Chapter 8

Arts Education

The arts demand different forms of intelligence and enable us to confront, understand and interpret reality and transpose it into symbolic language. By opening a door to sensitivity, subjectivity and creativity, the practice of an art can lead us to confer new meaning on things and enable us to communicate these through artistic productions. Marked by the social and cultural values of daily life, artistic languages and productions contribute to the evolution of these values and show us a reflection of history, societies and, by extension, humanity. Culture is one of the issues involved in today's trend toward globalization, and the arts play an important role in expressing and preserving the cultural values of a society. Although commercial interests have a stake in the arts worldwide, and thus foster the homogenization of cultures to a certain extent, the arts still remain one of the most effective methods of developing, affirming and safeguarding cultural identity.

Contribution of the Arts Education Subject Area to the General Education of the Student

The arts stimulate bodily awareness, nourish the imagination and contribute to the development of self-esteem. In practising an art, students draw on all aspects of the self—body, voice, imagination, culture—in order to convey their perception of reality and world-view. They make use of a symbolic language that opens up new perspectives on themselves, others and their environment. Arts education, in helping to empower students, contributes to the construction of their identity and the enrichment of their world-view. It also helps narrow the gap between academic learning and the working world. When pursued on a consistent basis throughout their secondary studies, it can pave the way for studies leading to a wide variety of professions and occupations related to the arts and culture.

In elementary school, students have begun to create, interpret and appreciate artistic works in two of the four arts subjects. They have had hands-on experience working in a creative dynamic and have become aware of their creative potential through the use of artistic languages. They have had contact with works that provide them with a variety of models for expression and communication, enabling them to appreciate the richness of different artistic languages, to explore their cultural environment and to prepare the way for an ongoing discovery of culture in general.

Arts education at the secondary level follows the guidelines established at the elementary level. The Secondary Cycle One programs are intended to develop the same competencies. For drama, dance and music, these competencies involve *creating, performing* and *appreciating* artistic works, while for visual arts, the competencies involve *creating personal images, creating media images* and *appreciating works of art and cultural objects from the world's artistic heritage, personal images and media images*. Students therefore continue the learning they have begun in elementary school, but in a specific subject, which they must choose from among the arts subjects offered in their school. They deepen their understanding of this subject by acquiring in-depth knowledge of its principles, language and basic techniques. Students are

presented with a range of artistic experiences that speak to them personally and prompt them to communicate their mental images and express their world-view. These experiences also encourage them to relate to others and to define the roles they may play in both individual and group creative activities.

Students create, perform or appreciate works by combining perceptions, intuitions, impressions and various types of knowledge. They make use of reflections, communication and information from a number of different sources. They participate in a dynamic dialogue, in constant renewal, between theory and practice, action and reflection, experience and cultural enrichment. Students are also encouraged to develop their critical and aesthetic faculties and broaden their cultural horizons through exposure to works by artists of different periods and origins. They also stand to benefit if their arts education is enhanced by visits to cultural sites, meetings with artists and active participation in the artistic life of the school. Finally, arts education should include the opportunity to integrate information and communications technologies into the learning process, considering their potential for new modes of expression, inspiration and communication.

Making Connections: The Arts Education Subject Area and the Other Dimensions of the Québec Education Program

Arts education involves connections between subjects, thereby fostering the transfer of learning and the consolidation of knowledge. The subject area of arts education cannot be considered in isolation. It must be seen in the context of a broader system, within which connections can be made between the broad areas of learning, cross-curricular competencies and other subject areas.

The creation, performance and appreciation of artistic productions are often accompanied by in-depth reflection on major contemporary issues and thus meet the educational aims of the broad areas of learning. The stimuli for creation and the cultural references provide a useful introduction to the broad areas of learning. Planning and producing artistic and interdisciplinary projects, working in teams, performing works and expressing points of view are all activities that meet, in a practical way, the educational aims targeted by each of the broad areas of learning.

Arts education contributes to the development of each of the cross-curricular competencies. Due to the very nature of arts subjects, students are called upon to use creativity throughout the creative process, in situations of performance as well as appreciation. They are also encouraged to use information, solve complex artistic problems, adopt effective work methods, exercise critical and aesthetic judgment, use information and communications technologies appropriately, achieve their potential, cooperate with others and communicate appropriately.

Arts education can help students form meaningful and diverse connections with other subject areas. For example, students who practise an art acquire a symbolic language and develop it to construct meaning, just as they use linguistic codes to communicate orally or in writing. They use spoken and written language when forming critical and aesthetic judgments on artistic productions or giving an account of their experience of creation, performance or appreciation. For example, to appreciate artistic works or productions, students must put them in their historical context, thereby drawing on concepts and strategies related to the social sciences. Exposure to literary works can also enrich their cultural knowledge and help them better appreciate other artistic works. The possibility of working on the same problem from the point of view of the arts and from that of mathematics, science and technology gives students the opportunity to experience two ways of apprehending reality that are both

complementary and mutually enriching. The practice of an art also contributes to the students' personal development. It provides them with a special way of approaching and thinking about moral and ethical issues, social problems, beliefs and values, and helps them to adopt balanced attitudes and habits.

Based on this brief description of the interdisciplinary potential of arts education and the variety of connections it can serve to establish with other elements of the Québec Education Program, it is clear that the study of the arts contributes to students' cultural enrichment and to the achievement of the school's mission.

Elements Common to the Subjects in Arts Education

Each subject in the arts has its own particular language, rules and conventions, principles and tools. Through the specific nature of its own language—whether gestural, visual, sound-related or corporal—each one also offers a unique way of knowing oneself, forming relationships with others and interacting with the environment. However, beyond their individual characteristics, the subjects in the arts foster the same basic learning, facilitating the transition from one subject to another during the students' art education. This applies whether it be during the same school year, during the transition from elementary to secondary school, in the transition from one cycle to another, or when moving to a new school.

Basic Learning

- Communicates and gives concrete expression, by means of symbolic language, to ideas, mental images, impressions, sensations and emotions in various artistic productions or performances

- Appreciates facets of his/her own works and those of other students, as well as works by men and women of different origins and periods, by referring to varied criteria and expressing himself/herself orally or in writing

Attitudes

- Receptivity to his/her sensations, impressions, emotions and feelings
- Openness to unexpected events, to an element of risk in his/her experiments and choices, to the stimuli for creation, to works and their related historical context
- Constructive attitude toward teamwork, his/her artistic experiences and criticism
- Respect for artistic works, his/her own productions and those of his/her classmates

The Creative Dynamic

From the initial inspiration to the moment when an artist detaches him or herself from a work, he or she is engaged in a complex and dynamic line of development. Such a line of development, which may be characterized in various ways, has been referred to as a creative dynamic.[1] It can be broken down into a process and a procedure, which are closely related.

The Process

The process consists of three consecutive phases: an opening phase, a productive action phase and a separation

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1. We are referring here to the work of researcher Pierre Gosselin, who has used this term to describe the creative process. We are borrowing his concept of the creative dynamic, as well as the diagram that illustrates it. See Pierre Gosselin et al., "Une représentation de la dynamique de création pour le renouvellement des pratiques en éducation artistique," *Revue des sciences de l'éducation*, vol. XXIV no. 3, (1998), p. 647-666.

phase. During the opening phase, the creator is inspired by an idea. During the productive action phase, the creation is shaped. During the separation phase, the creator detaches him or herself from his or her work.

