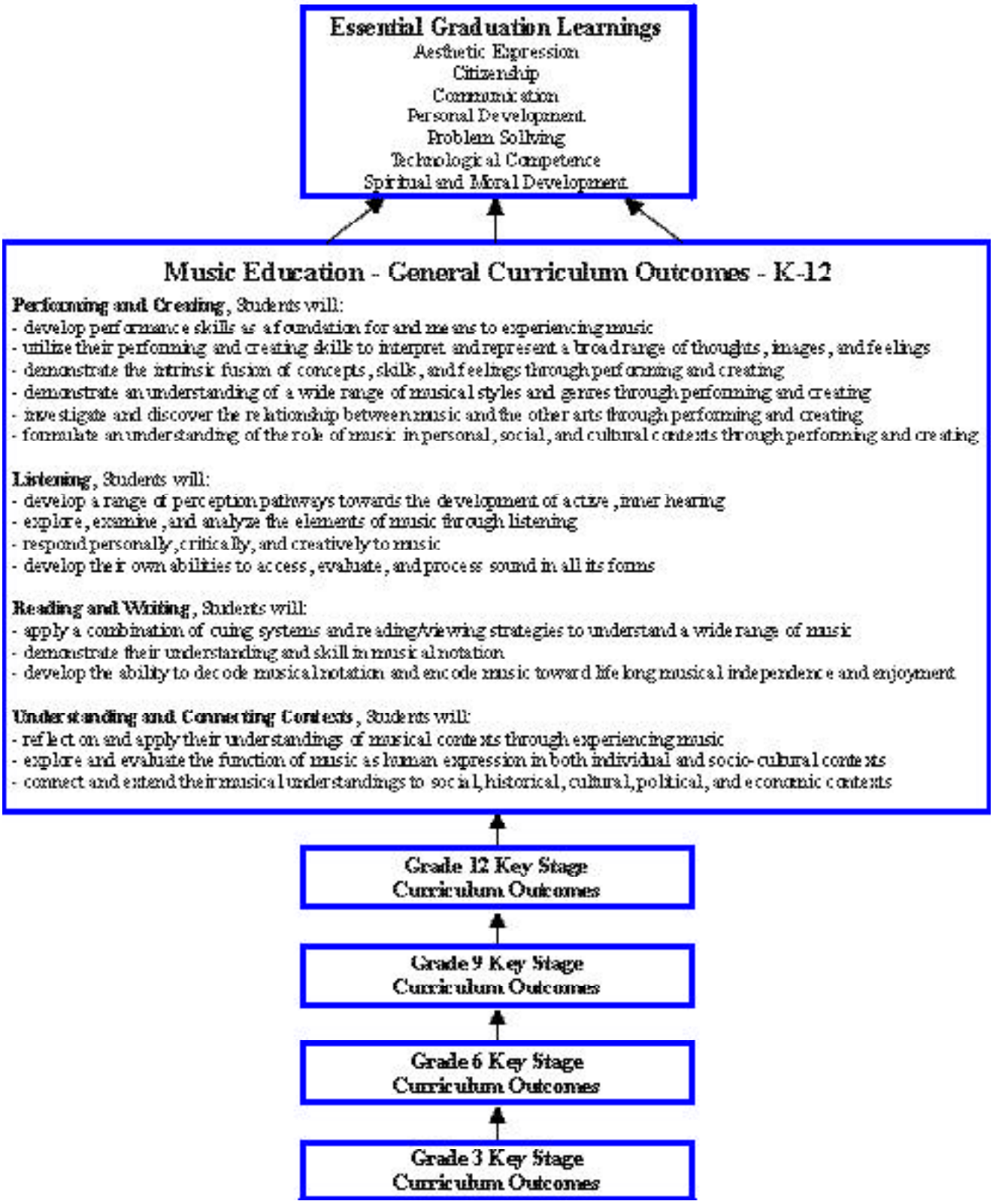
Key Stage Outcomes *define what students are expected to know and be able to do in the area of music, at the end of the four key stages in their development, identified as the end of grade 3, 6, 9, and 12.*

General Curriculum Outcomes and Key Stage Curriculum Outcomes for music education are organized under the four domains of:

- Performing and Creating
- Listening
- Reading and Writing
- Understanding and Connecting Contexts.

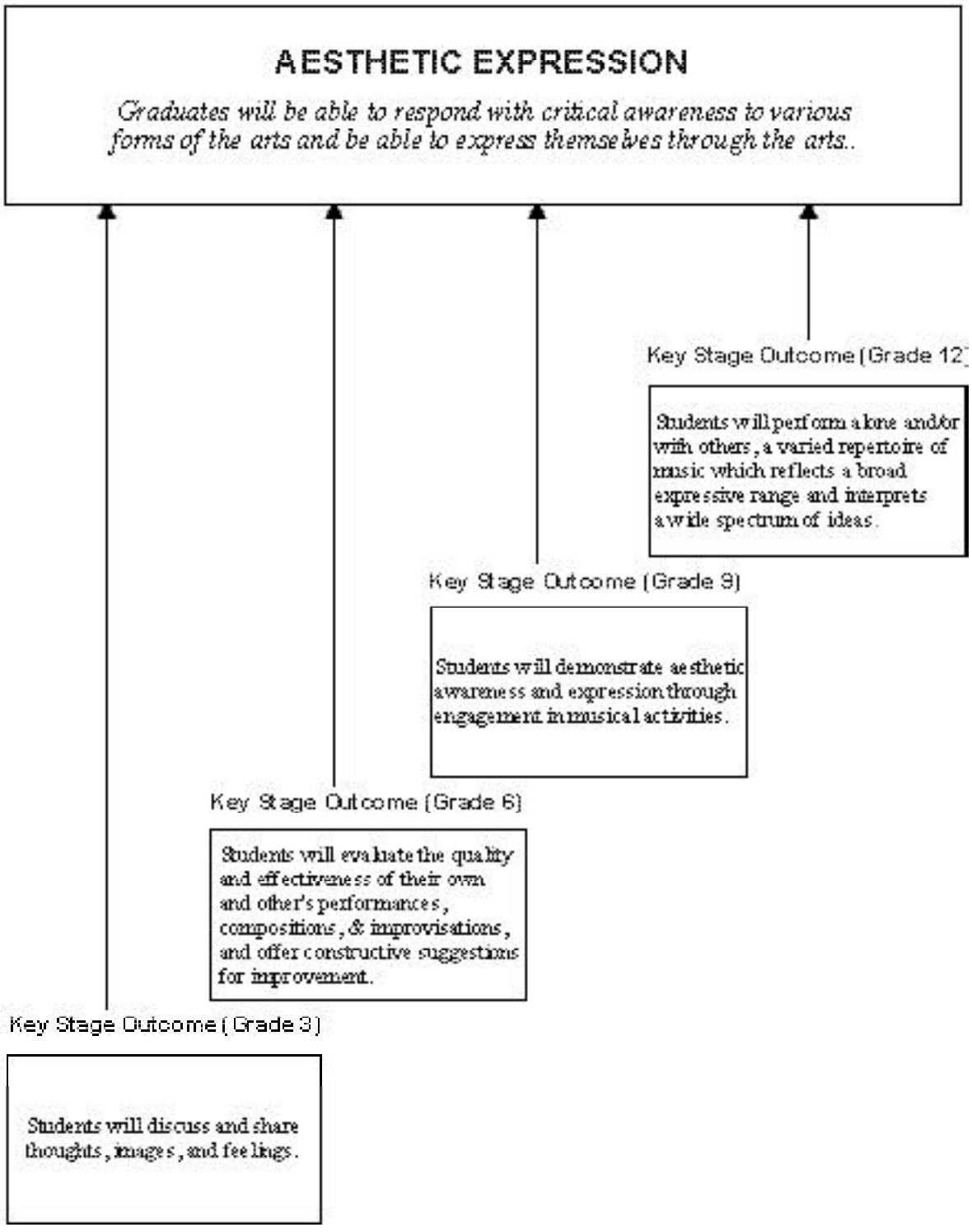
The following diagrams illustrate the relationship between selected Key Stage Curriculum Outcomes, General Curriculum Outcomes and Essential Graduation Learnings.

Music Education and the Essential Graduation Learnings



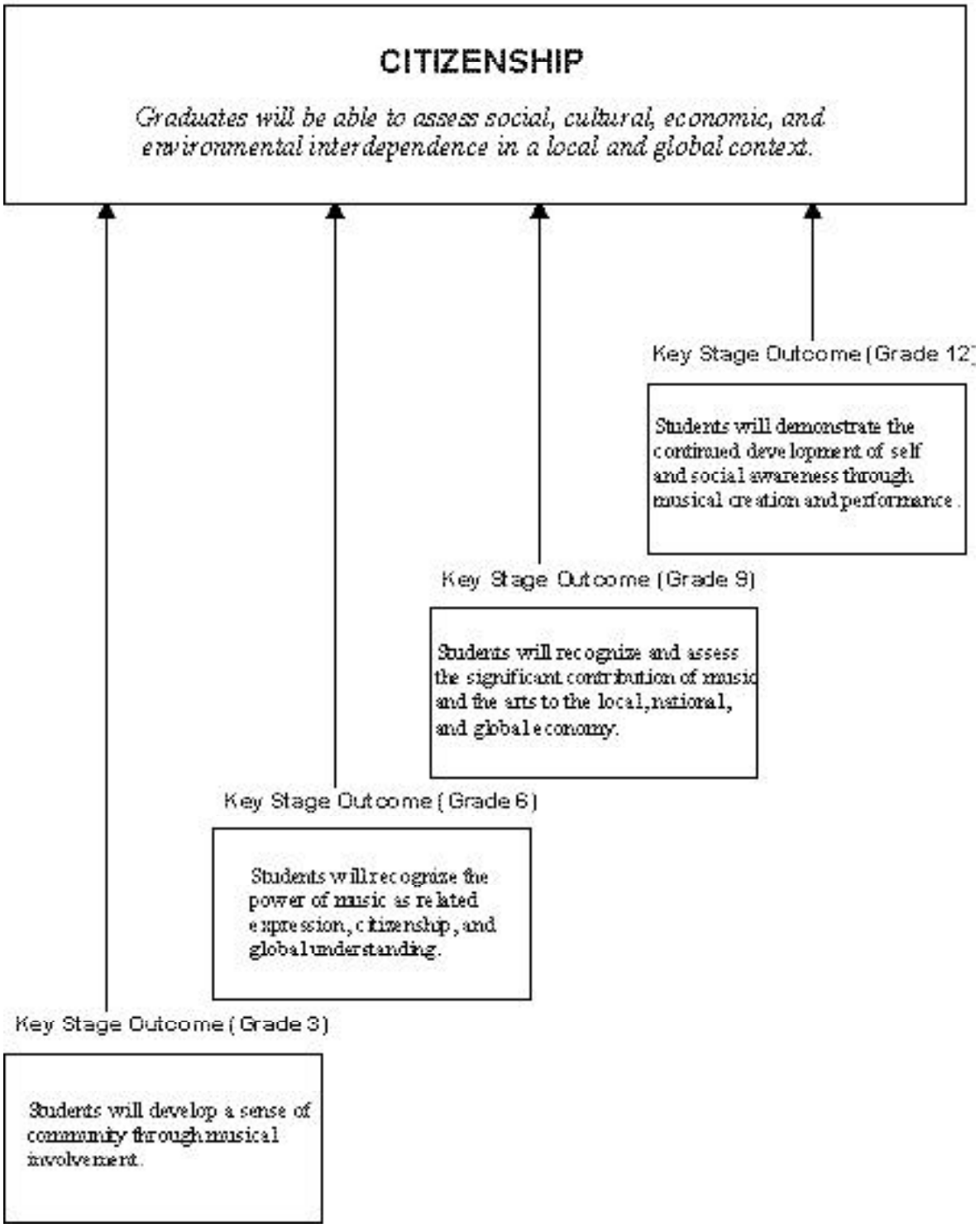
Music Outcomes that Contribute to Aesthetic Expression

