Evaluation of Student Achievement

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 of *Experiencing Music 2200* 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 objectives 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. These goals can then provide a basis for student evaluation.

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 expectations 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 expectations of *Experiencing Music 2200* 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.

**Evaluation Approaches**

Schools are responsible for total evaluation of *Experiencing Music 2200*. Evaluation of this course can be achieved through a balance of evaluating techniques. Teachers are encouraged to collect examples 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 program 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, rehearsal reviews, and self/peer reflections. Evaluation approaches may be selected from the following:

1.  *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. Maintain a system of keeping these records for reference.

2. **Student journals and notation books**
Students may keep journals in which they make daily 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.

3. **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.

4. **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.

5. **Checklists**
The checklist is a list of specific observable behaviours 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.
6. **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 expectations and not in relation to other students in the class.

7. **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.

8. **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.

9. **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.

10. **Technology assisted evaluation**
    Many of the software programs have built in systems of evaluation that record student results. These may be used for evaluation purposes.
Learning Resources

A wide variety of resources are necessary in order to enrich learning experiences, to accommodate various learning styles, and to encourage a variety of instructional approaches.

Resources for learning are many and varied. Authorized textbooks can be important resources, but for active learning to take place, teachers must go beyond the content of any one text.

Examples of Learning Resources

Textbooks
Recordings
Radio programs
Interviews
Videos
TV programs
Rock videos
Performers
Composers
Conductors
Arrangers
Instruments
Synthesizers
Dances
Computer Software
Colleagues (art, theatre, social studies)
Examples of Locations for Learning

School - Classroom, gymnasium, music room, technology education laboratory, learning resource centre, science laboratory

Environment - barrens, forests, streets, ocean, beach

Community/local area - Arts and Culture Centres, churches, homes, public libraries, recording studios, community centres, parish halls, video arcades, shopping malls, kitchens

Events - folk festivals, community gatherings or celebrations, winter carnivals, music festivals, civic functions
Authorized Resources

- **Curriculum Guide**

- *Music! Its Role and Importance in Our Lives*
  - Student Text
  - Teacher’s Manual
  - Teacher’s Resource Binder
  - CD’s

- Instructional Software. Instructional software for Experiencing Music should be ordered by schools. *The following software is approved for a $400 reimbursement.* Available for Mac and Windows unless specified.
  - Band in a Box Pro (PG Music)
  - Cubase Score/Cubase Audio (Steinberg)
  - Cakewalk Pro (Twelve Tone Systems) - Windows
  - Finale (Coda)
  - Jammer Pro (Sound Trek)
  - Encore (Passport)
  - Master Tracks Pro (Passport)
  - MusicTime (Passport)
  - Vision/EZ Vision ( Opcode) - Mac
  - Musicator - Windows
  - Clip Creator (AABACA) - Mac

- Theory/Ear Training
  - Music Lessons (MiBac)
  - Play It By Ear (Ibis) - Windows
  - Rhythm Ace (Ibis) - Windows
  - Practica Musica (ARS) - Mac
  - Claire: The Personal Music Coach (Opcode) - Mac

- CD-ROMs. CD-ROMs for Experiencing Music should be ordered by schools. *The following CD-ROMs are approved for a $200 reimbursement.* Available for Windows and Mac unless specified.
• Microsoft Composer Collection
  • Mozart
  • Beethoven
  • Schubert
  • Stravinsky
  • Strauss
• Microsoft Musical Instruments
• Jazz: A MultiMedia History (Compton’s NewMedia)
• Composer Quest: An Exploration of Music History and the Arts (Opcode Interactive) - Windows
• History of : Country Music (Queue)
• History of : The Blues (Queue)
• Beethoven’s Fifth (Interactive Pub.)

The following videos are available on a loan basis from the Provincial Public Libraries Board. Please contact Ms. Jewel Cousens at (709) 737-3807 for more information.
• Eternal Earth
• In the Key of Oscar

Recommended Resources

• Composer Project. Toronto: Canadian Music Centre, 1991. A guide designed to assist teachers in the integration of works by Canadian composers into the curriculum.