In the opening phase, which is marked by the presence of intuition and spontaneity, inspiration takes precedence. The students explore and develop emergent ideas that best reflect what they are feeling, rather than simply work with the first idea they think of. They must retain elements of some ideas, identify the most meaningful ones and develop a creative intention based on them. In the productive action phase, which involves the shaping of a creation, development predominates. In this phase, students are actively aware of giving direction to their creative work and solving complex problems using sensitivity and intelligence. In this context, they must combine, develop and organize elements they have selected and, in particular, give material form to their ideas. They evaluate the degree of correspondence between their inner ideas and the work taking shape. The separation phase represents a time to pause and reflect on their productions and analyze them in order to determine whether they correspond to their initial inspiration. In displaying their productions, students become aware of the perception and appreciation of others. The detachment that prevails during the separation phase enables them to withdraw from their productions and to view them as steps in their line of artistic development.
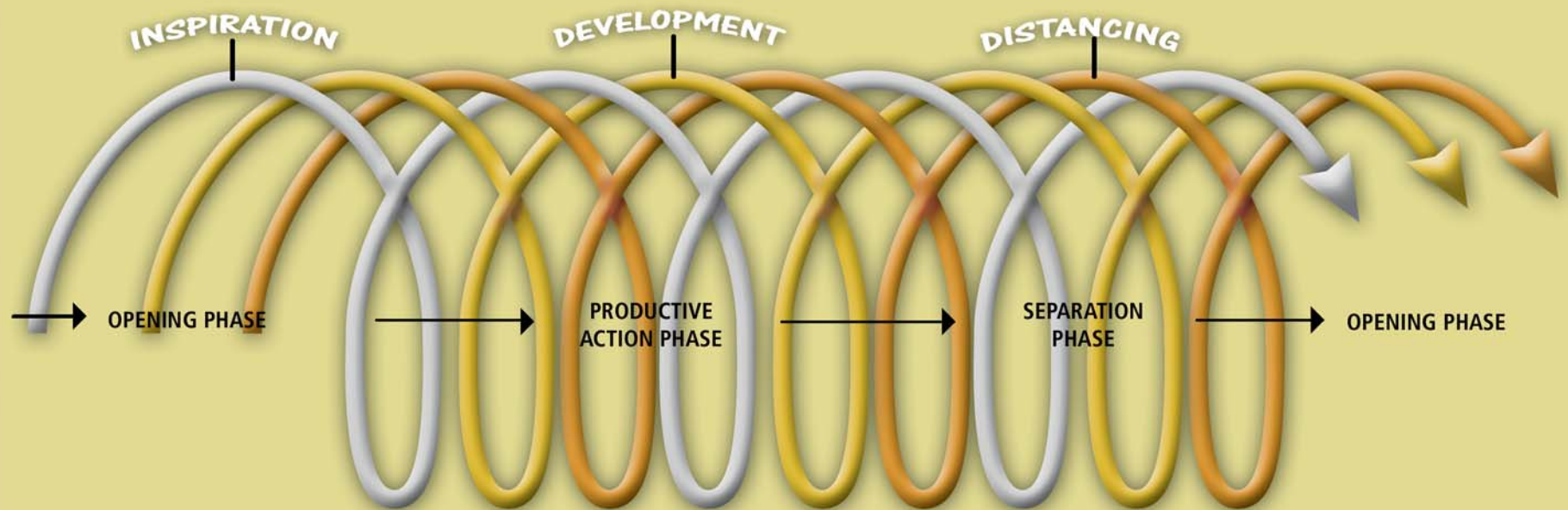
The Procedure

The procedure is mainly based on the interaction of three movements: inspiration (injection of ideas); development (formulation and articulation of ideas); distancing (withdrawal of the creator from the result of his or her actions). These three movements, which are found in each phase of the process, are interdependent and complementary and they generate specific actions in each phase. However, it may happen that a student, like a creator, goes through the second phase of the process without encountering any serious difficulties and therefore does not have to let go of the creative work and stand back from it in order to identify or solve a problem.
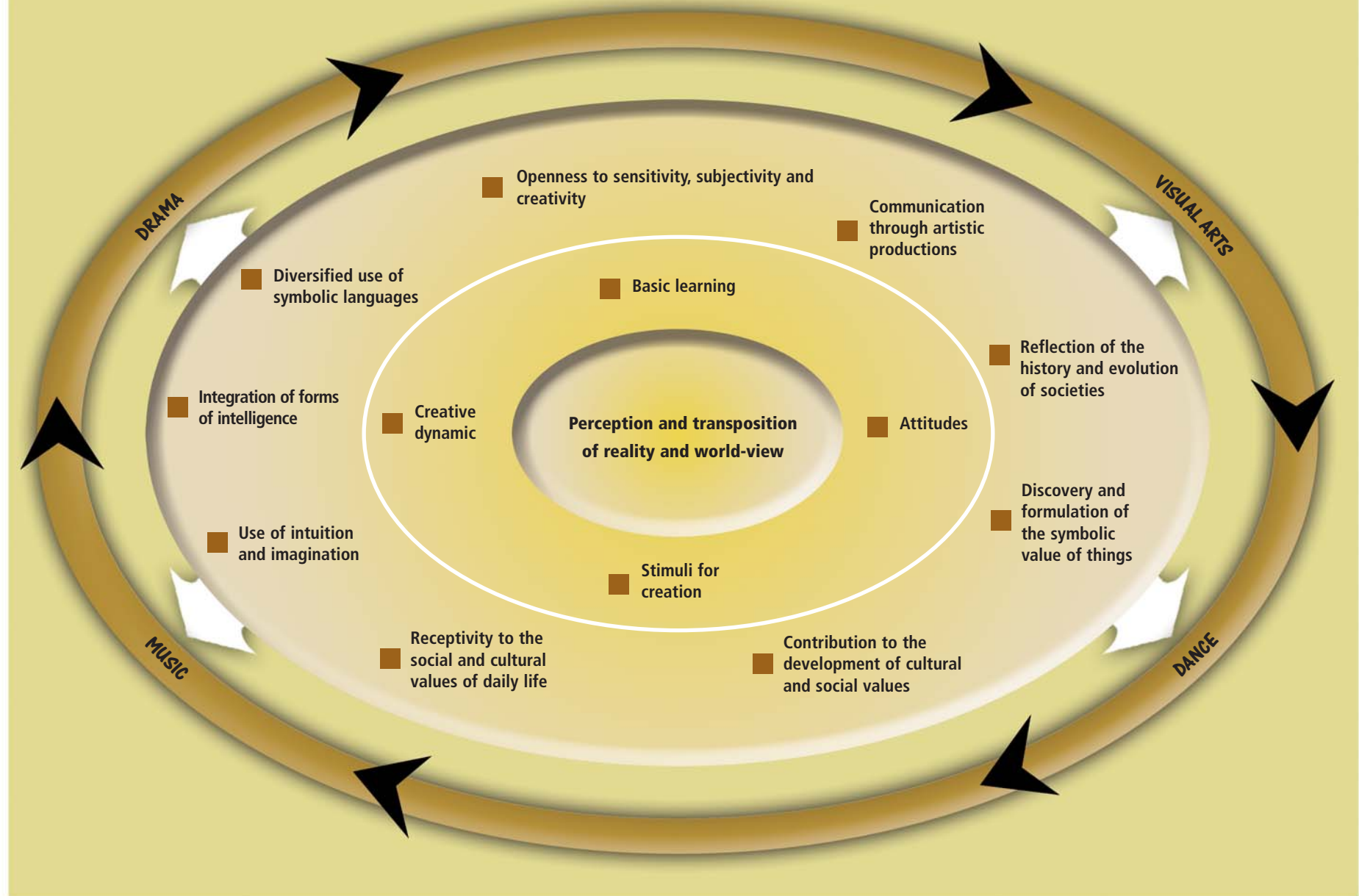
The Stimuli for Creation

