



UKULELE VOYAGE

EXPLORING THE WORLD OF ORCHESTRAL MUSIC

PROGRAM HANDBOOK

A PROGRAM OF



NEW BRUNSWICK

IN PARTNERSHIP WITH

JAMES HILL • TUTTA MUSICA ORCHESTRA • NB DEPARTMENT OF EDUCATION EARLY CHILDHOOD DEVELOPMENT



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PROGRAM DESCRIPTION

‘UKULELE VOYAGE’ is an intensive, in-school music education program of Sistema New Brunswick (see Appendix A) designed to support Grade 5 learning outcomes found in New Brunswick music curricula.

The program is also part of an intentional effort to recruit learners into middle level music ensembles such as a ukulele orchestra, concert band, orchestral and choral programs. The program aims to inspire middle level learners where research has indicated interest waivers.

‘UKULELE VOYAGE’ is designed to be delivered by either the classroom educator or a music specialist. Professional learning and support will be provided by Canadian ukulele virtuoso James Hill and Sistema NB Teaching Artists.

Through this program, learners take part in a diverse collection of musical activities, inspired, and encouraged by their engagement with James Hill (see Appendix C), Sistema NB Teaching Artists, and the Tutta Musica Orchestra (see Appendix B), including personalized sessions in the classroom and specially designed school concerts.

Elements of ‘Voyage’ include:

1. Professional learning for classroom educators, two days with James Hill, one before the start of the program and a follow up day after the first three weeks of implementation.
2. A “launch the uke” day with all learners, educators, James Hill and Sistema NB Teaching Artists, to ensure a strong start with the instrument.
3. VOYAGES of Tutta Musica musicians ‘in the classroom’ every three weeks throughout the program, to engage with the learners, help teach musical concepts and play arrangements of the orchestral pieces.
4. A finale ‘VOYAGE Concert’ at the end of the semester with all 200 learners of the Ukulele Orchestra performing together with Tutta Musica Orchestra and James Hill.
5. A 1,000-student audience, for many, their first experience to see, feel and hear a live musical performance; ‘Kids playing for kids’, with diverse musicians, instruments, and genres of music.
6. Musical curriculum designed especially for ‘VOYAGE’ by James Hill (see appendix E).
7. Cross-curricular lesson plans developed by ‘VOYAGE’ team members, with support from Creative Arts Learning Specialist Andrea Gaujacq. These lesson plans will connect and support learning outcomes in the New Brunswick music curricula.

DEVELOPING GLOBAL COMPETENCIES

The New Brunswick Department of Education and Early Childhood Development 'Global Competencies' include the skills, knowledge, and attitudes that empower learners to reflect and take agency in their own learning and lives.

'UKULELE VOYAGE', learners will have opportunities to develop these competencies:

- Collaboration – participating effectively in teams, and establishing positive and respectful relationships.
- Communication – receiving and expressing meaning in different contexts with different audiences and purposes.
- Critical Thinking and Problem Solving – addressing complex issues and problems by acquiring, processing, analyzing, and interpreting information to make informed judgments and decisions. The end goal of a performance deepens learning as it is situated in a meaningful real-world experience.
- Innovation, Creativity and Entrepreneurship – becoming leaders by taking risks, thinking independently, soliciting and incorporating feedback, and experimenting with new strategies, and techniques.
- Self-Awareness and Self-Management – becoming aware of and managing identity, efficacy, and belief in oneself as a learner. VOYAGE aims to develop lifelong learners in the arts so they may become contributing citizens of the artistic community.
- Sustainability And Global Citizenship – developing through the acquisition of knowledge, dispositions, and skills required to be an engaged citizen with an appreciation for the diversity of perspectives.

