

Negotiating Terms of Diversity in Canadian Music Education¹

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Current Canadian society has been transformed into a culturally diverse population, and we find ourselves in the midst of a world that is undergoing complex and massive societal change in local and global culture and in the economy. Deciding what should be taught to students in public education is a subject of constant debate and concern. There is no doubt that the selected content indicates what is important to a society, whether it be a small community or large country and usually, analysis of the curriculum policy documents illuminates the ideologies, values and traditions of the dominant culture in that society.

Changing demographics present many challenges and opportunities to educators at all levels, and the curriculum needs to serve as a model and not an afterthought or by product. Where does education stand in the midst of these changes? Who are the decision and policy makers? And what kinds of accommodations are they prepared to make in order to reflect the changing world in which young people now live? The development of curriculum is contested terrain, and all democratic countries have seen their school curriculum developed by the various incumbent politicians who decide what should be taught, decision not always based on what students should learn, but influenced by interested outside parties who may have their own interests and gains at heart rather than those of the needs of the general population. Music and related arts education play an important role in asserting identity, in maintaining traditions and in promoting community.

In this presentation we examine diversity, as we understand it, and the negotiated terms of diversity to be found in Canadian arts curriculum policies and documents.

What happens when the same official public law or policy is translated thirteen times within the same country? Suppose thirteen separate committees of well meaning but diverse people in terms of ethnicity, age, etc., often holding opposing views and frequently eloquent in their desires, negotiated to interpret government laws regarding racial equity, diversity and pluralism? And, what would happen to music curriculum -- mandated to reach all children -- in these thirteen unique situations?

This, in sum, is the case of Canada . . .

In this paper, we examine diversity, as we understand it, and the negotiated terms of diversity to be found in Canadian arts curriculum policies and documents. Our paper is presented in three parts. The first section lays out the Canadian experience with a brief historical and geographic overview, then a look at changing demographics. The second part, surveys music education in Canada's

ten provinces and three territories. In the final section we attempt to make sense of these variations on a theme and to interpret the fissures in negotiating diversity.

I. O Canada

Canada, the second largest country in the world after Russia, extends across the North American continent. It takes eight hours to fly from Newfoundland on the Atlantic coast to British Columbia on the Pacific coast. The hypothetical plane ride would survey a wide variety of climates, and ecosystems ranging from craggy maritime, prairie grassland, rich agricultural lands, deciduous forest, tundra, and wetlands to mountains and rain forests.² Because of its size, the climate also varies greatly. Northlands extend into the Arctic Circle, where huge glaciers predate the arrival of humankind on earth while grapes are grown in the southernmost regions, as they are at the same latitude as northern California. However, much of this country, particularly the northern regions, is uninhabited or thinly populated because of its severe climate and rugged terrain.

Canada achieved independence in 1867, but retains vestigial ties to the British monarchy.³ Canadians proudly cite their country's rank in the United Nation's Human Development Index which ranks quality of life internationally.⁴ Canadians also enjoy the longest average life expectancy in the world at 79 years (CBC, 2003).

Diversity, Not Assimilation: Beer Ads and Public Policy

In a recent popular beer commercial which never actually mentions beer, Joe the prototype modestly evolved young white male Canadian starts a famous 'rant' in which he declaims all the things that make Canadians Canadian, including a number of references that will usually be understood by Canadians and perhaps not their neighbors to the South [such as pronouncing 'Z' as ZED (not ZEE)].⁵ The commercial playfully comments on perceptions of Canadians as eating whale blubber, travelling via dogsled etc. However the rant also touches a deep chord as Joe affirms that: "I believe in peacekeeping, not policing. Diversity, not assimilation." This, of course, could be seen as implying that neighboring Americans police and assimilate, but, in fact, although a commercial for Molson's beer may seem an unlikely forum, Joe is only telling the facts about Canadian public policy.

In 1971, Canada became the first country in the world to adopt an official Multicultural Policy, designed to promote full participation in Canadian society of all people. The words of the preamble states that

[The Canadian Multicultural Act] recognizes the diversity of Canadians as regards race, national or ethnic origin, colour and religion as a fundamental characteristic of Canadian society and is committed to a policy of multiculturalism designed to preserve and enhance the multicultural heritage of Canadians while working to achieve the equality of all Canadians in the economic, social, cultural and political life of Canada (Department of Canadian Heritage, 2003, p. 9).