The stimuli for creation are working guidelines that can serve as a catalyst, thread or framework for the creative dynamic. They are adapted to the ages and interests of the students and present problems that offer a great variety of possible solutions and responses. Drawn from the real world, the imaginary realm, artistic and media productions and encounters with professional artists, they are connected to the educational aims of the broad areas of learning and to cultural references. Students are encouraged to convey their vision of the stimulus for creation in their productions in a concrete, expressive, symbolic manner.

Whichever theoretical model is selected, it is important to emphasize the creative process in learning activities in the arts. Like the performance and appreciation of artistic works, creation is an essential element of any procedure for gaining experience of the artistic world. The creative process thus plays a vital role in the basic learning transferable from one arts subject to another.

INSPIRATION

DEVELOPMENT

DISTANCING

OPENING PHASE

PRODUCTIVE ACTION PHASE

SEPARATION PHASE

OPENING PHASE

FEATURES OF ARTS EDUCATION AND ELEMENTS COMMON TO THE ARTS SUBJECTS

DRAMA

VISUAL ARTS

MUSIC

DANCE

Openness to sensitivity, subjectivity and creativity

Communication through artistic productions

Diversified use of symbolic languages

Basic learning

Reflection of the history and evolution of societies

Integration of forms of intelligence

Creative dynamic

Perception and transposition of reality and world-view

Attitudes

Discovery and formulation of the symbolic value of things

Use of intuition and imagination

Stimuli for creation

Receptivity to the social and cultural values of daily life

Contribution to the development of cultural and social values
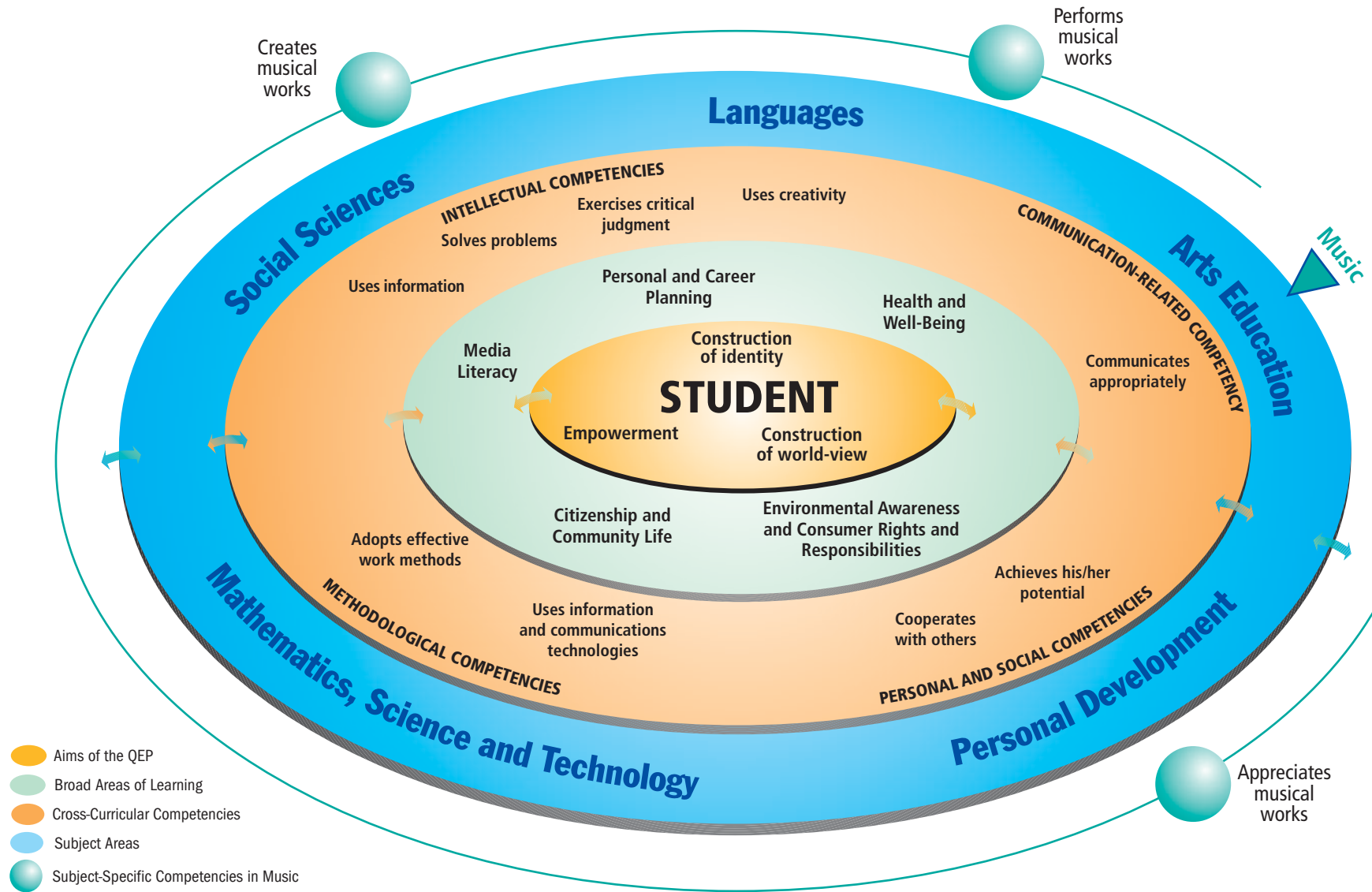
Québec Education Program

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Music

Making Connections: Music and the Other Dimensions of the Québec Education Program (QEP)

