

Teaching Instrumental Music In Canadian Schools

This volume of *Advances in Music Education Research* with the idea of research as “situated inquiry.” We intend this metaphor to stand for a general description of the contextualized processes music education researchers use to frame, generate, augment and refine knowledge. The works in this volume illustrate the many ways in which knowledge has been constructed out of multiple approaches to studying an idea or exploring questions. All seek to expand our knowledge of music education in some form. How we go about engaging in knowledge construction, and what we learn from the different processes involved, is a function of the activities, contexts, and cultures in which our work is “situated.” Both knowledge and action is “located,” that is, research is placed, positioned or embedded (Lave & Wenger, 1990). Each study illustrates these ideas: All are informed by different theoretical frameworks, use different pathways to explore problems of interest and concern, and have something important to say to different constituencies or stakeholders. All, however, are the result of perceived phenomena or human interpretations of a context. Situated inquiry is neither a quantitative nor qualitative approach to research, nor is it a “mixed-methods” approach. Rather, situated inquiry is a function of the beliefs and behaviors of the individuals involved in it. It is also a function (and outcome) of the individuals who seek to join a community of practitioners who practice and engage in research. Although the authors in this volume identify with or have self-selected to employ specific kinds of approaches, they exemplify their communities of practices by the very discourses and structures of their reports. Active perception, however, remains central to their inquiry and to the way they frame, generate,

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augment and refine knowledge.

Music education takes place in many contexts, both formal and informal. Be it in a school or music studio, while making music with friends or family, or even while travelling in a car, walking through a shopping mall or watching television, our myriad sonic experiences accumulate from the earliest months of life to foster our facility for making sense of the sound worlds in which we live. The Oxford Handbook of Music Education offers a comprehensive overview of the many facets of musical experience, behavior and development in relation to this diverse variety of contexts. In this first of two volumes, an international list of contributors discuss a range of key issues and concepts associated with music learning and teaching. The volume then focuses on these processes as they take place during childhood, from infancy through adolescence and primarily in the school-age years. Exploring how children across the globe learn and make music and the skills and attributes gained when they do so, these chapters examine the means through which music educators can best meet young people's musical needs. The second volume of the set brings the exploration beyond the classroom and into later life. Whether they are used individually or in tandem, the two volumes of The Oxford Handbook of Music Education update and redefine the discipline, and show how individuals across the world learn, enjoy and share the power and uniqueness of music.

Music education in Canada is a vast enterprise that encompasses teaching and learning in thousands of public and private schools, community groups, and colleges and universities. It involves participants from infancy to the elderly in formal and informal settings. Nevertheless, as post-secondary faculties of music and programs are growing significantly, academic books and materials grounded in a Canadian perspective are scarce. This book attempts to fill that

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need by offering a collection of essays that look critically at various global issues in music education from a Canadian perspective. Topics range from a discussion of the roots of music education in Canada and analysis of music education practices across the country to perspectives on popular music, distance education, technology, gender, globalization, Indigenous traditions, and community music in music education. Foreword by composer R. Murray Schafer.

Many hiphoppas labour to sustain Hiphop Kulture in their communities far from the big stages, world tours, and hit singles enjoyed by a shockingly few American hiphoppas. The creative labour of these few mega stars is calculated in billions of dollars. But for most hiphoppas, their creative labour may never get expressed in economic terms. Instead it is expressed in social capital, the production of collective and individual subjectivities, the bonds of love that build and hold communities together, and the healing of broken hearts, broken homes, and broken neighborhoods in broken cities. Hiphop Kulture is NOT a music genre, it is MUCH more, and exploring how the sharing of aesthetic resources builds community, and how situated learning plays a necessary role in cultural sustainability draws out questions that may lead to a model of community located cultural education, and a starting point for a critical pedagogy of music. "I ain't going to front, academics talking about hiphop scares me and often pisses me off. I'm protective about this culture like it's my own baby because it's meant so much to me and my close friends. In my less angry moments I do appreciate the fact that this culture still has so much to give to the rest of the world and that the next level is what we give back. Well, we need allies in this complex world to move things forward. As I've gotten to know Michael I consider him such an Ally and that his intent is firmly squared in empowering cats in the front