Thus it can be seen that multiculturalism rather than cultural assimilation shapes public policy, that there is a belief that cultural groups should be encouraged to preserve their ethnic identities, and that others should seek to learn about them.⁶ The Canadian experience has not always been an enlightened one and the institutionalization of multicultural mandates is the result of many bitter struggles as well as peaceable accommodations.

First settled by prehistoric tribes from Asia who came across the Bering Strait, European migrations began with Viking attempts to settle in Newfoundland in 1000 AD. Other Europeans, French and British colonists followed some 600 years later. When the French were defeated in 1759, the conquering British army to allow Quebec colonists to retain their religion, language, and culture and to be in control of their children's education (Adam, 2003, p. 106-107). During the times of slavery in the United States of America, black slaves escaped via the underground railroad; their destination was Canada where they could live as free people.⁷

Both of these situations, the French in 1759 and refugees from the US in the early 1800s, were relatively harmonious adjustments. These incidences, however, contrast sharply with aggressive attempts made to relocate and assimilate indigenous populations into the dominant society. First nations children were taken from their families to government schools, punished for speaking their mother tongue, and so forth in efforts to erase first nations' cultures. (Hughes, 2003, p.30). This dissonant narrative continues to the present time as first peoples groups, among the most disadvantaged in Canadian society, negotiate with government and private interests for control of their lands and lives.

However, other narratives prove more promising. Waves of immigrants have continued to reach Canada. Current census figures reveal that 18 percent of

Canadians are foreign born, drawn from virtually everywhere on the planet, with very large populations being from South and East Asia. (Adams, 2003, 118).

Canada is officially bilingual, and all services provided by the federal government are available in English and French. These languages are taught in all schools to ensure fluency in both languages.⁸ Adams comments: "With the establishment of the new northern jurisdiction of Nunavut (one of whose official languages is Inuktitut), Canada is formally recognizing multilingualism as well" (p. 124).⁹

Despite Canada's geographic vastness, a mere 30 million people call it home.¹⁰ And what is counterintuitive about this is that these people tend to cluster together in a few urban centers, mostly near the Canada US border. More than a third of Canadians reside in the metropolitan areas of Vancouver, Toronto or Montreal, and all three cities are characterized by their ease of living. For example, Toronto may be the world's most multicultural city; almost half of the people who live in Toronto speak a mother tongue other than English.¹¹ There are few slum areas and a low crime rate in Toronto, which suggests that residents are blessed with interracial harmony.¹²

For students in schools, the differences between smaller stable more rural communities and the larger urban areas can be profound. In urban centers, students have opportunities to encounter people of many different backgrounds, the "other" with a small "o" since contacts are multiple and face-to-face. However, in smaller communities, the "other" may be conceived of as capital "O" because chances for direct interaction may be limited or nonexistent. At the same time, in the past decades, there have been dramatic increases in access to other places and people through technology.

It must be noted that education in Canada is legislated provincially, not federally, allowing the governments in each province and territory to determine curriculum most appropriate to the local jurisdiction. This localized situation gives rise to both strengths and disadvantages in determining curriculum in subject areas.

II. Diversity in Canadian Music Curriculums

This section considers music education situations in Canada, as reflected in provincial and territorial documents. Before beginning a slow pan of Canadian provinces, it is important to mention how the school systems are organized. The Canadian educational system is decentralized at the national level, but centralized within each province and territory. There is universal access to public education; federal law requires that students remain in school until their mid-teens, depending on the province.

Barakett and Cleghorn (2000) note:

Although Canada has 13 different and legally separate systems of education, there is a remarkable similarity across the country from one system to another. What is taught by the end of primary school in New Brunswick is sufficiently similar to what is taught by the end of primary school in British Columbia to allow a child to move from one part of the country to another, normally without losing ground. This suggests that there is a considerable degree of consensus in Canada about what children ought to be taught at which grade level, as well as about how they should be taught (p. 13).

Despite the reputed commonalities among curriculum in other areas, we find a range of expectations, resources and philosophical underpinnings throughout the music curriculum documents.

We begin the tour of Canadian provinces with the Maritimes.

