
Introduction

Applied Music 2206 and 3206 are modifications of the performance courses, *Choral Performance 1103, 2103, 3103* and *Instrumental Performance 1104, 2104, 3104*, and *Music Theory 2100* which were authorized in the early 1980s. The relevant theoretical and aural components of *Music Theory 2100* have been incorporated into *Applied Music 2206 and 3206*. As a result of this restructuring and revision, there is an increased emphasis on theoretical concepts. This fusion of performance skills and theoretical concepts is reflected in the core outcomes outlined in this Curriculum Guide.

Applied Music 2206 and 3206 are performance courses designed to give students the opportunity to develop musical skills and understandings in small group settings. These courses can be delivered through each of the following applied areas: **voice, winds, percussion, strings, guitar, piano/keyboard**. Although the different applied areas have specific outcomes particular to an instrument or voice, they will share the same overall goals and core curriculum outcomes. These courses will provide learning opportunities *for beginning students as well as those with prior musical experience*.

Statement of Purpose

Along with the development of musicianship, literacy skills, and musical and theoretical understandings, students will develop competencies as instrumentalists and/or vocalists. This comprehensive approach offers the opportunity for students to integrate the practical, theoretical, and conceptual aspects of music. In essence, students develop musical understanding through the performing medium of their choice. Through individual and small group experiences, students develop musical independence, the ability to concentrate, skills in performing with other musicians, and the self-discipline necessary for musical expression.

As students prepare for solo and chamber music performance, they will come to understand the conceptual issues relevant to that particular medium. They will become acquainted with the function, performance practices, and theoretical concepts as related to their instrument or voice. They will acquire the musical competencies necessary to

integrate performance skills and theoretical knowledge which lead to comprehensive musical understanding.

Background Information

The diagrams and explanations that follow are intended to illustrate the place of *Applied Music 2206* and *3206* in the music education program and in the overall education program as outlined by the Department of Education. Included are: the **Essential Graduation Learnings, General Curriculum Outcomes for Music Education K - 12,** and **Specific Curriculum Outcomes** for *Applied Music 2206* and *3206*.



The Essential Graduation Learnings

In 1994, the Atlantic provinces invited the public to contribute, through various provincial consultative 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. It is recognized that provinces may add additional essential graduation learnings where appropriate.

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. Essential graduation learnings 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.

General Curriculum Outcomes for Music Education (K - 12)

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.

Curriculum Outcomes for Music Education are organized under the following four domains:

Performing and Creating

Listening

Reading and Writing

Understanding and Connecting Contexts

The following general curriculum outcomes apply to the K - 12 music program in a general sense and identify the overall expectations of students:

Performing and Creating

It is expected that students will:

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

Listening

It is expected that students will:

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

Reading and Writing

It is expected that students will:

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

Understanding and Connecting Contexts

It is expected that students will:

- reflect on and apply their understandings of musical contexts through experiencing music.
- explore and evaluate the function of music as human expression in both individual and social-cultural contexts.
- connect and extend their musical understandings to social, historical, cultural, political, and economic contexts.

Curriculum Outcomes Relating to Applied Music 2206 and 3206 and their Contribution to the *Essential Graduation Learnings*

Key Stage Curriculum 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. Music outcomes, organized under the four domains of Performing and Creating, Listening, Reading and Writing, and Understanding and Connecting Contexts, are outlined in the *Music Foundation Document* and show a progression through the four levels.

Below are listed some examples of key stage music outcomes for the end of grade 12 that relate directly to *Applied Music 2206* and *3206*. These music outcomes are listed to demonstrate their contribution 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.

Graduates will be able to, for example:

- ▶ develop performance skills as a foundation for and means to experiencing music.
- ▶ demonstrate (improved) vocal or instrumental performance technique.
- ▶ perform, alone and/or with others, a varied repertoire of music which reflects a broad expressive range and interprets a wide spectrum of ideas.
- ▶ demonstrate a depth of feeling and understanding through an expressive performance which is intelligent, skilful, and artistic to the level of students' development.

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- ▶ evaluate the quality and effectiveness of their own and other's performances, compositions, and improvisations, and offer constructive suggestions for improvement.
 - ▶ demonstrate an understanding of the interconnectedness of the arts with expanded musical/artistic forms.
 - ▶ evaluate and critique music.
 - ▶ demonstrate aesthetic awareness and expression through engagement in musical activities.

Citizenship

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

Graduates will be able to, for example:

- ▶ perform accurately within an extended range a musical repertoire of increasing difficulty and 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.
- ▶ recognize and assess the significant contribution of music and the arts to the local, national, and global economy.
- ▶ analyze and articulate the role of music in society.
- ▶ demonstrate an understanding of the music of various cultural groups.
- ▶ 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.
- ▶ identify the basic functions of music as a means of communicating global understanding.
- ▶ develop cultural awareness through music of Newfoundland, Canada, and other cultures.

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.

Graduates will be able to, for example:

- ▶ utilize their performing and creating skills to interpret and represent a broad range of thoughts, images, and feelings.
- ▶ improvise and create, in free form as well as in response to text and ideas, utilizing appropriate expressive devices.
- ▶ participate in various roles as creator, producer, and consumer.
- ▶ recognize/articulate the power of music and the arts to shape, express, and communicate ideas and feelings.
- ▶ respond to music by moving, performing, writing, symbolizing, illustrating, graphing.
- ▶ recognize listening as a means of experiencing music.
- ▶ use gesture (non-verbal) as a means of communication (e.g., eye contact, movement, conducting) in large ensemble and chamber music.
- ▶ respond critically, reflectively, and evaluatively to music through verbal, written, visual, and aural expressions.
- ▶ use a variety of notational systems to represent musical thoughts and ideas.

Personal Development

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

Graduates will be able to, for example:

- ▶ perform accurately and independently, musical repertoire of increasing complexity.
- ▶ demonstrate the continued development of self and social awareness through musical creation and performance.
- ▶ realize their musical potential and value the role music has played in their personal development.
- ▶ 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.
- ▶ relate listening to life's experiences (e.g., political and social, religious)
- ▶ validate listening as a social value and means toward personal empowerment
- ▶ demonstrate the value of musical experiences through their personal and community involvement with music and the arts
- ▶ identify, explain, and evaluate personal music choices and/or preferences.
- ▶ recognize the power of music as related to self-expression, citizenship, and cultural identify
- ▶ identify ways in which music expresses and enhances life experiences

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.

Graduates will be able to, for example:

- ▶ demonstrate the skill of problem solving to perform and create music.
- ▶ create, improvise through diverse mediums (e.g., various instrumental and vocal ensembles, musical theatre).
- ▶ explore, combine, and analyze common artistic concepts (e.g., form, line, contrast, texture, pattern).
- ▶ engage in reflective (problem-solving) 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).
- ▶ explore, examine, and analyze the elements of music through listening.
- ▶ examine and analyze more complex song and instrumental forms (e.g., sonata, concerto)
- ▶ explore and analyze various musical contexts

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.

Graduates will be able to, for example:

- ▶ improvise rhythmically/ melodically in a variety of contexts and styles with voice, instruments and technology
- ▶ use technology to improvise, compose, and perform
- ▶ differentiate between various timbres and colours (instrumental, vocal, synthesized)

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- ▶ recognize the value of music in developing technological competencies.
 - ▶ recognize the impact of scientific and technological developments on musical composition, performance, and production.
 - ▶ develop skills and understandings appropriate to various musical contexts (eg., performance ensemble, MIDI applications).

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.

Graduates will be able to, for example:

- ▶ formulate values and judgements about music (as they relate to spiritual and moral issues).
- ▶ show respect for the thoughts, feelings, and musical choices and decisions of others.
- ▶ value their own personal musical and cultural capital.
- ▶ identify and share personal insights arising from experiences with music.
- ▶ be aware of, respect, encourage, support, and honour the contributions of others in songs, games, and ensembles.
- ▶ demonstrate an understanding of music as related to historical ideas, beliefs, and traditions.
- ▶ identify and share (spiritual and moral) insights arising from experiences with music.

