

THE UNIVERSITY OF MANITOBA

A PROPOSAL FOR A STEELBAND PROGRAM  
UTILIZING A DISCIPLINE-BASED ART EDUCATION MODEL

by

Linda Hildebrand

A thesis

submitted to the Faculty of Graduate Studies  
in Partial Fulfillment of the Requirements for the  
Degree of Master of Education

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LINDA HILDEBRAND

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## Abstract

This thesis is a descriptive study based on the writer's personal observations of steelband participants. The reports and reactions of students involved in an earlier exploratory steelband program provide the data for the proposed steelband program. Through a review of published literature Discipline-Based Art Education (DBAE) is outlined, the attitude changes experienced by this model in the visual arts is presented, and a congruency between visual arts education and music education is demonstrated. The four disciplines of history, criticism, aesthetics and production presented in DBAE are outlined with suitable activities and experiences for a successful steelband program. Suggestions for steelband programming are made based upon Hoffer's principles of music production and provide music education with a viable and unique music-making experience.

## ACKNOWLEDGMENTS

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Dr. Colin Walley planted the seed for this program by bringing the University of Manitoba Institute for Steelband Playing to Winnipeg during the summer of 1988. His enthusiasm, belief and dream that the steeldrums were a vehicle for music-making at any age level was infectious.

Dr. Sheldon Rosenstock was ever mindful of the curriculum and program planning. He provided insight into program construction.

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## CHAPTER 1 INTRODUCTION

"The arts establish the basic human truths which must serve as the touchstone of our judgment" (Beyond Creating, 1985, p. 12). This statement was made President John F. Kennedy, the 35th President of the United States. President Kennedy saw the arts as an essential ingredient in the training and development of each person.

Andrew Haiskell, the chairman of the President's Committee on Arts and the Humanities agrees with President Kennedy. He is quoted in Beyond Creating as saying: "the teaching of the arts and the humanities in our schools is essential to all of us. Our ability to communicate effectively, the growth and vitality of our cultural institutions, and the preservation of our cultural heritage, all depend upon understanding and appreciating the pivotal role of the arts and the humanities in developing a truly literate society" (Beyond Creating, 1985, p. 14).

In Canada, the Canada Council was created by an Act of Parliament in 1957, and also endorses the function of the arts. It set as its' objectives "to foster and promote the study and enjoyment of, and the production of works in, the arts." ("The Canada Council 32nd Annual Report 1988/1989", p. 3). The Canada Council offers

grants and services to artists and organization.

#### STATEMENT OF PURPOSE

This study is the result of an initial steelband program at Archwood School involving junior high students. This steelband program was an effort to motivate and interest students in music education. In subsequent years, the steelband program was included in music education in other schools. The responses and attitudes of students involved in this program were documented and recorded. The application of qualitative research methods including the observations and interactions of the steelband participants produced the data upon which this descriptive study is based.

The Discipline-Based Art Education model was utilized as the framework for this program. The integration of the four basic disciplines increased the probability that students would value music intrinsically.

The identification of concerns and problems in the Manitoba Music Assessment are parallel to those expressed in Beyond Creating.

This study voices these concerns and utilizes Hoffer's principles of a production/performance program.

The evaluation of the steelband program focused largely on student responses and behavior. A previous attitudinal study of steelband participants provided information in the development of this model.

The purpose of this study is to develop a model for a steelband music program utilizing the principles underlying the discipline-based art education model, which was developed as a result of initiatives in the visual arts.

The first chapter of this thesis presents a discussion of the study Beyond Creating, which initiated the visual arts model, Discipline- Based Art Education (DBAE). Aesthetic education theory and learning theory upon which the DBAE model is based, are discussed. The basic objectives of DBAE as well as the content of this model are highlighted. The elements of the evaluation process utilized by DBAE concludes this chapter.

The second chapter, the current status of the arts within the public school system are examined utilizing the studies Beyond Creating and The Manitoba Music Assessment in relation to DBAE. These studies outline parallel issues concerning the arts. These

issues are discussed in relation to and in the context of the present music programs within the Manitoba Public School system. The issues outlined by these two studies are contributing factors to the status of the arts.

DBAE has been successful in over-coming many of the issues and problems identified. A discussion of the research conducted by the Getty Center on seven programs utilizing DBAE demonstrates that society and the educational system can experience a positive change of perspective.

In the third chapter, the relationship between art education and music education is explored. All of the arts have common benefits and educational worth for the student. The arts and their relationship to various types of learning and the child's imagination are discussed. The allusionary base and what affect this allusionary base has on language development, concept learning, problem solving, values in education and the general education of the child is explained.