Imagine a music classroom in an outport village in Newfoundland. We look in on a second grade busily working on their tonic sol-fa and Kodály-based choral program. They echo back melodic patterns with hand signs, and then play a singing game from Newfoundland that uses the melodic intervals fresh in their ears. The class appears to be of the same ethnic heritage -- which would make sense as Newfoundland was settled by people from the West Country of England and Southeastern Ireland.¹³

The music instructor is a specialist in music education who has undergone training and licensure. Note that this situation exists more in Newfoundland than in other places. In most provinces, music is taught in elementary school by the regular classroom teacher. Over the course of her workweek, this teacher will visit several small schools in the area. She draws on her training in Kodaly,

referring to the provincial curriculum to make sure that she works with the recommended melodic, rhythmic and harmonic concepts. Musical content at the elementary level includes "songs from other lands and our own folk heritage, works of recognized masters, and contemporary compositions." The elementary school philosophy nods at diversity while the general objectives specify that "students will sing from memory a large body of folksongs with special emphasis on those in the Newfoundland heritage." This, too, is consistent with this province rich in music and dance traditions. Newfoundland was isolated physically and politically for centuries; its population lived in small outport settlements like this one. The long and bitter winter helped to nourish distinctive songs, instrumental music and other folkways.

Students at intermediate and secondary levels will continue with their development through the Kodaly method. They explore diversity through units in international music and dance, and Afro-American jazz. Performance opportunities occur through instrumental, guitar, choral and recorder ensemble.

In Halifax, Nova Scotia a 6th grade music class is singing the Israeli round "Zum Gali Gali." After creating several ostinato patterns to go with the round, they locate Israel on a globe and listen to a recording of Israeli folk music. They try solo and response singing with a sea shanty, a contemporary blues and close with a jaunty tune from Trinidad. Today's lesson is taken directly from the 6th grade music curriculum for music.¹⁴

The Nova Scotia music curriculum offers an admirable model for multicultural music studies. This comprehensive integrated document stresses "the need for all students to have sequential, in-depth learning experiences in music (p. 1)." There is consistency throughout from philosophical underpinnings, to multi-layered objectives, examples of age appropriate activities and sources. Of the 66 Resources suggested in the P-6 guide, 16 are devoted to world music or Canadian traditions while others such as textbook series and songbooks may also contain useful materials.

Children in the sixth grade class observed today were mostly white. However there are schools in Halifax where the student body would be mostly black.¹⁵ Although Nova Scotia's heritage includes settlers from the British Isles as the name "New Scotland" might suggest, this province contains people of many ethnicities. Nova Scotia was one of two destinations of the Underground Railroad; the other was Ontario. Like Newfoundland, Nova Scotia is proud of its

maritime heritage. Ethnomusicologists Edith Fowke and Helen Creighton collected and published collections of traditional songs from Nova Scotia, some of which are used in the schools.

The other two neighboring maritime provinces of Prince Edward Island and New Brunswick offer a different take on the matter. Smallest of the Canadian provinces both in size and population, Prince Edward Island is also called "PEI." While it is densely populated, it is not overcrowded; many people live in rural districts. ¹⁶ Approximately 80 % of the islanders are of Scottish and Irish descent, with another 15% of French origin. The fact that PEI is an island with a homogeneous population tends to create a closed community. One of the goals of the elementary music curriculum reads: "Develop an appreciation of music and the importance of music in our own cultures and others through participation and reflection p23." However the emphasis is placed on western-based music; bands, choirs and string programs are offered at the secondary level.

The New Brunswick curriculum concentrates solely on western musics, playing and notation. New Brunswick is included in the four Maritime Provinces, but also shares a border with Quebec. Canada's only officially bilingual province, New Brunswick is home to highest percentage of Francophones outside Quebec (almost 35 percent), The heritage of New Brunswick combines French, British Loyalist, Scots and Irish traditions, with later elements of German, Scandinavian and Asian. Aboriginal people are mostly Mi'Kmaq and Malecite ¹⁷ (Canadian facts: history & people).