Specific Curriculum Outcomes for Applied Music 2206 and 3206

Specific Curriculum Outcomes define what students are expected to know and demonstrate in *Applied Music 2206* and *3206*. They explain, and illustrate what the senior high level outcomes mean for *Applied Music 2206* and *3206*.

Applied Music 2206 and *3206* are designed to develop musical understandings through the integration of **theory** and **performance**. Theoretical concepts are linked directly to "doing" just as performance skills are linked directly to "knowing".

In these courses, students develop **generic performing skills**, e.g., phrasing, style, articulation, intonation, tone quality, expressive devices, interpretation, as well as **specific performing skills** particular to individual applied areas. **Theoretical concepts** encompass the elements of music, musical literacy, and a knowledge of appropriate symbols and terms. **Musical understandings** evolve as students synthesize their skill development and knowledge of theoretical concepts through performance.

Theory and Performance

The following tables of specific curriculum outcomes reveal that studying Applied Music 2206 as a pre-requisite to Applied Music 3206 is critical to the success of students. For example, students enrolled in *Applied Music 3206* must demonstrate that they have acquired the equivalent skills and understandings, both theoretical and technical, of *Applied Music 2206*. This can be achieved either through successfully completing the course or through commensurate experiences.

The core components of *Applied Music 2206* and *3206* are **common to all applied areas**. They include ***theory*** - the elements of music, musical literacy and a knowledge of appropriate symbols and signs; and, ***performance*** - performing technique, expressive elements and solo/ensemble skills.

Music Theory

The theoretical concepts studied in *Applied Music 2206* and *3206* include the elements of music, musical literacy and a knowledge of symbols and terms. Students in Applied Music demonstrate their understanding through ***performing***, ***writing***, and ***aurally identifying*** music. Theoretical concepts are linked directly to the performing of music. Harmony, form, tonality, rhythm patterns, meter, etc. are drawn from the repertoire studied to increase relevancy and meaningfulness toward the development of true musical understanding. Aural identification is an important aspect of musical literacy. The ability to identify intervals, melodies, rhythm patterns, and simple chord progressions are stated outcomes for *Applied Music 2206* and *3206*.

The theoretical component may require written and aural work independent of the specific student repertoire. However, every effort should be made to place these studies in a related musical context. This may involve a written or aural analysis of a short song form, canon, or chorale, which focuses on such things as melodic construction, phrasing, prominent intervals, simple chord progressions, or cadential patterns. Rhythm patterns, chord roots (I, IV, V), melodies, chords, conducting patterns, can all be performed or aurally identified. The teacher may involve the whole class in an activity or work with smaller groups of students, as required. Computer-assisted instruction can also support and reinforce musical learnings as well as allow for individual practice and development.

Specific curriculum outcomes for Theory are outlined on **Pages 20-21**, and Performance on **Pages 22-23**.

Specific Curriculum Outcomes Particular to Instrument/Voice

Specific Curriculum Outcomes particular to individual instruments or voices are outlined for *Applied Music 2206* and *3206* beginning on page 24. These are additional outcomes to those core components of *Applied Music 2206* and *3206*.



Specific Curriculum Outcomes

CORE COMPONENT - THEORY

It is expected that students will demonstrate the following through:

- **PERFORMING**
- **WRITING**
- **AURALLY IDENTIFYING**

	2206	3206
Notation		
	<ul style="list-style-type: none"> • note values • note names • clefs 	<ul style="list-style-type: none"> • continued development and refinement • non-traditional notation as appropriate
Rhythm/Meter		
Differences in Notes and Equivalent Rests	<ul style="list-style-type: none"> • whole, half, quarter, eighth, sixteenth, dotted notes 	<ul style="list-style-type: none"> • continued development and refinement
Fundamental Meters	<ul style="list-style-type: none"> • 2 4 3 6 • 4 4 4 8 	<ul style="list-style-type: none"> • 3 2 3 4 • 8 2 2 2 (others as appropriate)
Rhythmic patterns	<ul style="list-style-type: none"> • basic combinations of the above note values and equivalent rests, including syncopation 	<ul style="list-style-type: none"> • extended patterns, may include traditional jazz patterns, improvised patterns
Melody		
Tonality	<ul style="list-style-type: none"> • major/natural minor 	<ul style="list-style-type: none"> • chromatic; harmonic and melodic minor (other systems as appropriate)
Key Signatures and Scales	<ul style="list-style-type: none"> • major/minor up to 2#, 2b 	<ul style="list-style-type: none"> • major/minor up to 4#, 4b (others as appropriate)
Intervals	<ul style="list-style-type: none"> • major/minor 2nd/3rd, unison, perfect 4th/5th, octave 	<ul style="list-style-type: none"> • major/minor 6th/7th
Melodic Construction	<ul style="list-style-type: none"> • principles of melodic construction, e.g., steps/skips, direction, repetition/contrast 	<ul style="list-style-type: none"> • create and play simple melodies • improvisation
Transposition	<ul style="list-style-type: none"> • basic knowledge 	<ul style="list-style-type: none"> • transpose, write and perform simple melodies

Harmony		
Intervals	<ul style="list-style-type: none"> • unison/octave, 3rd, 5th 	<ul style="list-style-type: none"> • 4th, 6th, 2nd, 7th
Chords	<ul style="list-style-type: none"> • chord construction (M/m) • primary triads (I, IV, V) • pop/jazz chord symbols 	<ul style="list-style-type: none"> • construct V7 • inversions (others as appropriate)
Harmonic Progression	<ul style="list-style-type: none"> • basic progressions/improvisation 	<ul style="list-style-type: none"> • more advanced and as appropriate
Principles of Harmonization	<ul style="list-style-type: none"> • cadences (simple) 	
Form		
	<ul style="list-style-type: none"> • fundamental principles of phrase construction and compositional form 	<ul style="list-style-type: none"> • small forms (e.g., AB, ABA) • other forms and/or non-traditional forms as appropriate
Terms and Signs		
	<ul style="list-style-type: none"> • basic and fundamental 	<ul style="list-style-type: none"> • more advanced and as appropriate

CORE COMPONENT - PERFORMANCE

It is expected that students will:

	2206	3206
General	<ul style="list-style-type: none"> • demonstrate assembly, care and maintenance of instrument/voice • demonstrate knowledge of parts/construction and related equipment, history of the instrument/voice • demonstrate basic understanding of principles of sound production • demonstrate ability to tune/prepare the instrument • be exposed to quality performances and repertoire 	<ul style="list-style-type: none"> • continued development and refinement
Performing Technique		
Posture/Position	<ul style="list-style-type: none"> • demonstrate appropriate body position (sitting, standing) • demonstrate correct finger/hand/arm position 	<ul style="list-style-type: none"> • continued use of body position (sitting, standing) • demonstrate advanced and alternate hand/arm, finger positions
Intonation	<ul style="list-style-type: none"> • perform with satisfactory intonation 	<ul style="list-style-type: none"> • perform with refined intonation
Tone Production	<ul style="list-style-type: none"> • recognize and perform with characteristic tone 	<ul style="list-style-type: none"> • perform with consistent and refined tone in extended ranges • perform with varied tonal colours
Breathing	<ul style="list-style-type: none"> • use appropriate breathing technique 	<ul style="list-style-type: none"> • continued development of breathing capacity
Range	<ul style="list-style-type: none"> • perform within an appropriate range for particular instrument/voice 	<ul style="list-style-type: none"> • perform within appropriate extended ranges
Facility	<ul style="list-style-type: none"> • perform scales, arpeggios, and/or chords with technical facility 	<ul style="list-style-type: none"> • perform scales, arpeggios, and/or chords with improved technical facility