(selected examples are used in these diagrams)



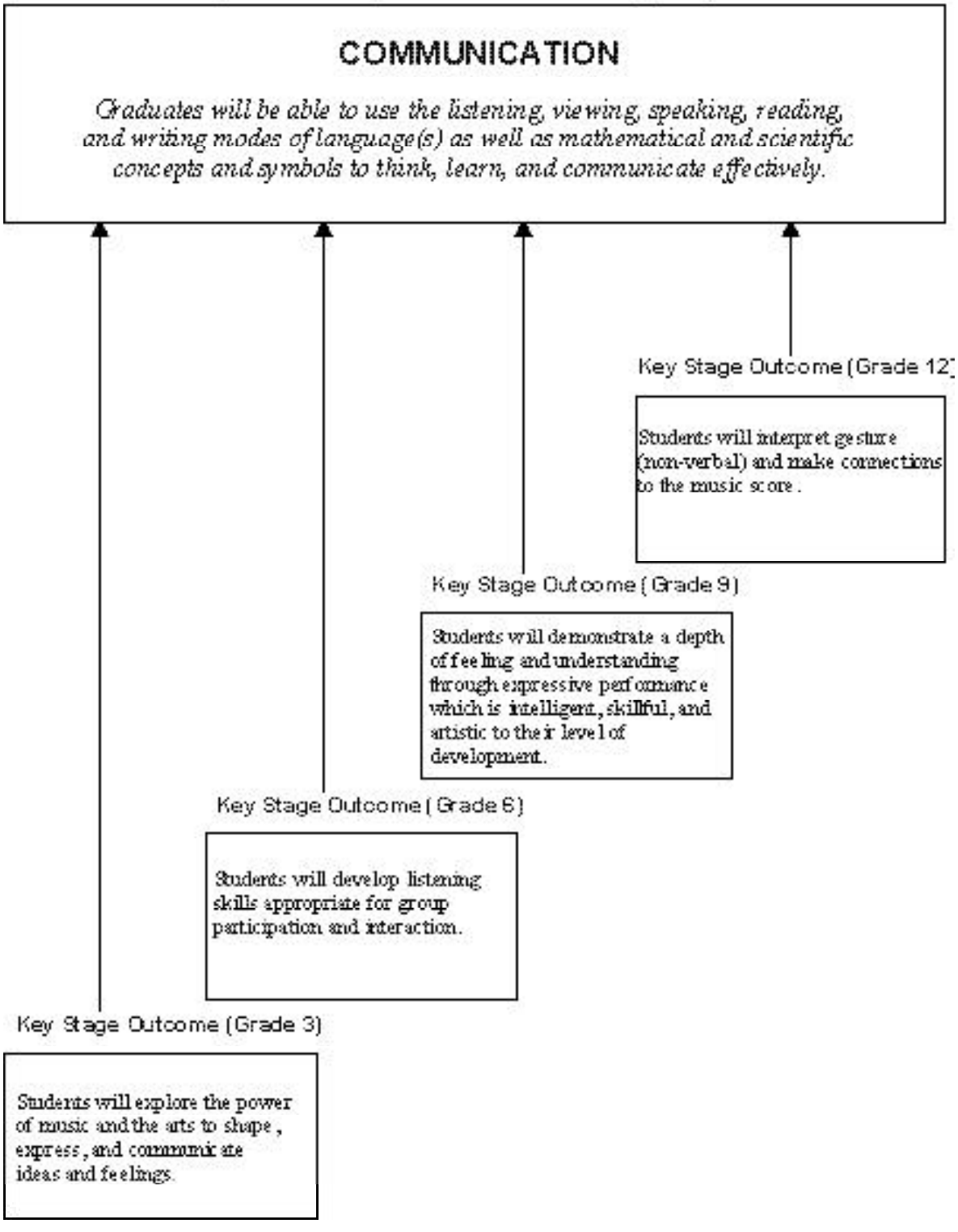
Music Outcomes that Contribute to Citizenship

(selected examples are used in these diagrams)



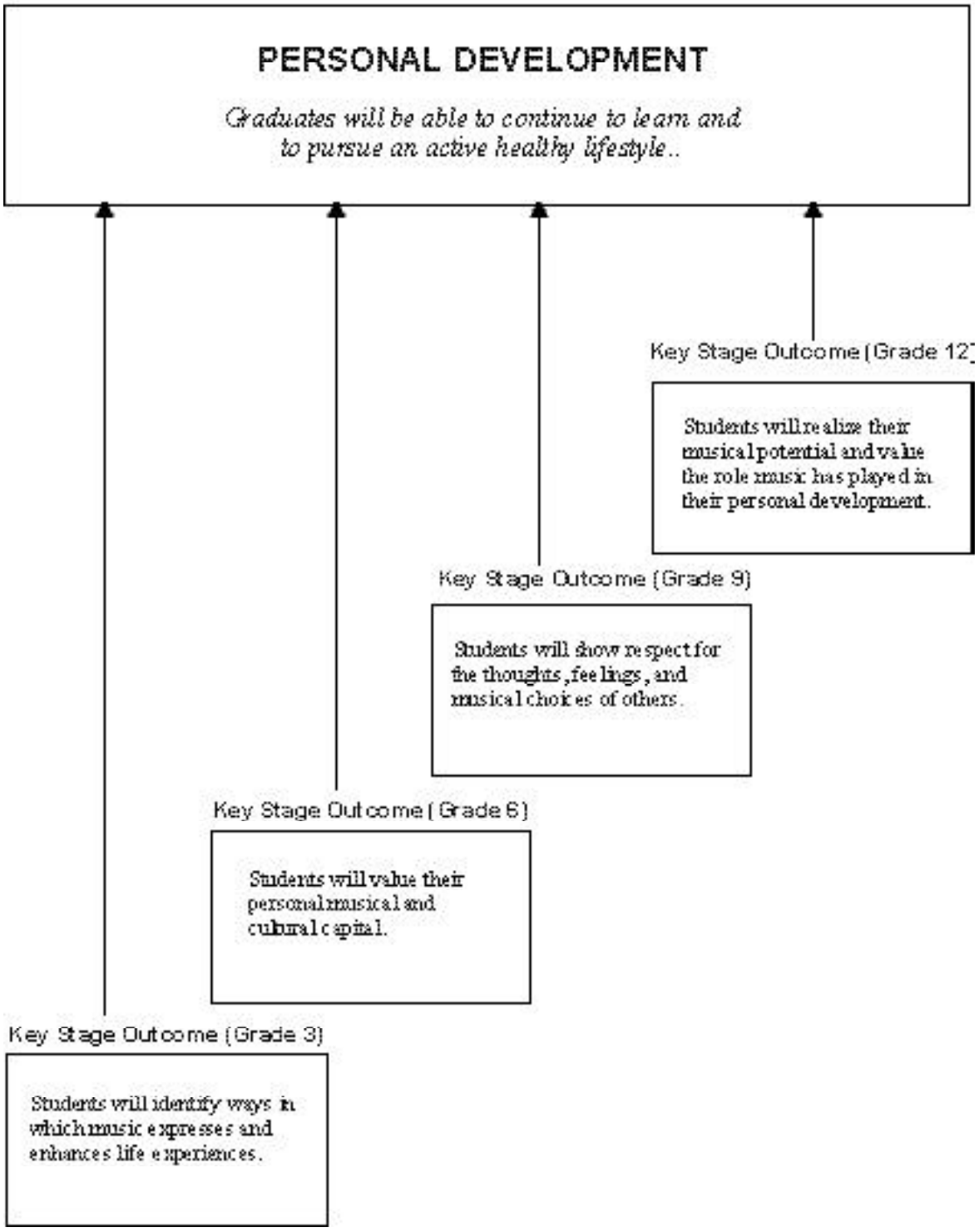
Music Outcomes that Contribute to Communication

(selected examples are used in these diagrams)



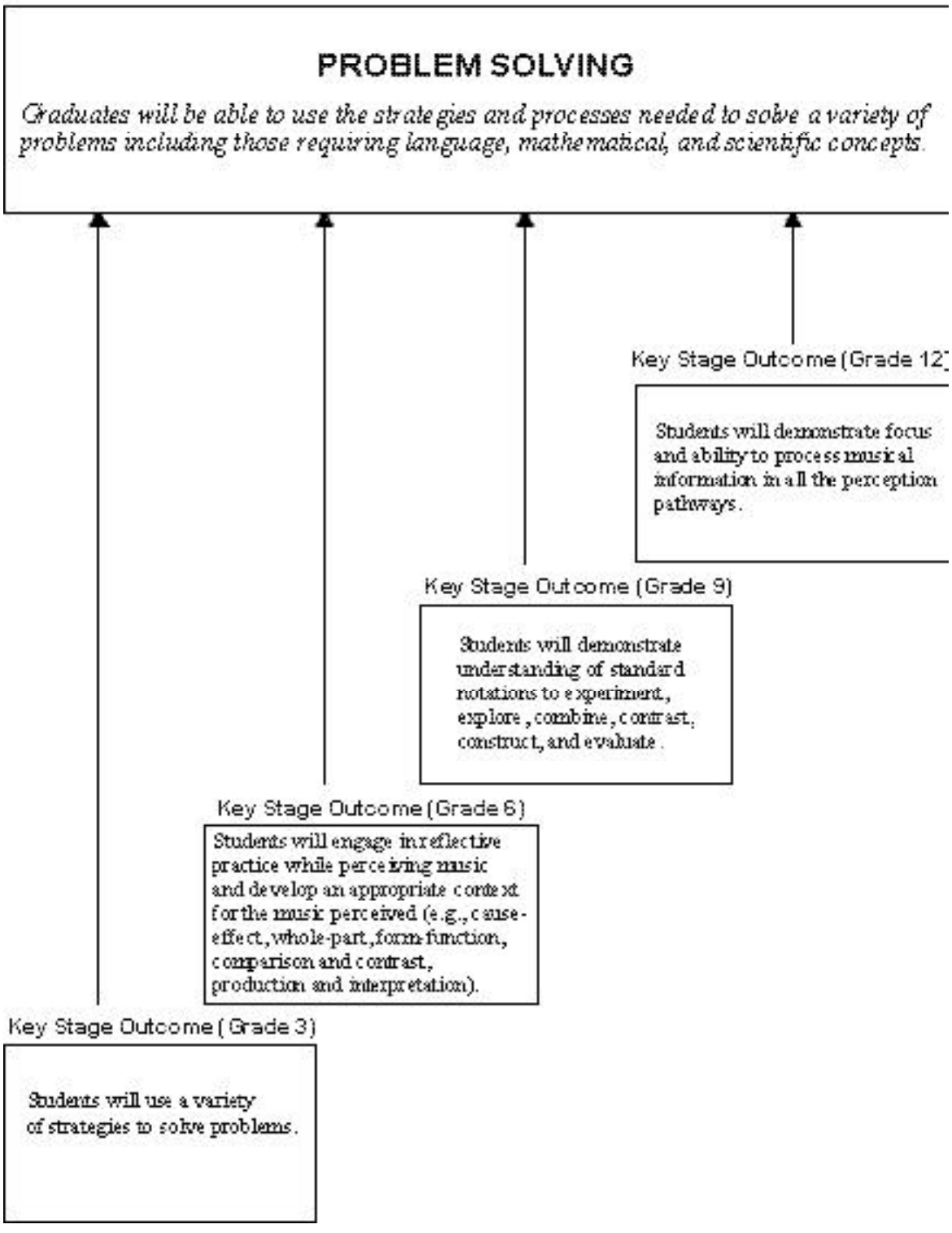
Music Outcomes that Contribute to Personal Development

(selected examples are used in these diagrams)