• Crawford, Myles. The Instant Midi Curriculum. Lessons and information for using midi technology in the music classroom, designed by a practicing teacher. Available from Myles Crawford, 22 Chaldean St., Scarborough, ON, M1W 2B9. Fax: (416) 396-6714

• Schafer, R. Murray. The Thinking Ear. Toronto: Arcana, 1988. A collection of writings in six parts dealing with creativity in the classroom, new concepts of ear training, the acoustic environment, music and words, music and its relationship with the other arts and with life, and related topics.

• Williams, David B., and Peter R. Webster. Experiencing Music Technology. New York: Schirmer Books, 1996. A comprehensive overview of music and technology,
exploring the essential topics a musician should consider when using computers and technology for listening, performing, composing, or teaching. CD-ROM supplement available.

- Marsalis, Wynton. *Marsalis on Music.* Four videos dealing with form, practice, the jazz band, and rhythm. Sold individually or as a boxed set of four. A *Companion Book with CD and Listening Guide* is also available.
Ordering and Reimbursement

In order to expedite the processing of the reimbursements for software, please observe the following guidelines:

1. Software and CD-ROMs should be ordered directly by the school.

2. When ordering, request that all software/CD-ROMs to be used for the delivery of *Experiencing Music 2200* be listed individually and invoiced separately from other resources.

3. Upon receipt of the software or CD-ROMs, the school/board should pay the bill and request an itemized invoice that is marked 'PAID' by the supplier.

4. Submit this itemized, paid invoice to the following address:
   Learning Resources Distribution Centre
   Department of Education
   Bldg. 909, Pleasantville
   St. John’s, NF
   A1B 4J6

5. Requests for reimbursement must be received by January 31st of the school year in which the orders are made in order to guarantee reimbursement.

6. The amount authorized is $400.00 per school for software and $200.00 per school for CD-ROMs.
APPENDIX A
Recommendations for MIDI Workstation

**PC MIDI Workstation**

- Pentium 90
- 8 Megs of RAM (minimum)
- 1000 Meg Hard Drive
- CD ROM
- Roland XP - 10 Multitimbral Synthesizer
- Serial Cable
- Keyboard Stand
- 2 Roland MA-20 Speakers
- Roland RH 80 Headphones
- 2 - 10 Foot Midi Cables
- Printer

**OR**

- 8 megs RAM (minimum)
- “Sound Blaster 32” Sound Card (Creative Labs)
- MPU - IPC
- Keyboard (Midi compatible)
- Keyboard Stand
- 2 Roland MA - 20 Speakers
- Roland RH 80 Headphones
- 2 - 10 foot Midi Cables
- Printer
Macintosh Midi Workstation

- Power Macintosh
- 8 Megs RAM (minimum)
- 1000 Meg Hard Drive
- CD ROM
- Roland XP - 10 Multitimbral Synthesizer
- Serial Cable
- Keyboard Stand
- 2 Roland MA-20 Speakers
- Roland RH 80 Headphones
- 2 - 10 foot Midi Cables
- Printer
LISTENING RECORD

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LISTENING GUIDE

Date: ________________

Composition: ____________________________________________

Composer: ________________________________________________

Era: _______________________ Style: _________________________

Performer(s):

Timbre: (Vocal Quality, Instrumentation)

Rhythm: (Tempo, Metre, Pattern, Accents, Beat)

Melody: (Shape, Description)

Harmony: (Tonality, Texture)

Form: (Repetition, Contrast)

Expressive Elements (Dynamics, Articulation, Terminology, Mood)
LISTENING - A SAMPLE UNIT (approximately 6-8 lessons)

TOPIC:
*Musical Style and Culture: A Look at Contemporary Indigenous Music in Newfoundland*

RATIONALE:
Indigenous music provides an effective and efficient means to study the elements of music as they relate to culture.

GOALS:
1. To explore a variety of indigenous musical styles (e.g., folk, rock).
2. To explore relationships between musical styles; music and culture; music and other art forms.
3. To provide opportunities for listening, performing and creating as each relates to the ongoing production of indigenous music.
4. To address a variety of musical interests and needs of students.
5. To expand musical sensitivity and appreciation; broaden musical and cultural horizons.

