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New  Brunswick

MUSIC 120

Educational Programs and Services
Department of Education
Fredericton, NB, E3B 5H1
May, 2000

MUSIC 120

BACKGROUND

There have been considerable changes in music programs at the high school level. Changes initiated at the grade 9/10 level have resulted in music becoming a compulsory subject in these grades (as distinct from its previous status as an elective in grade 10). Secondly, there has been considerable thought given to the electives in grade 11 and how they might articulate with the new grade 9/10 compulsory status reality. The result of this reflection is a Music 111/2 course that is based on three outcomes and a series of performance indicators that help teachers determine both the course level for the student, i.e. a level one or two credit, and student mark. A Music 113 course has existed since 1993.

At the grade 12 level, Music 122 has been in existence for some time and attracts students who wish to study music that has a high level of practical and theory content.

Another change is the commitment of the Atlantic Provinces Educational Foundation to develop and promote curricula in dance, drama, music and visual arts. These are based on a series of general and key stage curriculum outcomes that describe what students should know and be able to do. The learning outcomes are grouped into three strands:

1. Making, creating and presenting
2. Understanding connections among time, place and community
3. Perceiving, reflecting and responding

These curriculum outcomes and organizing strands inform curriculum development at the provincial level and have

influenced greatly the developments of music at all levels including Music 120.

RATIONALE

The phrase “Global Village” captures a view of the world that sees easy and instant communication among countries, far reaching and shifting business enterprises and a potential homogenization of culture dominated by North American values. Peoples and nations struggle to retain their self-identity and to promote and protect their values. Too often educational systems at all levels have embraced the mantra of global competitiveness and have therefore promoted and resourced some subjects at the expense of others. The arts and humanities- the very basis of cultural identity- have not received sustained and generous support and promotion, and in the process, one of the basic aims of education, that of transmitting cultural values to our young people, has been severely compromised.

It is probably true to say that recently there has been a reawakening of interest in the arts. There are many reasons for this including the realization that the knowledge and skills developed in the arts transfer to other subject areas including skills necessary for full and comprehensive citizenship . In addition to this extrinsic rationale, the intrinsic value of arts curricula that require creating, understanding contexts, and skills of perception are again acknowledged. This has led to the development of ideas about music curricula that address not only the musically gifted students but also those students who have an interest in learning more about music in a way that promotes a general knowledge of culture and music.

PROGRAM COMPONENTS AND DESIGN

Music 120 has been designed to encourage research, presentations, discussions and musical learnings in and about a variety of different world musics. The outcomes and activities of the course focus on the need for students to:

- Demonstrate an understanding of the importance of music to a wide variety of peoples and cultures.
- Demonstrate an understanding of the value of music as a form of cultural expression and its relationship to other art forms and influences.
- Demonstrate musical growth through creating and performing musical examples in a variety of styles.
- Demonstrate research and presentation skills related to music and culture using a variety of resources including current technology.

The curriculum is based on a modular design so that there is a great deal of flexibility in choosing modules. The intention is that students study one compulsory module:

*Traditional Music of Canada's Peoples or
Music in the Atlantic Provinces*

Students must then choose at least three of the other modules. The choice ideally is the students', but with large class numbers, teachers may allow a slightly restricted choice.

Each module follows a similar three-column format. The first column states the broad outcome that students must achieve. Column two lists suggested activities and experiences that, if

successfully achieved, will contribute to meeting the outcome. It is important to remember that these suggestions may be changed, refined, added to, as long as the changes still contribute to meeting the outcome. The final column lists resources that are useful in supporting activities and outcomes of the various modules. Such a list cannot be exhaustive and teachers and students are encouraged to seek out and use quality resources including community musicians who offer a degree of authenticity through live performance. A general resource list is also included.

ASSESSMENT

To determine how well students are learning, assessment strategies have to be designed to systematically gather information on the achievement of the curriculum outcomes. In planning assessments, teachers should use a broad range of strategies in an appropriate balance to give students multiple opportunities to demonstrate their knowledge, skills and attitudes. Many types of assessment strategies can be used to gather such information, including, but not limited to

- formal and informal observations
- work samples
- anecdotal records
- conferences
- teacher-made and other tests
- portfolios
- learning journals
- questioning
- performance assessment

- peer and self assessment
- use of rubrics

ASSESSMENT CRITERIA

The following suggestions are general samples of the types of evidence that teachers would look for to determine student progress towards an outcome.