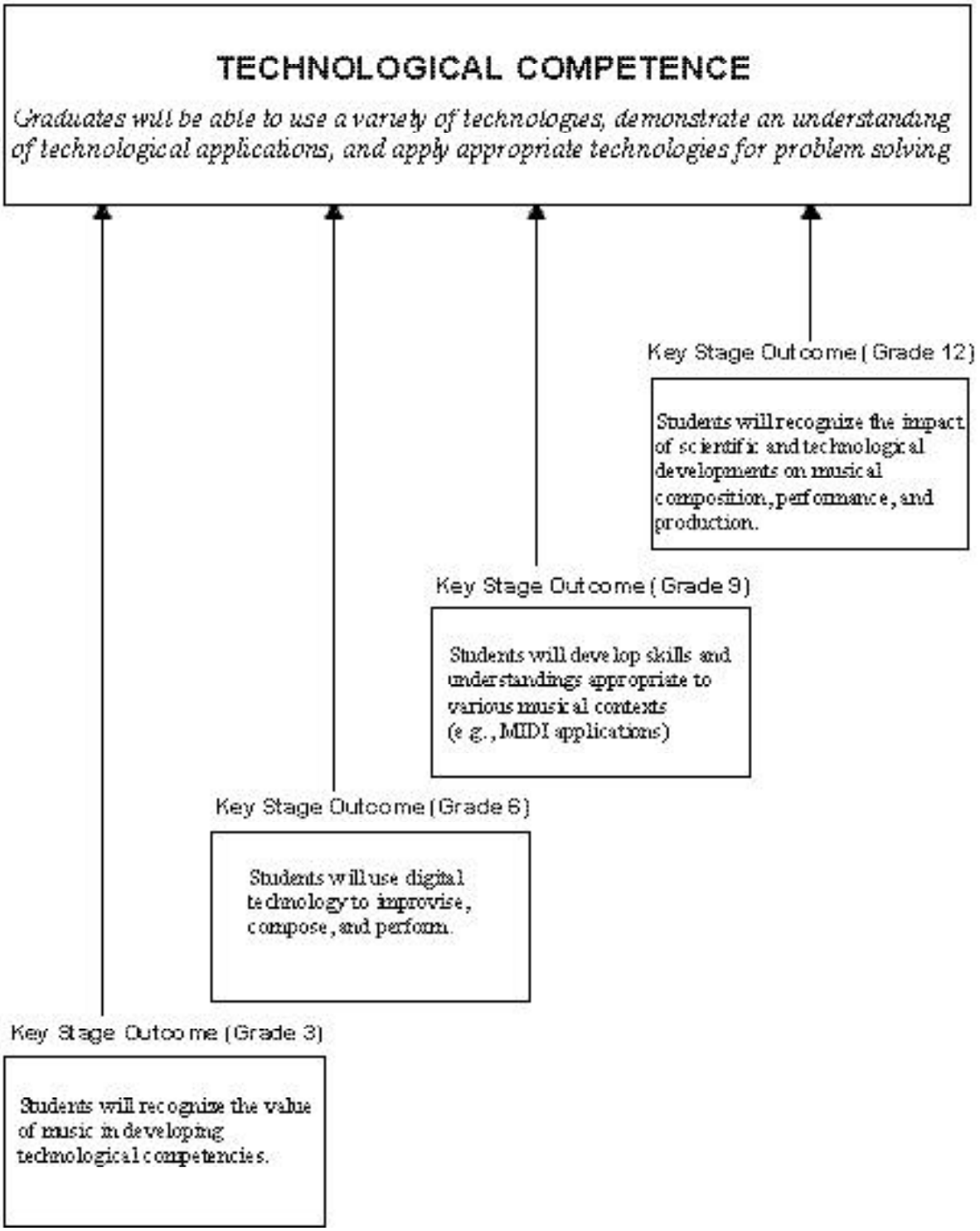
Music Outcomes that Contribute to Problem Solving

(selected examples are used in these diagrams)



Music Outcomes that Contribute to Technological Competence

(selected examples are used in these diagrams)



Music Outcomes that Contribute to Spiritual and Moral Development

(selected examples are used in these diagrams)

General Curriculum Outcomes for Music Education K - 12

1. Performing and Creating

Students will:

a. develop performance skills as a foundation for and means to experiencing music.
b. utilize their performing and creating skills to interpret and represent a broad range of thoughts, images, and feelings.
c. demonstrate the intrinsic fusion of concepts, skills, and feelings through performing and creating.
d. demonstrate an understanding of a wide range of musical styles and genres through performing and creating.
e. investigate and discover the relationship between music and the other arts through performing and creating.
f. formulate an understanding of the role of music in personal, social, and cultural contexts through performing and creating.

2. Listening

Students will:

a. develop a range of perception pathways toward the development of active, inner hearing.
b. explore, examine, and analyze the elements of music through listening.
c. respond personally, critically, and creatively to music.
d. develop their own abilities to access, evaluate, and process sound in all its forms.

3. Reading and Writing

Students will:

a. apply a combination of cuing systems and reading/viewing strategies to understand a wide range of music.
b. demonstrate their understandings and skill in musical notation.
c. develop the ability to decode musical notation and encode music toward lifelong musical independence and enjoyment.

4. Understanding and Connecting Contexts

Students will:

a. reflect on and apply their understandings of musical contexts through experiencing music.

b. explore and evaluate the function of music as human expression in both individual and socio-cultural contexts.

c. connect and extend their musical understandings to social, historical, cultural, political, and economic contexts.

1. Performing and Creating

(a) Students will develop performance skills as a foundation for and means to experiencing music.

Primary

- employ the speaking voice for expressive purposes and exploration of chest and head registers
- sing in tune, in the head register, a variety of pentatonic and diatonic songs
- sing a variety of pentatonic and diatonic songs in limited tonalities and meters, alone and in an ensemble
- demonstrate basic vocal technique (e.g., posture, breath support, intonation, articulation, tone quality, diction)
- demonstrate basic ensemble (singing/playing) skills
- perform musical patterns with body percussion and simple classroom instruments
- demonstrate with coordination and self-control a range of movements (e.g., walk, run, gallop, hop, skip, and leap, to a variety of meters, tempi, and dynamic levels
- develop physical and manual dexterity with classroom instruments

Elementary

- employ vocal exploration as an expressive, compositional, and vocal technique
- perform with accurate intonation in an appropriate range a repertoire of songs of diverse genres and cultures
- perform, alone and in an ensemble, songs of varied tonalities and meters, including partner songs, rounds, and 2-part songs
- extend vocal technique
- extend ensemble (singing/playing) skills
- perform accurately and independently more complex musical patterns and pieces with body percussion
- use movement skills through games and dances of increasing difficulty as a means of exploring music elements and expression
- develop physical and manual dexterity with recorders and classroom instruments

1. Performing and Creating

(a) Students will develop performance skills as a foundation for and means to experiencing music.

Intermediate

- continue to experiment with vocal exploration as an expressive, compositional, and vocal technique
- perform accurately within an extended range a musical repertoire of diverse genres and cultures
- perform, alone and in an ensemble, a variety of musical repertoire, using appropriate tonalities and meters, in unison and in multiple parts
- demonstrate good performance technique, either vocal or instrumental
- demonstrate ensemble technique (singing/ playing)
- perform accurately and independently more complex musical repertoire
- continue to explore and interpret musical elements and expression through movement (e.g., choreography, conducting)
- continue to develop physical and manual dexterity with instruments

Senior High

- continue to experiment with vocal exploration as an expressive, compositional, and vocal technique
- perform accurately within an extended range of increasing difficulty and a musical repertoire of diverse genres and cultures
- perform, alone and in an ensemble, a variety of musical repertoire of increasing complexity, using appropriate tonalities and meters, in unison and in multiple parts
- demonstrate improved performance technique, either vocal or instrumental
- refine ensemble (singing/playing) skills
- perform accurately and independently, musical repertoire of increasing complexity
- continue to explore and interpret musical elements and expression through movement (e.g., choreography, conducting)
- demonstrate physical and manual dexterity with instruments

1. Performing and Creating

(b) Students will utilize their performing and creating skills to interpret and represent a broad range of thoughts, images, and feelings.

Primary

- improvise rhythmically/ melodically within specified guidelines using voice, instruments, and movement
- compose patterns within specific guidelines, alone and with others
- perform a variety of songs which reflect diverse images, thoughts and feelings
- recognize that sounds are acoustic or synthesized

Elementary

- improvise rhythmically/ melodically in an expanded context using voice, instruments, and movement and technology
- compose patterns within expanded guidelines using a variety of sound sources (e.g., electronic, vocal, classroom instruments)
- perform a varied repertoire of music which reflects a broad expressive range and interprets a wide spectrum of ideas
- use digital technology to improvise; compose and perform

(c) Students will demonstrate the intrinsic fusion of concepts, skills, and feelings through performing and creating.

- perform with a fluent merging of rhythmic and melodic patterns of a simple nature
- maintain fluency in performance with the integration of a simple ostinato
- exhibit an ability to perform in two modes simultaneously (e.g., marching and singing)
- demonstrate a depth of feeling and understanding through expressive performance which is intelligent, skillful, and artistic to the development level of students
- perform simple echoed patterns including variations in tempo, meter, dynamics, timbre

- perform with a fluent merging of rhythmic and melodic patterns of a more complex nature
- maintain fluency in performance with the integration of two or more parts
- exhibit an ability to perform most musical examples in two modes simultaneously (e.g., reading and playing/singing)
- demonstrate a depth of feeling and understanding through expressive performance which is intelligent, skilful, and artistic to the development level of students
- perform echoed patterns of increased complexity, including variations in tempo, meter, dynamics, timbre

1. Performing and Creating

(b) Students will utilize their performing and creating skills to interpret and represent a broad range of thoughts, images, and feelings.

Intermediate

- improvise rhythmically/ melodically in an expanded variety of contexts and styles with voice and instruments and technology
- compose short pieces within specific guidelines using a variety of sound sources (e.g., electronic, vocal, classroom instruments)
- perform, alone and/or with others, a varied repertoire of music which reflect a broad expressive range and interprets a wide spectrum of ideas
- extend use of technology to improvise, compose, and perform

Senior High

- improvise rhythmically/ melodically in an expanded variety of contexts and styles with voice and instrumentsa and technology
- compose freely and within expanded guidelines (e.g., electronic, vocal instruments)
- perform, alone and/or with others, a varied repertoire of music which reflects a broad expressive range and interprets a wide spectrum of ideas
- extend use of technology to improvise, compose, and perform

(c) Students will demonstrate the intrinsic fusion of concepts, skills, and feelings through performing and creating.

- perform with a fluent merging of rhythmic and melodic patterns of an increasingly complex nature
- maintain fluency in performance with the integration of several parts and demonstrate an understanding of these relationships
- exhibit an ability to perform in three modes simultaneously (e.g., listening, playing/ singing, and reading)
- demonstrate a depth of feeling and understanding through expressive performance which is intelligent, skilful, and artistic to the development level of students
- demonstrate the development of tonal memory utilizing more complex patterns and variations

- continue to perform with a fluent merging of rhythmic and melodic patterns of an increasingly complex nature
- maintain fluency in performance with the integration of several parts and demonstrate an understanding of these relationships
- exhibit an ability to perform in three modes simultaneously (e.g., listening, playing/ singing, and reading)
- demonstrate a depth of feeling and understanding through expressive performance which is intelligent, skilful, and artistic to the development level of students
- demonstrate the development of tonal memory utilizing more complex patterns and variations

1. Performing and Creating

(c) Students will demonstrate the intrinsic fusion of concepts, skills, and feelings through performing and creating. (Cont'd)

Primary

- perform simple created question/ answer phrases including variations in tempo, meter, dynamics, timbre
- improvise and create, in free/standard form as well as in response to text and ideas, utilizing appropriate expressive devices
- use a variety of strategies to problem solve
- respond to the quality and effectiveness of their own and other's performances, compositions, and improvisations, and offer constructive suggestions for improvement
- reproduce musical patterns which are aurally perceived through notation and performance
- demonstrate the presence of self and social awareness through musical creation and performance
- recognize the relationship between each other and between the teacher and the student

Elementary

- perform created question-answer phrases of increased length and complexity, including variations in tempo, meter, dynamics, timbre
- improvise and create, in free form as well as in response to text and ideas, utilizing appropriate expressive devices
- use the skill of problem solving to perform and create
- evaluate the quality and effectiveness of their own and other's performances, compositions, and improvisations, and offer constructive suggestions for improvement
- reproduce simple musical forms and ideas which are aurally perceived through notation and performance
- demonstrate the continued development of self and social awareness through musical creation and performance
- recognize relationships between the performer, teacher/conductor, and listener

(d) Students will demonstrate an understanding of a wide range of musical styles and genres through performing and creating.