In the fourth chapter, a program for music education which is based on the model of Discipline-Based Art Education is outlined and discussed. Both music education and education in the visual

arts have similar goals and create images for the child. DBAE has proven to be a successful model for the visual arts and, therefore, is utilized as a guide in proposing a model for music education.

Steeldrums have been chosen as a medium in large part because of personal experience and that of others who participated in a steelband. This has given rise to learning outcomes consistent with those one might anticipate when learning takes place within a discipline-based model similar to the DBAE model. The status of steelband programs within the schools is briefly outlined. A discussion of the four disciplines of the steelband program includes a comparison of the traditional Trinidadian music-making model and a model used in Winnipeg schools, the history and development of the steeldrums as an instrument, and the roles of criticism and aesthetics within steelband programming. The rationale, objectives, and learning goals, for the steeldrums that are thought to be consistent with the Discipline-Based Music Education model will be derived. A steelband model with suitable activities and musical arrangements is outlined.

The study concludes with a framework for evaluating a steelband program within the music education model. Various evaluation

techniques are discussed and the benefits of the steeldrum program for the student and the school will be identified. Student feedback reports from an earlier study are used extensively. In conclusion the principles of a production/performance program are outlined.

A music education program utilizing the steeldrums is thought to hold promise for developing programs that help today's society to view music education as a discipline. Participation in a steeldrum program following this model changed the attitude of students towards music, developed self-confidence and new interest and respect for music.

#### DELIMITATIONS

This study will be assessing only the visual arts model presented in Discipline-Based Art Education. There are numerous other models that are available and that have significant merit. Through the use of the DBAE model a relationship between music education and education in art will be established.

#### LIMITATIONS

This writer recognizes the fact that there are inconsistencies within divisions and schools in regards to the music program. Many



factors influence programming. Schools have different philosophies, administrators, music specialist qualifications, and student needs. All of these and numerous other variables affect the success and results of the existing music programs. This study will not be considering these variables and inconsistencies within music programs.

### ASSUMPTIONS

There seems to be sufficient support among educators that the arts have a reasonably important role within the school curriculum. This is one of the assumptions made within this study. Music education is a legitimate component of the curriculum. A great deal of educational worth is derived through instruction in the arts.

### DISCIPLINE-BASED ART EDUCATION

After the J. Paul Getty Trust initiated the study Beyond Creating, (1985) the Getty Center for Education in the Arts was established in 1985. The Center was established as a direct result of the findings of Beyond Creating(1985) and made its chief objective a curricular reform of the arts.

A great deal of time and money has been funnelled into this

reform. The public, as well as the educational institutions have become aware of the reform through wide-spread publications and the findings of Beyond Creating(1985). The awareness of this reform may be as beneficial as the reform itself. As a result the arts have been placed in a more focal point. Many prominent scholars, two of which are Elliot Eisner and Harry Broudy, have contributed to the development of visual arts curricula. (Refer to Appendix A for the principal contributors of the DBAE model)

#### AESTHETIC EDUCATIONAL THEORY

Eisner (1987) sees curriculum as a mind-altering device in which children are taught how to think and what to think about. The school is seen as a powerful agency and as the vehicle used to deliver this change. The school curriculum and quality of teaching gives the child the major means through which his potential can develop. The school should give all students the opportunity to experience, understand and enjoy the cultural resources they inherit. The school can serve as the transmitter and the promoter of culture.

Broudy (1979) states that "aesthetic education can be directed at heightening the pupil's sensitivity to the sensory, formal, technical, and expressive properties of works of art. It hopes to

equip him with internalized authentic norms for making appropriately reasoned evaluations of works of art" (p. 81). The basic premise of DBAE is to assist the child to develop, adjust and extend his thinking about art. The child, as a result, should be able to make educated judgments about his likes and dislikes of the arts, within his framework of knowledge.

The developers and founders of DBAE believe that all the arts should not merely be a luxury the students enjoy after the necessities have been completed, but that the arts are the most cultural resource we have. Our schools must accept the mandate that they can provide opportunities for students to think through and about the arts in an intelligent manner. The schools have the responsibility to educate children and the arts are among mankind's highest achievements. Students need to be trained to think and understand these achievements.

The curriculum of the school should be aimed at the development of the multiple forms of literacy such as reading prose, music, mathematics or art. This is the function of the arts in the school's educational milieu.