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lines. I also really dig the fact that he is committed to helping document the histories of those who laid the groundwork in the Edmonton scene. This is the respectful place to start. I look forward to bearing witness to Grass roots Hiphop reclaiming its voice and being at the forefront with academics supporting their community efforts.” – Stephen “Buddha” Leafloor, Founder of the Canadian Floor Masters, Founder of Blueprintforlife.ca, Ashoka Fellow, Social Worker and an aging bboy! “Dr. Michael B. MacDonald’s research into Hip Hop’s pedagogical ingenuity have not only led us to the grassroots of Hip Hop’s rich and vibrant global culture, but to the very Ethos of Hiphop. With bold examination, this exciting research stands at the forefront of contemporary post colonial Hiphop literature.” – Andre Hamilton aka Dre Pharaoh, Executive Director CIPHER5 Hiphop Academy, Temple of HipHop Canada

A report from the Canadian Education Association.

The Oxford Handbook of Preservice Music Teacher Education in the United States identifies the critical need for increased cultural engagement in Pre-K-12 music education. Collectively, the handbook's 56 contributors argue that music education benefits all students only if educators actively work to broaden diversity in the profession and consistently include diverse learning strategies, experiences, and perspectives in the classroom. In this handbook, contributors encourage music education faculty, researchers, and graduate students to take up that challenge. Throughout the handbook, contributors provide a look at ways music teacher educators prepare teachers to enter the music education profession and offer suggestions for ways in which preservice teachers can advocate for and adapt to changes in contemporary school settings. For example, educators can expand the types of music groups offered to students, from choir to jazz ensemble. Building upon students' available resources,

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contributors use research-based approaches to identify the ways in which educational methods and practices must transform in order to successfully challenge existing musiceducation boundaries.

"Volume editors: Susan Hallam, Jere T. Humphreys, & John Nix"--Page 4 of cover.

(Meredith Music Resource). This book is a unique resource for both novice and experienced band directors, gathering effective teaching tools from the best in the field. Includes more than 40 chapters on: curriculum, "then and now" of North American wind bands, the anatomy of music making, motivation, program organization and administrative leadership, and much more. "A wonderful resource for all music educators! Dr. Jagow's book is comprehensive and impressive in scope. An excellent book! Bravo!" Frank L. Battisti, Conductor Emeritus, New England Conservatory Wind Ensemble (a href="http://youtu.be/nB4TwZhgn7c" target="_blank")Click here for a YouTube video on Teaching Instrumental Music(/a)

The Reader's Guide to Music is designed to provide a useful single-volume guide to the ever-increasing number of English language book-length studies in music. Each entry consists of a bibliography of some 3-20 titles and an essay in which these titles are evaluated, by an expert in the field, in light of the history of writing and scholarship on the given topic. The more than 500 entries include not just writings on major composers in music history but also the genres in which they worked (from early chant to rock and roll) and topics important to the various disciplines of music scholarship (from

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aesthetics to gay/lesbian musicology).

Music has long been a way in which visually impaired people could gain financial independence, excel at a highly-valued skill, or simply enjoy musical participation. Existing literature on visual impairment and music includes perspectives from the social history of music, ethnomusicology, child development and areas of music psychology, music therapy, special educational needs, and music education, as well as more popular biographical texts on famous musicians. But there has been relatively little sociological research bringing together the views and experiences of visually impaired musicians themselves across the life course. *Insights in Sound: Visually Impaired Musicians' Lives and Learning* aims to increase knowledge and understanding both within and beyond this multifaceted group. Through an international survey combined with life-history interviews, a vivid picture is drawn of how visually impaired musicians approach and conceive their musical activities, with detailed illustrations of the particular opportunities and challenges faced by a variety of individuals. Baker and Green look beyond affiliation with particular musical styles, genres, instruments or practices. All 'levels' are included: from adult beginners to those who have returned to music-making after a gap; and from 'regular' amateur and professional musicians, to some who are extraordinarily 'elite' or 'successful'. Themes surrounding education, training, and informal learning; notation and ear playing; digital technologies; and issues around disability, identity, opportunity, marginality, discrimination, despair, fulfilment,

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and joy surfaced, as the authors set out to discover, analyse, and share insights into the worlds of these musicians.