- respond appropriately in all performing modes to basic musical styles (e.g., celebration songs, lullabies)
- perform music representing diverse genres and cultures

- respond appropriately in all performing modes to selected musical styles (e.g., show tunes, world musics)
- improvise with voice, classroom instruments, recorder, band and orchestral instrumental technology in selected musical styles
- perform music representing diverse genres and cultures

1. Performing and Creating

(c) Students will demonstrate the intrinsic fusion of concepts, skills, and feelings through performing and creating. (Cont'd)

Intermediate

- demonstrate an understanding of relationship of phrase, sentence, and period through musical creation and performance
- improvise and create, in free form as well as in response to text and ideas, utilizing appropriate expressive devices
- use the skill of problem solving to perform and create
- evaluate the quality and effectiveness of their own and other's performances, compositions, and improvisations, and offer constructive suggestions for improvement
- reproduce various musical forms and ideas which are aurally perceived through notation and performance
- demonstrate the continued development of self and social awareness through musical creation and performance
- discuss relationships between the performer, teacher/conductor, and listener

Senior High

- demonstrate an understanding of relationship of phrase, sentence, and period through musical creation and performance
- improvise and create, in free form as well as in response to text and ideas, utilizing appropriate expressive devices
- demonstrate the skill of problem solving to perform and create
- evaluate the quality and effectiveness of their own and other's performances, compositions, and improvisations, and offer constructive suggestions for improvement
- reproduce various musical forms and ideas which are aurally perceived through notation and performance
- demonstrate the continued development of self and social awareness through musical creation and performance
- demonstrate recognition of the relationships between the performer, teacher/conductor, and listener

(d) Students will demonstrate an understanding of a wide range of musical styles and genres through performing and creating.

- respond appropriately in all performing modes to a variety of musical styles (e.g., blues, classical)
- improvise through diverse mediums (e.g., various instrumental technology and vocal ensembles, musical theatre)
- explore, perform, and create music in diverse genres and cultures

- respond appropriately in all performing modes to a variety of musical styles (e.g., jazz, pop, world musics)
- create, improvise through diverse mediums (e.g., various instrumental technology and vocal ensembles, musical theatre)
- explore, perform, and create music in diverse genres and cultures

1. Performing and Creating

(e) Students will investigate and discover the relationship between music and the other arts through performing and creating.

Primary

- demonstrate an understanding of the interconnectedness of the arts (e.g., illustrating songs, creating texts to songs, creating movement to songs, dramatizing musical ideas)
- identify similarities and differences in the meanings of common terms used in the arts (e.g., line, contrast, pattern)
- participate in various roles as creator, producer, and consumer

Elementary

- demonstrate an understanding of the interconnectedness of the arts with more complex musical/artist forms
- explore and combine common artistic concepts (e.g., form, line, contrast, texture, pattern)
- participate in various roles as creator, producer, and consumer
- recognize the significant contribution of music and the arts to the local and national economy

(f) Students will formulate an understanding of the role of music in personal, social, and cultural contexts through performing and creating.

- explore the role of music in society

- explore the role of music in society

- sing songs in languages of various cultural groups
- demonstrate a respect for the contributions of others in music- making
- explore the power of music and the arts to shape, express, and communicate ideas and feelings
- recognize their musical potential and value their musical involvement

- perform and share the musics of various cultural groups
- demonstrate a respect for the contributions of others in music- making
- explore the power of music and the arts to shape, express, and communicate ideas and feelings
- recognize their musical potential and value their musical involvement

- explore musical relationships between the community and the school
- recognize music as an important and valuable component of their own life

- explore musical relationships between the community and the school
- recognize the role of music and the arts in the ongoing production of culture and society

1. Performing and Creating

(e) Students will investigate and discover the relationship between music and the other arts through performing and creating.

Intermediate

- demonstrate an understanding of the interconnectedness of the arts with expanded musical/artistic forms
- explore, combine, and analyze common artistic concepts (e.g., form, line, contrast, texture, pattern)
- participate in various roles as creator, producer, and consumer
- recognize and assess the significant contribution of music and the arts to the local, national, and global economy

Senior High

- demonstrate an understanding of the interconnectedness of the arts with expanded musical/artistic forms
- explore, combine, and analyze common artistic concepts (e.g., form, line, contrast, texture, pattern)
- participate in various roles as creator, producer, and consumer
- recognize and assess the significant contribution of music and the arts to the local, national, and global economy

(f) Students will formulate an understanding of the role of music in personal, social, and cultural contexts through performing and creating.

- investigate the role of music in society
- perform and share the musics of various cultural groups
- demonstrate a respect for the contributions of others in music- making
- discover the power of music and the arts to shape, express, and communicate ideas and feelings
- recognize their musical potential and develop an understanding of its role in their personal development
- explore musical relationships between the community and the school
- recognize and assess the role of music and the arts in the ongoing production of culture and society

- analyze and articulate the role of music in society
- demonstrate an understanding of the musics of various cultural groups
- demonstrate a respect for the contributions of others in music- making
- recognize/articulate the power of music and the arts to shape, express, and communicate ideas and feelings
- realize their musical potential and value the role music has played in their personal development
- explore musical relationships between the community and the school
- recognize and assess the role of music and the arts in the ongoing production of culture and society

2. Listening

(a) Students will develop a range of perception pathways toward the development of active, inner hearing.

Primary

- build a foundation for listening by identifying and controlling requisite focus behaviours (e.g., watch, listen, body awareness, control)
- basic skills and qualities for group listening (e.g., way of doing (e.g., way of doing patience control)
- develop awareness/skills/ social/listening (respect and civility)
- recognize, compare, and discriminate musical patterns through aural, visual, and kinesthetic modalities towards the development of tonal and rhythmic memory
- engage in reflective practice while perceiving music, i.e., thinking about a musical idea while perceiving it
- establish connections between listening and performance (i.e. hearing, thinking, doing)

Elementary

- strengthen the foundation for listening by identifying and controlling requisite focus behaviours
- demonstrate more advanced skills and qualities for individual and group listening (e.g., duration, multi-tasks)
- develop focus ability and civility (within one small group while other groups are operating simultaneously)
- recognize, compare, discriminate, and integrate more complex musical patterns through all modalities towards the development of tonal/rhythmic memory
- engage in reflective practice while perceiving music and develop an appropriate context for the music perceived
- establish more developed connections between listening and performance (i.e., input, output, reflection, integration, exploration, interpretation)

(b) Students will explore, examine, and analyze the elements of music through listening.

- recognize and identify the qualities of meter and differentiate between meters (e.g., 2/4, 4/4)
- recognize and distinguish musical phrases as the same, different, or similar (e.g., melodically, rhythmically)
- recognize and identify different timbres (e.g., instrumental, vocal, synthesized)
- recognize and identify the qualities of meter and differentiate between meters (e.g., 3/4, 6/8)
- recognize and distinguish that phrases are the same, different, or similar (e.g., melodically, rhythmically, harmonically, structurally)
- classify different timbres (e.g., instrumental, vocal, synthesized)

2. Listening

(a) Students will develop a range of perception pathways toward the development of active, inner hearing.

Intermediate

- demonstrate focus and ability to process musical information in all the perception pathways
- demonstrate independent listening skills and qualities as a foundation for lifelong listening experience
- demonstrate appropriate and requisite skills and abilities relating to critical listening

- recognize, compare, and discriminate musical ideas and modes of expression through all modalities towards the development of tonal/ rhythmic memory
- engage in reflective practice while perceiving music and develop a relational context for the music perceived (e.g., cause-effect, whole-part, form-function, comparison and contrast, production and interpretation)
- establish more developed connections between listening and performance (i.e., input, output, reflection, integration, exploration, interpretation)

Senior High

- demonstrate increased focus and ability to process musical information in all the perception pathways
- demonstrate independent and critical listening skills and qualities as a foundation for lifelong musical experiences
- demonstrate appropriate and requisite skills and abilities relating to critical listening

- recognize, compare, and discriminate musical ideas and modes of expression through all modalities towards the development of tonal/ rhythmic memory
- engage in reflective practice while perceiving music and develop a relational context for the music perceived (e.g., cause-effect, whole-part, form-function, comparison and contrast, production and interpretation)
- demonstrate connections between listening and performance (i.e., input, output, reflection, integration, exploration, interpretation)

(b) Students will explore, examine, and analyze the elements of music through listening.

- recognize and identify the qualities of meter and differentiate between meters (e.g., 3/8, 9/8)
- describe phrases (e.g., melodically, rhythmically, harmonically, structurally) with appropriate terminology
- compare different timbres (e.g., instrumental, vocal, synthesized)

- recognize and identify the qualities of meter and differentiate between meters (e.g., 5/8, 7/8 mixed meters)
- analyze phrases (e.g., melodically, rhythmically, harmonically, structurally) with appropriate terminology
- differentiate between various timbres and colours (e.g., instrumental, vocal, synthesized)

2. Listening

(b) Students will explore, examine, and analyze the elements of music through listening. (Cont'd)

Primary

- recognize and identify intervallic relationships within the context of the pentatonic scale
- accumulate a repertoire of tonal and rhythmic patterns and spatial relationships
- develop tonal memory (e.g., hear, reproduce, and record appropriate melodies)
- recognize and identify song forms (e.g., simple binary, canon)
- recognize and identify expressive devices (e.g., dynamics)
- explore sound and silence
- recognize and identify simple harmonic structures (tonic-dominant root progression)
- recognize and identify notation signs, symbols, terminology, and text (aural, visual, and written)

Elementary

- recognize and identify intervallic relationships within the context of the diatonic scale
- develop a repertoire of various tonal and rhythmic patterns and spatial relationships which can be identified and differentiated
- extend tonal memory (e.g., hear, reproduce, and record appropriate melodies)
- differentiate and classify various song and instrumental forms (e.g., ternary)
- recognize and identify expressive devices (e.g., articulation)
- explore and describe relationships between sound and silence
- recognize and identify simple harmonic structures (tonic-dominant)
- explore and utilize more complex notation signs, symbols, terminology, and text (aural, visual, and written)

(c) Students will respond personally, critically, and creatively to music.

- respond to music by moving, performing, writing, symbolizing, illustrating, graphing
- discuss and share thoughts, images, and feelings (e.g., illustrate)
- evaluate and critique music
- relate listening to life's experiences (e.g., mood)
- respond to music by moving, performing, writing, symbolizing, illustrating, graphing
- continue to discuss and share thoughts, images, and feelings (e.g., cooperative group)
- evaluate and critique music
- relate listening to life's experiences (e.g., tension and release)

2. Listening

(b) Students will explore, examine, and analyze the elements of music through listening. (Cont'd)

Intermediate

- differentiate and classify intervallic relationships within the context of tonality.
- develop a repertoire of more complex tonal, rhythmic, and harmonic patterns and spatial relationships which can be differentiated and classified
- extend tonal memory (e.g., hear, reproduce, and record appropriate melodies)
- differentiate and classify various song and instrumental forms (e.g., dance forms, symphony)
- recognize and identify expressive devices (e.g., word painting)
- examine relationships between sound and silence
- differentiate and classify basic harmonic structures and progression
- utilize and interpret more complex notation signs, symbols, terminology, and text (aural, visual, and written)

Senior High

- differentiate and classify intervallic relationships within the context of tonality.
- develop a repertoire of more complex tonal, rhythmic, and harmonic patterns and spatial relationships which can be differentiated and classified
- extend tonal memory (e.g., hear, reproduce, and record appropriate melodies)
- examine and analyze more complex song and instrumental forms (e.g., sonata, concerto)
- examine and analyze expression devices (e.g., tension/release, colour)
- analyze composition use of sound and silence
- analyze more complex harmonic structures and progressions
- examine and analyze the compositional use of various forms of rotation, terminology, and texts (aurial, visual and written)

(c) Students will respond personally, critically, and creatively to music.