Expressive Elements		
Style	<ul style="list-style-type: none"> • demonstrate an understanding of basic musical styles 	<ul style="list-style-type: none"> • perform music in a variety of styles
Dynamics	<ul style="list-style-type: none"> • demonstrate an understanding of dynamic contrast 	<ul style="list-style-type: none"> • demonstrate effective use of dynamics as an expressive device
Articulation	<ul style="list-style-type: none"> • use basic articulations 	<ul style="list-style-type: none"> • use a variety of articulations
Phrasing	<ul style="list-style-type: none"> • demonstrate an understanding of phrasing 	<ul style="list-style-type: none"> • demonstrate an understanding of phrasing as nuance
Tempo	<ul style="list-style-type: none"> • perform with appropriate and consistent tempo 	<ul style="list-style-type: none"> • perform with appropriate and consistent tempo
Solo/Ensemble Skills		
	<ul style="list-style-type: none"> • perform with accuracy, alone and with others • perform in balance with accompaniment and/or other musicians • perform appropriate solos, technical exercises, and etudes for particular instrument/voice 	<ul style="list-style-type: none"> • perform with accuracy, repertoire of increasing difficulty, alone and with others • perform in balance and blend with accompaniment and/or other musicians • perform appropriate technical exercises, and repertoire of increasing difficulty for particular instrument/voice

**OUTCOMES PARTICULAR TO INSTRUMENT/VOICE
PIANO - VOICE - GUITAR**

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
Piano		
	<ul style="list-style-type: none"> • 5 finger position • shifting positions 	<ul style="list-style-type: none"> • extend positions
	<ul style="list-style-type: none"> • use of sustaining pedal 	<ul style="list-style-type: none"> • harmonic pedalling
	<ul style="list-style-type: none"> • basic harmonization of melodies (e.g., primary triads) 	<ul style="list-style-type: none"> • more advanced harmonization of melodies
	<ul style="list-style-type: none"> • balance between melody and accompaniment 	<ul style="list-style-type: none"> • balance between voices
Voice		
	<ul style="list-style-type: none"> • a cappella singing while maintaining good intonation 	<ul style="list-style-type: none"> • further development and refinement
	<ul style="list-style-type: none"> • part singing, both homophonic and polyphonic textures 	<ul style="list-style-type: none"> • further development and refinement
	<ul style="list-style-type: none"> • good diction with appropriate interpretation of text and music 	<ul style="list-style-type: none"> • further development and refinement
Guitar		
	<ul style="list-style-type: none"> • pick style • finger style • rest stroke • free stroke • down stroke • up stroke • slur • arpeggiated, thumb finger accompaniment 	<ul style="list-style-type: none"> • styles and strumming of increased technical difficulty
	<ul style="list-style-type: none"> • basic positions 	<ul style="list-style-type: none"> • extended positions
	<ul style="list-style-type: none"> • balance of melody and accompaniment 	<ul style="list-style-type: none"> • melodies in two and three parts
		<ul style="list-style-type: none"> • bar chords

**OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
BRASS**

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
Trumpet/Euphonium/Baritone		
	<ul style="list-style-type: none"> • basic tonguing, plus legato, staccato, slurring 	<ul style="list-style-type: none"> • basic jazz articulations
	<ul style="list-style-type: none"> • use of third valve trigger 	<ul style="list-style-type: none"> • lip slur facility, double and triple tonguing, vibrato
French Horn		
	<ul style="list-style-type: none"> • basic tonguing, plus legato, staccato, slurring 	<ul style="list-style-type: none"> • tenuto accents
	<ul style="list-style-type: none"> • improving intonation with right-hand adjustments 	<ul style="list-style-type: none"> • stopped horn, double and triple tonguing
Trombone		
	<ul style="list-style-type: none"> • basic tonguing plus legato and staccato 	<ul style="list-style-type: none"> • slurring (natural, legato, lip)
		<ul style="list-style-type: none"> • basic jazz articulations
		<ul style="list-style-type: none"> • slide facility
		<ul style="list-style-type: none"> • use of F Attachment
Tuba		
	<ul style="list-style-type: none"> • basic tonguing, plus legato, staccato, and slurring 	<ul style="list-style-type: none"> • knowledge of E flat and C tubas

**OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
WOODWINDS**

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
Flute		
	<ul style="list-style-type: none"> • middle and lower register 	<ul style="list-style-type: none"> • altissimo register
	<ul style="list-style-type: none"> • tonguing, slurring 	<ul style="list-style-type: none"> • staccato • tenuto accents
Clarinet		
		<ul style="list-style-type: none"> • selection of quality reeds
	<ul style="list-style-type: none"> • chalumeau register • clarion register 	<ul style="list-style-type: none"> • altissimo register
	<ul style="list-style-type: none"> • tonguing, slurring 	<ul style="list-style-type: none"> • staccato, legato • tenuto accents
Oboe		
	<ul style="list-style-type: none"> • care and selection of reeds 	<ul style="list-style-type: none"> • adjustment and finishing of reeds
	<ul style="list-style-type: none"> • legato, slurring styles 	<ul style="list-style-type: none"> • staccato
	<ul style="list-style-type: none"> • appropriate tone at mf dynamic level 	<ul style="list-style-type: none"> • continue to develop tone at appropriate dynamic levels
Bassoon		
	<ul style="list-style-type: none"> • introduction to reed adjustment 	<ul style="list-style-type: none"> • reed construction
	<ul style="list-style-type: none"> • use of seat strap 	
	<ul style="list-style-type: none"> • legato, slurring styles 	<ul style="list-style-type: none"> • staccato
		<ul style="list-style-type: none"> • vibrato
	<ul style="list-style-type: none"> • introduction to the tenor clef 	<ul style="list-style-type: none"> • tenor clef reading
Saxophone		
		<ul style="list-style-type: none"> • selection of quality reeds
		<ul style="list-style-type: none"> • vibrato
	<ul style="list-style-type: none"> • tonguing, slurring 	
	<ul style="list-style-type: none"> • appropriate register 	<ul style="list-style-type: none"> • introduction to altissimo register

**OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
STRINGS**

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
	<ul style="list-style-type: none"> • appropriate bow holds (e.g., Bass-German or French) • appropriate positions 	
	<ul style="list-style-type: none"> • basic principles of string tone production <p style="text-align: center;">Right Hand</p> <ul style="list-style-type: none"> • bow weight • bow speed • bow placement (point of contact) <p style="text-align: center;">Left Hand</p> <ul style="list-style-type: none"> • finger weight • finger motion/speed • finger placement <ul style="list-style-type: none"> • pitch adjustment 	<ul style="list-style-type: none"> • continued refinement of string tone production • continued refinement of left hand/finger motion (e.g., dexterity, accuracy, and flexibility) • demonstrate ability to discern fine variations in pitch and adjust accordingly
	<ul style="list-style-type: none"> • open string cycle - pizzicato and long bows 	<ul style="list-style-type: none"> • continued refinement in crossing strings
	<ul style="list-style-type: none"> • appropriate bow division/distribution 	<ul style="list-style-type: none"> • demonstration of continued refinement of bow control (e.g., speeds, distribution and flexibility at frog, middle and tip of bow)
	<ul style="list-style-type: none"> • legato, détaché and staccato strokes • 2-note slurs 	<ul style="list-style-type: none"> • continued development of various appropriate bow strokes
	<ul style="list-style-type: none"> • simple double stops (e.g., open string) 	<ul style="list-style-type: none"> • complex double stops (e.g., with one open string or two stopped tones, 3rds, 6ths, 8ves)

OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
STRINGS (Cont'd)

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
	<p>Pizzicato</p> <ul style="list-style-type: none"> • right hand -open string cycles (with and without bow in hand) • left hand -with fourth finger (open strings) • harmonics (natural) • glissando (preparation for left hand - vibrato and shifting) 	<ul style="list-style-type: none"> • continued refinement of pizzicato (e.g., tone, dexterity) • continued refinement of harmonics and glissando • continued development of vibrato (even and consistent)
	<p>Position/Shifting</p> <ul style="list-style-type: none"> • shifting to various positions as appropriate <p>Violin</p> <ul style="list-style-type: none"> • 1st position (3rd position) <p>Viola</p> <ul style="list-style-type: none"> • 1st position (3rd position) (Generally use open strings ascending and 4th finger descending) <p>Cello</p> <ul style="list-style-type: none"> • 1st position introduce backward extension <p>Bass</p> <ul style="list-style-type: none"> • introduce 1/2 position • shifting (+3, -3, 4) 	<ul style="list-style-type: none"> • continued refinement of shifting techniques • 2nd position (5th position) • 2nd position (5th position) (introduction of extended finger pattern for violin/viola) • 2nd, 3rd, 4th position • backward and forward extension • shifting - 4th or greater • thumb position
	<p>Vibrato</p> <ul style="list-style-type: none"> • introduction of basic exercises as preparation for vibrato 	<ul style="list-style-type: none"> • continued development and refinement of vibrato techniques

OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
STRINGS (Cont'd)

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
	<p>Sample Terms</p> <ul style="list-style-type: none"> • upbow • downbow • circle/lift bow • pizzicato • tone • intonation • slur/tie • détaché • legato • open string cycle • position • dynamics • shift • staccato • double stop • string crossing • phrasing • harmonics 	<ul style="list-style-type: none"> • martelé • spiccato • vibrato • glissando • con sordino • tone colour • triple stop/chord • chromatic • thumb position (bass/cello)

**OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
PERCUSSION I - SNARE DRUM, BASS DRUM, TIMPANI**

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
Snare Drum, Bass Drum, and Timpani (Timp)		
	<ul style="list-style-type: none"> • DRUMS knowledge of basic instrument, stand, stick/mallet parts, and equipment setup • TIMP knowledge of basic instrument and mallet parts, and setup for 2 and 3 timpani; knowledge of ranges of 25" and 28" timpani 	<ul style="list-style-type: none"> • DRUMS/TIMP - knowledge of stick/mallet alternatives • DRUMS - knowledge of head adjustment and tuning techniques • TIMP - setup for 4 timpani; knowledge of ranges of 23" and 30" timpani
		<ul style="list-style-type: none"> • TIMP - alternative mallet grips • DRUMS/TIMP - alternative playing spots on the heads, rim, shells
	<ul style="list-style-type: none"> • BASS DRUM/TIMP - simple damping techniques; simple timbre variation techniques 	<ul style="list-style-type: none"> • BASS DRUM/TIMP - more advanced damping techniques; additional timbre variation techniques
	<ul style="list-style-type: none"> • DRUMS - basic strokes and patterns starting with either hand; single and double stroke rolling starting with either hand • SNARE DRUM - simple rudiments (e.g., flam, paradiddle, ruff) • TIMP - pitch matching skills on 25" and 28" timpani 	<ul style="list-style-type: none"> • SNARE DRUM - additional rudiments and techniques, including close rolling and rim shots • TIMP - pitch matching on 23" and 30" timpani; cross sticking techniques; pitch changing in performance

OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE		
PERCUSSION II - BELLS, XYLOPHONE, VIBRAPHONE, MARIMBA, CHIMES		
It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:		
	2206	3206
Bells, Xylophone, Vibraphone, Marimba, Chimes		
	<ul style="list-style-type: none"> • (top) BELLS/XYLOPHONE - knowledge of basic instrument, stand, mallet parts, and equipment setup; knowledge of instrument ranges and transpositions 	<ul style="list-style-type: none"> • VIBRAPHONE, MARIMBA, CHIMES - knowledge of basic instrument and mallet parts; knowledge of other mallet types for these instruments; principles of mallet selection; knowledge of instrument ranges
	<ul style="list-style-type: none"> • BELLS/XYLOPHONE - basic mallet grip using 2 mallets; playing position (standing) 	<ul style="list-style-type: none"> • XYLOPHONE - 4 mallet grip(s) • VIBRAPHONE, MARIMBA, CHIMES - basic mallet grips and playing positions
	<ul style="list-style-type: none"> • BELLS -simple damping technique; simple double-mallet technique 	<ul style="list-style-type: none"> • VIBRAPHONE, MARIMBA, CHIMES - basic strokes, normal playing spots on the keys and chimes
	<ul style="list-style-type: none"> • BELLS - simple single-note melodies in 2/4, 3/4, 4/4 using (see Core 2206 “Rhythm/meter” for values) played hand-to-hand • XYLOPHONE/BELLS - hand-to-hand melodies and sightreading which may include dotted notes and syncopation in 6/8, 3/8, 2/2, 3/2, 4/2 • XYLOPHONE - rolling (single stroke) 	<ul style="list-style-type: none"> • VIBRAPHONE, CHIMES - principles of pedalling and damping • VIBRAPHONE - using vibrato • VIBRAPHONE, MARIMBA - simple 4-mallet chord progressions • simple melodies involving pedalling • rolling (single stroke) with 4 mallets • CHIMES - simple single-hand melodies involving pedalling

**OUTCOMES PARTICULAR TO THE INSTRUMENT/VOICE
PERCUSSION III - TRAP SET**

It is expected that students will demonstrate the following musicianship skills and techniques specific to their instrument/voice:

	2206	3206
Trap Set		
	<ul style="list-style-type: none"> • knowledge of instrument, stand, and stool parts of a basic setup; knowledge of traditional setup plans and principles 	<ul style="list-style-type: none"> • knowledge of alternative setup plans and principles
	<ul style="list-style-type: none"> • timbre variation techniques for rock, latin, and swing styles 	<ul style="list-style-type: none"> • advanced timbre variations for both drums and cymbals
	<ul style="list-style-type: none"> • basic patterns and between-phrase fills in rock, latin, and swing styles 	<ul style="list-style-type: none"> • basic patterns and between-phrase fills in jazz waltz style; advanced patterns and fills for rock, latin, and swing styles

Course Organization

The organization and subsequent delivery of *Applied Music 2206* and *3206* is contingent on the following four factors:

- a. enrollment in the particular applied area
- b. student entry level
- c. grouping of instruments and/or voices
- d. physical resources, i.e., the size and number of rooms as well as the number and type of instruments available

General Principles of Organization

- *Applied Music 2206* and *3206* is designed to be delivered in small homogeneous classes for each applied area. Due to the unique qualities of instruments/voices, it is difficult to implement this course with large and/or mixed groupings.
- The number of classes offered in each course will be determined by the individual school and may be dependent upon circumstances unique to that school.
- In the event of large enrollments in a particular applied area, more than one class should be offered, grouped on the basis of skill level or instrumentation.
- Low enrollments in some applied areas may require that the two levels, *Applied Music 2206* and *3206*, be grouped into one class.
- *Applied Music 2206* can be made available for students *who have no prior experience*. For example, a class for beginning winds or percussion may be appropriate.
- Applied areas may organize classes according to sections (i.e., winds may be organized into separate brass and woodwind classes; or the vocal area may be organized into classes of tenors/basses and sopranos/altos).

Possibilities of Course Delivery

Example A: This high school has an instrumental program with a feeder junior high school instrumental program. Students with previous experience are placed together on the basis of the particular program and previous playing experience. A separate class is provided for students wishing to begin an instrument for the first time.

Option 1:

Applied Music 2206 Winds/Percussion (*Beginners*)

Applied Music 2206 Winds/ Percussion

Applied Music 3206 Winds/Percussion

Option 2:

Applied Music 2206 Winds/Percussion (*Beginners*)

Applied Music 2206 and/or 3206 Winds (Brass)

Applied Music 2206 and/or 3206 Winds (Woodwinds)

Applied Music 2206 and/or 3206 Percussion

Applied Music 2206 and/or 3206 Strings

Example B: This school offers two classes of 2206 in different applied areas, and one class of 3206.

Applied Music 2206 Guitar

Applied Music 2206 Voice

Applied Music 3206 Guitar

Example C: This school offers combined classes of 2206 and 3206 in an applied area because of lower enrollments.

Applied Music 2206/3206 Voice

Applied Music 2206/3206 Strings

Applied Music 2206/3206 Piano/keyboards

Applied Music 2206/3206 Guitar

Example D: This school offers *Applied Music 2206 and 3206* in the vocal area only.