UKULELE VOYAGE is also designed to align to the Key Operating Principles of Sistema New Brunswick

1. Social Development. The focus is on developing values that are essential for the orchestra to succeed, but also to have a successful life – focus and discipline, respect for others, and teamwork.
2. Intensity. The pedagogy includes a high level of frequency and lengthy contact with learners. It takes commitment over time to get good at something, to have demonstrable outcomes and results. And it is that achievement that is the key to growing confidence and self-esteem.
3. Excellence and performance. The attention to excellence unites the children around a common goal and the performance gives purpose and direction to the effort and allows the achievements to be celebrated by the whole community.
4. Ensemble based. The focal point of the child's/youth's experience and the primary method for learning is playing 'UKULELE VOYAGE'; lessons are in groups. Everything is about the team; the culture is one of mutual support.
5. Learning to learn and having fun. The focus is on the collective practice of music, the joy of making music together, a hope-instilling music education program that builds a sense of belonging and enriches the lives of children.

PROGRAM DESIGN

1. 3-month program: 3 x 40-minute periods per week (minimum)

2. Participants:

- Children (Grade 5)
- Classroom educator/Music Specialist
- James Hill
- Sistema NB Teaching Artist program facilitator
- Tutta Musica Ensembles (trios, quartets, etc.)
- Tutta Musica orchestra

3. Curriculum:

- Musical curriculum designed especially for 'UKULELE VOYAGE' by James Hill with support from Andrea Gaujacq
- 'Symphonie Miniature' for Ukulele Orchestra – composed by James Hill
- 'Symphonie Miniature' arrangement for symphony orchestra – arranged by Sistema NB Teaching Artist
- Cross-curricular lesson plans developed by 'UKULELE VOYAGE' team members and supported by Creative Arts Learning Specialist, Andrea Gaujacq, and Sistema NB Teaching Artists

4. Professional Learning: for participating educators, program facilitator and Tutta Musica Ensembles

5. Programing:

- Programing is led by the classroom educator
- Educator Training Day + Educator Peer Learning Lab (6 hours) – led by James Hill
- Kick-Off Concert for educators and learners (1 hour) – led by James Hill
- Zoom Check-In for educators (3) – led by James Hill
- Classroom Mentors - Tutta Musica ensembles in the classroom – 4 visits over the 3-month period
- Finale 'VOYAGE Concert' – 200 learners, James Hill, Tutta Musica Orchestra, school audience

6. School Selection:

- Cohort of 200 learners
- Schools are jointly selected by District and Sistema NB staff
- Consideration will include level of music educator, active band program, instruments currently being taught
- Orientation/engagement strategies for middle level schools

7. Resources:

- UKULELE VOYAGE – Program Handbook, publisher Sistema NB
- UKULELE VOYAGE – Learner Handbook, publisher James Hill

THE UKULELE

“[UKULELE] IS AN INSTRUMENT THAT CAN BE USED TO FOSTER MUSIC LITERACY IN CLASSROOM SETTINGS THAT IS FUN TO PLAY, INEXPENSIVE, PORTABLE, AND SOUNDS GOOD IN ANY STYLE OF MUSIC?” – J. CHALMERS DOANE

All learners who participate will learn to play the ukulele. It will be taught in an ensemble setting where a class full of ukulele learners can be treated as an “orchestra” and where many different parts work together toward a common musical goal.

The ukulele takes abstract concepts like harmony, voice-leading, and intervals and makes them tangible and “hands-on.”

The pedagogy is based on:

- hands-on, instrumental music making.
- learning from doing.
- music literacy: transferable, portable skills like harmony, voice-leading and intervals, that can later be assigned to orchestral instruments.

Developing Music Literacy

The pedagogy, based on the Canadian program ‘Ukulele in The Classroom’, developed by James Hill and J. Chalmers Doane (See Appendix E), is uniquely designed for ‘UKULELE VOYAGE’.

It is designed to be “fun from day one” and to open doors for learners wishing to pursue music further. The result is a sequential, performance-based ukulele method through which learners explore elements of music including melody, harmony, rhythm, form, tempo, dynamics, and tone. Areas of skill include singing, picking, strumming, ear training, sight-reading, improvising, music theory, harmonizing, arranging, and more. One of the overarching goals is to help develop music literacy among the children who participate.