SPECIFIC CURRICULUM OUTCOMES: (See page 17)

A. Students will discover and recognize factors that shape and contribute to the production of various musical styles.
B. Students will analyze music within the context of human experience.
C. Students will explore and analyze the relationship of music and culture so that they understand their participation in the production of their own musical culture.
D. Students will develop an understanding of the role of technology in the development, performance, and production of music.
E. Students will understand music within the context of economic, historical, political, social ideals.
F. Students will develop an understanding of the potential of music in our lives.
G. Students will demonstrate an understanding of the factors that influence and have influenced the music of Newfoundland and Labrador.
CONTENT:

Context - musical, cultural, social and economic (e.g., Contemporary Newfoundland Indigenous Culture)

Elements - melody, rhythm, harmony, from, timbre, texture, text, sound, instrumentation, expression

Styles - folk, rock, instrumental, choral arrangements

STRATEGIES

A. Build on cultural capital of students (previous knowledge and experiences, e.g., rock, folk)
B. Listening - as primer to creating and performing... through exploring, distinguishing, identifying, comparing, analyzing, critiquing
C. Approaches - presentation, singing, playing, group/individual activities and projects, discussion

PROCEDURE (Samples)

I. McPherson’s Lament - Rawlins Cross (see Specific Curriculum Outcomes A, C, D, F)

1. Listen...close eyes...
2. What do you hear? Do you like this music? Why or why not?
   Instruments - piano accordion with midi interface, tin whistle, fiddle, bagpipes, trap set, guitar, bass guitar
3. What do you feel? Why? (Lament)
   How is the mood created?
4. Sing through as group (with music and without)
5. Origins of two styles evident in this piece - folk, rock - both stemming from British Isles. Guided discussion re:
   a) Elements (explore, distinguish, identify, analyze)
      Melody - bagpipes... a melodic instrument? phrasing, lyricism...simple
      Rhythm - meter, traditional rock beat and pattern (have students emulate trap set)
      Harmony - chords...
6. Integration of styles - how? (Discussion and guided listening)
   a) unique combination of instruments and sounds (traditional/modern; acoustic/synthesized)
   b) new sound - traditional music
   c) versatility of instruments - bagpipes, guitar, accordion...
   d) production of “NEW” or contemporary indigenous music
   e) guided discussion toward definition of indigenous music

7. Listen again...guided re: above points

II. Reel ‘n Roll - Rawlins Cross
   1. Listen
   2. Another example of unique combinations of sounds and styles
   3. Discuss possible meanings of title: Reel (traditional dance melody) Roll (rock style)
   4. Listen for ‘layering’ of instruments:
      reel (bagpipes)
      roll (beat, synthesized sounds, electric guitar, piano accordion in rock style, voice)
      Remind you of any popular rock band sound?
   5. In-class Project (individual or collaborative - ongoing)
      Explore various combinations of sounds/instruments... toward the creation of a NEW musical style/composition
      Considerations: may choose a familiar traditional melody and experiment with different styles you like or are familiar with (rap, alternative styles); may include also other art forms as well as other forms of indigenous culture (e.g., dance, storytelling, drama, poetry...)

III. Empty Nets - Jim Payne (see Specific Curriculum Outcomes B, C, E, F)
   1. Listen...Guided and probing questioning
   2. Written in 1992 to reflect local cultural phenomenon...decline of and ultimate moratorium of cod fishery, one of the mainstays of the Newfoundland economy
   3. Discuss...has anyone here been affected by the moratorium? How so?
   4. Role of the fishery in Newfoundland musical culture...discuss and share/sing songs re: fishery (e.g., Bonavist’ Harbour)
   5. Listen to Empty Nets again...
      a) note simplicity of musical style...why? importance of text
      b) guitar style (acoustic, folk, harmonies), other instruments
c) voice (style); text
d) relate to feelings... despair, rage, emptiness?

6. Project (ongoing; individual collaborative):
   Create and perform a song based on text that reflects a local, current event or situation. Consider text, instrumentation, style, mood...
   Be a part of music-in-the-making!