OUTCOME 1

Demonstrate an understanding of the importance of music to a wide variety of peoples and cultures.

ASSESSMENT CRITERIA

Students will demonstrate leaving by:

- Explaining the cultural and historical importance of varied representative musical samples
- Giving examples of how musical preferences are affected by prior experience and knowledge
- Explaining how the creation and response to music is intellectual, emotional and cultural
- Listing musicians/groups/musical styles of various peoples and cultures

OUTCOMES 2

Demonstrate an understanding of the value of music as a form of cultural expression and its relationship to other art forms and influences.

ASSESSMENT CRITERIA

Students will demonstrate leaving by:

- Identifying, explaining and analyzing the relationship between music and other art forms
- Identifying, explaining and analyzing the connections between music and social and historical contexts
- listing, explaining and evaluating evidences of how different societies preserve, support and promote music

OUTCOME 3

Demonstrate musical growth through creating and performing musical examples in a variety of styles

ASSESSMENT CRITERIA

Students will demonstrate leaving by:

- Participating in class and group musical experiences
- Demonstrating evidence of individual progress in music making
- Demonstrating appropriate stylistic characteristics when performing and creating music
- Valuing a wide variety of musical styles and genres

OUTCOME 4

- Demonstrate how research and presentation skills relate to music and culture using a variety of resources including current technology

ASSESSMENT CRITERIA

Students will demonstrate learning by:

- Presenting evidence of wide-ranging research
- Selecting and synthesizing appropriate research material in a variety of presentation and forms
- Presenting in a well organized, succinct clearly articulated and interesting manner

EVALUATION

Evaluation involves teachers and others in analyzing and reflecting upon information about student learning gathered in a variety of ways. This process requires

- developing clear criteria and guidelines for assigning marks or grades to student work
- synthesizing information from multiple sources
- using a high level of professional judgment in making decisions based upon that information

REPORTING

Reporting on student learning should focus on the extent to which students have achieved the curriculum outcomes.

Reporting involves communicating the summary and interpretation of information about student learning to various audiences who require it. Teachers have a special responsibility to explain accurately what progress students have made in their learning and to respond to parent and student inquiries about learning.

Narrative reports on progress and achievement can provide information on student learning which letter or number grades alone cannot. Such reports might, for example, suggest ways in which students can improve their learning and identify ways in which teachers and parents can best provide support.

Effective communication with parents regarding their children's progress is essential in fostering successful home-school partnerships. The report card is one means of reporting individual student progress. Other means include the use of conferences, notes and phone calls.

Traditional Music of Canada's People

Outcome

Students will:

1. Demonstrate an understanding of Anglo-European, Franco-European, Native, Inuit and more recent immigrant population's music.

Suggested Activities

- Discover how the native and Inuit peoples use of music is similar with reference to its role in the community (i.e. celebrations, ritual, healing, praying, etc.)
- Research the traditional Pow Wow. Through video example or live demonstration if possible, or through a guest speaker imitate these steps and have the whole class participate.
- Find examples of native and Inuit drumming patterns. Write these out in standard notation.
- Perform for the class.
- Take part in an authentic performance of one aspect unique to a contributing cultural group in Canada (e.g. Inuit Throat Music, arrange a folk song, native drumming).
- Explain the voyageurs contribution to Canadian music culture and music's function in society.
- Demonstrate knowledge of the military in Canadian music, their historical significance and impact on society. Past and present.
- In the 18th and 19th century Canada, music was "local" in nature. Expand upon this idea, giving reasons why this was so. Find examples of music to play to the class in order to prove this statement. What significantly changed this in the 20 century? In the time period from the beginning of the 19 century to confederation, there were individuals who made their living in the field of music. Explain what types of jobs were available, and where the main centers were in Canada for the various occupations.
- 1) Research a composer from each of Canada's four main regions, each from different period.
2) Research the musical contribution of immigrant populations and contribution to the cultural mosaic of Canada.
- Locate recordings of above musics

Resources

McGee, "Music in Canada" (in MUS 120 curriculum)

Encarta 98, CD ROM

"Encyclopedia of Music in Canada", 2nd edition, U of Toronto Press, 1992

Audiovisual Catalogue (through Department of Education)

"Multicultural Perspectives in Music Education"

"Canada: It's Music", Robert deFreece

"Sing, Silver Birch, Sing"

Canadian Music Centre (CMC)

"Folk Music of Canada", Waterloo

"Songs of the Inuit"