If we were to visit a high school choir in Quebec, we might enjoy the group singing a French song with much attention to pronunciation, precision in pitch and attention to stylistic features. The secondary curriculum has as one of its main emphasis: "the value of Quebec culture and its enrichment through openness to plurality. (p. 12)." This openness "helps students to develop their own cultural identity and prepares them for their role as citizens." Most of this course of study is devoted to skill building such as performance and notation reading. Students may spend time working with compositions and computers. Likewise they will encounter music from different time periods such as Romantic and Baroque. Among the different Western art musics listed is included "Traditional Music -- here and -- elsewhere."

It seems that diversity in this province is limited. Diversity includes French and specifically non-French. Montreal in particular attracts many non-French immigrants, especially from Asia, Europe, the Middle East, Africa and the Caribbean. Quebec is challenged to meet the needs of new residents. Historically there have been controversies over religion and language, which are played out in educational settings. Quebec has had state Protestant and Catholic schools for many years, but these were terminated from state funding in 2000. In both Quebec and the French speaking parts of New Brunswick, issues of French culture are played out through language and arts studies. The political and social contexts of Quebec as a Francophone entity continues to dominated limited views of multiculturalism.

There may be more than 20 different languages and dialects spoken in of inner city Toronto core schools. However, diversity isn't confined to the inner city. One case in point is Pat Douglas' kindergarten class at Great Lakes Public School in Brampton. Most of her 27 kindergartners in were born in Canada. However, with a few exceptions, these children speak Punjabi or another Indian language and are growing up in what sociologists term an institutionally complete community that is, one where their parents and friends speak to them in their mother tongue, they listen to Indian radio and shop at Indian malls (Carey, 2003).

Immigration figures are lower for smaller cities, such as London, Ontario, where we live. 18.8 % are foreign born and visible minorities comprising 9% of London's population (Barahona, 2003). However, a steady influx of people from all over the world is shaping the face of this and other places throughout the province.

Therefore, it is strange to note, as we have elsewhere (Beynon & Veblen, (in review), that the Ontario music curriculum provides little guidance in diversity.

The three prairie provinces of Manitoba, Saskatchewan and Alberta stretch across the interior of Canada.

The great prairie plains extends into the lower part of Manitoba, while the upper part is glaciated and heavily forested with pine and birch trees, shading into tundra and permafrost in the northern most regions. Manitoba is rich in spring-fed lakes, pristine northland and untouched wilderness. There are many musics to be found in this province -- from Métis fiddling, Russian Mennonite choral singing,

Ukrainian polkas, music from South America and Asia etc.¹⁸ However, these are not reflected in the present curricula. The K-8 music documents date from 1978 and 1979 and they include a variety of classroom activities, all western music based.¹⁹ In secondary school, music and arts courses count as "optionary supplements" for graduation. The only secondary music course accessible on the web is a 1998 Senior 1 to 4 Jazz Course of Study departmental for both instrumental and vocal jazz band instruction. However, there are hopeful signs. Manitoba has a strongly articulated diversity education programs in place, although they are not included in the arts, so far as we can tell. The Education Ministry announced:

The provincial curriculum is undergoing significant changes to ensure relevant educational content in all subject areas. The goal of the curriculum development process is to develop curricula that compare favorably with those of other leading countries.

A new arts document (October 2003) places the arts more in social contexts as well as aesthetic ones.

The symbol for Saskatchewan is sheaf of wheat and this province takes its name from the plains Indians who called it "kisiskatchewan"- meaning the river that flows swiftly. A third of the province is cultivated grainland farms moving into a system of lakes and rivers, with forested areas and sand dunes in the northwest. Waves of Ukrainian, Russia, Scandinavia and British Isles immigrants came to the farms lands between 1890 and 1920. Today although Saskatchewan is known for its farm economy, two-thirds of its people are urban dwellers.

If we were to visit a ninth grade classroom in Saskatchewan, we might hear lively commentary after listening to popular music, a song from the Middle East or a honky tonk piano piece. The curriculum specifies that students examine how music including mass media and popular culture affects their lives. Here is an example for a possible topic

Discuss how some music serves a purpose that was not necessarily intended. For example, popular music helps create an identity for groups of people, although that is not necessarily the intention of the composers. Songs that were popular during World War II helped unify soldiers and those at home; for example, songs by Vera Lynn. "The Moldau" by Smetana was used as a resistance song during the Nazi occupation and

Verdi's "Aida" was also used as an unofficial protest (Saskatchewan music curriculum for ninth grade).