Inspiring the inner musician

‘VOYAGE’ is designed for children in grade five. It is an intensive experience with a focus on performance. Learners will be encouraged by their progress and many more will aspire to continue their journey in music. They will be better prepared and inspired to participate in middle school music and band programs.

KEY CHOICES FOR PROGRAM PEDAGOGY

1. Re-entrant Tuning

Although there are several possible ways to tune a ukulele, 'UKULELE VOYAGE' uses the standard re-entrant C tuning (G, C, E, A), in which the 4th string (G) is tuned an octave higher than expected, creating a non-linear note arrangement. This choice is practical: the vast majority of ukuleles are sold and set up this way, meaning teachers and students can begin immediately without adjustments at home or in the music store.

Musically, while the re-entrant tuning does have a limited melodic range, this can be extended by moving beyond the third fret on the A string. By incorporating exercises and repertoire that use notes up to the 10th fret, we add nearly half an octave to the typical "student range," opening the door to a wider selection of melodies and repertoire than is usually available in an introductory resource.

2. Concert Size Instrument

Concert-sized ukuleles are larger than soprano-sized ukuleles and smaller than tenor-sized ukuleles. Concert ukuleles have several advantages in the music education context:

1. Compared to soprano ukuleles, they have a louder, richer sound.
2. They are cheaper than tenor ukuleles while producing nearly the same volume.
3. Linear (low 4th string) tuning is highly recommended for an ensemble-based ukulele program with a music-literacy focus. Soprano instruments are not well-suited to linear tuning due to their small size. Concert instruments are much more well-suited to this purpose.
4. Concert-sized instruments are small enough to be comfortable for childrens' hands.

BENEFITS FOR EDUCATORS AND LEARNERS

1. More opportunity for more children to engage intensively with a musical instrument.
2. A larger pool of learners with the interest and skills to participate in middle school music and band programs.
3. Professional learning for educators, learning from professional musicians who strive for excellence in performance. This opportunity will give the classroom educator the opportunity to learn skills needed to direct learning outcomes in the classroom and the music specialist to take their teaching to a new level.
4. Internal mentors, where music educators can take new techniques and skills learned as part of this music making experience and share with other music specialists in the school district.
5. Increasing the capacity of schools and district, by building knowledge and skill sets and a repeatable program annually.
6. Meet EECD guideline for music education, i.e., up to 60 minutes of music at the Elementary level per week.

APPENDIX A:

New Brunswick Youth Orchestra Biography

The New Brunswick Youth Orchestra began in 1965, the first provincial youth orchestra in Canada. Today it is one of the largest youth music programs in Canada having earned a reputation for innovation and leadership.

The mission of the NBYO is to ‘inspire children and youth to achieve their full potential through learning and performing orchestral music’.

NBYO programs are aligned in five categories: local children’s orchestras; regional youth orchestras; provincial youth orchestra; professional orchestra; festivals/events – including, POPs NB, Musical Theatre, and others.

NBYO tours throughout New Brunswick each year, commissions original works, engages well known guest conductors, artists and clinicians and tours internationally. The NBYO enjoys large and growing audiences and has won numerous awards and prizes. Recognized as one of the largest and most accomplished youth orchestras in Canada, in the past year, NBYO orchestras presented more than 149 concert events with more than 80,000 patrons in attendance, in concerts in New Brunswick, Canada and internationally.

Social Outreach and Innovation: Sistema New Brunswick

The NBYO has also been a social innovator, launching Sistema NB in 2009, a free daily after-school program that uses music and the orchestra as a means to create social change for children who otherwise would not have the opportunity. Today, Sistema NB engages more than 1,200 children daily in eleven orchestra centres throughout the province. In March 2015 the NBYO received the Prime Ministers Award for Social Innovation for the work and leadership in Canada of its Sistema NB program.

The NBYO employs 60 professional musicians, the Teaching Artists of Sistema NB, who also comprise Tutta Musica Orchestra, New Brunswick’s newest professional Symphony Orchestra.

The NBYO Music Director and Conductor is Antonio Delgado.

APPENDIX B:

Tutta Musica Orchestra Biography

Tutta Musica is New Brunswick's newest professional symphony orchestra.