The Musical Experience proposes a new concept - musical experience - as the most effective framework for navigating the shifting terrain of educational policy as it is applied to music education. The editors and contributors define musical experience as being characterized by the depth of affective and emotional responses that music generates. The chapters map out the primary forms of musical engagement - performing, listening, improvising, and composing - as activities which play a key role in classroom teaching. They also address the cultural scope of musical experience, which calls for the consideration of time, place, beliefs, and values to be placed upon musical activities. The Musical Experience discusses how music teachers can most effectively rely on means of musical communication to lead students toward the development and refinement of musical skills, understandings, and expression in educational settings. This book serves to expand upon the dimensions of musical experience and provides, from the forefront of the field, an integrated yet panoramic view of the educational processes involved in music teaching and learning.

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To what extent does research on musical development impact on educational practices in school and the community? Do musicians from classical and popular traditions develop their identities in different ways? What do teachers and learners take into

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consideration when assessing progress? This book takes a fresh look at 'the musician' and what constitutes 'development' within the fields of music psychology and music education. In doing so, it explores the relationship between formative experiences and the development of the musician in a range of music education settings. It includes the perspectives of classroom teachers, popular musicians, classical musicians and music educators in higher education. Drawn from an international community of experienced educators and researchers, the contributors offer a range of approaches to research. From life history through classroom observation to content analysis, each section offers competing and complementary perspectives on contemporary practice. The book is an essential resource for musicians, educators, researchers and policy makers, offering insight into the reality of practice from those working within established traditions - such as the conservatoire and school settings - and from those who are currently emerging as significant forces in the fields of popular music education and community music. Supplement located in Reference.

This book examines contemporary issues in music teaching and learning throughout the lifespan, illuminating an emerging nexus of trends shaping modern research in music education. In the past, most music learning opportunities and research were focused upon the pre-adult population. Yet, music education occurs throughout the lifespan, from birth until death, emerging not only through traditional formal ensembles and courses, but increasingly through informal settings as well. This book challenges

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previous assumptions in music education and offers theoretical perspectives that can guide contemporary research and practice. Exploring music teaching and learning practices through the lens of human development, sections highlight recent research on topics that shape music learning trajectories. Themes uniting the book include human development, assessment strategies, technological applications, professional practices, and cultural understanding. The volume deconstructs and reformulates performance ensembles to foster mutually rewarding collaborations across miles and generations. It develops new measures and strategies for assessment practices for professionals as well as frameworks for guiding students to employ effective strategies for self-assessment. Supplemental critical thinking questions focus the reader on research applications and provide insight into future research topics. This volume joining established experts and emerging scholars at the forefront of this multifaceted frontier is essential reading for educators, researchers, and scholars, who will make the promises of the 21st century a reality in music education. It will be of interest to a range of fields including music therapy, lifelong learning, adult learning, human development, community music, psychology of music, and research design.

Perspectives on Arts Education Research in Canada, Volume 1: Surveying the Landscape provides a wide spectrum of current research by members of the Arts Researchers and Teachers Society (ARTS)/La société des chercheurs et des enseignants des arts (SCEA),

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On the basis of Dewey's principles, Paul G. Woodford explores the social foundation of current music education practices in the context of democratic values of freedom, creativity, and contribution to society. He then critiques the means by which this ideal is learned by teachers and taught to students. Woodford concludes with recommendations for acknowledging democratic and non-democratic values in music teaching, teacher training, and performance, and suggests steps toward a "liberal" music education. Counterpoints: Music and Education -- Estelle R. Jorgensen, editor
The twenty-seven contributors to this book are professors, teachers, and students representing all parts of Canada, as well as the USA, Brazil, Norway, Finland, and South Africa. They wrestle with the meaning and practice of social justice in and through music education.