In a fourth grade classroom in Saskatchewan, the class is busily involved in several activities. Some students are creating a bulletin board display of music-related information about Canadian musicians. Others are gluing things into a scrapbook. Groups of students collaborate on a research project of musical styles found in Saskatchewan. Some are working on computers at the library. In the back of the room, whispers punctuate the listening corner as students compare notes on "Sneak Up" and "War Dance" by the Red Bull Singers. All of these activities are part of a comprehensive and well-crafted curriculum. Diversity is an integral feature of the Saskatchewan musical experience. A range of teaching methods is encouraged, including this integrated arts approach. Students at elementary and middle school levels are required to have 200 minutes of arts instruction per week. In secondary school, options tend to be band and choir.

The province of Alberta is famous for wide vistas and cattle ranches. The largest ethnic groups in this prairie province are British heritage (44%), German, Ukrainian, French and Scandinavian and almost everywhere else in the world. A scant 3% are First nations peoples. There are French, Ukrainian and Aboriginal bi-lingual and bi-cultural programs. However, there is almost no attention paid to pluralism in music. One objective in the elementary grades from the 1989 curriculum is "to appreciate cultural aspects of art, and to relate art to everyday life." The curriculum is skills and concepts based. In high school there are the usual band and choir choices. However a general music course of study from 1994 offers modules. Theory and music making are required. Eight electives include popular music, jazz and world music.

The BC curriculum is like Nova Scotia in its completeness and inclusiveness. Some music educators in this part of the country have left a legacy of teaching materials, including musics found in diverse communities and among immigrant groups (Davies, 1992). If we were to visit an eighth grade music class in Vancouver, we might notice a mixture of students particularly Asian students busily creating a radio show based on music from a specific culture. This activity is recommended as part of a historical and cultural strand at this level. The curriculum advises the instructor to prompt students as they research their radio show with questions such as "Why was this music created? Does this music

represent a particular culture? Has the purpose of the music changed over time? (Music curriculum for eighth grade, p. 21)”

The three Canadian Territories are the Yukon, the Northwest Territories and Nunavut. This is a vast region of forest, plains, glacial rock, snow, ice, and sea. The Taiga or boreal forest belt gives way to tundra. The official flower for Nunavut is the arctic poppy! This region of Canada has been inhabited the longest.²⁰

A quarter of the Yukon's population belongs to six groups of Athapaskan Indians. In the Northwest Territories, half of the population is non-Aboriginal, the other half of Dene, Inuvialuit and Métis groups. Nunavut, which came into being as a territory in 1999 is home to the Inuit who originally inhabited this land, and the Qallunaat who were wandering Aboriginal groups.²¹ Until recently the education systems in the Northwest, Yukon and Nunavut territories were controlled by the federal Department of Indian Affairs. While the territories now have their own equivalents to education ministries, school systems continue to be federally funded (Barakett & Cleghorn, 2003, p. 9). All three territories face challenges as they consider how best to conduct their schools. Issues of language and culture are extremely important. At this time, there are 28 public schools K-12 in the Yukon. The government states that:

The Yukon is a full partner in the Western and Northern Canadian Protocol (WNCP). This protocol supports the development of common curriculum frameworks for Western and Northern Canada. Within these frameworks, the British Columbia program of studies forms the basis of the Yukon curriculum. This curriculum is frequently adapted to reflect local needs and conditions.

In the Northwest Territories, the Ministry of Education believes that "Through the arts, young people can transcend time, communicate with people of other languages, cultures and world views, and come to respect the uniqueness and creativity of themselves and others." Schools currently refer to the Saskatchewan documents for K-9 but are urged to provide local and regional examples and experiences.

The territory of Nunavut is so new that it too is in the process of creating an appropriate curriculum. The community and teachers are working with consultants in this important mission.

As can be seen in this whirlwind tour of Canada's provinces, each place has its unique cultures and challenges. Obviously one can't devise one curriculum to

suit all. Curriculum set aside, it is impossible to know for a certainty, but it is highly likely that some classrooms have no music at all. Or there might be music to the extent that the teacher is comfortable. There are pockets of richness and commitment to music in the schools

Furthermore, each place has its own configuration of parents, school board members, administrators, teachers and community who are in constant negotiation to secure what they consider necessary and appropriate for their students. How then to interpret the great inclusion of multicultural music education in some places such as British Columbia and Nova Scotia with the more narrowly conceived definitions of Manitoba or Quebec to Ontario's almost invisible inclusion policies and silence on the matter, at least within the music curriculum, found in New Brunswick, for example?