"Welcome to our Talking Circle" (p90ff.), NB Department of Education

<http://www.powersource.com/gallery/powwow/>

Music in the Atlantic Provinces

Outcome

Students will:

- 1. Demonstrate through research and projects an understanding of music in the Atlantic Provinces.**
- 2. Explore how the diverse cultures which make up the Atlantic Provinces have created a unique and distinctive sound.**

Suggested Activities

- Design a timeline indicating development of music through church, community, schools, publishing, instrument making and performances.
- Develop a chart outlining the important dates and musical/other significant developments (i.e. innovations) according to province.
- Name at least two musicians from each province and explain their influence of the area on their music.
- Perform a selection from each geographical area and explain the background of the song and its influences. Eg Nfld, Cape Breton, Acadian, Native, NB, PEI, Loyalists, Celtic, Scottish, Irish, etc.
- Study a selection of music from each area concerning the musical detail as well as the significance of the history/folklore on text and performing styles.
- Invite a local folk musician to perform.
- Invite a native elder to tell stories and sing songs.

Resources

Vogan, Green- "History of Music Education in Canada"

Wingell, "Experiencing Music"

Ochoa & Corey, "The Timeline Book of the Arts", Stonesong Press

Ford, Clifford, "Canada's music: An Historical Survey", GLC Pub., 1982

"Encyclopedia of Music in Canada", Norton, 1985

McGee, Timothy, "Music in Canada", 2nd ed., U. of Toronto Press, 1992

"Folk Songs of the Maritimes", Kay Pottie, Helen Creighton (Waterloo)

Stewart, Jim, "The Marco Polo: Queen of the Seas", NFB Film

CD ROM – Exploring an ancient North American Indian civilization

Home page
<http://www.cicu.ns.ca> for Indian radio in Nova Scotia
<http://personal.nbnet.nb.ca/pesun> for Newsletter of Tobique First Nation

Music of Caribbean and South America

Outcome

Students will:

- 1. Demonstrate an understanding of musical styles originating in the Caribbean and South America.**
- 2. Demonstrate an understanding of Caribbean and South American music through performance.**

Suggested Activities

- Identify 10 instruments originating in the Caribbean and South America. Find recordings and pictures of each to present to the class.
- Identify the three European derived meters known as Ritmo Colonial, Sesouialtera and European triple meter (waltz time). Provide recordings of each.
- Design rhythm patterns that would fit style of these three meters
- Research the history of the steel band, the types of music that are traditionally performed by this ensemble and the techniques used in performance.
- Identify the principles of interlocking parts as exemplified in Peruvian and Bolivian panpipes (the Siku). Provide recordings.
- Develop own examples of interlocking parts
- Construct a set of SIKU panpipes (directions pp130-1 of “Multicultural Perspectives in Music Education”).
- Through listening examples, trace the soca back to soul and calypso.
- Identify two Spanish-derived guitar techniques Reisqueado (strumming) and Punteado (plucking) styles. Perform a piece in each style.
- Calypso and Reggae are the most popular rhythms from the Caribbean. Through listening and recordings write the basic rhythmic pattern using standard notation and teach them to the class.
- Create a multi-media presentation of calypso music.
- Compose a piece in the style of one popular Latin rhythm. This can be performed using a midi keyboard.

Resources

May, Elizabeth, ed., “Music of Many Cultures”

CD ROM MS “Instruments”

Internet

“Multicultural Perspectives in Music Education”, Chapter 5

“New Grove Dictionary of Music and Musicians”

“The World of Music”, Chapter 8, Willoughby, and CD, McGraw Hill

“Music: It’s Role and Importance”, McGraw Hill Ryerson (listed in NB Catalogue/ Instructional Resources)

Western Music of the 20th Century

Outcome

Students will:

- 1. Demonstrate knowledge of the connections among social, technological and musical developments in the 20th century.**
- 2. Demonstrate knowledge of, and reasons for, the diversity of music in the 20th century.**
- 3. Demonstrate and understand knowledge of 20th century music through composition, performance and listening**