IV. Bonavist' Harbour - Traditional, Nfld. Symphony Youth Choir
1. Sing as group (traditional version)
2. Listen to added verse (reflecting the moratorium)
3. Compare traditional version with new version
   Note: power of text
   harmonies (e.g., major and minor)
   role of the piano accompaniment)
   overall potential of music and text to express feelings and relate/reflect stories and feelings of our time
4. An example of ongoing musical production...as it is relevant to changing social and economic conditions
5. In-class Project: (ongoing)
   Create new verses to other songs (choose from variety of styles)
   Create new text and music re: current cultural, social or political issue
   ***provide opportunities for students to share ideas, improvise and experiment...
   ***invite guests (e.g., local musicians/artists) to share their experiences with students re: the process of creation/performance

V. Woman of Labrador - Andy Vine (Figgy Duff)
1. Listen
2. Another example of relationship of music to important facets of our lives (e.g., role of women in society)
3. Explore combinations of text and music to capture spirit of and catch a glimpse of the life of Innuit women in Labrador
   a) music style?
   b) listen for drone, bodhran (hand drum), flute (whistle) and voice.
   c) how does each contribute to the ‘spirit’ of this piece? Emotion?
4. Share pictures...what do you see? Does this music relate to these pictures?
   How so?
5. Example of NEW indigenous music - new sound, new band..
6. **Project:**
   Explore and examine other art work relevant to various Newfoundland issues...create music that reflects this art (or vice versa...find art works that reflect music...)

VI. **Kildevil Air - Tickle Harbour**
1. Listen...
2. Explore feelings...images...Why? How created in this piece?
3. Discuss issues relating to simplicity, timbre, ornamentation...general musical effect
4. Have students play on recorders, tin whistles (or any other appropriate instrument for the class) and experiment with improvising and creating new melodies that evoke certain feelings, images etc.

VII. **Newfoundland Rhapsody - arr. Howard Cable (Concert Band)**
1. Listen...choose one excerpt (e.g., Petty Harbour Bait Skiff)
2. Opportunity to relate many generic musical concepts to this setting of indigenous music
   Guided listening:  - trombone solo - why this particular instrument
   - function of other instruments? e.g., clarinets, low brass, flutes (melody, harmony, tone colour)
   - style - legato, phrasing (solo and accompaniment), articulations
   - ensemble techniques, e.g., balance, blend, precision...
3. An example of Newfoundland folk music as it is incorporated into context of concert band.
4. Discuss interesting combinations of folk melody and traditional concert band instrumentation. What is concert band...? folk medley?

VIII. **Cape St. Mary’s - Otto Kelland (Concert Choir)**
- same as above...as it relates to choral and vocal technique.
- opportunity to introduce students to these standard mediums...examine make-up and various techniques of composition and performance...through music with which they have already been or become familiar.

**EVALUATION**
Focus: listening skills...toward creating and performing (see various formative and summative approaches, pages 33-36)
SAMPLE LISTENING GUIDE

HANDEL’S WATER MUSIC - I. MINUET (CD#2)

Listen to the complete composition first to identify the three sections. Listen again (more than one hearing will be required) and identify and/or comment on the following:

SECTION A

Tonality - Major/Minor

Metre

Tempo

Mood

Accents

Beat - Strong/Weak

Opening melody introduced by this instrument

Quickly followed by this instrument

What is happening musically when this second instrument is introduced?

Count how many measures there are in this short section.

The next short section repeats the melodic idea with what different instruments?

How is a change in dynamics achieved?

Count how many measures there are in this section.

Is the melodic idea exactly the same for all these measures? Can you explain?
LISTENING GUIDE

I. MINUET cont’d

SECTION B - Describe how it is contrasting

Melody

Mood

Articulation

Instrumentation

Count how many measures in this section

Does the melodic idea stay exactly the same?

LAST SECTION - A OR B?

Instrumentation

How is it similar to A/B?

How is some contrast provided to A/B?

How many measures?