Applied Music 2206 Vocal

Applied Music 3206 Vocal

Instructional Strategies

Instructional Strategies and overall classroom organization are derived from decisions made regarding the size of classes and groupings, as well as the availability of physical resources such as instruments and facilities. Recognizing that there may be variations in class organization, there exist common instructional strategies for realizing course outcomes. These include:

Small ensemble/solo performance	Analysis
Echo-response	Movement
Listening	Creating
Teacher/student demonstration	Improvising
Playing and singing	Writing
Counting and clapping	Aural Identification
Group discussion	Peer coaching
Lecture	Technology assisted instruction

A variety of instructional strategies may be necessary to meet the needs of individuals within the class setting. Full class instruction may occur when all students are working with the same materials and theoretical concepts. However, differing entry levels may require instruction with small groups of students as well as individual students, who are working simultaneously on different aspects of the curriculum. Within a class, individuals or groups may focus on theoretical concepts through computer-assisted instruction, written work, listening, aural training, and small ensemble/solo performance materials. The teacher may act as a resource person/facilitator and rotate instruction among different groups and individuals. Group and/or individual work encourages students to become participants in their own learning, to develop independence and permits greater individualization of instruction. Teaching/learning is supported by a wide variety of resources, some of which are recommended in this guide.



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 course 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.

Student evaluation is an integral component of the instructional process. It serves to determine appropriate instruction (pre-instructional evaluation); ensure that learning is taking place (formative evaluation); and verify students' levels of achievement. Evaluative data, gathered through a variety of sources, can therefore provide a comprehensive portrait of student achievement and progress.

Because *Applied Music 2206* and *3206* are designed to develop musical understandings through integrating practice (performance skills) and theory (concepts), it is imperative that evaluation techniques address all course components. Consequently, musical understanding should be demonstrated and evaluated through the fusion of practice and theory.

Guiding Principles

Evaluation of *Applied Music 2206* and *3206* should be based on the following policies extracted from *The Evaluation of Students in the Classroom: A Handbook and Policy Guide* (1990).

- 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.
- Evaluation will consist of (a) pre-instructional, (b) formative, and (c) summative activities.

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- 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.
 - Process **and** product outcomes will be evaluated.
 - Differentiated evaluation will be employed to accommodate students with special needs.
 - A variety of sources will be used in the gathering of evaluation data.
 - For summative evaluation, grades will indicate performance in relation to the stated outcomes.

Evaluation Approaches

Evaluation of *Applied Music 2206* and *3206* can be achieved through a balance of evaluative techniques. It is recommended that student assessment be based on performance and understanding of theoretical components of the course. Sources of evaluative data may be selected from the following approaches:

- In-class work
- Demonstration of performance skills
- Individual performance/projects
- Small ensemble performance/projects
- Observation
- Conferencing (teacher/student)
- Checklists/rating scales
- Quizzes/tests (written and applied)
- Self-evaluation
- Technology-assisted evaluation
- Portfolios (e.g., may include performance critiques, journal styling writing, personal reflections, samples of a students work ...)

Grading/Reporting

In designing summative evaluation, student grades must be based on the extent to which students have achieved the stated expectations of *Applied Music 2206* and *3206*.

When summarizing a student's achievement, relevant information from all data sources should be considered. While schools or School Boards determine the exact weightings, the following categories are recommended:

- **In-class work**

In-class work includes practical and theoretical work completed primarily during instructional time. Evaluation data can be gathered through demonstration of performance skills, observation, use of checklists, completion of theoretical work, and informal conferences and portfolios.

- **Projects/assignments**

Projects and assignments, both written and practical, provide students with the opportunity to apply musical skills and demonstrate musical understandings. Projects and assignments may be begun during class time but usually require additional time to complete.

- **Tests/quizzes/performances**

Tests and quizzes also provide the opportunity for students to demonstrate musical skills and understandings and verify that chosen components of the course have been successfully completed.



Authorized Resources

- **Curriculum Guide**
- **Tutor Books**

Theory

- For Young Musicians Vol. I
- Bastien Intermediate Theory 1, 2, 3

General Methods

(student book, teacher's manual/conductor's score)

- Alfred Basic Band
- Band Today
- Best in Class
- Essential Elements Comprehensive Band Method 1, 2, 3
- Essential Elements for Band - Instant Success
- Individualized Instructor
- Rubank Educational Method (Elementary, Intermediate, Advanced)
- Yamaha Band Student
- Standard of Excellence 1, 2
- Technique Through Performance
- The Artistry of Fundamentals for Band
- Strictly Technic for Band
- Essential Technique for Band
- Essential Elements for Strings
- All for Strings, A Comprehensive String Method 1, 2, 3 (Kjos)
- All for Strings Theory 1, 2
- Young Strings in Action
- Strictly Strings, A Comprehensive String Method 1, 2 (with CD) - (Highland/Etling)
- New Road to String Playing Bk. 1, 2, 3 - M. Dawe (J.B. Cramer & Co. Ltd., London)
- Suzuki School (Violin, Viola, Cello)

Flute/Piccolo

- Practice Book for the Flute, Beginner - 6 - Trevor Wye
- The Piccolo Practice Book - Trevor Wye
- Learn to Play Flute I, II (Alfred)

Clarinet

- Clarinet for Beginners Bk. 1, 2 - A. Galper (Boosey and Hawkes)

Oboe

- Gekeler Method for Oboe Bk. 1, 2 - K. Gekeler (Belwin)
- Hinke Elementary Method for the Oboe - Gustav A. Hinke (Peters)

Bassoon

- Weissenborn Method Op. 8, no.1
- Langey Method for Bassoon (Boosey and Hawkes)

Saxophone

- Saxophone Method Vol. 1, 2 - E. Rousseau (Kjos)

Trumpet

- First Book of Practical Studies for Cornet and Trumpet - Getchell/Hovey (Belwin Mills)
- Second Book of Practical Studies for Cornet and Trumpet - Getchell/Hovey (Belwin Mills)

French Horn

- G. Kopprasch 50 Etudes, Opus 6 Revised by Oscar Franz (Southern Music Co.)

Trombone and Euphonium

- Studies in Legato - D.Uber (Fischer)
- 70 Beginning Studies - R. Fink (Touch of Brass)

Tuba

- Foundation to Tuba playing - W. Bell (Fischer)

Violin

- Doflein Method, Vol. 1, 2, 3 (Schott)

Viola

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- Basic Viola Technique - Berger (Lee)

Cello

- Cello Method Dotzauer (C. Fischer)

Double Bass

- Double Bass Solo 1, 2 - K. Hartley (Oxford)
- New Method for Double Bass - F. Simandl (Fischer)
- Elementary Double Bass Method - Zimmerman (Schirmer)

Percussion

- The Basics of Rock Drumming - Chet Doboe
- Playing Jazz Time - Chet Doboe
- Shuffle Drumming Workbook - Chet Doboe
- Alfred's Beginning Drumset Method
- Alfred's Drum Method I, II with Video
- Basix Rock Drum Method (Alfred)
- Phil Kraus' Modern Mallet Method for Vibes, Xylophone and Marimba Vol. 1, II, Ed. D. Allan (Henry Adler)
- Modern Method for Timpani - S. Goodman (Belwin)
- Primary Handbook for Timpani - G. Whaley (JR Publications)
- Simple Steps for Timpani - A. Cirone (Warner)

Guitar

- Guitar Today Bk. 1, 2 - J. Synder (Alfred)
- Bass Today - J. Synder
- Guitar Method I, II - A. Stang (Belwin)
- Guitar Method I Teacher Edition - A. Stang
- Guitar 1, 2 Theory - Feldstein and Stang (Belwin)
- Creative Guitar - E. West (Jespersion)
- Teach Yourself Guitar Theory - R. E. Norris (Alfred)
- Classic Guitar Technique - Aaron Shearer Vol. I, II (Belwin)
- The Christopher Parkening Guitar Method
- A Modern Method for Guitar - W. G. Leavitt
- Basix Guitar Method I, II (Alfred)
- Basix Guitar Theory
- Basix Bass Method
- Alfred's Basic Guitar Method 1, 2
- Alfred's Basic Guitar Theory 1, 2

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- Royal Conservatory of Music Guitar Series Repertoire and Studies Album 1 - 8

Piano

- Bastien Piano Course - Older Beginner 1, 2
- Alfred Basic Adult Piano Course 1, 2, 3
- Alfred Basic Adult Theory Piano Book 1, 2, 3
- Alfred Adult All-In-One Piano Course (includes theory and technic)
- Alfred Basic Piano Library 1, 2, 3, 4
- The Music Tree - F. Clark and L. Goss (Summy-Birchard)
- The Young Pianist - W. and C. Noona (Heritage Press)
- Royal Conservatory of Music New Piano Series Repertoire Albums, Introductory - 8
- Royal Conservatory of Music Celebration Series Repertoire Albums, Introductory - 10

Voice

- Essential Elements for Choir - Essential Musicianship 1, 2, 3
- Something New to Sing About - Student Text (Glencoe)
- Successful Sight Singing Book 1, 2 - N. Telfer (Kjos)
- Successful Warmups Book 1 - N. Telfer (Kjos)
- Steps to Singing for Voice Classes, 3rd. Ed. - Royal Stanton (Wadsworth Pub. Co.)