Suggested Activities

- Design timelines illustrating different aspects of 20th century developments such as war, technology, communication, travel, entertainment and business.
- Present the results of research studies that examine music in the 20th century reflecting the drastic changes and technological advances in society. Include discussion of at least four styles.
- Research a style of music and present it to the class. Research should include similar style in other art forms, inspiration and purpose of this style of expressions, and basic characteristics.
- Study three pieces of art music from different countries that incorporate folk music of that culture in the piece. e.g. Bartok, Copland, Vaughn Williams, Schaeffer
- Present, in class, ideas on the future of art, music in the 21st century. Consider advancing technology and trends in society. Use the knowledge gained from study of this century.
- Make a chart of trends that appear in the treatment of musical elements in 20th century music.
- Analyse a twelve-tone composition as a class.
- Research developments in electronic music and list sounds and techniques used in compositions.
- Compose, and perform or record, a piece of electronic music using a synthesizer or natural sounds that have been manipulated electronically.
- Study Stravinsky's "Rite of Spring", through CD ROM, as a landmark composition in the early 20th century
- Identify aural examples of various 20th century styles of music and list their defining qualities.
- Discuss dissonance and its relation to stress in the 20th century.

Resources

- Wingell, "[Experiencing Music](#)"
- Bennett, "[The History of Music](#)"
- Ochoa & Corey, "[The Timeline Book of the Arts](#)", Stonesong Press
- "Rite of Spring", CD ROM (MAC only)
- Simms, "[Music of the 20th Century](#)"; Style and Structure
- Music 122 curriculum guide, N.B. Department of Education

Music of South East Asia

Outcome

Students will:

- 1. Demonstrate an understanding of the differences in the “classical” musics of south and east Asia with that of western society.**
- 2. Explore various traditional instruments and their use in the music of different countries of South and East Asia.**

Suggested Activities

- Describe the difference between Indian “classical music” and western “classical music”. Discuss the types of groups, notation, harmony and rhythm.- similarities/differences.
- Discover the difference between a “Raga” and the western concept of a scale.
- Explain the role of instruments in traditional Japanese theatre.
- Discover the roles of music in China and its use in the politics of the country.
- Identify the different instruments that are used in traditional musics of this region. Use audio and visual examples. Can be done as a multi-media project or as a presentation to the class.

Resources

CD ROM- Music and Culture (Clearvue)

“Multicultural Perspectives in Music”, Chapters 9-11, Education MENC

O’Brien, “The Listening Experience”, shirmerm 1987

“The World of Music”, Chapter 9

Ochaw & Corey, “The Timeline Book of the Arts”, Stonesong Press

Groves, “Dictionary of Music and Musicians”

Menhuin, Y., “Music of Man”

CD ROM- Microsoft, Musical Instruments

CD ROM’s, audio CDs, Books from “Multicultural Media” (http://www.multiculturalmedia.com)

Internet Resource Sites

<http://www.megsinet.com/syshen/cmri.htm> -Chinese Music Research Institute, basic info on the institute, Trad. Chinese orchestra etc.

<http://www.escape.ca/~fubuki/> -Taiko drumming- sound clips of different drums, history

<http://www.taiko.com/rollingthunder.html> -Taiko drumming- good resource page, sounds, text, links, tutorial, etc.

<http://www2.bbc.co.uk/nomad/Pages/asiamuse.htm> -Central Asian Music- info on musical instruments and history of Central Asian Music and interactive sound clips- good!

<http://www.acslink.aone.net.au/christo/inidx/ini10001.htm> -International Music Inst. info given on various cultural instruments- graphics, no sound

<http://www.mhs.mendocino.k12.ca.us/MenComNet/Business/Retail/Larknet/Catalog> - info on various instruments around the world, sound clips. Good catalog for books, CDs etc on world musics.

Music of Africa and its North American Impact

Outcome

Students will:

- 1. Demonstrate an understanding of the music of sub-Saharan Africa and its role in traditional African culture.**
- 2. Demonstrate an understanding and appreciation of the role of African music in North America and particularly its role and impact in the reality of the slave culture.**
- 3. Demonstrate an understanding of the significance of African music and African-American music in the evolution of popular musics of the West; most notably blues, jazz and rock forms.**

Suggested Activities

- Identify the role and relationship of music to culture in African tribal life.
- Explain the integral and inseparable nature of art and life, recognizing the role plays within this cultural reality- specifically that of music and dance; music and communication; and music and healing.
- Explain the nature and use of instrumental music in African culture, and particularly the impact of percussion instruments on the style and performance in other instrumental and vocal genres. This could be a poster. Specifically: Idiophones, Membranophones, Aerophones, Chordophones, Electrophones (20th century.)
- Understand the polyphonic and polyrhythmic nature of African music.
- Create and/or perform a polyrhythmic composition.
- Understand the nature, purpose, and role of call and response form in African and Afro-American folk music.
- Explain the function of short motivic structures in African and American black spiritual music.
- Understand the multi-layered meaning of spirituals and work-songs.
- Describe the role of the spiritual in the development of blues.
- Understand the nature of improvisation in spiritual music and more popular forms.
- Understand the progression from blues and jazz, through to swing and rock styles, including harmonic styles.
- Construct or report on the various types of percussion instruments used in African music.
- Improvise and perform an authentic call and response form, vocally and/or instrumentally.
- Identify the use of call and response forms in other cultures, particularly that of Judaeo-Christian ritual music.
- Compare and contrast the call and response form and lyrics of work songs and sea chanties.
- Develop a musical timeline, with sample discography, clearly illustrating a line of evolution from African folk music through to present entertainment forms.