III. Negotiating Terms, Living the Realities

In this section, we speculate how these various curricular interpretations are played out in the reality of the classroom. One way to consider this is by looking at the correlations between educational experiences and the outcomes by social characteristics such as class, gender and race. Wotherspoon (1998) notes that practices of streaming, official knowledge, hegemony and silencing are potent, observable forces within Canadian education systems (pp. 87-98).²²

Streaming refers to the practice of channeling students into distinct programs and learning clusters. Found in highly structured or centralized educational systems, streaming tends to be less prevalent in Canada.²³ The range of contexts and the political/social makeup of provinces tends to dissipate this. However, forces of class, most evident through funded private academies and senior secondary or high school programs, tend to promote streaming. Private schools or public schools in more affluent communities tend to have instruments and music for choirs and ensembles. In a number of public schools with limited funding, music programs are languishing.²⁴

Official knowledge in schools,²⁵ as revealed through curricular documents in Canada, accords the Western canon higher status than other musics. The status is ensured when educational agencies grant legitimacy through standards for instruction and instructors. The whole system of higher education in faculties of

music and of education favors the voice of the majority. Woodrow Wilson once said that changing a university curriculum is like moving a graveyard and certainly that seems to bear out when considering what counts as official knowledge in schools.

Music students come to Canadian universities already carefully primed with years of private lessons regulated by private conservatories of music standards which are the same throughout Canada and which are almost exclusively rooted in Western art music. The universities regulate which music students will be admitted based on performance proficiency, familiarity with western notation/playing practices, and scholastic achievements. Students from middle class English-speaking backgrounds predominate. When admitted, students study classical music through history, theory and performance, perhaps taking one or two popular studies or world music courses as extras or electives. The curriculum is standard and there are few nonwestern courses offered (although universities currently seem to be realizing the need for these). After proceeding through prescribed courses in education and student teaching, these students become the new bearers of official knowledge and are certified to take their place as teachers in the school system.

The **hegemony** of official knowledge can be seen as the medium through which information is bundled and dispensed, and even a timeframe allotted for its transmission is included. Much of the school music curriculum is organized into formal and discrete units whereby the student may learn quarter notes at one grade level, progressing to eighth notes, sixteenth notes etc. at the next. Musician educators recognize that musical understandings are much richer than a linear progression through notation. However, since much official knowledge is expected to fit within a rubric, many school environments offer neither the kinds of experiences nor the time frame needed to explore music in cultural context. And the questions of why we teach the way we teach are seldom addressed. Furthermore, hegemony, or the domination of one group over another in everyday life is produced in the schooling process through the western ethic of individualism (Witherspoon, 1997, p.94).

A final factor that influences teaching and learning practices is **silencing**. Silencing indicates processes that — in favoring some kinds of social experiences or 'voices' — openly or inadvertently devalues or denies others. In this instance, the voices are actual voices singing some songs, but not others, in some languages,

not others. When musics are marginalized or invisible within educational practice, that opportunity to connect with some students is lost.

Whether the practices of streaming, official knowledge, hegemony and silencing are deliberate or unintentional, the result of planning or the inheritance of unreflecting custom, they can serve to undermine Canadian diversity policies. These are sober considerations, but we feel that these practices exist in public music education, and likely in other subjects as well. It is important to acknowledge them in order to understand negotiations of power in Canadian curricular documents. However, there are many counterbalances in this fluid landscape.

Summary

To conclude, our collaborative paper is one in a continuing series of studies into culture and education in Canada. As we began this work, we had just finished examining the Ontario curricular documents and were disheartened by what we found in terms of examining teaching and learning about diversity. This naturally coloured our anticipation of what we might find in other places. Some of our pessimism was borne out. But at the same time, we took heart in the excellent work found in some places and by the promise of new initiatives in others.