Creates musical works

Performs musical works

Languages

Social Sciences

Arts Education

Music

INTELLECTUAL COMPETENCIES

Exercises critical judgment

Uses creativity

Solves problems

Uses information

COMMUNICATION-RELATED COMPETENCY

Personal and Career Planning

Health and Well-Being

Media Literacy

Construction of identity

STUDENT

Communicates appropriately

Empowerment

Construction of world-view

Citizenship and Community Life

Environmental Awareness and Consumer Rights and Responsibilities

Adopts effective work methods

Achieves his/her potential

METHODOLOGICAL COMPETENCIES

Uses information and communications technologies

Cooperates with others

Mathematics, Science and Technology

PERSONAL AND SOCIAL COMPETENCIES

Personal Development

Appreciates musical works

- Aims of the QEP
- Broad Areas of Learning
- Cross-Curricular Competencies
- Subject Areas
- Subject-Specific Competencies in Music

Québec Education Program

Introduction to the Music Program

Music is the art of producing and combining sounds in a creative way. As the personal expression of the inner self and the translation into sound of a sociocultural reality, it delivers a structured message using a system of codes that allows expression of feelings and emotions. Stripped of its affective content and its expressive elements, music ceases to be an art and is reduced to a collection of meaningless sounds. Music has been associated with ceremonies, work and dances since the beginning of history. Such connections between musical genres and their former purposes have, however, become tenuous, resulting in an art form that can either be practised independently or be combined with the human voice and body movements. Music plays an essential role in the arts, society and the economy in today's culture. One aspect of its importance lies in its attraction for young people. It is the source of special experiences that bring together sensations, emotion and aesthetic judgment.

Music contributes to students' overall development. On the psychomotor level, it requires flexibility and technical agility, as well as visual and auditory discrimination. On the cognitive level, it solicits memory, creativity, observation skills, analytical ability and the capacity for synthesizing, particularly with regard to the creation of musical works, in which ideas, notions, principles and rules are organized in a personal way. On the affective level, it requires a serious commitment from students to create or perform a musical work. It allows students to develop their sensitivity by exploring and expressing their emotions, becoming aware of their values, beliefs and individuality, and discovering their potential. On the social level, group and individual work foster a sense of responsibility. Creating, playing, understanding, appreciating and being sensitive to music represent a specific form of intelligence through which students acquire knowledge about themselves and the world. Providing students with affective, cognitive, psychomotor, social and aesthetic experiences gives them an opportunity to express their ideas and their world-view and to be sensitive to the ideas of other students and composers.

Secondary music education builds on the learning acquired at the elementary level, regardless of the artistic disciplines introduced to the students. Music education at this level further develops and consolidates the basic learning common to the arts subjects. Secondary education encourages students to develop their creative potential, artistic sensibility, performing and listening skills, as well as the ability to express themselves and communicate through music. The secondary music program entails the development of three complementary and interdependent competencies:

– Creates musical works[1]
– Performs musical works
– Appreciates musical works

These competencies are developed interactively, but the emphasis placed on the elaboration of each is dictated by the particular nature of the subject. Learning which focuses on creating and performing musical works requires more time to acquire. Both of these competencies involve a process of learning the language, rules, principles

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1. Throughout the music program, the word "work" is used in its broadest sense; it refers both to the students' productions and those of composers.

and tools specific to music as well as developing complex psychomotor skills. This demands a considerable amount of time—roughly the same amount for each competency. Building on rational and intuitive thinking at the same time, the creation and performance of pieces of music gives students the opportunity to express and develop their artistic potential. The third competency, *Appreciates musical works,* is essential to the development of the students' critical thinking and aesthetic sense. Closely connected with the two other competencies, it increases in importance as students consolidate the learning required for the creation and performance of musical works, in conjunction with their socioaffective and intellectual development.

To produce their own vocal and instrumental pieces using varied and meaningful stimuli for creation, students make use of the creative dynamic[2] and the possibilities of sound sources and musical language. The creation of individual works thus allows them to consolidate their musical learning. In order to interpret a variety of musical selections, students gradually make the transition from instrumental performance to the interpretation of a work, thereby developing their musicality. Direct contact with various pieces of music enriches students' culture. The presentation of pieces in front of an audience[3] allows the students to develop self-confidence and express who they are. Finally, they learn to exercise their critical judgment and develop their aesthetic sense by appreciating not only their own productions and those of their classmates, but also musical works from a variety of periods, cultures and artistic movements. They are also encouraged to use and decode media messages conveyed by music and to identify the values these messages transmit.

As was the case in elementary school, students in Secondary Cycle One are introduced to numerous references from their immediate cultural environment, references which relate to the works they are performing or appreciating. They acquire an openness to the world, discover its particular features and diversity, and become aware of the distinct aspects of their own culture. Attending performances and meeting artists are cultural experiences that give students an opportunity to carefully listen to an entire work and better understand their cultural environment. This renewed and enriched perception of the world helps them construct their personal and cultural identity. This in turn contributes to their development as committed, sensitive and culturally active listeners whose choices are based on their personal values.

2. The creative dynamic is described in the introduction to the Arts Education subject area.
3. In a school setting, the audience is generally limited; a performance can be given for another student, a team, the class or other classes. Occasionally, it can be given in a larger auditorium, for the students of the school, their parents or the general public.

Making Connections: Music and the Other Dimensions of the Québec Education Program

The Music program has a special relationship to the aims of the Québec Education Program. If the students themselves are in some sense the primary material of their artistic endeavours, then music may serve as a tool for identity construction and empowerment. They use their body, voice, instrument, imagination and culture to convey who they are and their world-view when they create or perform a musical work. They also compare their world-view with those of their classmates, composers or other musicians. By means of symbolic language, they learn more about themselves, others and the environment in which they are evolving and interacting, all of which contributes to their empowerment.

The Music program should not be implemented in isolation, as it is part of the greater Québec Education Program. Using a systemic approach makes it possible to establish links with all the other elements of the Program: the cross-curricular competencies, the broad areas of learning and other subject areas.

Connections With the Broad Areas of Learning

The stimuli for creation provide a useful introduction to the broad areas of learning. Planning and producing artistic and interdisciplinary projects, appreciating artistic productions, working in teams, performing works and expressing points of view are all activities that meet, in a practical way, the educational aims targeted by each broad area of learning. The problems or topics encountered in the works that are performed or created can also serve as strategic links with the focuses of development of the broad areas of learning. From this perspective, all

the areas are likely to be touched upon, while some, such as *Media Literacy, Citizenship and Community Life, Personal and Career Planning,* may be more directly targeted.

Connections With the Cross-Curricular Competencies

To develop their competencies in music, students make use of all the cross-curricular competencies. In particular, they must *use creative thinking,* especially when developing stimuli for creation and participating in an individual or group musical creation. To carry out such a project, they also need to *use information* and *acquire effective work methods* in order to imagine different hypotheses, plan the stages of their project and complete it. When they appreciate musical works, they *exercise critical judgment* and *communicate appropriately* to share their interpretation and record the stages of their experiences of creation, performance and appreciation. In addition, performance in secondary school increasingly engages students' musicality in the context of ensemble playing, and enables them to *solve problems* of instrumental technique and to *cooperate* with other students. When appropriate, they use new technological tools to enhance their creative methods. They also use *information and communications technologies* to discover new performance situations and to consult electronic documentary resources in order to enhance their communication. Finally, the personal commitment that the creation and performance of musical works demands, and the decisions that students have to make to produce artistic projects help them learn more about themselves, become aware of their abilities and develop greater self-confi-

dence. Such practices are essential to helping students achieve their potential.