## LEARNING THEORY OF DISCIPLINE-BASED ART EDUCATION

Discipline-Based Art Education is based on the premise that the biological make-up of each child is different. In order to educate each individual child it becomes necessary to understand the biological make-up of each child.

Each child has a unique genetic make-up that unfolds over time if the environment in which the child lives and learns is not stunted. The belief is that all children are influenced by their genetic constitution. No one enters the world with a blank slate, however, no one has the identical aptitude either. The environment in which the child lives influences the kinds of aptitudes he forms, the mental skills he develops, as well as the cognitive structures through which he perceives and interprets the world. Feldman (1987) writes: "The general point is to take the distinctive qualities of the child into account when forming curricula, and to form them such that differences among children can be accommodated and their proclivities and preferences honored" (p. 251). Interests and aptitudes are different in each child. These differences must be appreciated and honored. The school must treat each child with respect and individuality in order to develop his or her interests and abilities.

For DBAE this means that we do not wait for children to learn simply by providing educational materials that they can manipulate. When schools provide support, encouragement and understanding of the child's biological make-up and learning style, the instruction provided will guide the learning process.

#### ASSUMPTIONS MADE BY DISCIPLINE-BASED ART EDUCATION

Within the DBAE model four assumptions are made regarding children's learning styles. The first assumption is that children learn from the outside in as well as from the inside out. The teacher can only work from the outside in but the child's inherent aptitudes can be stimulated and developed through this process. The extent to which children develop their genetically determined capacities will depend upon their learning opportunities.

Feldman (1987) sees this as teacher intervention. The teacher must know when to question, when to assist, and when to let the child use his own skills. According to Feldman, "the key to intervention is to provide experience and stimulation that are optimally discrepant from the child's current level of functioning" (p. 254). The teacher must be capable of coordinating the child's level with the content of instruction. The teacher needs to be intuitive as well as perceptive in the

ability to 'read' a student's level of frustration and confidence.

The second assumption of DBAE is that the acquisition of artistic skills in the making and perception of art is complex and subtle in character. The goals of DBAE are not likely realized by skipping from material to material or from task to task. Learning to create, perceive, comprehend and judge require a continuity of effort.

Musicianship cannot be learned through practising on a different instrument each week. Musicianship is only learned through dedication and persistence. Eisner (1987) states "try to make music by attempting the violin one week, the French horn the next, and the piano the third" (p. 51). Exposure to the different instruments is a positive experience, however, skills cannot be learned through the change of instruments. In order to develop some musical competence on an instrument an investment of time and energy must take place.

This assumption contradicts Lowenfeld's (1952) theories that the child would develop and mature and in so doing would acquire the necessary skills simply through exposure to the various materials and mediums. Feldman (1987) states "there is a history to

overcome, a history in which theories of development were seen as too child centered, not enough subject-matter oriented" (p. 256).

The third assumption is that learning in the arts is related to the course of human development. DBAE assumes that those who teach are sufficiently sensitive to the developmental and experiential aspects of their students to be able to teach effectively. As a child progresses through physical and mental developmental stages, so must the education of the child progress through similar stages. A child cannot go from novice to mastery but must go through each intermediate step. Feldman (1987) says: "there is an order to an individual's progress within each of the disciplines of art" (p. 254).

A student in the early grades cannot grasp historical concepts that require a level of cognitive development and subject inter-relationship that has not yet emerged. All activities must be appropriately beyond the students competencies so the student will be given the opportunity to extend himself. This assumption is difficult to realize in the early grades because it is possible to have an age difference of 11 or 12 months. At this age, students will be at different stages of their cognitive development.

The final assumption made by DBAE is that the curricular tasks that the child is asked to engage in must be of meaning, that is, of intrinsic meaning and not simply extrinsic meaning. This is necessary so that the learning becomes part of their intellectual and emotional life. Teachers of DBAE should teach for transfer. Students should be able to transfer the learned concepts into settings other than the teaching setting. This transfer would also be increased by making what is taught more relevant.

When a teacher is perceptive and understands that children move through phases, the educational system will enhance learning. Feldman (1987) states: "each of these phases has distinctive qualities that help in determining just what kind of internal mental state the child is in and, in turn, what kinds of educational experiences will be most productive during that particular phase" (p. 254).

These phases and development levels exist in all children and are applicable to all subject areas. In no way is this concept unique to education in the arts. Treatment of the arts in this matter would equate the arts on the same level as the traditionally viewed more "academic" subjects. When the arts are able to



identify philosophies and objectives that are measurable, a viable curriculum and subject emerge.