Resources

http://trumpet.sdsu.edu/M151/African_Music1b.html
<http://www.cnmat.berkeley.edu/~ladzekpo/>
<http://www.wesleyan.edu/~echarry/africother.html>
<http://web.sn.apc.org/sangonet/culture/>
Nettl, Bruno “Folk and Traditional Music of the Western Continents” Prentice Hall
Wingell, “Experiencing Music” History of Jazz, CD ROM, Clearvue
History of Jazz, video
Beat It- African Dance package CD, booklet
www.jwpepper.com
“World of Music”, Chapter 4, 5, 6
“Multicultural Perspectives of Music Education”, Chapter 3

Recommended Resources Music 120

Outcomes

Suggested Activities

Resources

- Perform a piece of contemporary/jazz music demonstrating an understanding of harmony, form and improvisation.
- Create an original composition using short, repeated melodic fragments, and polyrhythms, demonstrating an appreciation of the evolution of the African/American aesthetic.
- Develop a selective profile of influential jazz, blues and rock musicians, showing their contribution to the form, including a discography.
- Develop a timeline or flow chart of popular styles, with representative groups/artists. Include a bibliography and discography.

Recommended Resources Music 120

CORE RESOURCES

Fowler, Charles. *Music: Its Role and Importance in Our Lives*. Woodland Hills, CA; Glencoe-McBraw Hill, 1994.

Wingell, Richard. *Experiencing Music*. Van Nuys, CA; Alfred Publishing, 1983.

Haddad, Bob. *World Music: Cultural Traditions*. New York, NY; Glencoe McGraw-Hill, 1995

SUPPLEMENTARY RESOURCES

Bennet, Roy. *Investigating Musical Styles*. Cambridge; Cambridge University Press, 1999

Anderson, William M. and Patricia Sheehan Campbell. *Multicultural Perspectives in Music Education, 2nd Edition*. Reston, VA; Music Educators National Conference, 1996.

Midgley, Ruth.(ed.) *Musical Instruments of the World*. New York, NY; Sterling Publishing Co., Inc., 1997

World Music: The Rough Guide, Volume 1, Africa, Europe and the Middle East, Penguin Books, Canada. 1999

World Music: The Rough Guide, Volume 2, North America, Latin America and the Carribean, Asia and the Pacific, Penguin Books, Canada. 1999
www.roughguide.com

Jazz: The Rough Guide 2nd Edition. Penguin Books, Canada. 2000

Louis Armstrong: In His Own Words. Oxford University Press, 1999.

Jazz For Beginners, Ron David. Writers & Readers Publishing, New York
www.sales@forbeginners.com

Let Your Voice Be Heard, World Music Press, 1997

Silent Temples, Songful Hearts: Traditional Music of Cambodia, World Music Press, 1991.

Moving With The Circle, World Music Press, 1993.

World Music Drumming, Will Schmitt, Hall Leonard, 1998.

Traditional Songs of Singing Cultures: A World Sampler, Warner Bros., 1996

Making Simple Musical Instruments, Lark Books, 1994.

Encyclopedia of Music in Canada, University of Toronto Press, 1992.

CD ROMS

Music and Culture. Clearvue/eav, Inc., and Zane Publishing, 1996

The History of Folk Music. Clearvue/eav, Inc., and Zane Publishing, 1996

The History of Jazz. Clearvue/eav, Inc., and Zane Publishing, 1996

Exploring AnAncient North American Indian Civilization (MicMac) (sic). Bathurst, NB; Digital 2000 Communication Inc., 1997

Musical Instruments of the World. (CD and Illustrated Booklet) France: Harmonia Mundi, 1990.

Introduction to Canadian Music. Scarborough, Ont.; Naxos of Canada, 1996.