Further follow up activities:
• analysis of the melodic structure within each section - phasing, question-answer, 8 - 16 bar construction.
• Historical/social contexts
• Relationship between music and dance
• Baroque style/performance characteristics
LISTENING GUIDE

HANDEL’S WATER MUSIC - II. BOURREE (CD#2)

Listen to the complete composition first, then in the next hearings identify and/or comment on the following:

Tonality
Metre
Tempo
Mood
Articulation
Melodic Contour - Draw opening and describe - Consequent/Disjunct
Texture - Homophonic/Polyphonic
Instrumentation of opening melodic idea
Instrumentation when repeated
Instrumentation last time

How is contrast in dynamics achieved between the three sections? What particular instrument seems to make the sound fuller?

What elements remain consistent throughout the composition?

What provides some contrast?

Using letters, diagram the form.
LISTENING GUIDE

HANDEL’S WATER MUSIC - III. SARABANDE (CD#2)

Listen and identify the following:

Tempo

Mood

Articulation

Instrumentation

Melody - describe

Metre

Accents

Beat

Describe how the three dances of the Suite are contrasting.
WWW SITES FOR MUSIC EDUCATION

Music Education - General

Music Education Online
http://www.geocities.com/Athens/2405/index.html

Resources for Music Education
http://www.ed.uiuc.edu/music-ed/

Music Educators National Conference (MENC)
http://www.menc.org/

Music Educators' Home Page
http://www.athenet.net/~wslow/

Music Resources on the Internet
http://toltec.lib.utk.edu/~music/wwweduc.html

Yahoo Music Education List
http://www.yahoo.com/Entertainment/Music/Education/

List of E-mail Lists for Music Subjects
http://www.geocities.com/Paris/3055/listhtml.html

K-12 Resources for Music Educators
http://www.isd77.k12.mn.us/resources/staffpages/shirk/cindys.page.k12.link.html

Internet Music Resources
http://www.music.umich.edu/index/resources/musicresources.html

Marsalis on Music
http://www.wnet.org/mom/index.html
Resources for Guided Listening
http://www.ed.uiuc.edu/students/yyang/HTML/prj.html

Indiana University's Music Worldwide Internet Resources
http://www.music.indiana.edu/music_resources/

University of Utah Music Education
http://www.music.utah.edu/areas/MusEdHP.html

Conductors' Home Page
http://hubcap.clemson.edu/~alevin/index.html

Arts Education Online
http://www.dcn.davis.ca.us/~aeoltcap/aeolhome.html

ArtsEdge: National Arts and Education Information Network
http://artsedge.kennedy-center.org

Canadian Music Centre
http://www.ffa.ucalgary.ca/cmc/

CBC Records Index of Recordings
http://www.radio.cbc.ca/music/index.html

Canadian Internet Music Source Homepage
http://www.globalx.net/cims/index.html

Professional Organizations

Kodaly Society of Canada
http://www.stemnet.nf.ca/~keakle/

Organization of American Kodaly Educators (OAKE)
http://www.music.indiana.edu/kodaly/oake.htm

Kodaly Home Page
http://www.music.indiana.edu/kodaly/kodaly.htm
American String Teachers’ Association

International Double Reed Society
http://idrs.colorado.edu/

American Music Conference
http://tmn.com/Oh/Artswire/www/AMC/AMC.html

American Orff-Schulwerk Association
http://pen.k12.va.us/~jneill/AOSA.html

Newfoundland and Labrador Teachers’ Association Music Special Interest Council Home Page
http://calvin.stemnet.nf.ca/Curriculum/Music/

Technology

MIDI Home Page
http://www.eeb.ele.tue.nl/midi/index.html

Technology in Music Education (TIME)
http://imr.utsa.edu/TIME.html

West Chester University - Music Education and Technology Resources
http://albie.wcupa.edu/schmus.mue/515/

Educational Resources
http://www.edresources.com

MIDILink Musician's Network
http://ally.ios.com/~midilink/
Composition/improvisation

CoNECT Music Schools
http://co-nect.bbn.com/WorldBand/CoNECTMusic.html

American Society of Composers, Authors, and Publishers (ASCAP)
http://www.ascap.com