Individual or Group Study

- Kjos Contemporary Combo Series (for individual or group study)
 - Keyboard Sessions I
 - Guitar Sessions I, II
 - Drum Sessions I, II
 - Electric Bass Sessions I, II
 - Keyboard Fundamentals (Introduction to Keyboard Sessions)

Resource Materials

Theory/Ear Training Instructional Software

- Claire: The Personal Music Coach (ARS) Mac
- Music lessons (MiBac)
- Play It By Ear (Ibis) Windows
- Practica Musica (Opcode) Mac
- Rhythm Ace (Ibis) Windows
- Practical Theory 1, 2, 3 - Sandy Feldstein (Workbooks are available, but are not authorized for reimbursement)
- Keyboard Blues - Midi Apple 5.25

General

- Yamaha Band Ensembles
- Yamaha Duet Books
- Yamaha Individual Instruction Books
- Yamaha Performance Folio
- Yamaha Christmas Ensembles
- Technic Today
- Band Sembles
- Notes for Today
- Concert Today
- Band Power
- Here and Now
- Band Celebration
- Band Encounter
- Best in Class Christmas
- Individualized Instructor Solos
- Individualized Instructor Ensembles
- Solos for Schools (Thompson)
- Alfred's Basic Solos and Ensembles
- Belwin Master Duets I, II - Easy, Intermediate, Advanced
- I Recommend
- Rubank Educational Library
 - Selected Duets I, II
 - Concert and Contest Collection
 - Soloist Folio

Selected Studies

Ensemble Classics - Clarinet or Brass Quartets 1, 2

Chambre Music Series-Three Flutes/ Clarinets/Saxophones or Woodwinds Vol. 1,
2

Six Trios for Three Flutes

- Ensemble Repertoire for Woodwind Quintet
- 66 Festive and Famous Chorales
- Total Musicianship - Piano, Guitar, Band, Percussion
- Standard of Excellence CD's
- Sounds Spectacular Ensembles
- Essential Elements Christmas Favourites
- Alfred Master Tracks Jazz with CD - S. Houghton and T. Harrington (Alfred)
- Alfred Master Tracks Fusion with CD - S. Houghton and T. Harrington (Alfred)
- Alfred Master Tracks Latin with CD - S. Houghton and T. Harrington (Alfred)
- Hal Leonard Jazz Combo Pak - (Hal Leonard)
- Music Omni Book for Bands, Orchestras and Ensembles (Mix and Match, Beginner to Intermediate) - arr. R.H. Riemer and E.J. Siennichi (Ludwig)
- Kaleidoscope Series (Kjos) - selections arranged for mixed instrumentation
- All for Strings Flashcards
- All for Strings Performance Selections
- All for Strings Primo Performance (Ensembles)
- All for Strings Christmas Kaleidoscope
- Essential Elements for Strings Teacher Resource Kit (with computer disk)
- Essential Elements String Orchestra Series
- Essentials for Strings - A Systematic Approach to Technical Development (Kjos)
- Etling Intermediate String Techniques (Highland/Etling)
- Fine Tuning, 50 Intermediate String Ensembles (Kjos)
- Rounds, Canons, and Catches for String Orchestras and Ensembles (Meredith)
- Standard of Excellence CD's
- Strictly Classics Ensemble Arrangements
- Strictly Strings Christmas and Chanukah Ensembles
- The Young World of Strings - Ensembles - (Young World Publication)
- Ensembles for Strings - H. Whistler and H. Hummel (Rubank)
- Suzuki String Quartets for Beginning Ensemble
- Beautiful Music for Two String Instruments (Violin, Viola, Cello, Bass) - S. Applebaum (Belwin Mills)
- Music Omni Book for Bands, Orchestras and Ensembles (Mix and Match, Beginner to Intermediate) - arr. R.H. Riemer and E.J. Siennichi (Ludwig)
- I Can Read Music - J. Martin (Summy Birchard)

Flute

- Suzuki Flute School
- Learn to Play Flute Duets (Alfred)
- Woodwind Flute Duets I, II, III (Chester Music)
- Woodwind Flute Trios I, II, III (Chester Music)

Clarinet

- Woodwind Clarinet Duets I, II, III (Chester Music)
- Clarinet for Beginners, Scales and Arpeggios - A. Galper (Boosey and Hawkes)

Oboe

- Woodwind Oboe Duets I, II, III (Chester Music)
- 50 Etudes Faciles et Progressives pour Saxophones Vol. 1, 2 - Guy Lacour (Editions Costallat) (well suited for the oboe)
- Rubank Supplementary Studies for Saxophone (well suited for the oboe)
- Method pour Hautbois au Saxophone Part I - J. Sellner (Editions Costallat). A set of duets that can be used by any treble clef instruments.
- First Solos for the Oboe Player - J. Craxton and A. Richardson, Faber (Boosey and Hawkes)
- Second Solos for the Oboe Player - J. Craxton and A. Richardson, Faber (Boosey and Hawkes)
- Oboe Method - Barret (Boosey and Hawkes)

Bassoon

- Satzenhofer Bassoon Duets (International)
- Ten Newfoundland Duets (Touch of Brass)
- Ten Christmas Duets (Touch of Brass)
- Woodwind Bassoon Duets (Chester Music) I, II, III

Saxophone

- Woodwind Saxophone Duets I, II, III (Chester Music)
- Woodwind Saxophone Solos 1, II (Chester Music)
- Microjazz Saxophone - C. Norton (Boosey and Hawkes)
- Microjazz Duets Bk. 1, 2 - C. Norton
- 33 Concert Etudes - Labanchi (Fischer)
- Jazz Conceptions for Saxophone - L. Niehaus (Hal Leonard)
- Bop Duets - Bugs Bower (Colin)
- Jazzin About (alto sax and piano) - P. Wedgwood (Faber)

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- The Fairer Sax Ensemble Book 1, 2 - K. Street (Boosey and Hawkes)
 - Solos for the Tenor (or Alto) Sax Player - L. Teal (G. Schirmer)
 - Program Solos for Saxophone - L. Teal (G. Schirmer)

Trumpet

- First Book of Solos - Wallace/Miller (Faber Music)
- EZ Duets Vol. 1 Even Meters - Wallace (Ricordi)
- EZ Duets Vol. 2 Odd Meters - Wallace (Ricordi)

French Horn

- Concert and Contest Selections for French Horn - Ed. H. Voxman (Hal Leonard)
- Solos for the Horn Player - Ed. Mason Jones (G. Schirmer)
- Duets Are Fun - Arr. D. Schaeffer (Belwin Mills)
- Horn Trio Album - Arr. D. Schaeffer (Belwin Mills)

Trombone and Euphonium

- Ten Newfoundland Duets (Touch of Brass)
- Ten Christmas Duets (Touch of Brass)
- Three Pieces for Three Trombones (Sonante)

Small Brass Ensembles

- The Canadian Brass Beginner Quintets - (Hal Leonard)
- The Canadian Brass Easy Quintets - (Hal Leonard)
- The Canadian Brass Advanced Quintets - (Hal Leonard)
- The Canadian Brass - Series of Collected Quintets (all styles and seasons) (Hal Leonard)
- The Canadian Brass - The Brassworks Ensemble Series (Hal Leonard)