Connections With the Other Subject Areas

Music possesses great potential for making connections with other subjects, primarily by virtue of the symbolic nature of its language. Links can be made, in particular, with the other arts subjects, because they share the same creative dynamic and similar competencies. Interdisciplinary links can also be created with other elements of the Québec Education Program. A few examples will serve to illustrate this here, but many will become apparent simply through experience.

Examining the musical content of a work, its structure, and rhythmic and melodic organization provides an opportunity to draw on certain mathematical concepts involving fractions and operations. The identification and use of physical properties of various sound sources require knowledge of a scientific and technological nature.

When students create a work with their classmates, participate in research on musicians or artistic periods, communicate their appreciation of a work of art or report on their creation, performance or appreciation experiences, they must draw on the resources of language, both spoken and written, as well as music-specific vocabulary. They can also do so using a second language.

By analyzing musical works from various societies and periods, students are able to put them in their historical context, thereby fostering links with the social sciences. For example, since music from the classical and romantic periods is connected with important historical events,

students who appreciate the works from these eras benefit from historical knowledge and the ability to interpret social realities using historical methods.

Reflection, questioning and dialogue—practices traditionally associated with moral education or religious instruction, and aimed at improving self-knowledge and personal fulfillment—can help students connect with their inner self. Such connection is essential for developing any artistic language. Moreover, when they appreciate sacred musical works, students can elicit the knowledge they gained in moral and religious instruction, thereby enhancing their experience of the works while at the same time enriching their perception of the great traditions of humanity associated with them.

These examples show the many possible connections among the different key features of the Québec Education Program. They also illustrate the added value to students' basic education. All these connections foster the transfer and consolidation of students' learning, help them develop their world-view and enrich the cultural dimension of their education.

Pedagogical Context

The Music Classroom: A Dynamic Place

The music classroom is an environment that fosters expression, performance, communication and autonomy. Students feel comfortable expressing themselves and meeting artistic challenges related to musical creation and performance. Risk-taking, a desire for authenticity and a sense of thoroughness and striving are emphasized. In working together on group artistic projects, students discover the importance of such attitudes as openness, tolerance, sharing, listening to themselves and others. They also learn about the perseverance and commitment that all creation and performance requires.

The physical setting of the classroom is functional and suitable for the requirements of musical creation. Students have access to quality artistic and cultural resources as well as different documentary materials, such as encyclopedias, compact discs and CD-ROMs.

Québec Education Program

Nevertheless, in-class activities must be extended beyond the confines of the classroom, enabling students to interact with their cultural environment. Visiting concert halls and participation, at school or elsewhere, in activities involving musicians and composers are examples of opportunities that exist for students to enrich their cultural experiences and become aware of career opportunities.

Complex and Meaningful Learning Situations

The learning situations presented must allow students to explore the largest possible range of sensory, experimental and symbolic experiences. These become increasingly complex throughout the cycle, but always emphasize authenticity, originality and expressiveness[4] in musical creation, performance and interpretation. The stimuli for creation presented must be varied and meaningful enough to meet the students' interests and to elicit a personal response from each of them. Stimuli may be familiar, fictional, realistic or invented, and are drawn from a specific historical context, students' areas of interest, cultural references or other subject areas.

A situation is also meaningful when it is rich and varied, namely, not confined to a simple mechanical repetition of motor skills and not merely calling for an unequivocal response. A meaningful situation offers the possibility of choosing among a variety of possible approaches, fosters creative work that offers a reasonable challenge to students and requires their commitment in a process of perception, selection and decision. It results in a great number of meaningful activities where links are made

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4. In schools, the process is considered authentic, original and expressive when it demonstrates a personal effort and commitment on the part of the students, and when it presents new ideas, which are not clichés or stereotypes, conveying a personal emotion.

among the three competencies. For example, students may be asked to play the role of a critic on a creative team. After students learn an excerpt from a musical work, they may be inspired to do research on an artist or period, and the knowledge they acquire will be subsequently applied to a creative activity.

The Teacher: Guide, Expert, Group Leader and Cultural Mediator

Music teachers play a critical role in encouraging youth to become involved in their music education in a personal and meaningful way, and in developing the attitudes necessary to exercise creative thinking. They act as a guide for their students, introducing them to the richness of music, adjusting to their level of skills and needs, and supporting them throughout the learning and evaluation process. They help students become aware of their own learning style and way of doing things, adapt their expectations to students' viewpoints, and offer them, if necessary, a customized learning path in order to help them make progress in the development, consolidation and mastery of their competencies. As pedagogical experts and having a thorough understanding of adolescent development, teachers can focus on knowledge that is meaningful to the students and help them to establish links between their school experiences and their areas of personal and social interest. Teachers sometimes take on a group leadership role by encouraging reflection and communication among students, and by teaching them to be more attentive to the interaction that group music activities require. Finally, teachers are *cultural mediators,*[5] able to communicate their passion for art and make connections between the past, present and future. They encourage students to make links among various musical works and compare them with representations of cultural diversity.

Students: Active Participants Responsible for Their Own Learning

Students are primarily responsible for their learning. Supported by the teacher, who encourages them to be independent and helps them engage in a reflective process, students explore the creative dynamic by placing particular emphasis on authenticity and a search for originality and expressiveness in their responses. They demonstrate openness and perseverance in their search and choices. However, they do not hesitate to assess their decisions when it is time to step back and reflect on the process and product of their creative acts. They record the stages of their creation, performance and appreciation experiences. In so doing, they become aware of the strategies and methods used and anticipate their transfer to similar situations or other contexts.

Evaluation as Support for Learning

Evaluation must be considered as a support for learning. Each learning situation involves a system of regulation, which allows for adjustments to be made to help develop competencies. For this reason, it is more accurate to speak of learning and evaluation situations. Regulation can be accomplished through direct observation or through observations recorded by way of verification, self-evaluation or co-evaluation checklists. The use of other observation tools, such as the electronic portfolio, is recommended for recording significant creations or performances. Teachers and students will consequently be able to see progress in the development of competencies and, if necessary, make adjustments to the methods used to achieve the level of development expected by the end of the cycle.

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5. This expression is adapted from the French *passeur culturel,* a term coined by Jean-Michel Zakhartchouk in his book *L'enseignant, un passeur culturel,* Paris, ESF, 1999.

COMPETENCY 1 Creates musical works

Focus of the Competency

Creating vocal or instrumental pieces involves using the language, rules and tools specific to music in order to give concrete and deliberate expression to an idea, feelings or emotions. By creating varied vocal or instrumental pieces that reflect their personalities, experiences, aspirations and world-views, students develop their creativity and apply it in different contexts. They engage in the creative dynamic, mobilize their personal and cultural resources and, at the same time, activate their creative imagination and divergent and convergent thinking. They gradually expand the way they use musical language (sound and its parameters), rules (composition procedures and musical forms) and tools (voice and musical instruments).