Covering the fundamentals of teaching instrumental music to secondary-school students, this indispensable resource examines the history and evolution of music education in Canada, along with changing currents in the philosophical and psychological approaches to curriculum design, student instruction, and classroom management.

Instrumental Music Education: Teaching with the Musical and Practical in Harmony, 2nd Edition is intended for college instrumental music education majors studying to be band and orchestra directors at the elementary, middle school, and high school levels. This textbook presents a research-based look at the topics vital to running a successful

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instrumental music program, while balancing musical, theoretical, and practical approaches. A central theme is the compelling parallel between language and music, including "sound-to-symbol" pedagogies. Understanding this connection improves the teaching of melody, rhythm, composition, and improvisation. The companion website contains over 120 pedagogy videos for wind, string, and percussion instruments, performed by professional players and teachers, over 50 rehearsal videos, rhythm flashcards, and two additional chapters, "The Rehearsal Toolkit," and "Job Search and Interview." It also includes over 50 tracks of acoustically pure drones and demonstration exercises for use in rehearsals, sectionals and lessons. New to this edition:

- Alternative, non-traditional ensembles: How to offer culturally relevant opportunities for more students, including mariachi, African drumming, and steel pans.
- More learning and assessment strategies
- The science of learning and practicing: How the brain acquires information
- The philosophies of Orff and El Sistema, along with the existing ones on Kodály, Suzuki, and Gordon.
- The Double Pyramid of Balance: Francis McBeth's classic system for using good balance to influence tone and pitch.
- Updated information about copyright for the digital age

Evan Feldman is Conductor of the Wind Ensemble and Associate Professor of Music at the University of North Carolina at Chapel Hill Ari Contzius is the Wind Ensemble Conductor at Washingtonville High School, Washingtonville, NY Mitchell Lutch is Associate Professor of Music and Director of Bands at Central College in Pella, Iowa

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Instrumental teaching in the UK is characterised by a lack of regulation and curriculum, whereby individuals can teach with no training or qualification. Kerry Boyle explores the way in which individuals who begin teaching can negotiate successful careers in music without formal training. Existing studies suggest that individuals in this context have complex understandings of professional identity, preferring to identify as musicians or performers rather than teachers, even when most of their income is derived from teaching. Boyle explores the complex working lives of instrumental teachers in the UK, including routes into instrumental teaching and the specific meanings associated with the role and identity of the professional musician for individuals involved in portfolio careers in music. Through an examination of the lived experience of instrumental teachers, this study highlights the need to revise existing notions of the professional musician to acknowledge contemporary careers in music. The resulting insights can be used to inform and enhance existing approaches to careers in music and contribute to career preparation in undergraduate music students.

Ethnomusicology: A Research and Information Guide is an annotated bibliography of books, recordings, videos, and websites in the field of ethnomusicology. The book is divided into two parts; Part One is organised by resource type in categories of greatest concern to students and scholars. This includes handbooks and guides; encyclopedias and dictionaries; indexes and bibliographies; journals; media sources; and archives. It also offers annotated entries on the basic literature of ethnomusicological history and research. Part Two provides a list of current publications in the field that are widely used by ethnomusicologists. Multiply indexed, this book

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serves as an excellent tool for librarians, researchers, and scholars in sorting through the massive amount of new material that has appeared in the field over the past decades. This book introduces music education majors to basic instrumental pedagogy for the instruments and ensembles most commonly found in the elementary and secondary curricula. This text focuses on the core competencies required for teacher certification in instrumental music. The first section of the book focuses on essential issues for a successful instrumental program: objectives, assessment and evaluation, motivation, administrative tasks, and recruiting and scheduling (including block scheduling). The second section devotes a chapter to each wind instrument plus percussion and strings, and includes troubleshooting checklists for each instrument. The third section focuses on rehearsal techniques from the first day through high school.