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Northwest Territories

[/siksik.learnnet.nt.ca/archives/09_08%20oldMissionStatement/ARTS.HTM](http://siksik.learnnet.nt.ca/archives/09_08%20oldMissionStatement/ARTS.HTM)

Nova Scotia Education, links with curriculum documents

doc-depot.ednet.ns.ca/curriculum.html

Ontario Arts Curriculum, Grades 1-8

<http://www.edu.gov.on.ca/eng/document/curricul/arts/arts.html>

Ontario's New Curriculum, Secondary

<http://www.kjsgroup.com/ddss/calendar/new-curric.html>

Prince Edward Island Department of Education

<http://www.edu.pe.ca/>

Quebec Schools On Course: Educational Policy Statement

http://www.meq.gouv.qc.ca/REFORME/pol_eco/anglais/ecole_a.htm

Éducation Québec

http://www.meq.gouv.qc.ca/GR-PUB/m_englis.htm

Saskatchewan Government Equity Policy

<http://www.sasked.gov.sk.ca/k/pecs.h/pp/publications.html>

Saskatchewan Government Multicultural Policy 1994

<http://www.sasked.gov.sk.ca/docs/policy/multi/index.html>

Saskatchewan Multicultural Education links to social studies curriculum in schools

http://www.sasked.gov.sk.ca/curr_inst/social/multicultural.html

Saskatchewan Music Educator Association

<http://www.musiceducationonline.org/smea/smeaimpact.html>

Saskatchewan government planning guidelines for arts

<http://www.nlsd113.com/pdfs/Arts%20Ed%201-12.pdf>

Saskatchewan Learning, Multicultural Policy

http://www.sasked.gov.sk.ca/curr_inst/social/multicultural.html

¹ This title reflects our preference for pro-action rather than reactive reception of governmental terms for diversity.

² Canada encompasses more lakes and inland waters than any other country. On a per-capita basis, its resource endowments are the second richest in the world after Australia (Canadian geography and Lup Travel websites, 2003).

³ Canada is a constitutional monarchy with a federal system, a parliamentary government, and strong democratic traditions. Many of the country's legal practices are based on unwritten custom, but the federal structure resembles the U.S. system. The 1982 Charter of Rights guarantees basic rights in many areas (Canadian geography website, 2003).

⁴ Canada held first place in the UN Human Development Index from 1992-2001. It dropped to number three in 2001, then to number 8 in 2003. Norway, Iceland, Sweden, Australia, the Netherlands, Belgium and the United States are all ahead of Canada at this time, due to a drop in gross domestic product per capita and a change in the way the UN measures education enrollment. However, experts say that there are few differences in quality of life among the top ten countries (CBC, 2003).

⁵ See Sumara, Davis & Laidlaw, 2001 for other references to this commercial and Canadian identity.

⁶ This policy was designed to promote unity in diversity. It was a response to movements in the 1960s about the rights of minorities. In Canada, the Quiet Revolution saw francophones seeking to redistribute power in Quebec. The US civil rights movement also influenced Canada's Multicultural Policy and subsequent legislation (Barakeett & Cleghorn, 2003, pp. 110-112).

⁷ This is not to suggest that people of color did not and still do not encounter discrimination in Canada.

⁸ The national capital is Ottawa, located on the Ontario-Quebec border. The selection of this city as the center of governmental action, reflects the long-standing political and cultural importance of French and British founding groups.

⁹ The 1991 census reported that 98 percent of Canadians have at least some ability to speak one of the official languages and that 16 percent of Canadians are fluently bilingual. The majority speak English: 62 percent reported English as their mother tongue in 1991, while 25 percent reported French and 13 percent a nonofficial language. The most prevalent nonofficial languages in Canada are, in order of prominence: Italian, German, Chinese, and Spanish. The indigenous peoples spoke dozens of different languages, and many are still spoken today.

¹⁰ Compare Canada's thirty million with the estimated country populations of China (1,273,111,290), India (1,029,991,145) and the United States (278,058,881) or the world's four most populated cities: Tokyo (26,444,000), Mexico City (18,066,000), Sao Paulo (17,962,000) and New York (16,732,000). (2001 UN statistics cited in Population web site and Vom Hove, 2003).

¹¹ 46% according to the 2001 census.