The creative contexts, which become increasingly complex over the cycle, encourage students to create musical works in a personal and authentic way by using a variety of stimuli for creation, which reflect their interests and occasionally take into account a target audience. Students may be encouraged to try various approaches. They will sometimes employ *expressive creativity,* where the process is more important than the skills, technical control or the quality of the product. They may also apply *productive creativity,* which stresses the development of technique and the quality of the final product. Finally, they will make use of *inventive creativity,* which involves trying out new materials or ways of doing things.

Students' creations will be of various types: melodic or rhythmic improvisations that spontaneously organize sounds within a specified or unspecified framework; arrangements for small groups, with sounds reorganized by adapting one or several musical elements; compositions featuring sounds organized according to rules, techniques and predetermined principles; inventions in which sounds are organized in unconventional, innovative ways.

Students use a variety of sound sources for their creations: voice, body, sound objects, percussion instruments, various melodic instruments and instruments from information and communications technologies. If appropriate, they graphically represent elements of musical language using a notation code (personal, traditional or nontraditional). The emphasis is on authenticity and the search for originality and expressiveness. Students usually work in groups, but can also work individually. They record the stages of their experience that reflect the creative process and its result.

Performing their musical creations, sharing aspects of their experience with classmates and reporting on how they proceeded enable students to better appropriate their learning and apply it to other creative endeavours and to the performance and appreciation of works or excerpts.

The key features of the competency describe its principal dimensions. They combine to form a dynamic movement that manifests itself at various stages of the creative process. Throughout the process, students are required to use ideas for creating sound media, and to use elements of musical language and subject-specific techniques. They are also expected to organize their creation, and reflect and report on their experience.

Uses ideas to create a musical work

Is open to a stimulus for creation • Is receptive to images, emotions, sensations or impressions evoked by the stimulus • Keeps a record of his/her ideas • Explores various ways of conveying creative ideas through sound • Chooses musical ideas that hold his/her interest and envisions his/her creative project

Creates musical works

Uses sound sources, elements of musical language and elements of technique

Experiments with ways of making his/her idea concrete • Makes use of his/her auditory memory and experiments with sound sources, elements of musical language and elements of technique • Chooses the most meaningful elements in relation to his/her creative intention and perfects methods for using these elements

Shares his/her creative musical experience

Analyzes his/her creative intention and progress • Identifies the important elements of his/her experience and its characteristics • Identifies what he/she has learned and the methods used

Organizes his/her musical creation

Creates a series of sound sequences and experiments with composition procedures • Organizes the content of his/her experiments based on his/her creative intention • Reviews his/her musical choices and makes adjustments • Refines certain elements of his/her creation, if necessary

Evaluation Criteria

– Coherent relationship between the stimulus for creation, the development of ideas, the development process and the result of his/her creation
– Varied use of elements of musical language
– Effective use of sound sources
– Original treatment of expressive elements
– Coherent organization of musical elements
– Integration of periods of reflection and review into the creative experience

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students make conscious use of the creative dynamic. Their productions convey their perception of reality, are authentic and reflect a search for originality and expressiveness. During the creative process, students explore musical ideas as well as elements of musical language, element of techniques and sound sources in a personal and varied way, corresponding to their creative intentions. The production is the result of a coherent and complex organization of its components. Students make certain adjustments to refine their creations, which are usually produced by interacting and cooperating with other students. Students describe and comment on their creative experience and identify what they have learned as well as the strategies and methods they used. They anticipate the transfer of learning to similar contexts or other subject-specific contexts.

COMPETENCY 2 Performs musical works

Focus of the Competency

A musical work needs a performer to reveal its meaning. To perform a work means to bring a creation to life by playing it with the intention of expressing and communicating ideas, feelings, emotions or sensations, whether they be those of the performer or of others. Consequently, the performance of the musical phrases that make up a work requires an understanding of musical expression, in addition to various technical skills.

One of the important aspects of the competency lies in the assimilation of a work's characteristic features, namely the musical content and the expressive character, as well as the preferred techniques and strategies to convey them. When students perform a musical work, they integrate their way of using the language (sound and its parameters), rules (composition procedures and musical forms) and tools (the voice and instruments) specific to a composer's music, whether the composer be another student or a professional musician. This venture into the creative universe of another person allows students to explore and experiment with alternate ways of musical expression and representation. Performance enriches students' technical, linguistic and cultural experiences, and enables them to discover a variety of musical works from various cultures and periods.

The performance situations presented must be varied and meaningful enough to attract the students' interest and to elicit a personal response from each of them. The performance context becomes increasingly complex over the course of the cycle and introduces students to a variety of performance opportunities: students may participate in a large performing group directed by a conductor of an orchestra, or in small groups, where a few students play together, in close aural and visual collaboration. Finally, students may occasionally participate in a solo performance situation within a group.

The musical works that students perform are drawn from a large repertoire. They include their own creations and those of their classmates. When they perform a piece of music, students can use their voice, an instrument or other sound sources in a variety of acoustic contexts. The performance, which usually takes place in groups, may be presented in front of an audience. Participating occasionally in the different segments of a publicly presented music concert, in which they are also a performer, helps them discover the world of musical production and the features associated with it.

Students record the stages of their performance experience, thus charting the course they have followed and its end result. By reporting on their performance experience and on how they proceeded, the students are able to better synthesize their learning and apply it to the performance, creation or appreciation of other musical works.

The key features of the competency describe its principal dimensions. They combine to form a dynamic movement that manifests itself at various stages of the performance experience.

Key Features of Competency 2

Becomes familiar with the musical content of the work

Immerses himself/herself in the piece of music and, where applicable, decodes the elements of musical language, the structure of the piece and the graphic representation • Recognizes the meaning and, if applicable, the historical aspects that may affect the performance • Experiments with musical phrases in various ways while at the same time taking into account sound sources • Uses decoding and memorization strategies

Performs musical works

Shares his/her musical performance experience

Analyzes his/her communicative purpose • Identifies the elements of his/her performance experience and its characteristics • Identifies what he/she has learned and the methods used

Respects group ensemble performance conventions

Follows the leader's indications and listens to others • Puts established conventions into practice • Adapts his/her voice or instrumental equipment to those of others

Applies elements of vocal or instrumental technique

Experiments with vocal or instrumental techniques based on the piece being performed • Makes the most of resources and sensory and kinesthetic experiences, taking into account the voice or the instrument in question • Uses appropriate posture, form and tone • Specifies, where applicable, elements of technique in relation to the voice, gestures and coordination of movements required to execute a passage and connect the musical phrases while respecting the structure of the piece

Becomes familiar with the expressive nature of the piece of music

Experiments with the expressive elements conveyed by the piece • Adapts these elements to the performance or to the composer's intention, if applicable • Makes use of expressive resources while taking into account the nature of the piece and its communicative purpose

Evaluation Criteria

– Smooth succession of the piece's musical phrases
– Appropriate use of the elements of technique specific to the sound sources used
– Connection between the performance and the expressive nature of the piece of music
– Consistent application of the conventions for group ensemble work
– Integration of periods of reflection and review into the performance experience

End-of-Cycle Outcomes

By the end of Secondary Cycle One, the students connect the musical phrases throughout in order to re-create the musical content of the chosen piece. They play or sing with an appropriate tone while demonstrating control of the elements of technique specific to the sound sources used. They adapt their technical knowledge to meet the requirements of the piece of music. Their vocal or instrumental performance conveys personal expressive intentions and highlights the expressive nature of the piece. They adjust their individual performance to the group in keeping with the conventions of group ensemble work. Performance usually takes place while interacting and cooperating with other students. Students describe and comment on their performance experience and identify what they have learned from it as well as the strategies and methods they used. They anticipate the transfer of specific learning to similar contexts or other subject-specific contexts.