The group consists of the 60 musicians who are the Teaching Artists of Sistema New Brunswick – a highly successful program of the New Brunswick Youth Orchestra.

These talented men and women are graduates of some of the finest university and conservatory music programs in North and South America. As a full-time, professional orchestra, this group offers something that has not existed in New Brunswick until now.

The name, Tutta Musica, means “all music,” and strives to make live music more accessible, more engaging, and more relevant than ever before to more people throughout the region.

Tutta Musica Orchestra delivers an energizing, interactive dimension to musical shows and engages classically trained musicians in all forms and types of musical arts – blues, rock and roll, Acadian music, opera, fiddlers, folklore, South American Latin music, and more. Tutta Musica collaborates with artists in creative writing, comedy, theatre, and dance and will create original content, featuring New Brunswick themes, culture, and people.

Tutta Musica enriches an already vibrant Atlantic Canadian arts and music scene, as inspiring teachers, and inspirational performers.

The Music Director and Conductor of Tutta Musica is Antonio Delgado.

Contact:

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APPENDIX C:

James Hill Biography

How does a kid from Canada become what the Honolulu Star-Bulletin calls a “rare peer” of Hawaii’s premier ukulele players? James grew up nearly three thousand miles east of Honolulu in the town of Langley, British Columbia, where ukulele instruction has been mandatory in many schools since the late 1970s. To his fourth-grade classmates, the ukulele was a means to an end, a way for them to dip their toes into the vast ocean of music. For James, the uke was a sea of possibilities unto itself and inside its tiny wooden shell he saw his life in music. He was hooked.

During his teenage years James honed his skills as a key member of the renowned Langley UKULELE VOYAGE and as a student at the Langley Community Music School. He continued his study of music at the University of British Columbia where he earned a Bachelor of Music Degree in 2003. In a full-circle plot twist, James – also a passionate teacher – went on to co-author the Ukulele in the Classroom method book series with J. Chalmers Doane, the trail-blazing teacher who pioneered the use of ukuleles in Canadian schools. In 2010, James and his father Barry, a retired school teacher, launched the JHUI Teacher Certification Program, the first of its kind in the world. His most ambitious educational offering to date is The Ukulele Way, a ground-breaking learning method that combines print, video, audio and its own social media platform.

James Hill has come a long way from that fateful day in fourth-grade music class. A seasoned performer with a fan base in North America, Asia, and Europe, he has garnered wide acclaim for his ground-breaking approach to a chronically underestimated instrument. Over the course of his first three genre-defying albums – Playing it like it isn’t...(2002), On the Other Hand (2003) and A Flying Leap (2006) – he re-wrote every rule that had previously kept the ukulele in the realm of novelty and obscurity. Then came the Canadian-Folk-Music-Award-winning True Love Don’t Weep (2009), his collaboration with cellist/singer Anne Janelle Davison, an album that pushed the budding singer/songwriter into new territory, topped folk radio charts in North America and opened doors to festival stages across the continent.

Man With a Love Song(2011), reached a new plateau yet again. “An album for troubled times,” wrote TRAD magazine, “joie de vivre, tenderness and musical perfection.” “Stellar,” proclaimed Exclaim! Magazine, “A fantastic album from a man who makes songwriting seem effortless.” Seemingly overnight, Hill had made the delicate transition from instrumentalist to songwriter.

The Old Silo (2016), produced by Joel Plaskett, garnered Hill a JUNO nomination and his global fan-collab project Uke Heads (2024) was nominated for a Canadian Folk Music Award, a Nova Scotia Music Award as well as being shortlisted in the International Songwriting Competition.

A singer, songwriter, educator and virtuoso instrumentalist, James Hill is a man on a musical mission. It’s a mission that reaches beyond the concert stage and into communities, homes, and classrooms around the world. After all, when the applause fades and the stage goes dark you can still hear the sound of ukuleles strumming happily into the night...