Violin

- All Grades for Violins (Violin Ensembles) - E. Delemater (Rubank)
- Classical Album of Early Grade Pieces (Boston Music Co.)
- First Solo Pieces for Violin and Piano - (Schott)
- Fun with Solos (Children's Music Series)
- Masterworks for the Young Violinist - (Schirmer)
- Royal Conservatory of Music Violin Series Repertoire Album 1 - 8
- Royal Conservatory of Music Violin Series Technical Requirements Vol. 1, 2
- Suzuki Home Concert Series
- The Young Violinist's Repertoire Book 1 - 4 (Faber)
- 24 Easy Concert Pieces - (Boosey and Hawkes)
- 60 Studies for Violin Op. 45 Bk. 1, 2 - Wolfhart

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- 36 Etudes Op. 20 Book 1 - Kayser
 - 30 Progressive Studies - Dont (Schirmer)
 - 75 Melodious and Progressive Studies - Mazas
 - The Two Violinists - M. Greenwald (T. Presser)
 - 50 Small Pieces for Beginners - E. & E. Doflein (Schott)
 - Twelve Little Duets Op. 38 Bk. 1, 2 - Mazas (Schradieck)
 - Music Stands (easy solos with piano accompaniment) - R. Hyslop (Frederick Harris)
 - String Knots (Intermediate solos with piano accompaniment) - R. Hyslop (Frederick Harris)
 - Bow Ties (advanced solos with piano accompaniment) - R. Hyslop (Frederick Harris)
 - Duos - Kalliwoda (Peters)
 - 44 Duos - B. Bartok (Boosey and Hawkes)
 - First Trio Album for Three Violins - H. Whistler and H. Hummel (Rubank)
 - Easiest Violin Duets for Christmas Vol. 1, 2 - B.N. Barlow (Schirmer)
 - Quick Steps to Note Reading, Violin Ensemble - L. Fink (Kjos)
 - Waggon Wheels - K. and H. Colledge (Boosey and Hawkes)
 - The Young Violinist Repertoire Vol. 1, 2, 3 - P. Keysert and F. Waterman (Faber)
 - Take Your Partner (Violin and Cello - Intermediate) - A. Frazer (Belwin)

Viola

- A First Year Classical Album - Forbes (Oxford)
- A Second Year Classical Album - Forbes (Oxford)
- 44 Easy Tunes - Lovell (Oxford)
- Handel Selected Pieces for Viola and Piano - Ed. F. Borowski (Laudy)
- Tunes Old and New - Murry-Tate (Oxford)
- Solos for the Viola Player - Doktor (Schirmer)
- Album of Classical Pieces Vol. 1,2 - Klengel (International)
- Scales and Arpeggio Studies for the Viola Bk. 1,2 - S. Lifschey (Schirmer)

Cello

- The Young Cellist Vol. 1, 2, 3 - N. Ticciati (Oxford) A series of graded pieces for cello and piano.
- The Young Cellist Repertoire Vol. 1, 2, 3 - J. L. Webber and S. Nicholls (Faber)
- New School of Cello Studies Bk. 1, 2 - P. Such (Stainer and Bell)
- Bach for the Cello - transcribed by C. Krane (Schirmer)
- Classical Album of Early Graded Pieces - Herfurth (Boston)
- The Cellist Book of Carols Bk. 1, 2 - A.W. Benoy and L. Burrowes (Oxford)
- Solos for the Cello Player - O. Deri (Schirmer)
- Intermediate Etudes in the Positions - F. Grant (Ludwig)

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- Introduction to Some Positions on the Cello - A.W. Benoy and L. Sutton (Oxford)
 - Threes and Fours for Cellos - S. M. Nelson (Boosey and Hawkes)
 - 18 Duos for Cellos (from 44 Duos for Violin - B. Bartok) - arr. W. Kurz (Boosey and Hawkes)
 - String It Together - 18 Duets for Cellos (easy-medium) - Ed. G. King (Mimram)
 - Take Your Partner (Violin and Cello - Intermediate) - A. Frazer (Belwin)

Bass

- Alfred Master Tracks Jazz with CD - S. Houghton and T. Harrington (Alfred)
- Alfred Master Tracks Fusion with CD - S. Houghton and T. Harrington (Alfred)
- Alfred Master Tracks Latin with CD - S. Houghton and T. Harrington (Alfred)
- Accompaniments for Double Bass Solo 1, 2 - K. Hartley (Oxford)
- Bass Clef Duets - K. Hartley (Oxford)
- Essential Styles for Drummers and Basses with CD - (Alfred)
- Bach for the Young Bass Player - F. Zimmerman (MCA Music)
- Album of Ten Classical Pieces - Sankey (International)
- 110 Studies Op.21 - Zimmerman (International)
- The Evolving Bassist - R. Reid (Myriad)
- The Improviser's Bass Method - C. Sher (Sher Music)
- Complete Method for the Double Bass - Manny (Leeds)
- Ten Easy Pieces - Baklanova (Leeds)
- 34 String Bass Solos - Lesinsky (Belwin)

Percussion

- Alfred's Beginning Snare Drum Duets
- Alfred's Rudimental Duets for Intermediate Snare Drum
- Alfred's Rudimental Contest Solos for the Intermediate Snare Drummer
- Building Chops (Technique Book) - Chet Doboe
- Essential Styles for Drummers and Basses with CD - (Alfred)
- Modern Reading Text in 4/4 - Louis Bellson (Adler)
- Percussion for Musicians - R. McCormick (Belwin)
- Syncopation for the Modern Drummer - Ted Reed
- The Logic of It All - A. Cirone and J. Sinai (Cirone Pub)
- Musical Studies for the Intermediate Timpanist - G. Whaley (JR Publications)

Guitar

- The Complete Guitar Player Songbook - R. Shipton (Amsco)
- The New Guitar Songbook - F.M. Noad (Schirmer)
- Royal Conservatory of Music Guitar Scales and Arpeggios Album
- Guitar Ensemble I - A. Stang (Belwin)

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- The Guitar Note Finder
 - Basix Guitar Chord Dictionary
 - Basix Scales and Modes for Guitar
 - The Complete Electric Bass Player - C. Rainey, Book 1: The Method
 - Kjos Contemporary Combo Series Solo Studies Guitar Book I, II
 - Easy Classical Guitar Duets - C. Duncan (Hal Leonard)
 - 30 Progressive Solos for Classical Guitar Bk. I,II - arr. B. Bolt (Cherry Lane Music)
 - Verdery Guitar Series 1, 2 - (Frederick Harris)
 - Alfred Master Tracks Jazz with CD, Guitar - S. Houghton and T. Harrington (Alfred)
 - Alfred Master Tracks Fusion with CD, Guitar - S. Houghton and T. Harrington (Alfred)
 - Alfred Master Tracks Latin with CD, Guitar - S. Houghton and T. Harrington (Alfred)
 - Arlene Roth's Complete Acoustic Guitar - (Schirmer)

Piano

- Alfred Basic Adult Duet Bok 1, 2, 3
- Alfred Basic Piano Library - Recital
- Alfred Basic Piano Library - Technic
- Alfred Group Piano Method
- Disks for Alfred Series (All)
- Alfred Master Tracks Jazz with CD, Keyboard - S. Houghton and T. Harrington (Alfred)
- Alfred Master Tracks Fusion with CD, Keyboard - S. Houghton and T. Harrington (Alfred)
- Alfred Master Tracks Latin with CD, Keyboard - S. Houghton and T. Harrington (Alfred)
- Basix Keyboard Chord Dictionary
- Bastien Older Beginner Series - Musicianship
- Bastien Older Beginner Series - Solo Collection
- Bastien Older Beginner Series - Solo Repertoire
- Bastien Older Beginner Series - Duets
- Bastien 2nd Time Around - A Refresher Course for Adults
- Bastien Intermediate Piano Course - Technic 1, 2, 3
- Bastien Intermediate Piano Course - Multi key Solos 1, 2, 3
- Bastien Christmas Duets 1, 2, 3
- Bastien Christmas Favourites 1, 2, 3, 4
- Bastien Duets 1, 2, 3, 4
- Royal Conservatory of Music New Piano Series Studies Albums 1&2, 3&4, 5&6, 7&8, 9&10