#### BASIC OBJECTIVE OF DISCIPLINE-BASED ART EDUCATION

Conventional curriculum approaches emphasize objectives that specify what the child should be able to display after the instructional period. When a teacher introduces addition, the behavioral objective is that at the end of the unit the student will be able to compute questions in addition accurately. The teacher's expectations are predictable.

In the DBAE curriculum, the predictability that is desired in mathematics and spelling is not what is sought after. In the arts one seeks diversity and surprise. Bronowski (1978) states: "there are no morals in a poem; there are no morals in any art. There are no specific lessons to be learned and there is no advice to be followed" (p. 19). The arts are an individual thing. The same piece of art or music will evoke a different meaning for each person seeing and hearing it. This, however, does not mean that the curriculum can function without objectives. On the contrary, the curriculum must have objectives that will provide the child with experiences to make the arts of intrinsic value. The objectives must have a flexibility so that the needs of each child

can be satisfied.

Broudy (1970) states "the outcomes of aesthetic education can be directed at heightening the pupil's sensitivity to the sensory, formal, technical and expressive properties of works of art. It hopes to equip him with internalized authentic norms for making appropriately reasoned evaluations of works of art" (p. 81).

With appropriate objectives the student will become aware of the different dimensions in the arts but at the same time see the arts as an individual thing with its own interpretations.

In the arts, the productive area is often valued when the students display a fresh and new approach in describing the world. This productive novelty is an important virtue. The teacher must determine the value of the arts by appraising its unique features. The student is best able to use surprise and diversity in his productions if a good basis in the content of the arts exists.

#### CONTENT OF DISCIPLINE-BASED ART EDUCATION

DBAE content is known as four disciplines. When these are incorporated into the visual arts program, the aims and goals of DBAE are met. One discipline of DBAE is that of art making. When the students are involved in this discipline they should

experience the opportunity of creating visual images and the joy of doing so. Childre will learn how to create in art with imagination, sensitivity, and skill and thus be able to create expressive visual forms. This is the discipline that is used predominantly in the traditional visual arts program.

The second discipline is art criticism. Children should develop the visual sensitivity to describe and see the subtle and complex qualities of both the visual arts and the visual environment. The ability to criticize the arts, to know how to perceive the works they attend to, as well as to describe and to interpret the various features of the arts will develop through art criticism.

A history of art is the third discipline. It is expected that children should understand the relationship of art to culture. The interaction between the technology and the ideology of a certain period is related to the forms that the artists create.

The fourth discipline is known as aesthetics. Within this discipline the child should learn how to participate with supported judgments in dialogues about the nature of art and the appraisal of the arts. This discipline helps the child to develop a sophistication about his artistic judgments. The child should

be able to ask knowledgeable questions about art.

These disciplines, when combined into a program will aid the student in understanding and experiencing the world at large. The process of evaluation will also be easier as a result of concrete subject matter.

#### EVALUATION OF DISCIPLINE-BASED ART EDUCATION

The evaluation of DBAE is centered on three major areas - the curriculum, the quality of teaching, and the outcomes of the program.

Evaluation of the curriculum asks questions about the content quality of the program. The ease with which it can be used and incorporated with its suggested activities is important. The curriculum must intend to bring the child to a higher level of achievement so that he must extend himself. Questions regarding the recommended materials must be addressed as well as the options that are provided for the teacher. The evaluation process must determine whether the content is worth teaching or whether it is educational trivia.

The second area of evaluation is the quality of teaching. The

teacher mediates the curriculum, sets the pace by being perceptive of the students, provides the interpretation and offers encouragement and guidance. The success and excellence of a curriculum, is neither determined by the materials available or program design, but rather by the teacher. DBAE demands that some teaching skills and strategies be utilized which make feedback of this nature increasingly important.

The third area of evaluation assesses the outcomes of DBAE. This pertains to the student's efforts - their skills, new appreciations and understandings, as well as their judgments. In addition to the development of these strategies the way the students are engaged in learning is also assessed. The quality of involvement, the level and source of motivation, their willingness to explore and take risks is assessed.

Evaluation in DBAE is an activity that assesses the worth of the process and product. It is important in DBAE because the evaluation procedure is not the sole possession of the teacher. Students play a major role in evaluation because they are required to compare their earlier works to their present works. DBAE strives to emancipate students and not make them dependent. This emancipation take place when a student is able to plan and

appraise his own efforts.

Evaluation cannot be "downplayed". The arts are involved with the qualities that are associated with sounds and feelings involving the body, mind, and the emotions.