APPENDIX D:

Andrea Gaujacq Biography

Andrea Gaujacq received her Bachelor of Music and Bachelor of Music Education degrees from Memorial University in St. John's, Newfoundland with concentrations in Opera Performance and K – 12 Music Education. Andrea also holds a Master of Education degree in Leadership and Administration from the same institution.

Andrea's career began in K – 12 schools across Canada and the UK, where she taught music, musical theatre, and drama. In 2009, she stepped into the role of Fine Arts Coordinator for Anglophone West School District, where she took on the task of creating enrichment programs for learners, offering professional learning for educators, and shaping the district vision for arts education.

In 2016, Andrea joined the Department of Education and Early Childhood Development as the Creative Arts Learning Specialist. In this role, she has overseen the redevelopment of the K – 12 curricula for music and visual art, pioneered initiatives that connect educators and professional artists, and cultivated partnerships with arts advocacy organizations such as Sistema NB.

Andrea looks forward to advancing her work in arts education by exploring innovative ways to share arts curriculum, particularly through the VOYAGE initiative. Andrea is also eager to strengthen partnerships between schools and professional artists and is committed to mentoring the next generation of arts educators, ensuring they are equipped to inspire and nurture creativity in learners.

APPENDIX E:

Education Unit Overview

UKULELE VOYAGE: EXPLORING THE WORLD OF ORCHESTRAL MUSIC

UNIT OVERVIEW:

UKULELE VOYAGE is a 12-lesson (3 month) ukulele unit designed to teach students fundamental melody-playing techniques, focusing on tone production, reading standard notation, playing scales, ensemble playing, and orchestral-style arrangements. Creativity will be developed through improvisation and arranging. The course consists of 45-minute lessons, delivered three times a week over 12 weeks.

LEARNING OUTCOMES:

By the end of UKULELE VOYAGE, students will:

1. Demonstrate correct ukulele playing techniques, including tone production and finger placement.
2. Play open-string melodies and transition smoothly between notes.
3. Read and interpret standard notation for simple and melodies.
4. Play the C pentatonic and C major scales with accuracy.
5. Perform simple orchestral-style arrangements in multiple parts.
6. Develop ensemble playing skills, including listening, timing, and balance.
7. Improvise within the C pentatonic scale.
8. Arrange simple melodies into harmonized pieces with introduction and ending sections.
9. Create melodies and rhythms using the C major and pentatonic scales
10. Conduct in 2/4, 3/4 and 4/4 time

What follows is a detailed overview of the lesson schedule, followed by an outline demonstrating the program's alignment with prescribed learning outcomes.

LESSON SCHEDULE

Lesson	Content	Learning Outcome Alignment
1	Introduction to the ukulele: parts, tuning, correct playing posture, and tone production	Demonstrate proper ukulele playing techniques
	Open string plucking technique, playing simple one-note melodies	Play open-string melodies; Develop proper finger control and tone
	Introduction to standard notation: notes on open strings	Read and interpret standard notation; Develop confidence in reading simple melodies
2	Playing a simple melody using open strings	Play open-string melodies; Read and interpret standard notation
	Introduction to fretted notes on the C string	Transition smoothly between open and fretted notes; Read and interpret standard notation
	Introduction to the C pentatonic scale (C, D, E, G, A)	Play the C pentatonic scale; Understanding scale structure
3	Introduction to the C pentatonic scale (C, D, E, G, A)	Play the C pentatonic scale; Understanding scale structure
	Improvisation basics: call-and-response improvised phrases within the C pentatonic scale. Song: "Fuzzy Dice"	Improvise within the C pentatonic scale using a call-and-response approach.
	Improvisation basics: creating short phrases within the C pentatonic scale. Song: "Fuzzy Dice"	Improvise within the C pentatonic scale.