- respond to music by moving, performing, writing, symbolizing, illustrating, graphing
- continue to discuss and share thoughts, images, and feelings (e.g., rehearsing)
- evaluate and critique music
- relate listening to life's experiences (e.g., media)

- respond to music by moving, performing, writing, symbolizing, illustrating, graphing
- continue to discuss and share thoughts, images, and feelings (e.g., journalizing, composing)
- evaluate and critique music
- relate listening to life's experiences (e.g., political and social, religious)

2. Listening

(c) Students will respond personally, critically, and creatively to music. (Cont'd)

Primary

- formulate new ideas, opinions, likes and dislikes about music
- accumulate a repertoire of music that is heard and recognized
- demonstrate initiative and competence in listening that inspire the creation of student composition
- develop competence in listening that contributes to musical enjoyment and satisfaction

Elementary

- formulate new ideas, opinions, likes and dislikes about music
- to accumulate a repertoire of music that is heard and recognized
- demonstrate initiative and competence in listening that inspire the creation of student composition
- develop competence in listening that contributes to musical enjoyment and satisfaction

(d) Students will develop their own abilities to access, evaluate and process sound in all its forms.

- experience guided meaningful interaction with music
- recognize listening as a means of experiencing music
- assess the value of listening as a means to an end (e.g., instructions)

- develop listening skills appropriate for group participation and interaction
- validate listening as a social quality and means toward personal empowerment
- realize that their own human power and ability is in direct relation to their developed listening capacity
- show respect for the thoughts, feelings, and musical choices and decisions of others
- use listening skills to improve accuracy and expressiveness when making music alone and with others

- experience guided and independent interaction with music
- recognize listening as a means of experiencing music
- assess the value of listening as a means to an end (e.g., echo response)

- develop listening skills appropriate for group participation and interaction
- validate listening as a social quality and means toward personal empowerment
- realize that their own power and ability is in direct relation to their developed listening capacity
- show respect for the thoughts, feelings, and musical choices and decisions of others
- use listening skills to improve accuracy and expressiveness when making music alone and with others

2. Listening

(c) Students will respond personally, critically, and creatively to music. (Cont'd)

Intermediate

- formulate new ideas, opinions, likes and dislikes about music
- continue to accumulate a repertoire of music that is heard and recognized
- demonstrate initiative and competence in listening that inspire the creation of student composition
- develop competence in listening that contributes to musical enjoyment and satisfaction

Senior High

- formulate values and judgements about music
- continue to accumulate a repertoire of music that is heard and recognized
- demonstrate initiative and competence in listening that inspire the creation of student composition
- develop competence in listening that contributes to musical enjoyment and satisfaction

(d) Students will develop their own abilities to access, evaluate and process sound in all its forms.

- develop independence in listening and musical interaction
- recognize listening as a means of experiencing music
- assess the value of listening as a means to an end (e.g., accuracy)
- develop listening skills appropriate for group participation and interaction
- validate listening as a social quality and means toward personal empowerment
- realize that their own power and ability is in direct relation to their developed listening capacity
- show respect for the thoughts, feelings, and musical choices and decisions of others
- use listening skills to improve accuracy and expressiveness when making music alone and with others

- develop independence in listening and musical interaction
- recognize listening as a means of experiencing music
- assess the value of listening as a means to an end (e.g., musical appreciation and understanding)
- develop listening skills appropriate for group participation and interaction
- validate listening as a social quality and means toward personal empowerment
- realize that their own power and ability is in direct relation to their developed listening capacity
- show respect for the thoughts, feelings, and musical choices and decisions of others
- use listening skills to improve accuracy and expressiveness when making music alone and with others

2. Listening

(d) Students will develop their own abilities to access, evaluate and process sound in all its forms. (Cont'd)

Primary

- listen perceptively to a wide variety of music
- recognize that listening is a multi-faceted process (e.g., sensory, perception and reflection)
- recognize listening as a form of meaning-making, i.e., an active inner processing of the external world of sound

Elementary

- listen perceptively to a wide variety of music
- recognize that listening is a multi-faceted process (e.g., sensory, perception and reflection)
- recognize listening as a form of meaning-making, i.e., an active inner processing of the external world of sound

3. Reading and Writing

(a) Students will apply a combination of cueing systems and reading/ viewing strategies to understand a wide range of music.

- simultaneously sing/sign/trace melodic patterns on a tone ladder from an inventory of known pentatonic songs
- sing known songs using solfege syllables from printed notation in F, C, and G doh-centred
- sightsing pentatonic patterns of tonal inventory of 4-8 beats duration fluently
- sing unknown pentatonic songs in F, C, and G doh-centred, using solfege and rhythm duration syllables
- sing simple unison songs and rounds
- interpret music charts
- interpret gesture (non-verbal) and make connections to notations

- simultaneously sing/sign/trace melodic patterns on a tone ladder from an inventory of known diatonic songs
- sing known songs using solfege syllables and absolute note names from printed notation in F, C, and G doh-centred and d, a, and e la-centred
- sightsing diatonic patterns of tonal inventory of 4-8 beats duration fluently
- sing unknown pentatonic and diatonic songs in F, C, G, and d, a, e, using solfege/note names and rhythm duration syllables
- demonstrate workable methods and skills in tracking by singing and playing recorder from scores for unison/two-part, and two-part with accompaniment
- read instrumental fingering charts
- interpret gestures (non-verbal) and make connections to notation

2. Listening

(d) Students will develop their own abilities to access, evaluate and process sound in all its forms. (Cont'd)

Intermediate

- listen perceptively to a wide variety of music
- recognize that listening is a multi-faceted process (e.g., sensory, perception and reflection)
- recognize listening as a form of meaning-making, i.e., an active inner processing of the external world of sound

Senior High

- listen perceptively to a wide variety of music
- recognize that listening is a multi-faceted process (e.g., sensory, perception and reflection)
- recognize listening as a form of meaning-making, i.e., an active inner processing of the external world of sound

3. Reading and Writing

(a) Students will apply a combination of cueing systems and reading/ viewing strategies to understand a wide range of music.

- sing or play a body of repertoire appropriate to voice/instrument in various tonalities, modes
- sing known songs using solfege syllables and absolute note names from printed notation in appropriate keys
- sightread music appropriate to voice/ instrument, accurately and expressively
- demonstrate inner hearing and tonal memory by translating terms, signs, and symbols into appropriate sound
- demonstrate and confirm understandings through the process of reading, singing and playing, and listening (combination of these) in unison, two- and three-parts
- interpret music scores for performance
- interpret gesture (non-verbal) and make connections to notation

- sing or play a body of repertoire appropriate to voice/instrument in various tonalities, modes, and atonal treatments
- sing known songs using solfege syllables and absolute note names in different keys from printed notation in appropriate keys
- sightread music of increasing difficulty appropriate to voice/ instrument, accurately and expressively
- demonstrate inner hearing and tonal memory by translating terms, signs, and symbols into appropriate sound
- demonstrate and confirm understandings through the process of reading, singing and playing, and listening (combination of these) in several parts
- interpret music scores of increasing difficulty for performance
- interpret gesture (non-verbal) and make connections to the music score

3. Reading and Writing

(a) Students will apply a combination of cueing systems and reading/ viewing strategies to understand a wide range of music. (Cont'd)

Primary

- use gesture (non-verbal) as a means of communication (e.g., eye contact, movement)

Elementary

- use gesture (non-verbal) as a means of communication (e.g., eye contact, movement, conducting) in small and large ensembles

(b) Students will demonstrate their understandings and skills in musical notation.

- demonstrate knowledge of location of elements in music score (e.g., staff, treble clef, key signatures [doh finder], time signature, barlines, systems, repeat sign, accent)
- identify, match, trace, copy, and independently notate tonal inventory
- notate from aural dictation 4-8 beats of various rhythmic tonal inventory

- demonstrate knowledge of elements in music score (e.g., slur, tie, D.C. al Segno, accidentals, staccato and legato phrasing, comma)
- notate rhythm from dictation using familiar note values
- notate and read using the diatonic scale

- demonstrate ability to differentiate same/ different melodic and rhythmic patterns from a score and synthesize as form (e.g., AABA)
- demonstrate an understanding of notating with expressive words/ symbols (e.g., crescendo, forte, ritardando)
- demonstrate a basic knowledge of rhythm and meter, tonal, centre, and intervals

- examine and analyze musical notation to discover that melodies emerge from patterns
- demonstrate an understanding of standard notation symbols for pitch, rhythm, articulation, dynamics, tempo, and expression
- demonstrate a basic knowledge of rhythm and meter, tonality, major/ minor intervals and chords through the analysis of music

- respond critically, reflectively, and evaluatively to music through verbal, written, visual, and aural expressions

- respond critically, reflectively, and evaluatively to music through verbal, written, visual, and aural expressions

3. Reading and Writing

(a) Students will apply a combination of cueing systems and reading/ viewing strategies to understand a wide range of music. (Cont'd)

Intermediate

- use gesture (non-verbal) as a means of communication (e.g., eye contact, movement, conducting) in large ensemble and chamber music

Senior High

- use gesture (non-verbal) as a means of communication (e.g., eye contact, movement, conducting) in large ensemble and chamber music

(b) Students will demonstrate their understandings and skills in musical notation.

- demonstrate increased knowledge of elements in a music score (e.g., Dal Segno, articulation)

- demonstrate increased understanding of musical elements in scores of increasing difficulty

- use notation to record their own musical ideas and the musical ideas of others
- demonstrate understanding of standard notations to experiment, explore, combine, contrast, construct, and evaluate
- examine and analyze musical notation to discover elements of compositional technique and style
- demonstrate an understanding of the various notation systems and manipulate them through performing and creating
- demonstrate a knowledge of rhythm, meter, major and minor tonalities and chords, through the analysis of music

- respond critically, reflectively, and evaluatively to music through verbal, written, visual, and aural expressions

- use notation to record their own musical ideas and the musical ideas of others
- demonstrate understanding of standard notations to experiment, explore, combine, contrast, construct, and evaluate
- analyze compositional technique and style relative to specific social/cultural/ historical ideas and eras
- demonstrate an understanding of the various notation systems and manipulate them through performing and creating
- demonstrate an extended knowledge of rhythm and meter, tonalities, modes, and atonal treatments through the analysis of music

- respond critically, reflectively, and evaluatively to music through verbal, written, visual, and aural expressions

3. Reading and Writing

(c) Students will develop the ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment.

Primary

- use standard notation, other notations, and their own invented or adapted notations to record their original musical ideas and the musical ideas of others
- reflect on the evolution of their reading and writing ability
- demonstrate the value of musical experiences to themselves, their peers, their teacher and their families

Elementary

- express musical thoughts and ideas with appropriate notation
- reflect on the evolution of their reading and writing ability
- demonstrate the value of musical experiences to themselves, their peers, their teacher and their families

4. Understanding and Connecting Contexts

(a) Students will reflect on and apply their understandings of musical contexts through experiencing music.