VIDEOS

Tryin to Get Home: A History of African American Song. Written and Performed by Kerrigan Black. Berkeley, CA; Heebie Jeebie Music, 1993.

The Story of Jazz. Master of American Music Series. New York, NY; BMG Entertainment, 1991.

INTERNET SITES

<http://www.powersource.com/gallery/powwow/>

<http://www.escape.ca/~fubuki> Taiko drumming - sound clips of different drums, history

<http://taiko.com/rollingthunder.html> - Taiko drumming - good resource page, sounds, text, links, etc.

<http://www2.bbc.co.uk/nomad/Pages/asiamuse.htm> - Central Asian music - info on musical instruments and history of Central Asian Music. Interactive sound clips. - good site!

<http://www.larkinam.com> info on various instruments around the world. Sound clips.

<http://www.webpage-fx.com/bridges/index.html>
Cape Breton Artists featured- Some sound clips

<http://www.capbretonet.com/Music/>
List of events and persons in Cape Breton Music- links to the sites

<http://www.megsinet.com/syshen/cmri/html>
Chinese Music Research Institute- Basic info on the institute, Traditional Chinese orchestra, etc.

<http://www.chronicle.duke.edu/chronicle/1994/01/284tuva.html>

Tuvan throat singers- concert review

<http://www.escape.ca/~fubuki>

Taiko drumming- sound clips of different drums, history

<http://www.taiko.com/rollingthunder.html>

Taiko drumming- Good resource page, sounds, text, links, tutorial, etc.

<http://www2.bbc.co.uk/nomad/Pages/asiamuse.htm>

Central Asian Music- Information on musical instruments and history of Central Asian Music, and interactive sound clips- good!

<http://www.acslink.aone.net.au/christo/inidx/ini10001.htm>

International Music Instruments- info given on various cultural instruments- graphics, no sound

<http://www.nhs.mendocino.k12.ca.us/MenComNet/Business/Retail/Larknet/Catalog>

Information on various instruments around the world, sound clips, graphics. Good catalog for books, CDs etc. on world musics

<http://www.africaonline.com/AfricaOnline/covermusic.html>

Music of Africa this century, sound clips in Real Audio format

<http://www.xs4all.nl/~mrtn/muziek.htm>

Great links to many World music sites

<http://www.bobchilds.co.uk/mrts/worldmus.htm>

Page specifically for teachers with good links to World music

<http://www.evener.com/World/index.html>

International Music Archives, various categories and sound files of instruments

Internet Resource Sites

<http://trumpet.sdsu.edu/M151/African—Music1b.html>

<http://www.cnmatberkely.edu/~ladzekpo/>

<http://www.wesleyan.edu/~echarry/africother.html>

<http://web.sn.apc.org/sangonet/culture/>

<http://www.webpage-fx.com/bridges/index.html> Cape Breton Artists features. Some sound clips.

<http://www.capebretonet.com/Music/> /List of events and persons in Cape Breton music - links to sites

<http://www.chronicle.duke.edu/chronicle/1994/01/28/4tuva.htm1> Tuvan throat singers - concern review.

<http://www.asclink.aone.net.au/christo/inidx/ini1001.htm> International music instruments. Info given on various cultural instruments - graphics, no sound.

<http://www.africaonline.com/AfricaOnline/covermusic.html> Music of Africa this century. Sound clips in Real Audio format.

<http://www.xs4all.nl/~mrtn/muziek.htm> Great Links to many World music sites.

<http://www.culturenet.ca/cmc/> Canadian Music Centre - composer biographies - for Canadian composers.

<http://www.freeyellow.com:8080/members4/cnih/> Site concerning Canadian musical instruments - most particularly information about organ and piano builders. Links to many other sites about Canadian organs and organ building.

<http://www.juno-awards.ca/owaf/index.html> Site dealing with great moments in Canadian musical history, particularly concerned with Canadian recording history. - Juno Award winners. Some good info on the early development of the Canadian music industry.

<http://www.geocities.com/Heartland/Valley/2966/> Site concerning Canadian folk music.

<http://www.kumale.net/music.html>

http://www.hpedsb.on.ca/tweed/native_studies.htm

http://www.infoculture.cbc.ca/archives/heritage/heritage_06031998_inuit.html

<http://weber.u.washington.edu/~canada/nunavet.html#11>

<http://www.artic-travel.com/chapters/inmusicpage.html>

<http://www.artic-travel.com/book/contributors.html>

<http://www.urova.fi/home/arktinen/polarweb/othe.htm>