Lesson	Content	Learning Outcome Alignment
4	Introduction to rhythmic notation (quarter, eighth, and half notes)	Read and interpret standard notation; Develop rhythmic awareness
	Playing a simple melody using the C pentatonic scale. Visually interpret melodic contour and emotion through movement, description or art.	Play the C pentatonic scale; Read and interpret standard notation
	Introduction to arranging: creating introduction and ending for “Fuzzy Dice” and/or “Baggage Blues”	Turn a melody into a cohesive arrangement by adding
5	Introduction to the C major scale (C, D, E, F, G, A, B, C)	Play the C major scale; Develop note-reading skills
	Introduction to the C major scale (C, D, E, F, G, A, B, C)	Play the C major scale; Develop note-reading skills
	Playing a simple melody using the full C major scale	Play the C major scale; Read and interpret standard notation
6	Ensemble playing: harmonized two-part melody	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Ensemble playing: harmonized two-part melody	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Orchestral arrangement: playing a three-part melody.	Perform simple orchestral-style arrangements; Develop listening and timing skills

Lesson	Content	Learning Outcome Alignment
7	Orchestral arrangement: playing a three-part melody.	Perform simple orchestral-style arrangements; Develop listening and timing skills
	Improvisation activity: developing longer melodic phrases within the C major scale. Mov't 1 Exercises. Songs: "Baggage Blues" and/or "We Merry Minstrels"	Improvise within the C pentatonic and major scales
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't I)	Perform simple orchestral-style arrangements
8	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't I)	Perform simple orchestral-style arrangements
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't I)	Perform simple orchestral-style arrangements
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
9	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills

Lesson	Content	Learning Outcome Alignment
10	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't III)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
11	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't III)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't III)	Perform simple orchestral-style arrangements; Develop ensemble playing skills
	Full ensemble rehearsal of orchestral arrangement. Refine balance, dynamics, and timing.	Perform simple orchestral-style arrangements; Develop listening and timing skills
12	Final performance preparation. Refine balance, dynamics, and timing. Repertoire: UKULELE VOYAGE, Baggage Blues, Fuzzy Dice, We Merry Minstrels	Perform simple orchestral-style arrangements; Arrange simple melodies into harmonized ensemble pieces
	Final performance preparation. Repertoire: UKULELE VOYAGE, Baggage Blues, Fuzzy Dice, We Merry Minstrels	Perform simple orchestral-style arrangements; Arrange simple melodies into harmonized ensemble pieces
	Playing a multi-movement orchestral arrangement (UKULELE VOYAGE, Mov't II)	Perform simple orchestral-style arrangements; Develop ensemble playing skills

ALIGNMENT WITH PRESCRIBED LEARNING OUTCOMES

The New Brunswick Elementary Music Curriculum for Grade 5 is structured around three strands: **Create, Connect,** and **Communicate**. The tables below show the alignment of UKULELE VOYAGE with each of these strands, detailing how the unit addresses the specific learning outcomes for Grade 5.

1. CREATE

Big Idea: Composition Apply the elements of music to compose music using a variety of sound sources and repertoire.	
Students experiment with improvisation within the C pentatonic and C major scales (Lessons 6-9, 13-15), creating short melodic phrases and developing their compositional skills through spontaneous creation.	Building on prior improvisation activities, students engage in arranging simple melodies into cohesive arrangements (Lesson 12), applying their understanding of musical elements including melody, harmony, rhythm, and phrasing.
Big Idea: Aural Literacy Apply the elements of music to develop aural literacy using a variety of sound sources and repertoire.	
Through activities such as call-and-response improvisation (Lesson 8) and ensemble playing (Lessons 16-36), students enhance their listening skills, recognizing melodic patterns and harmonies.	Advanced ensemble rehearsals (Lessons 33, 34) focus on refining balance, dynamics, and timing, further developing students' aural discrimination and responsiveness.
Big Idea: Application and Performance Create and present expressive products for a range of audiences and purposes.	
Students prepare and perform multi-movement orchestral arrangements (Lessons 16-36), showcasing their proficiency in melody playing and ensemble collaboration.	The final performance (Lesson 36) allows students to present their orchestrated pieces and improvisations, demonstrating their musical growth and expressive capabilities.