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- Royal Conservatory of Music New Piano Series Cassettes/Compact Dict Discs
 - Royal Conservatory of Music New Piano Series Student Guides 1 - 8
 - Royal Conservatory of Music Celebration Series Studies Albums 1&2, 3&4, 5&6, 7&8, 9&10
 - Royal Conservatory of Music Celebration Series Cassettes/Compact Discs
 - Royal Conservatory of Music Celebration Series Student Guides 1 - 8
 - Suzuki Piano School Vol. 1 - 10
 - Classical Piano Solos for Young Adults - easy arrangements by R. Schultz (Warner)
 - Easy Piano Classics 1, 2, 3 - Music Box Dancer Publications
 - Folksongs for the Piano Bk. 1, 2, 3 - N. Telfer (Frederick Harris)
 - The First Term at the Piano - 16 Elementary Pieces - B. Bartok
 - Collected Short Lyric Pieces for Solo Piano - W. Gillock (Willis)
 - 15 Children's Pieces Op. 27 Bk.1 - D.Kabelevsky
 - Pour les Enfants Bk.2 - A. Tansman
 - Contemporary Piano Literature Bk. 1-6 - A.Tcherepnin
 - Introduction to Mozart (Alfred)
 - At the Piano with Mozart (Alfred)
 - Piano for the Developing Musician Vol. 1, 2 - M. Hilley and L. Freeman Olsen (West Pub. Co.)
 - Jazz Chord Voicing - B. Boyd, Beginner, Intermediate (Hal Leonard)
 - Jazzin About 1, 2, 3 - P. Wedgwood (Faber)
 - Piano Duets - C. Norton (Boosey and Hawkes)
 - Microjazz for Starters Piano Duets - C. Norton
 - Microjazz Piano Duets 1, 2 - C. Norton
 - More Microjazz Piano Duets 1, 2 - C. Norton
 - Microjazz 1, 2 - C. Norton
 - More Microjazz 1, 2 - C. Norton
 - Essential Guide to Pop Styles - C. Norton
 - Improvise Microjazz - C. Norton
 - Microstyles 1,2,3,4 - C. Norton
 - Disks for Microstyles or Microjazz
 - Christmas Music from Around the World (Piano Duets) - Alexander/Tsitaros (Frederick Harris)
 - Christmas Duet Book (Easy) - (Frederick Harris)
 - Four Uneasy Pieces (Piano Duets) - C. Crawley (Frederick Harris)
 - The Frank Mills Book of Popular Piano Duets - (Music Box Dancer Pub.)

Voice

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-
- Adventures in Singing: A Process for Exploring, Discovering, and Developing Vocal Potential - Clifton Ware (McGraw Hill)
 - Classical Canons - A. Molnar (Boosey & Hawkes)
 - Essential Elements for Choir - Essential Repertoire Level 1, 2, 3, 4, for Mixed, Treble, or Tenor /Bass Voices
 - Fundamentals of Singing for Voice Classes - C.E. Lindsley (Wadsworth)
 - Learning to Sing Nonclassical Music - R. Coombs and R. Parker (Prentice Hall)
 - Basics of Singing - J. Schmidt (Schirmer)
 - Reflections of Canada Vol. 2, 3 (Frederick Harris)
 - Something New to Sing About (Glencoe)
 - Level I for Mixed Voices or Treble and Male Ensemble
 - Level II for Mixed Voices or Treble and Male Ensemble
 - Level III for Mixed Voices and Treble and Male Ensemble
 - Favourite Chorales (SATB) - Bach arr. G.P. Schroth (Kjos)
 - Pathways of Song Vol. 1, 2, 3, 4 for High or Low Voice - (Warner)
 - Royal Conservatory of Music Songbook Series - Introductory - 6



Recommended Resources

Instructional Software

Musicware Piano I, 2, 3

Guitar Works (Ibis)

MusicPower (Rock Guitar) (Ibis)

The Pianist I, II (PG Music)

The Jazz Pianist I, II (PG Music)

The Jazz Guitarist (PG Music)

The Jazz Soloist (PG Music)

Multimedia Learn Piano - Dan Delaney (5CD set for beginner)

Books

- Benward, Bruce and Barbara G. Jackson. *Practical Beginning Theory: A Fundamentals Worktext*, 7th ed., Dubuque, Ia.: Wm. C. Brown Publishers, 1991.
- Colwell, Richard J., and Thomas Goolsby. *The Teaching of Instrumental Music*, 2nd ed., Englewood Cliffs, N.J.: Prentice Hall, 1992.
- Green, Elizabeth. *Orchestral Bowing and Routines*. Ann Arbor, Mich.: Ann Arbor Pub., 1990.
- Green, Elizabeth. *The Dynamic Orchestra*. Englewood Cliffs, N.J.: Prentice Hall, 1987.
- Music Educators National Conference. *The Complete String Guide: Standards, Programs, Purchase, and Maintenance*. Reston, Virginia: 1988.
- 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.

Other

Saved By Technology

10 Breadbane Street

Toronto, Ont.

M4Y 1C3

Phone: 416-928-6434

Fax: 416-928-0262

Education Specialist, Eric Pavlyak

Most computer products available with educational discounts

J. W. Pepper and Son Inc.

Box 850

Valley Forge, Pa.

19482

Toll Free Music Line: 1 - 800- 345-6296

Pepper Music Network - <http://jwpepper.com/> - good information on computer programs etc.

Canadian Music Centre

20 Joseph St.

Toronto, Ont.

M4Y 1J9

Tel: 416-961-7198

Fax: 416-961-7198

Gary Armstrong Woodwinds Ltd.

151 Bloor St. W

#B - 011

Toronto, Ontario

M5S 1S4 (reeds, reed making kits, instrument repair)

(See WWW Sites for Music Education)

Ordering and Reimbursement

Tutor books

Tutor books should be ordered by schools and *must be from the authorized listing contained in the curriculum guide* in order to receive a 40% reimbursement. Schools should **submit itemized invoices that are stamped “paid” by the supplier** along with an appropriate listing, to the Learning Resources Distribution Centre. These must be received before **January 31st**, in order to guarantee subsidy.

Resource materials

Resource materials for the various applied areas should be ordered by schools and *must be from the authorized listing contained in the curriculum guide*. The Department of Education will provide **up to \$400 per applied area** (piano/keyboard, voice, strings, winds [brass/woodwinds], percussion, guitar) **to a maximum of three applied areas, during the first year of implementation**. To receive reimbursement schools should list resources for each applied area separately, and **submit itemized invoices marked “paid” by the supplier** to the Learning Resources Distribution Centre. These must be received by **January 31st**.

Learning Resources Distribution Centre
Department of Education
Bldg. 909, Pleasantville
St. John's, NF, A1A 1R1
Telephone: (709) 729-4259



Appendix



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

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 Email 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/~aeoltpcap/aeolhome.html>

ArtsEdge: National Arts and Education Information Network

<http://artsedge.kennedy-center.org>

Canadian Music Centre

<http://www.ffa.ucalgary.ca/cmcc/>

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

<http://www.ed.uiuc.edu/Courses/EdPsy387-Sp95/Rodney-Mueller/stringed/ASTA.html>

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

<http://www.ed.uiuc.edu/courses/EdPsy387-Sp95/Rodney-Mueller/stringed/home.html>

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

<http://web.mit.edu/isako/www/internet.src.html>

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.electricti.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@ahoy.net.com

G. Schirmer
102336.1611@compuserve.com

Gordon V. Thompson
JMalek@eworld.com

Greg Scheer Music
GregSchee@aol.com

Hinshaw
thom27514@aol.com

Jaymar Ltd.
76345.1704@compuserve.com

Laurendale
lauren39@wavenet.com

Mark Foster
markfostermus@champ.il.aads.net

muSic eSpreSS
jsmith@gmu.edu

Musica Baltica
musbalt@com.latnet.lv

Musica Romanica
musirom@aol.com

Musica Russica
rusmuscat@aol.com

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