- explore various musical contexts
- participate in a variety of music-making contexts
- demonstrate aesthetic aware-ness through engagement in musical activities
- develop skills and understandings appropriate to various musical contexts (e.g., group singing game)
- build on and make connections between various musical contexts toward the development of a professional context
- explore their own personal musical and cultural capital

- explore and identify various musical contexts
- participate in a variety of music-making contexts
- demonstrate aesthetic aware-ness through engagement in musical activities
- develop skills and understandings appropriate to various musical contexts (e.g., listening and classroom singing)
- build on and make connections between various musical contexts toward the development of a professional context
- recognize their own personal musical and cultural capital

3. Reading and Writing

(c) Students will develop the ability to decode musical notation and encode music as a means toward lifelong musical independence and enjoyment.

Intermediate

- use a variety of notational systems to represent musical thoughts and ideas
- reflect on the evolution of their reading and writing ability
- demonstrate the value of musical experiences through their personal and community involvement with music and the arts

Senior High

- use a variety of notational systems to represent musical thoughts and ideas
- reflect on the evolution of their reading and writing ability
- demonstrate the value of musical experiences through their personal and community involvement with music and the arts

4. Understanding and Connecting Contexts

(a) Students will reflect on and apply their understandings of musical contexts through experiencing music.

- identify and examine various musical contexts for music do exist
- participate in a variety of music-making contexts
- demonstrate aesthetic aware-ness and expression through engagement in musical activities
- develop skills and understandings appropriate to various musical contexts (e.g., MIDI applications)
- build on and make connections between various musical contexts toward the development of a professional context
- examine their own personal musical and cultural capital

- explore and analyze various musical contexts
- participate in a variety of music-making contexts
- demonstrate aesthetic awareness and expression through engagement in musical activities
- develop skills and understandings appropriate to various musical contexts (e.g., performance ensemble, MIDI applications)
- build on and make connections between various musical contexts toward the development of a personal context
- value their own personal musical and cultural capital

4. Understanding and Connecting Contexts

(b) Students will explore and evaluate the function of music as human expression in both individual and socio-cultural contexts.

Primary

- identify and share personal insights arising from experiences with music
- identify, explain, and evaluate personal music choices
- show respect for, and understanding of the musical expression of others
- be aware of, respect, encourage, support, and honour the contributions of others in songs, games, and ensembles
- identify the basic functions of music as a means of communicating and global understanding
- recognize the power of music as related to self-expression, citizenship, and cultural identify
- recognize the value of music in developing technological competences

Elementary

- identify and share personal insights arising from experiences with music
- identify, explain, and evaluate personal music choices
- show respect for, and understanding of the musical expression of others
- be aware of, respect, encourage, support, and honour the contributions of others in songs, games, and ensembles
- identify the basic functions of music as a means of communicating and global understanding
- recognize the power of music as related to self-expression, citizenship, and cultural identify
- recognize the value of music in developing technological competences

(c) Students will connect and extend musical understandings to social, historical, cultural, political, and economic contexts.

- develop a sense of community through musical involvement
- identify the roles of music within their own community and society
- identify ways in which music expresses and enhances life experiences
- identify musical repertoire with historical eras, styles, and events
- recognize the impact of scientific and technological developments on musical composition, performance, and production

- develop a sense of community through musical involvement
- identify various roles of music within their own community and society
- identify ways in which music expresses and enhances life experiences
- connect musical examples with historical eras, styles, and events
- recognize the impact of scientific and technological developments on musical composition, performance, and production

4. Understanding and Connecting Contexts

(b) Students will explore and evaluate the function of music as human expression in both individual and socio-cultural contexts.

Intermediate

- identify and share personal insights arising from experiences with music
- identify, explain, and evaluate personal music choices
- show respect for, and understanding of the musical expression of others
- be aware of, respect, encourage, support, and honour the contributions of others in songs, games, and ensembles
- identify the basic functions of music as a means of communicating and global understanding
- recognize the power of music as related to self-expression, citizenship, and cultural identify
- recognize the value of music in developing technological competences

Senior High

- identify and share personal insights arising from experiences with music
- identify, explain, and evaluate personal music choices and/or preferences
- show respect for, and understanding of the musical expression of others
- be aware of, respect, encourage, support, and honour the contributions of others in songs, games, and ensembles
- identify the basic functions of music as a means of communicating and global understanding
- recognize the power of music as related to self-expression, citizenship, and cultural identify
- recognize the value of music in developing technological competences

(c) Students will connect and extend musical understandings to social, historical, cultural, political, and economic contexts.

- develop a sense of community through musical involvement
- identify the many and varied roles of music within their own community and society
- identify ways in which music expresses and enhances life experiences
- examine musical examples with historical eras, styles, and events
- recognize the impact of scientific and technological developments on musical composition, performance, and production

- develop a sense of community through musical involvement
- identify the many and varied roles of music within their own community and society
- identify ways in which music expresses and enhances life experiences
- analyze musical examples with historical eras, styles, and events
- recognize the impact of scientific and technological developments on musical composition, performance, and production

4. Understanding and Connecting Contexts

(c) Students will connect and extend musical understandings to social, historical, cultural, political, and economic contexts. (Cont'd)

Primary

- develop self and socio-cultural awareness through music of Newfoundland, Canada, and other cultures
- demonstrate an understanding of music as related to historical ideas, values, and traditions

Elementary

- develop cultural awareness through music of Newfoundland, Canada, and other cultures
- demonstrate an understanding of music as related to historical ideas, beliefs, and traditions

4. Understanding and Connecting Contexts

(c) Students will connect and extend musical understandings to social, historical, cultural, political, and economic contexts. (Cont'd)

Intermediate

- develop cultural awareness through music of Newfoundland, Canada, and other cultures
- demonstrate an understanding of music as related to historical ideas, beliefs, and traditions

Senior High

- develop cultural awareness through music of Newfoundland, Canada, and other cultures
- demonstrate an understanding of music as related to historical ideas, beliefs, and traditions

Section IV: The Instructional Environment

Facilities

In order to realize the curriculum outcomes for music education and to provide an appropriate learning environment, consideration must be given to the special requirements involved in music instruction. The four curricular settings - classroom, choral, instrumental, and technological - involve diverse equipment and facilities. The recommendations and information provided in this section address program requirements at all levels of the curriculum and take into consideration the special needs involved in implementing the music program. Further information concerning instrumental programs and facilities can be found in Instrumental Music: An Administrative and Curriculum Guide published by the Department of Education.

General Facility Requirements

Primary/Elementary

The program includes movement, singing and writing activities, and choral and instrumental performance. It is recommended to have a large open space, suitable for physical movement, that can be adapted when necessary. If space allows, chairs, which can be stacked or rearranged, are desirable, as are tables for writing. The room should be large enough to accommodate choral risers and choral groups that often number over 100 singers. Where an instrumental program utilizes the same space, enough room should be provided to accommodate chairs and music stands for approximately 60 students. Sufficient and appropriate storage space for classroom instruments and instructional equipment is needed.

Intermediate/High

The program continues to include movement, singing and writing activities, and choral and instrumental performance. There should be enough space to accommodate large choral and instrumental performance groups. If these groups are sharing the same space, it should be an open area that can be rearranged. Tables are necessary for writing. A separate adjacent area is necessary for special instructional equipment that is always in use, (such as computers and music work stations). In some intermediate/high schools, this area will include a piano lab with anywhere from 10 to 15 keyboards. Secured storage space for instruments is necessary.

Shared facilities

If schools do not have a room designated for music, an empty multi-purpose room can be adapted. It should be large enough for movement and to accommodate different instructional situations. When space must be shared with other disciplines, sufficient storage is recommended and careful consideration should be given to scheduling in order to ensure maximum use of instructional time. A stage in a gymnasium or a cafeteria are not desirable locations for music instruction.

Specialty Rooms

An instrumental storage room is recommended to store instruments, equipment, and instructional materials. Instruments should be stored in a room that is climate controlled. Electronic/ MIDI music workstations involve extensive equipment and may require a designated area, either within the music room or adjacent to it. Equipment should be secure and there should be no danger to students.

Furnishings and Equipment

- electronic/MIDI music work stations (computer, printer, MIDI, CD ROM, keyboard)
- sound system with recording capacity
- musical instruments and appropriate storage facilities
- piano/keyboards
- appropriate student chairs, tables, music stands

- portable risers
- storage facilities for tapes, CD's, recordings, musical scores, books
- electronic tuner
- instrumental repair kit
- teacher/conductor's podium/stand
- teacher's desk, chair, and filing cabinet
- overhead projector

Safety Considerations

Equipment and furnishings should be so placed and/or stored to ensure no hazards to students (i.e., sharp corners, wiring) while participating in movement or other activities. Care should be taken when using choral risers.

Strict adherence to fire regulations is required.

Design

Location

Music instruction involves critical listening, performing, and creating. Music rooms should be acoustically isolated from the rest of the school so that extraneous sounds cannot enter the instructional environment. This will also ensure that sounds generated in the music room will not disturb other instructional areas.

Area Requirements

A general purpose music room in which a full music program is offered should have adequate space to accommodate moving, listening, performing, creating, reading, and writing. The floor area is largely determined by the number of students in the largest group and whether they are playing wind or string instruments or singing in a choral ensemble. Consideration should be given to providing space for aisles, piano, music stands, and other equipment. An average ceiling height of 7 - 9 meters is desirable and consideration should be given to students playing or singing on the top level of choral or instrumental risers.

Physical Specification

Ceiling Finishes

Care must be taken to provide overhead surfaces that reflect sound from one musician to another and provide for accoustical balance. The general practice of placing acoustical tile on the entire ceiling should be avoided.

Wall Finishes

Wall treatment should consist of a combination of absorptive and diffusive surfaces on both the upper and lower walls areas. Appropriate acoustical materials, such as tiles and curtains, should be dispersed throughout the room.

Floor Finishes

Given appropriate ceiling and wall finishes, a non-carpeted, hard finished surface is recommended. Carpeting absorbs primarily high frequency sounds and is generally not desirable. Bare floors are easier to keep clean and odor free.

Lighting

Lighting must be adequate for reading musical scores. Sounds generated from lighting should not interfere with critical listening and/or performance.

Ventilation

Music facilities should have good ventilation. Often rooms are filled with many students and the amount of body heat generated and oxygen consumed creates an unhealthy and undesirable learning environment. Students generally require double the normal air exchanges when singing or playing. Ventilation systems should also be at a low noise level.

Consideration for adequate ventilation should be given to instrumental storage rooms. Pianos should also not be exposed to extremes of heat or cold.

Acoustics

The music program involves critical listening and performing; students identify and respond to produce correct pitch, articulation, blend, balance, tone colour, rhythm, and melody. It is primarily through critical listening that musicianship is developed. The acoustics of the room are therefore extremely important and are a function of the following:

Volume and Shape

- Ceiling height should be considered for acoustical purposes. For large instrumental ensembles, large room volume (floor area and ceiling height) must be provided to allow for the high sound levels produced.
- To reduce sound distortion, parallel walls can be treated with sound absorbing materials. An alternative is to splay them at least 5 degrees.
- Avoid concave planes and domes.

Sound Isolation

- Sound isolation can be achieved by combining full-height, sound-isolating walls sealed air tight to the building structure at floor and ceiling. Doors and windows should have acoustical rating equal to the wall construction.
- Wall seams at roof deck and floor, electrical outlets, and ventilation ducts are common sources of sound leakage. All seams should be sealed.

Acoustical Treatments

- Thick fibrous panels absorb sound, reduce loudness and control reverberation. Large irregular surfaces diffuse sound.
- Music areas differ from other areas in a school in the frequency of sound that is produced. For this reason all typical finishing materials should be evaluated for their effect on the broad range of sound produced in the room.

Mechanical systems

- Mechanical systems should be vibration free and located in an area away from the music room wherever possible.

Plumbing Services

A large sink, suitable for cleaning instruments, with hot and cold running water is desireable. Faucets should have a hose attachment for instrument cleaning purposes.