Broadcast Music, Inc. (BMI)
http://bmi.com

National Academy of Recording Arts & Sciences
http://metaverse.com/grammy/naras.html

Jazz Improvisation Page
http://gopher.adp.wisc.edu/jazz/

Jazz Web Page
http://www.acns.nwu.edu/jazz/

Classical Music

Classical Music Resources
http://www.maths.ed.ac.uk/classical/

The Great Composers
http://classicalmus.com/bmgclassics/comp-index/index.html

Classical Composer Biographies
http://www.cl.cam.ac.uk/users/mn200/music/composers.html
World Musics

Music from Africa
http://matisse.net/~jplanet/afmx/ahome.htm

Folk Musicians Pages
http://www.lm.com/~dshu/folkstuff.html

Choral Education

The Choir Links Page
http://www.abc.se/~m9850/TheChoirLinksPage/index.html#ChildrensChoirs

Choralist Resource Site
gopher://silver.sdsmt.edu/11/pub/choralist

The Treble Vocal Recording
http://ourworld.compuserve.com/homepages/TVRC/

Recordings of Children's Choirs, Boy's Choirs, and Child Soloists
http://www.xs4all.nl/~dale/AA.INDEX.html

Newfoundland Symphony Youth Choir
http://www.nlnet.nf.ca/2/canpitt/nsyc/

Instrumental Music Education

Instrumental Music Teacher Resources
http://www.ed.uiuc.edu/students/cunningh/project

Trombone Home Page
http://www.missouri.edu/~cceric/index.html

Drums and Percussion Page
http://www.cse.ogi.edu/Drum/

The Canadian Brass
http://www.canbrass.com/

Resources for Windband Conductors
http://www.ed.uiuc.edu/students/heidel/Major_project.html

String Education Resources

Flute Home Page
http://www.windplayer.com/wp/flute.html

Clarinet Home Page
http://www.windplayer.com/wp/clarinet.html

Trumpet Player Online
http://www.trb.ayuda.com/~dnote/Trumpet.html

Brass Musical Instrument Repair
http://ic.net/~cmctuba/brass/repair.html

Newfoundland Symphony Youth Orchestra
http://www.engr.mun.ca/~whitt/nsyo/nsyo.html

Piano

Piano Page
http://www.prairienet.org/arts/ptg/homepage.html

Piano Education Page
http://www.unm.edu/~loritaf/pnoedmn.html

Piano Internet Resources List
Commercial Sites

J.W. Pepper Music Network
http://www.jwpepper.com

Music World Mall
http://music-world.com/musworld.htm

Music Publisher Association
http://host.mpa.org/mpa

National Association of Music Merchants
http://www.electriciti.com/namm/

Hal Leonard Online
http://www.halleonard.com/

Harmony Central
http://harmony-central.mit.edu/Links/
Music Publisher E-mail Addresses
(Selected)

Adar
BarMusProd.@aol.com

Alliance des chorales du Quebec
75207.1403@compuserve.com

American Composer Editions
75534.2232@compuserve.com

Annie Bank Music
101520.401@compuserve.com

Barton Rhodes Press
Bourland@ucla.edu

Boosey & Hawkes (New York)
bhsales@ny.boosey.com

Canadian Music Centre
cmc@interlog.com

Colorado College Music Press
obenamots@cc.colorado.edu

Dunstan House
danielg@ahoynet.com

G. Schirmer
102336.1611@compuserve.com

Gordon V. Thompson
JMalek@eworld.com
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Jaymar Ltd.
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Musica Russica
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Oxford (New York)
LEF@oup-usa.org also sab@oup-usa.org

Presser
presser@presser.com

Santa Barbara Music Press
sbmp@rain.org

Schaffner Music Publishing
102057.3355@compuserve.com
Sonos Music
sonosmr@aol.com

Sprindrift Music
pmarshall@spindrift.pn.com

Thomas House
SVSTHP@aol.com

Treble Clef Music Press
mlycan@aol.com

Voice of the Rockies
VoiceOfRoc@aol.com

Yelton Rhodes Music
Bourland@ucla.edu