Music education has historically had a tense relationship with social justice. On the one hand, educators concerned with music practices have long preoccupied themselves with ideas of open participation and the potentially transformative capacity that musical interaction fosters. On the otherhand, they have often done so while promoting and privileging a particular set of musical practices, traditions, and forms of musical knowledge, which has in turn alienated and even excluded many children from music education opportunities. Teaching multicultural practices, for example, has historically provided potentially useful pathways for music practices that are widely thought to be socially just. However, curricula often map alien musical values onto other musics and in so doing negate the social value of these practices, grounding them in a politics of difference wherein "recognition of our difference" limits the push that might take students from tolerance to respect and to renewed understanding and interaction. The Oxford

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Handbook of Social Justice in Music Education provides a comprehensive overview and scholarly analyses of the major themes and issues relating to social justice in musical and educational practice and scholastic inquiry worldwide. The first section of the handbook conceptualizes social justice while framing its pursuit within broader social, historical, cultural, and political contexts and concerns. Authors in the succeeding sections of the handbook fill out what social justice entails for music teaching and learning in the home, school, university, and wider community as they grapple with issues of inclusivity and diversity, alienation, intolerance, racism, ableism, and elitism, or relating to urban and incarcerated youth, immigrant and refugee children, and, more generally, cycles of injustice that might be perpetuated by music pedagogy. The concluding section of the handbook offers specific and groundbreaking practical examples of social justice in action through a variety of educational and social projects and pedagogical practices that might inspire and guide those wishing to confront and attempt to ameliorate musical or other inequity and injustice. Consisting of 42 chapters by authors from Australia, Brazil, Canada, China, England, Finland, Greece, The Netherlands, Norway, Scotland, Spain, South Africa, Sweden, and the United States, the handbook will be of interest to a wide audience, ranging from undergraduate and graduate music education majors and faculty in music and other disciplines and fields to parents and other interested members of the public wishing to better understand what is social justice and why and how its pursuit in and through music education matters.

Musical Understanding is an outcome of the Symposium on Musical Understanding held in Victoria, BC on February 22-23, 2001. This collection of essays is not a typical report of proceedings. The book features chapters that examine musical understanding from a number

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of perspectives while addressing theoretical and practical considerations. The topics discussed by established teachers and teacher educators from Canada and the United States include: constructivism, multicultural music education, impact of cognition and culture, mind/body dualism, movement and music, and listening to music.

(Meredith Music Resource). This book is a unique resource for both novice and experienced band directors, gathering effective teaching tools from the best in the field. Includes more than 40 chapters on: curriculum, "then and now" of North American wind bands, the anatomy of music making, motivation, program organization and administrative leadership, and much more. "A wonderful resource for all music educators! Dr. Jagow's book is comprehensive and impressive in scope. An excellent book! Bravo!" Frank L. Battisti, Conductor Emeritus, New England Conservatory Wind Ensemble

This landmark collection explores the origins and foundations of music education in Europe, The Americas, Africa and Asia-Pacific, and the Middle East, and considers the inclusion of music as part of the compulsory school curriculum in the context of the historical, social and political landscape. Within each chapter, the contributors explore the following key areas: - the aims, objectives and content of the music curriculum - teaching methods - the provision and training of teachers of music - the experiences of pupils This fully revised second edition includes new chapters on Brazil, Israel, Kosovo, Lithuania, and Turkey, along with questions to encourage reflection and discussion. A concluding chapter has been added to encourage readers to consider the evolution of music education globally. The Foreword for this new edition has been written by Sheila Woodward, President of the International Society for Music Education. Contributors have been carefully selected to represent countries that have

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incorporated music into compulsory schooling for a variety of reasons resulting in a diverse collection which will guide future actions and policy.

What challenges face Canadian music education in the coming decades? The happy convergence of a new millennium, the 40th Anniversary of the Canadian Music Educators' Association/l'Association Canadienne des Educateurs de Musique (in 1999), and ISME 2000 in Edmonton, prompted the CMEA/ACEM to initiate a national dialogue about the future of Canadian music education. Looking Forward, edited by two of Canada's leading scholars in music education, Betty Hanley and Brian A. Roberts, is the result. Addressing a broad range of topics and educational levels, the book provides a provocative and thoughtful look at opportunities and challenges identified by fourteen articulate and well-informed authors who represent diverse backgrounds and viewpoints. The dialogue has begun.