COMPETENCY 3 Appreciates musical works

Focus of the Competency

The appreciation of a musical work involves exploring its diverse meanings and examining it from a critical and aesthetic standpoint. It also entails a willingness to communicate with the work and to be moved by it in order to subsequently judge the impact it has on oneself and others. Contact with various musical creations—be it their own, those of their classmates or works by composers from other historical periods or cultures—enables students to develop their artistic awareness and their sensibility to the expressive, symbolic, technical and aesthetic qualities of a piece of music. In so doing, they develop a greater understanding of music. They also develop their self-knowledge, enrich their cultural identity and acquire an openness to other cultures. This enables them to cultivate an interest in listening to musical works and visiting cultural sites, and to develop personal appreciation criteria that will guide their choices in order to become sensitive and informed listeners.

When students approach the work to analyze it, they are asked to focus on their emotional and aesthetic reactions. They then identify the components of the work and its structure, taking into account the historical context of its creation. They also identify expressive and symbolic elements that they find meaningful and relate these to the feelings elicited in them by the work. They draw on their own experience, aesthetic sensibility and musical knowledge. They must also take into account the criteria determined by the students or teacher beforehand, and use these criteria to support their point of view. During the appreciation process, students are encouraged to show respect for each other and for the works. By comparing their perception of the work with that of others, students develop their understanding and refine their judgment.

When appreciating musical works, students refer to an age-appropriate cultural experience, to the content of works or excerpts they have listened to and to different visual, sound or electronic documentary sources. These criteria may relate to the development of the stimulus for creation and to the use of elements of musical language, sound sources or elements of technique. The criteria may also relate to the emotions, feelings or impressions students have experienced, as well as to historical aspects of the work. When they communicate their appreciation orally or in writing, they are encouraged to use subject-specific vocabulary. Students are asked to record the steps of their appreciation experience, thus charting the course they have followed and its end result. Students explain what they have learned about themselves, the works and the artists. In sharing their appreciation experience, students integrate their learning more effectively and learn to apply it in other situations of creation, performance or appreciation.

The key features of the competency describe its principal dimensions. They combine to form a dynamic movement that manifests itself at various stages of the appreciation experience.

Key Features of Competency 3

Analyzes a work or production

Immerses himself/herself in the musical piece and identifies its components • Identifies significant elements, based on a variety of criteria • Identifies historical aspects, if applicable, using available information • Makes connections between these elements

Interprets the meaning of the work or production

Identifies expressive and symbolic elements and establishes a relationship with what he/she felt • Makes connections between these elements

Appreciates musical works

Shares his/her appreciation experience

Identifies the important elements of his/her experience and its characteristics • Identifies what he/she has learned and the methods used

Makes a critical and aesthetic judgment

Reviews his/her prior appreciation of the work in relation to the historical context • Builds his/her arguments taking criteria into account and communicates his/her point of view

Evaluation Criteria

– Coherent relationship between components of the work or production, what he/she has felt and his/her appreciation

– Relevance of historical aspects identified

– Consideration of the appreciation criteria retained

– Effective use of subject-specific vocabulary to communicate his/her appreciation

– Appropriate use of spoken and written language to communicate his/her appreciation

End-of-Cycle Outcomes

By the end of Secondary Cycle One, students identify components of a piece of music, as well as the symbolic and expressive elements that solicit a personal aesthetic response. They make connections between these elements, historical aspects and their emotive reactions to works. In this way, students develop their ability to appreciate a work and communicate their appreciation to others. Their communication reflects their personal interpretation of the work, based on previously defined criteria, a search for complementary additional information and discussions with their classmates and teacher. Their appreciation incorporates aspects of the expressive and symbolic qualities of the piece, and takes into account the context in which it was conceived. Students describe and comment on their appreciation experience and identify what they have learned as well as the strategies and methods they used. When they describe their appreciation experience, they make adequate use of the English language and appropriate subject-specific vocabulary. They show an interest in the comments of other students and in the diversity of ethical, aesthetic and critical opinions expressed.

LEARNING CONTENT RELATED TO COMPETENCIES AND TO ELEMENTS COMMON TO ALL ARTS SUBJECTS

MUSIC

BASIC LEARNING
CREATIVE DYNAMIC

BASIC LEARNING
STIMULI FOR CREATION

■ STRATEGIES

■ CULTURAL REFERENCES

■ SOUND SOURCES AND TECHNIQUES

■ MUSICAL REPERTOIRE

CREATES musical works

PERFORMS musical works

■ MUSICAL ENSEMBLE CONVENTIONS

■ VOCABULARY

APPRECIATES musical works

■ COMPOSITIONAL TECHNIQUES

■ STRUCTURE

■ MUSICAL LANGUAGE

■ GRAPHIC NOTATION

ATTITUDES

BASIC LEARNING

Québec Education Program

Program Content

The program content[6] reflects all the resources that students assimilate in order to create, perform and appreciate musical works. By the end of the cycle, students can independently use these elements in complete, complex and meaningful learning situations. In addition to the elements listed below, the elements common to the subjects in Arts Education must be taken into account.

Strategies

- *Use appropriate methods to decode musical scores based on the different musical notation codes (traditional, nontraditional and individual)*
- *Use various techniques for memorizing rhythms and melodies*
- *Use various techniques for auditory discrimination*
- *Use varied means to become familiar with elements of vocal and instrumental technique*
- *Use operating procedures specific to group work (ensemble music)*
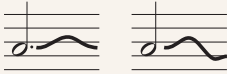- *Use relaxation techniques to manage stress*
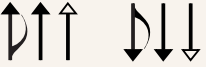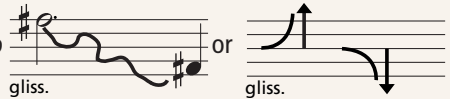
Techniques

Sound sources[7]	Techniques
Voice	**Vocal technique** Breathing, intonation, posture, energy, pronunciation
	Inhaling, exhaling, sound production, attack, projection, care of the voice
Strings	**Instrumental techniques**
Winds	
Percussion	Posture, form
Body percussion	*Breathing (inhaling/exhaling), sound production, attack, articulation, intonation, other appropriate techniques*
Information and communications technologies (sounds produced using a sequencer or synthesizer)	

Conventions for group ensemble work

- *Responding to the sound or visual cues indicating the beginning or ending of a piece, dynamics, the beat and changes in tempo, phrasing, expression and balance between the parts*
- *Continuously adjusting to the group (tuning, rhythmic playing, dynamics, etc.)*

Compositional techniques

- Question/answer, contrast, reproduction of sound, repetition, collage, ostinato, mirror
- *Augmentation, permutation, integration, manipulation of tone colours*

6. The elements of program content in italics represent new additions to secondary school content. Elements in normal font serve as a reminder of the essential knowledge acquired in elementary school that can be subsequently applied in secondary school.
7. According to the instruments used in the class.