2. CONNECT

Big Idea: Art and Culture Apply the role of music in creating, expressing, recording, and reflecting culture and human experiences.	
Discussions on the origins and cultural significance of the ukulele (Lesson 1) and the exploration of melodies from contrasting musical genres (Classical and Blues) help students understand music's role in cultural expression.	Students analyze how different genres utilize scales and melodies (Lesson 8, 9, 12, 20), deepening their appreciation for music's role in cultural expression.
Big Idea: Art Form Relationships Apply the relationship between music and other art forms.	
Students explore how music relates to storytelling by creating melodies that convey narratives or emotions (Lessons 20-36), connecting musical expression to literary elements.	Students create visual representations of musical phrases (Lesson 11), linking visual arts and music to enhance understanding of form and structure.

3. COMMUNICATE

Big Idea: Reflect and Respond Reflect on and respond to artistic intent in their own and others' expressive works.	
After performances, students engage in reflective discussions and peer feedback sessions (Lessons 9, 12, 35, 36), articulating their artistic choices and interpreting others' works.	Students maintain journals documenting their improvisation and arrangement processes (Lessons 6-9, 13-15), providing written reflections on their artistic decisions and growth.

The alignments outlined above ensure that UKULELE VOYAGE not only develops technical proficiency but also fosters creativity, cultural understanding, and reflective communication, adhering to the prescribed learning outcomes of the New Brunswick Music Curriculum for Grade 5.

APPENDIX F:

The Ukulele in the Classroom Story

“IS THERE AN INSTRUMENT THAT CAN BE USED TO FOSTER MUSIC LITERACY IN CLASSROOM SETTINGS THAT IS FUN TO PLAY, INEXPENSIVE, PORTABLE, AND SUITED TO ANY STYLE OF MUSIC?”

This was the question that faced a young J. Chalmers Doane in 1967. Doane, then newly appointed Director of Music Education in Halifax, Nova Scotia, found his answer in that chronically underestimated instrument of Hawaiian fame and European ancestry, the ukulele. The Canadian school ukulele program was born and the rest, as they say, is history.

Fast-forward forty years. Canadian virtuoso James Hill – a student of the Doane ukulele program – has emerged as one of the world’s foremost masters of the instrument. His new and dynamic approach to the ukulele is inspiring ukulele enthusiasts, professional musicians, music educators, ukulele teachers, and a host of others to take a serious look at a fun instrument!

Passionate about sharing the gift of music with a new generation of students, James envisioned a method that would build on the foundation laid by the Doane ukulele program, that would be “fun from day one” and that would open doors for students wishing to pursue music further. Naturally, he sought the benefit of Chalmers’ experience and together they began to develop Ukulele in the Classroom, a new and exciting resource for music teachers everywhere.

The result is a sequential, performance-based ukulele method through which students explore elements of music including melody, harmony, rhythm, form, tempo, dynamics, and tone. Areas of skill include singing, picking, strumming, ear training, sight-reading, improvising, music theory, harmonizing, arranging, and more. In many ways the Ukulele in the Classroom series melds the lessons of the past with a vision for the future, infusing the wisdom of elders with the creative energy of youth.

James and Chalmers share not only a love of the ukulele and of teaching, but also a passion for developing and supporting music literacy in schools and other learning environments.

Hill and Doane have collaborated on a number of influential ukulele method books including the three-volume Ukulele in the Classroom.

Hill is director of the world’s first comprehensive Ukulele Teacher Certification Program with institutes in Canada, Australia, England, and Germany. See jhui.org for more details.



'UKULELE VOYAGE' is an intensive, in-school music education program developed by Sistema New Brunswick and designed to support the learning outcomes of the New Brunswick music curriculum for Grade 5 learners.

Through this program, learners take part in a diverse collection of musical activities, inspired, and encouraged by their engagement with ukulele virtuoso James Hill, Sistema NB Teaching Artists, and the Tutta Musica Orchestra, including intimate sessions in the classroom and specially designed school concerts.

We are pleased to provide you with information, compositions, recordings and other educational resources to encourage your 'UKULELE VOYAGE'.

For more information, please contact:

Sistema New Brunswick:
info@nbyo-ojnb.com

James Hill:
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