Community Music Today highlights community music workers who constantly improvise and reinvent to lead through music and other expressive media. It answers the perennial question "What is community music?" through a broad, international palette of contextual shades, hues, tones, and colors. With over fifty musician/educators participating, the book explores community music in global contexts, interconnections, and marginalized communities, as well as artistry and social justice in performing ensembles. This book is both a response to and a testimony of what music is and can do, music's place in people's lives, and the many ways it unites and marks communities. As documented in case studies, community music workers may be musicians, teachers, researchers, and activists, responding to the particular situations

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in which they find themselves. Their voices are the threads of the multifaceted tapestry of musical practices at play in formal, informal, nonformal, incidental, and accidental happenings of community music.

Featuring chapters by the world's foremost scholars in music education and cognition, this handbook is a convenient collection of current research on music teaching and learning. This comprehensive work includes sections on arts advocacy, music and medicine, teacher education, and studio instruction, among other subjects, making it an essential reference for music education programs. The original Handbook of Research on Music Teaching and Learning, published in 1992 with the sponsorship of the Music Educators National Conference (MENC), was hailed as "a welcome addition to the literature on music education because it serves to provide definition and unity to a broad and complex field" (Choice). This new companion volume, again with the sponsorship of MENC, explores the significant changes in music and arts education that have taken place in the last decade. Notably, several chapters now incorporate insights from other fields to shed light on multi-cultural music education, gender issues in music education, and non-musical outcomes of music education. Other chapters offer practical information on maintaining musicians' health, training music teachers, and evaluating music education programs. Philosophical issues, such as musical cognition, the philosophy of research theory, curriculum, and educating musically, are also explored in relationship to policy issues. In addition to surveying the literature,

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each chapter considers the significance of the research and provides suggestions for future study. Covering a broad range of topics and addressing the issues of music education at all age levels, from early childhood to motivation and self-regulation, this handbook is an invaluable resource for music teachers, researchers, and scholars. From violin lessons for children in the four regions that would become Canada, to post-graduate programs at the time of the country's 1967 centennial, traces the growth of music education in both English and French Canada. The focus is on the schools, but private instruction, teacher training, and t

This volume makes available the full range of the American/Canadian musical experience, covering-for the first time in print-all major regions, ethnic groups, and traditional and popular contexts. From musical comedy to world beat, from the songs of the Arctic to rap and house music, from Hispanic Texas to the Chinese communities of Vancouver, the coverage captures the rich diversity and continuities of the vibrant music we hear around us. Special attention is paid to recent immigrant groups, to Native American traditions, and to such socio-musical topics as class, race, gender, religion, government policy, media, and technology.

Combining key selections from the classic MENC Handbook of Research on Music Teaching and Learning (Schirmer, 1992) and the widely acclaimed New Handbook of Research on Music Teaching and Learning (Oxford, 2002), the MENC Handbook of Research Methodologies presents comprehensive coverage of the most important

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issues in music education research in a handy and accessible format. A distinguished team of internationally recognized experts offers cogent and concise insights that provide readers with up-to-date information and references. The volume covers the most important topics in this field, including the role of research in music education, philosophical, historical, qualitative, and quantitative research, as well as assessment and its relationship to research. Practical and affordable, this volume will prove essential for students and scholars of music education. It is both an excellent starting point for those looking to gain an orientation to the field, and an up-to-date reference guide to the most effective strategies for experienced researchers, instructors, and pedagogues.

The Oxford Handbook of Philosophical and Qualitative Assessment in Music Education offers global, comprehensive, and critical perspectives on a wide range of conceptual and practical issues in music education assessment, evaluation, and feedback as these apply to various forms of music education within schools and communities. The central aims of this Handbook focus on broadening and deepening readers' understandings of and critical thinking about the problems, opportunities, spaces and places, concepts, and practical strategies that music educators and community music facilitators employ, develop, and deploy to improve various aspects of music teaching and learning around the world.

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