Concepts		
Language of music	**Graphic representation (traditional code)**	**Graphic representation (nontraditional code)**
Intensity and dynamics Forte, piano, crescendo, decrescendo *Pianissimo, fortissimo, mezzo piano, mezzo forte, subito piano*	**Intensity and dynamics** Forte, piano, crescendo, decrescendo *Pianissimo, fortissimo, mezzo piano, mezzo forte, subito piano*	**Intensity and dynamics** Loud ○ Soft ∘
Duration Whole note, half note, quarter note, rest, two eighth notes *Eighth note, sixteenth note, whole rest, half rest, eighth rest* *Dotted notes and rests, tie, fermata*	**Duration** Whole note, half note, quarter note, rest, two eighth notes *Eighth note, sixteenth note, whole rest, half rest, eighth rest* *Dotted notes and rests, tie, fermata*	**Duration** Very short • Short — Long —— Very long ——— Rest (expandable rectangle) ⬜
Pitch Register (high, medium, low) Pitches from the diatonic scale	**Pitch**	**Pitch** High ⨯ Medium ⨯ Low ⨯ Ascending sounds ↗ Descending sounds ↘

Musical language *(cont.)*	Graphic representation *(cont.)* (traditional code)	Graphic representation *(cont.)* (nontraditional code)
Pitch *(cont.)*	**Pitch** *(cont.)*	**Pitch** *(cont.)*
Notes on the staff and ledger lines in the clef that the instrument uses	*Notes on the staff and ledger lines in the clef that the instrument uses*	*Highest note or lowest note* E.g.: *Glissando* E.g.: *Linear notation* E.g.:
Accidental signs (sharp, flat, natural) and key signatures	*Accidental signs (sharp, flat, natural) and key signatures*	*Modification of the pitch* E.g.:
Tone colour	**Tone colour**	**Tone colour**
Different musical instruments, according to the repertoire utilized *Voice (soprano, alto, tenor, bass) and families of instruments*		
Quality of sound	**Quality of sound**	**Quality of sound**
Articulation signs (staccato, legato, accent, sforzando, etc.) according to the instrument utilized	Crisp/resonant, coarse/smooth *Articulation signs (staccato, legato, accent, sforzando, etc.) according to the instrument utilized*	Crisp ◆ Resonant ◇ Course Smooth

Structure	Graphic representation *(cont.)* (traditional code)	Graphic representation *(cont.)* (nontraditional code)
Form Personal, AB, ABA, canon in two voices, rondo *Canon, theme and variations* *Repeats (repeat sign, Da Capo, first and second endings, Dal Segno, Coda, Al Fine)*	**Form** *Repeats (repeat sign, Da Capo, first and second endings, Dal Segno, Coda, Al Fine)*	
Tempo Lento, moderato, allegro, accelerando, rallentando *Change in tempo, ad libidum, a tempo, ritenuto*	**Tempo** Lento, moderato, allegro, accelerando, rallentando *Ad libidum, a tempo, ritenuto*	**Tempo** *Accelerando* *Rallentando*
Rhythmic organization Unmeasured or based on a definite number of beats *Simple rhythmic units, simple duple or triple metre*	**Rhythmic organization** *Simple time signatures*	**Rhythmic organization**
Melodic organization Musical phrase, series of ascending and descending sounds, conjunct/disjunct motion, series of sounds repeated at a fixed pitch, glissando *Series of chromatic and diatonic pitches (ascending and descending)*	**Melodic organization**	**Melodic organization** *Single sound* ●
Harmonic organization *Tone cluster, major and minor chords*	**Harmonic organization** *Major and minor chords*	**Harmonic organization** *Tone cluster* *Cluster* E.g.:
Graphic representation (other codes)		
Graphic representation invented by the student, if applicable		

Vocabulary

The knowledge of the subject-specific vocabulary is particularly useful for appreciating musical works and for communicating this appreciation.

Intensity and dynamics	Duration	Pitch	Voice ranges	Articulation	Form
Pianissimo	Eighth note	Sharp	Soprano	Accent	Repeat sign
Fortissimo	Sixteenth note	Flat	Alto	Legato	First and second endings
Mezzo Piano	Whole rest	Natural	Tenor	Staccato	Coda
Mezzo Forte	Half rest		Bass	Sforzando	Da Capo
Subito Piano	Eighth rest				Dal Segno
	Dotted notes and rests				al Fine
	Fermata				Theme and variations
	Tie				

Tempo	Rhythmic organization	Melodic organization	Harmonic organization
Ad Lib	Time signatures	Series of diatonic pitches	Chord
A tempo		Series of chromatic pitches	Single sound
Ritenuto			Clusters
			Tone clusters

Sound sources

Names of the instruments used

Music appreciation repertoire

Excerpts from works may be drawn from the following artistic periods and styles: contemporary music (new, serial, electroacoustic, aleatoric, popular, chansonnier, blues, jazz, country, rock, musical comedy, movie music, etc. including music used in the mass media), folk music, music of a religious nature from the present and past, music from the Impressionist, Expressionist, Neoclassical, Romantic, Classical and Baroque periods, the Renaissance and the Middle Ages. These excerpts may come from the musical repertoire of Québec and the repertoire of other cultures. The teacher can also refer to musical works presented at concerts or shows that the students have attended.

Types of excerpts

– Students' excerpts or productions related to the subject-specific content
– Students' excerpts or productions related to the educational aims of the broad areas of learning
– A minimum of *15 excerpts* of works from different cultures and periods

Cultural references

Cultural references are important aspects of culture related to the subject. Their use in class enriches the students' perception and understanding of the world around them. They enable students to make concrete connections with the subject, to recognize its reflections and living presence in their environment, and to understand the dynamic influence of the arts in society. The selection of these resources must take into account regional differences and the local community.

Music history: composers, sociocultural context, historical context, artistic periods, styles, genres, historical figures, celebrities, etc.

Cultural experiences: concerts presented at the school or in cultural venues, contact with professional composers or musicians, exhibitions (music history, musicians, singer-songwriters, opera, musicals, etc.), conferences on music, participation in music festivals, visits to cultural sites (concert halls, recording studios, training schools, resource centres, etc.).

Careers related to music: author, composer, instrumentalist, singer, chorister, arranger, recording studio technician, critic, cultural activities organizer, columnist, music teacher, etc.

Media: musical scores, televised musical programs, documentaries or stories about music, sound or visual recordings of concerts or musical shows, film scores, cultural programs, advertising media for a show (press releases and reviews, publicity, interviews, programs, posters, invitations), books or Web sites on composers and musicians, shows or venues, etc.

Cultural venues: Theatres, concert halls, recording studios, rehearsal rooms, music schools, heritage sites, etc.

Works from the musical repertoire: see the section *Music appreciation repertoire*.

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