Electrical Services

Wiring to the school computer network is necessary for music workstations and computer-assisted instruction. Electrical outlets need to be appropriately placed to allow for set-up of equipment.

Learning Resources

The music program provides a diverse range of experiences for students in order to address their individual interests and abilities and to provide a foundation for life-long learning. In order to aid this process, it will be essential to access as many different learning resources as possible. These resources can be found both within the school and the wider community.

The following list provides some guidance but is not intended to be exhaustive:

- Scores
- Compact discs/recordings
- Books
- Multi-media Software and Hardware
- CD ROM's
- Reference materials for student resource centre
- Reference materials for teachers
- Videos
- Internet
- Collections - Repertoire
  Tutor books
- General teaching aid, e.g., tone ladders, felt boards/staff boards with appropriate notation aids.

Other

- Radio Programs
- TV Programs
- Rock Videos
- Interviews
- Performers
- Composers
- Conductors
- Arrangers
- Dancers
- Studios
- Concert Halls
- Churches
- Community Centres
- Homes
- Businesses
- Public Libraries
- Theatres
- Folk Festivals
- Music Festivals
- Civic Functions
- Community Gatherings or Celebrations

Administration Of Music Programs

Music programs that are effective enjoy strong support from the school administration. It is important for the administration and the music teacher(s) to meet and consult when planning the organization of the school's music program and the teaching assignment of music teachers. Consideration needs to be given to the unique characteristics and needs of musical instruction. Factors such as instructional space, funding, class size, school size, deployment of itinerant teachers, and teacher allocation all have an impact on program offerings and effective teaching/learning.

Scheduling

The scheduling of music classes and what is entailed in the implementation of music programs needs to be given careful consideration when planning the teaching assignment of music teachers. In order to meet the required learning outcomes, adequate instructional time must be provided. Minimum instructional times are outlined in the *Primary/Elementary* and *Intermediate Levels Handbooks* and in the time allotments for credit courses at the high school level, less instructional time than the recommended minimumresults in little more than a recreational music class for children.

Music classes at all levels should be adequately spaced within a cycle so that they fall at regular intervals. Long intervals between classes impede retention of material, sequential learning, and skill development.

Semesterization may be appropriate in certain curricular settings (e.g., Experiencing Music 2200). However, the need for long-term developmental programs at the intermediate and high school level (e.g., Ensemble Performance) remains essential.

High school students often find that in order to satisfy graduation requirements, there is very little flexibility to choose optional courses such as music. Music is sometimes offered in slots with essential core courses such as mathematics, science, and language. Schools should block optional courses in the same slot. This gives students a more realistic opportunity to do music courses.

Class Size

Music classes like other areas in the school curriculum require an appropriate learning environment for instruction. Class size is as critical an issue in music education as it is in other subject areas. Large performing ensembles are a component of the music program. Scheduling should be organized so that such groups are of a reasonable size to allow for effective instruction. Larger groups may require additional teaching personnel to assist during instruction.

Contact Time

Administrators need to be aware of, and sensitive to, the number of students and classes with which music educators meet, particularly at the primary/elementary/intermediate levels. Teaching nine or tn different classes a day, in addition to co-curricular activities, places heavy demand upon the music teacher. Careful thought and planning with appropriate personnel, should take place to deal effectively with the issue of contact time.

Instructional Space

It is important that the music curriculum be implemented in appropriate locations. Problems can arise when locations such as gymnasiums or cafeterias are used for music instruction or when teachers are required to move from class to class. In the previous section, facilities are outlined more closely.

Funding

Appropriate funds are necessary for the implementation of a successful music program. Funds should be allocated for such items as scores, classroom materials, technology-related equipment, and learning resources. More information on these needs are found in the Facilities and Learning Resources sections of this document.

Deployment of Itinerant Teachers

Teachers who are in more than one school face a number of challenges and require the support of the administration in all schools. An attempt should be made to provide a block of time in one school (i.e., day 1 in school A, day 2 in school B) to allow the teacher to be ”on site“. This reduces time lost due to travelling and setting up in a different location, allows for the regular scheduling of performing ensembles and classes, and provides for access to the teacher by students and staff.

Performing Ensembles

An integral part of the music program are performing ensembles such as choirs, bands, recorder groups, and orchestras. These performing ensembles are essential components of the music curriculum and students need to be provided with performing opportunities. Ensemble instruction is sometimes scheduled at alternate times to accommodate particular school/music program needs. The issue of instructional time requires careful consideration in the assignment of scheduled teaching and other duties.

Summary

The administration of all facets of the music program is extremely important. School administrators who support the program by consulting and working with music teachers, visiting classes, and attending rehearsals and performances, foster a valuing of music by staff, students, and parents. This in turn contributes to an effective music program within the school.

Instructional Strategies

Musical understandings are developed through direct experiences with music - either performing, listening or creating. A variety of methods, techniques, and activities may be chosen by the teacher to deliver the prescribed curriculum and meet the learning outcomes. The instructional strategies chosen must take into consideration the level, needs, and abilities of the students and the building of individual and group skills. Therefore, the development of instructional strategies demands flexibility and creativity. Direction for the development of instructional strategies can be guided by the following features of resource-based learning:

- students actively participate in their learning
- learning experiences are planned based on learning outcomes
- learning strategies and skills are identified and taught within the context of relevant and meaningful units of study
- a wide variety of resources are used
- locations for learning vary
- teachers employ many different instructional techniques
- teachers act as facilitators of learning; continuously guiding, monitoring, and evaluating student progress

The teacher is seen as musician, coordinator/director, co-musical participant, and catalyst for creativity in the classroom. The student is seen as an active participant in the learning process through performing, listening, and creating. Students' backgrounds vary greatly, and teachers need to be responsive and flexible in providing appropriate learning experiences to meet desired learning outcomes.

General Instructional Strategies

The delivery of the music program may include any of the following general instructional strategies:

- small/large group and individual activities
- collaborative learning
- guest performers, composers, conductors and speakers
- student/teacher demonstrations/ performances/ presentations
- audio-visual, multimedia presentations
- technology assisted teaching and learning
- team teaching
- peer coaching

- discussions
- field trips
- lectures

Activities

More specifically, instruction might include activities such as the following:

- singing
- rhythmic/choral speaking
- playing instruments - traditional, non-traditional
- moving - tapping, clapping, stepping, coordinating...
- hand signing
- notating graphically
- listening
- aural identification
- reading
- writing
- deriving
- analyzing
- dictating
- recognizing
- improvising
- conducting
- exploring
- distinguishing and comparing
- creating
- interpreting
- evaluating
- critiquing
- researching
- using computer technology in music recording, sequencing, design, notating, printing, and researching

Music education should provide experiences which are meaningful and enjoyable to the student and which develop a greater love, understanding, and sensitivity for music. The program is designed to contribute to the development of the whole person. In the early years, students respond well to singing games, action songs, dances, dramatization, interpretive movement, and

instrumental work. Such activities help children develop musical skills, and establish a foundation for musical learning. The pedagogical sequence of hearing, singing, moving, deriving, writing, and creating should be followed. The music program, at all levels, should be success orientated. Each student has abilities and skills, sensitivities, and imaginative powers. Therefore each student should experience success in responding to and creating music. Success in music, as in other subjects, is the direct result of a well-sequenced program which builds upon previous skills and knowledge.

A Comprehensive Approach

The theoretical underpinnings of music contribute to the broad understanding of the context of music. An understanding of the context of music gives life to the theory of music. There is a fusion and interdependence of musical concepts and ideas. Rather than present concepts in isolation from each other, instructional strategies should generate a comprehensive understanding of music as an art form. Such a comprehensive approach implies musical experiences that involve a wide variety of musical styles, genres and cultures. Thus, students gain an awareness and comprehension of elements that are present in the music of different cultures, traditions or styles. They connect and extend their understandings to broader social, historical, and cultural contexts. Teaching strategies must reflect stated outcomes and stress an integrated approach to music study. Such strategies strive to reduce fragmented learning by providing opportunities for students to see relationships in music, e.g., the relationship of scale to melody or elements to style. Skills (such as sight reading or aural identification) and information (knowledge of historical facts or notation) are acquired in the context of, and are therefore directly related to, the listening, creating, and performing of music.

Student Involvement

Strategies are based on the assumption that students should enjoy learning and accrue lasting benefits when they find that their work is immediately useful; they can apply ideas and information through creating, performing or listening. For example, students can create or improvise to demonstrate their understanding of a particular concept or technique. Collaborative efforts by students in small groups can result in compositions/arrangements. Students can take responsibility for their own learning. They can be expected to create, evaluate, problem solve, rehearse, conduct,

or perform individually or in small/large ensembles. As well, they can formulate and express their own judgements and values of their own and classmates' compositions, performances, and presentations.

There are many different pathways and approaches to achieving learning outcomes. Teachers are encouraged to be creative and innovative when planning lessons and instructional strategies. All approaches will include active involvement and participation by students.

Primary/Elementary and Intermediate Level Handbooks

Further information concerning instructional strategies may be found in the *Primary/Elementary* and *Intermediate Level Handbooks.*

Computer-Based Technology

We are living in an age of digital arts. Writing, printing, design, animation, entertainment - even music and dance - have been radically changed by tiny microprocessors and the things they do with software and associated hardware. Just as musicians have always relied on the conventions of music notation and performance, today's musician embraces the computer.

(Yelton, 1992)

The meaning of music is in the interaction, not the fragmentation, of musical elements and factors. In selecting computer-based technology activities, it is critical that a gulf is not created between the educational system and the living creative art of music. Appropriate computer-based technology can assist students to realize learning outcomes in the K-12 music program.

Appropriate software and supportive technology should be selected that:

- promotes the development of higher-level cognitive skills
- places students in roles that parallel those normally undertaken by musicians: performer, composer, improviser, consumer, and critic
- places all musical facts and knowledge within a musical context
- focuses on music, not symbols
- helps students unlock the "learning process" rather than merely attain a limited collection of musical facts
- requires the students to make musical decisions and exercise musical judgement
- causes students to respond to music with understanding
- provides opportunities and tools for students to:
  - become aware of the interaction of musical elements
  - to express their musical thoughts
  - to start on the path to continued personal discovery and growth

Making Connections

Effective learning involves actively constructing the meaning of one's world. The events, problems, and situations one encounters in daily life are not experienced as discrete phenomena; rather, they are experienced holistically. Consequently, the music curriculum should be presented in a way that emphasizes relationships among ideas, people, and phenomena and that recognizes the importance of connecting and integrating knowledge, skills, and values.

Students need encouragement and assistance in establishing and defining relationships between the ideas they encounter in different areas of their program, and between ideas and their own experiences and values, particularly those relating to the family, peers, the community, the environment, and society. All teaching should reflect a holistic view of life and experience in a world of complex and interrelated phenomena. Teachers should always be looking for opportunities to make relevant connections between ideas and experiences in response to students' needs. By taking this approach to learning the music teacher can help students understand how skills and concepts specific to various disciplines interrelate and connect to their own lives and experiences. Specific recommendations about connecting the curriculum are provided in the *Primary/ Elementary Levels Handbook* and the *Intermediate Level Handbook*.