¹² Compare Toronto's homicide rate (in 1999-2001, 2.2 per 100,000) to Washington, D.C., New York City, Chicago and Los Angeles (46.4, 8.9, 22.7 and 11.6 per 100,000 for 1999) (Adams, 2003, p. 118).

¹³¹³ By the 1930s, more than 95 per cent of Newfoundland's people were native born, the descendants of the English and Irish settlers of 100 years before. The pattern of settlement was mainly determined by the fishing industry, a population distribution that has persisted to this day. The Avalon Peninsula and northeastern Newfoundland, the traditional base for the fisheries, continue to be the most heavily populated areas. In the early 1800s, disease and conflicts with settlers reduced the Beothuk Indians to extinction. There were, and still are, a relatively large number of Inuit concentrated in the coastal communities of northern Labrador.
library.educationworld.net/canadafacts/nf_history.html

¹⁴ 3. Students will be expected to demonstrate critical awareness of and value for the role of the arts in creating and reflecting culture
3.3 explore music from a broad range of cultural and historical contexts
i As a class, perform works from various cultures that are built around melodic or rhythmic ostinati (e.g., "Zum Gali Gali"). Create new ostinati that the class can perform to accompany the existing ostinati, or use the new ostinati as an introduction, bridge or coda.
4.1 perform and demonstrate respect for music representative of diverse cultures
Build a repertoire of folk songs from many cultures. Use the elements of music to compare and contrast the distinctive musical styles of various cultures. Where possible, listen to authentic recordings of songs learned in class. On a world map, ask students to locate the countries where these songs originated.

¹⁵ This situation arises from people choosing to live in communities rather than any imposed policies.

¹⁶ . 62 percent of Prince Edward Islanders live in the rural districts, including 8 percent on farms. The island population is quite young with about 38 percent of the people under 25 years of age. (Canadian facts: history & people).

¹⁷ . Aboriginal people in New Brunswick number more than 12, 000. (Canadian facts: history & people).

¹⁸ Until two hundred years ago the Métis and the Amerindian peoples made up the majority of the population. By the 1880's most Manitobans were of British origin. Today Manitoba is home to Russian Mennonites, Icelanders, Ukrainians and Germans as well as people of Caribbean, South America, Africa, Asia and aboriginal descent.

¹⁹ Examples from the 1978 Manitoba music curriculum :

Grade 3 students:

Continue to learn to read, write, and play simple patterns in music.

Expand note knowledge to include triplets, dotted notes, accents, and other symbols.

Continue to develop the concept of melody by singing for enjoyment and playing instruments.

Recognize the sol-fa syllables and hand signs.
Sing with simple instrumental accompaniments such as the piano and bells, and in part songs, rounds, canons, and partner songs.
Identify orchestral instruments by family and recognize the sounds they make.

Grade 6 students:

Write rhythm patterns of increasing difficulty from dictation.
Work towards mastering melody through singing and playing instruments.
Recognize the bass clef and minor keys.
Work to develop skills in part singing, chord changes, accompaniment, and ear training.
Recognize music forms such as fugue, overture, concerto, jazz, calypso, and so on.
Explore different uses of instruments in history.
Recognize groupings of instruments, quintets, quartets, and trios.
Develop a sense of the musical periods such as Classical, Romantic, and so on.

²⁰ It is thought that ancestors of the Amerindians migrated from Asia across the Bering Straight between 10,000 to 25,000 years ago.

²¹ The indigenous peoples of Canada speak 50 languages, belonging to 11 major language families. Some languages include several dialects. BC is home to more than 30 distinct languages, most of them small. The three largest language families which together represent 93 % of people with an aboriginal mother tongue are Algonquian, Inuktitut and Athapaskan. (Statistics Canada, 1996 census)

²² Wotherspoon comments on the sociology of education in Canada, but his views take much inspiration from the writings of Michael Apple.

²³ In countries such as Japan, the UK and Germany streaming has customarily been more observable. The situation regarding streaming in Canada is more like that in the United States, which is varied from place to place.

²⁴ Here community music programs may offer supplemental programs. We are enthused about community music initiatives, but do not see them as the answer to what schools may lack. The schools have an opportunity and a legal responsibility to reach every student.

²⁵ By official knowledge we mean an emphasis on topics, information, and content considered to be legitimate or worth knowing within schooling contexts