Primary/Elementary and *Intermediate Levels Handbooks*

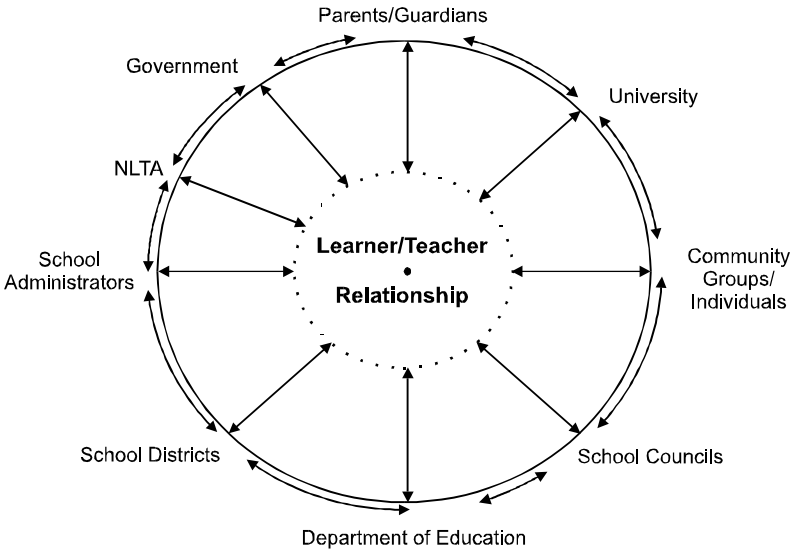
Curriculum connections are best developed through collaborative exploration by all members of the school community - principals, teachers, other school staff, students, parents, and all those in the community who have an interest in education. This opportunity has eluded many music teachers who generally are not physically isolated; but often professionally isolated from their educational colleagues. Rehearsals are often scheduled before and after school as well as during recess and lunch, resulting in minimal interaction with other teachers. Music teachers enjoy considerable autonomy because they are often the only music teacher in the school.

As curriculum development becomes more focused on the learner rather than the subject, teachers should strive to acquire a deeper knowledge of other content areas and identify commonalities and correlations. An understanding of the parallels in philosophy and practice between music education and other disciplines will break down the artificial walls that have resulted in discrete disciplines.

Because teaching music is a complex, sequential task it is important that music teachers understand the holistic nature of the discipline of music and be able to inform others. Integration has the potential for making music an appendage or tool for other disciplines. Musical experiences may be used to accomplish other learnings or to reinforce outcomes in other disciplines. The challenge of the music teacher is to provide those experiences which will facilitate the development of musical understandings and skills within a holistic context.

Accountability

Accountability refers to the circular relationship of those partners who share responsibility for the facilitation of learning. At the centre of the circle on the following page, is the learner/teacher relationship. Surrounded by, and included in, this partnership are: parents\guardians; community groups and individuals; school administrators, councils, and districts; university; NLTA; and the Department of Education, and the Government of Newfoundland and Labrador.



Partnership-Accountability Circuit

Each of these partners needs to:

- value accountability
- encourage and have expectations of self and each other with regard to their duty as facilitators of learning;
- engage in a reflective and active process of evaluation of their own role and practice, as well as the effectiveness of their partnership in general;
- be committed to growth in the knowledge and skills necessary to value, practice, and develop qualities such as vision, creativity, flexibility, and adaptability so as to meet the ever-changing needs and challenges of students, education, culture, and society.

Music education is a central and critical component of the general education process. To this end, all partners need to contribute expertise and expect the provision of time and resources in the fostering of the finest possible environment for the optimal musical growth and development of each learner. A high quality musical education will heighten the possibility for the nurturing of individuals and groups as proactive, responsive, and responsible citizens.

Evaluation

Evaluation is recognized as a comprehensive, systematic, and purposeful process that is an integral part of teaching and learning. Evaluation procedures must be based on the prescribed learning outcomes and evolve from the instructional strategies implemented to realize these outcomes. They must also enable a teacher to provide an accurate, reliable, and justifiable evaluation which reflects students' progress and achievement.

Evaluation should be based on the following policies extracted from *The Evaluation of Students in the Classroom* (1990).

1. Student evaluation practices will be based on a philosophy of education which respects the uniqueness of each child and be conducted according to current educational theory and practice.
2. Evaluation will consist of (a) pre-instructional, (b) formative, and (c) summative activities.

3. Evaluation represents performance in relation to stated outcomes from the affective, cognitive, and psychomotor domains. Outcomes and evaluation procedures must be clearly stated and communicated to students.
4. Process and product outcomes will be evaluated.
5. Differentiated evaluation will be employed to accommodate students with special needs.
6. For summative evaluation, grades will indicate performance in relation to the stated outcomes.

Evaluation must be based on outcomes which represent goals for students.

Comprehensive evaluation requires an awareness of the strengths and weaknesses that students bring to the classroom, i.e., pre-instructional evaluation. Evaluation occurs also during the instructional process. Formative evaluation focuses upon the process as well as the products of learning. Summative evaluation is used to assess and report student achievement. Such evaluative data, gathered through various sources, can provide a comprehensive picture of student achievement in progress.

A balance must be struck between product and process evaluation. When product becomes an end in itself, the balance between product and process is upset, and process is a slighted partner. When a balance has been struck between product and process, evaluation become comprehensive and complete. The extent to which students know and comprehend things, and the extent to which they can do such things as think autonomously, use prior knowledge to solve new problems and to make decisions, are considered integral in this evaluative scheme.

Evaluation methods must be provided to accommodate students with special needs and interests. Each student is unique. Specified curriculum outcomes and evaluation methods may have to be adapted to meet the needs of students.

In designing summative evaluation, student grades must be based on the extent to which students have achieved the stated curriculum outcomes in relation to the student's point of entry. An attempt must be made to consider all relevant data that has been gathered from a variety of sources.

Further information concerning assessment and evaluation may be found in the *Primary/Elementary and Intermediate Level Handbooks.*

Evaluation in Music Education

Schools are responsible for total evaluation in music education. Evaluation can be achieved through a balance of assessment techniques. Teachers are encouraged to collect samples of student work in process folios that reflect their progress and achievement. Process folios are designed to document the evolution of new understandings over time allowing teachers and students to gather new insights about their development as learners. They provide records of the various attempts made by students in realizing curriculum outcomes. Such folios include not only the summative evaluation samples, but also examples of initial and successive attempts of works such as; critiques, listening assignments, composition assignments, aural training exercises, rehearsal reviews, and self/peer reflections.

Evaluation approaches appropriate to the level may be selected from the following:

- *Anecdotal records from observations and listening*

  Anecdotal records must be based upon what actually is observed, since it is a description of some specific episode. A collection of such descriptions recorded over the school year provides teacher, parents, and students with a documented account of a student's progress.

  Include names and dates for later reference and maintain a record-keeping system.

- *Student journals and notation books*

  Students may keep journals in which they make entries about what they have learned. Journal entries could be topics of student choice or teacher assigned. Such entries will allow for ongoing dialogue and communication between teacher and student. It will also provide a source of evaluation data and allow for assessment of student learning, perceptions, ideas, strengths, and weaknesses.

- *Demonstration of participation in each of three modes of musical activity, i.e., performing, listening, and creating*

  In the course of normal classroom activity, students are frequently asked to demonstrate their skills, both individually and in groups. This is part of the formative evaluation and includes checklists, observation, student/teacher conferences, and anecdotal records.

- *Student-teacher conferences*

  Conferences provide the opportunity for ongoing consultation between teacher and student. This allows for the gathering of understandings and information that may not be available through other means of evaluation.

- *Checklists*

  The checklist is a list of specific observable behaviors that can be prepared by teachers/students or adapted from published sources. The checklist permits the teacher/student to note the presence or absence of desired attributes and provide immediate descriptive information. They allow for on-the-spot evaluation and can be used as guides for ongoing evaluation and planning. They may be used also as a basis for discussion with students, parents, and administrators.

- *Rating scales*

  Rating scales are similar to checklists, but they also include a measure of the quality and extent of student participation. As an evaluation instrument, a rating scale is useful in determining a student's strength and weakness and in planning a suitable program. Ratings should be criterion-referenced to ensure that a student's performance is stated in relationship to specific course objectives and not in relation to other students in the class.

- *Essays, critiques, discussions, projects, and presentations*

  These include formal assignments related to musical experiences, performances, musical works, musicians, music technology, and topics as selected by teachers and students. They may be practical, written or oral in nature. Such assignments allow students to demonstrate individual or group initiative; allow for student choice in pursuing individual interests; provide the opportunity for idea exchanges; and allow for demonstration of transfer of learning.

- *Written/performance quizzes, tests, and examinations*

  This evaluation allows for ongoing measurement of individual achievement.

  Grades should be derived from a consideration of process and product factors mentioned previously. These allow students to demonstrate progress through course outcomes toward short-term and long-term goals.

- *Self-evaluation and peer evaluation*

  Self-evaluation provides an opportunity for students to examine their own progress and to analyze their own strengths and weaknesses. The self-evaluation report is a very effective technique for teaching students acceptance of the responsibility for their own learning. Self-evaluation helps students to think about what they are doing and what they need to do. When students are aware of their own weaknesses, motivation to improve will likely increase.

- *Technology Assisted Evaluation*

  Music software programs frequently contain systems of evaluation which can be used for measurement of achievement, as well as providing the opportunity for students to measure their own progress.

References

Abeles, H.F., Hoffer, C.R., & Klotman, R.H. (1984). *Foundations of Music Education*. New York: Schirmer Books.

Appleton, L. (1994) Why teach music? Securing our beliefs as music educators. *Canadian Music Educator*, 36 (2), 13-15.

Association for Supervision and Curriculum Development. (1994). *ASCD Curriculum Handbook: A Resource for Curriculum Administrators.* Alexandria, VA: ASCD.

Brandt R. (1987). On assessment in the arts: A conversation with Howard Gardner. *Educational Leadership,* 45 (4), 30-34.

Churchley, F.E., Gantly, N.T., Hanley B.A., King G.N., Kunzman C.R., & McIntosh R.D. (1992). *Making Music Meaningful: A Source Book for Beginning Teachers*. Dubuque, IA: Wm.C. Brown.

Coalition for Music Education in Canada. (1992). *Music Advocacy Kit*. Coalition for Music Education in Canada.

Curriculum Guideline. Music, Intermediate and Senior Divisions. (1990). ON: Ministry of Education.

Elliott, D.J., & Roa D. (1990, May/June). Musical performance and music education. *Design for Arts in Education*, 91, 23-34.

Employability Skills Profile. (1993). Ottawa, ON: The Conference Board of Canada.

Ensemble Performance 1105, 2105, 3105 Course Descriptions. (1993). Department of Education: Government of Newfoundland and Labrador.

Gardner, H. (1990). Multiple Intelligences: Implications for art and creativity. In W.J. Moody (Ed.), *Artistic Intelligences: Implications for Education*. New York: Teachers College Press.

Gouzouasis, P.J. (1995). Music the medium: What's the message? *Canadian Music Educator,* 36 (3), 15-20.

Hanley, B. (1994). *Foundations for Music Education*. Victoria, BC: University of Victoria.

Intermediate Guide for Music Education. (1987). Department of Education: Government of Newfoundland and Labrador.

Intermediate Levels Handbook. (1996). Department of Education: Government of Newfoundland and Labrador.

Music Educators National Conference (1986). *The School Music Program: Descriptions and Standards.* Reston, VA: MENC.

Music Educators National Conference. (1996). *Music Buildings, Rooms, and Equipment* (5th Edition). Reston, VA: MENC.

Music Curriculum Guide, Kindergarten to Grade 12. Draft. (1994). Province of British Columbia: Ministry of Education.

National Commission on Music Education. (1992). *Growing Up Complete: The Imperative for Music Education*. Reston, VA: MENC.

Parker, 0. (1990). Music in the curriculum - why? *International Journal of Music Education*, 15, 23-31.

Primary/Elementary Levels Handbook. (1996). Department of Education: Government of Newfoundland and Labrador.

Reimer, B. (July/August, 1993). A Comprehensive Arts Curriculum Model. *Design for Arts Education*, 90 (6), 2-16.

Reimer, B. (1994). Musical performance worth saving? *Arts Education Policy Review*, 95 (3), 2-13.

Roberts, B. (1995). *Children, Music and State Schooling*. Paper presented to the House of Assembly of the Province of Newfoundland Select Committee on Children's Interests.

Welster, P.R. (1990, May/June). Creative thinking, technology, and music education. *Design for Arts in Education*, 91, 35-41.

Yelton, G. (1992). *The Musical PC*. Decatur, GA: MIDI America Inc.

ISBN 1-55146-072-6
May 1998