#### CONCLUSIONS OF DISCIPLINE-BASED ART EDUCATION

Program analysts for the Getty Center for Education in the Arts spent fifteen months assessing DBAE programmin in schools throughout the United States. These schools ranged in geographical location and socio-economic levels. Inner city schools as well as suburb and small rural schools experienced positive results. Beyond Creating(1985) suggests that the different districts studied have a rich and diverse programs in the visual arts. However, the attitudinal changes that took place seem to directly influence the success of the programs. "The resulting case studies reveal that these programs stand out in their pioneering efforts to break with tradition, change their perspective on art education, and offer instruction in art history and criticism as well as art production" (p. 25).

## CHAPTER 2 THE CURRENT STATUS OF THE ARTS

The American study Beyond Creating(1985) and the Manitoba Music Assessment(1982) draw parallel concerns and conclusions in regards to music education and visual arts education.

In this chapter, the conclusions and findings of these two studies have been examined. Evaluation reports by DBAE program analysts will demonstrate that the conclusions drawn by Beyond Creating (1985) and the Manitoba Music Assessment(1982) can be positively affected by DBAE programming.

DBAE programming tended to positively change the attitude of society, in general, as well as the attitude of educators in the schools where the DBAE model was introduced. Attitudes of society determine the interests of students in schools. Educational priorities enlighten society's attitudes. The attitudes of school and society go 'hand in hand'. One directly influences the other and vice versa.

### CHANGES IN THE SOCIAL PERSPECTIVE

Society, in general, does not accept the arts as an essential learning experience. This attitudes of society contributes to the traditional view that the arts have been considered as the

'extras' and not as a significant educational experience. Boyer (1987) states: "The arts are the means by which a civilization can be measured... They are an essential part of the human experience. They are not a frill. We recommend that all students study the arts... These skills are no longer just desirable. They are essential if we are to survive together with civility and joy" (p. 3). Mr. Boyer adds his support to the premise of DBAE that the arts are important to all of civilization.

The primary objective of the arts programs is to develop each student's aesthetic potential to its' highest possible level. Dewey (1916) states: "they (the arts) reveal a depth and range of meaning in experiences which otherwise might be mediocre and trivial. They supply, that is, the organs of vision. Moreover, in their failure they represent the concentration and consummation of elements of good which are otherwise scattered and incomplete. They select and focus the elements of enjoyable worth which can make any experience directly enjoyable. They are not luxuries of education but emphatic expressions of that which makes any education worthwhile" (p. 279).

The J. Paul Getty Trust conducted a survey of art education in the United States in 1981. In the preliminary review it was found



that very few school districts considered the visual arts as an academic subject. The visual arts were seen as not being vital to a child's education and that formal education was not necessary in order to experience, create and comprehend the visual arts.

Many of the present day arts programs frequently fail to develop the child's aesthetic potential to its' fullest and are sometimes only of extrinsic value to the student. The arts are frequently taught only for performance and are often viewed only as entertainment. While the arts serve a useful public-relations purpose and can do much to educate an audience, the important aspect is the experiences of the participant.

The arts belong to everyone because they evoke personal feelings and emotions in each individual. The responses to the arts are different for each person. The individual response depends on the understanding of the music or the painting. This understanding includes its history, its purpose and its place within our culture and our lives. The superintendent of one of the inner city schools studied after DBAE programming was in place states "I want kids to have an appreciation of the arts in general, because what I teach them in elementary and junior high will stay with them throughout their lives. The appreciations that they develop now

will be the appreciations that they will pass on to their kids, and that will affect the way they keep their homes. I personally feel that education is more than technology: I want poetry, writing, art, and music" (p. 43, Beyond Creating, 1985).

Eisner (1987) states that the traditional view of the arts in general, is that the arts are an " emotional catharsis rather than matters of the mind". (p. 11) In this context, intellect is regarded as something that is best cultivated through mathematics, physics and language. The resulting view-point is that the school's first obligation is to cultivate intellect and since the arts deal with the emotions then the arts must be ornamental.

Eisner (1987) states "those who hold this view of the mind, intellect and intelligence fail to understand that the creation of powerful and sensitive images is a matter of mind, a matter that requires inventive problem solving capacities, analytic and synthetic forms of thinking, and the exercise of judgment" (p. 11).

Although many families encourage their children to be involved in the arts, this involvement usually takes a back seat to the "intelligent" activities in the child's life. Music lessons are a

part of the child's life only if homework in other subjects is completed.

The academic subjects of mathematics and language are important in the child's life, however, involvement in an art form such as music or painting should take on an equally worthy place in the child's life. Creative talent should be cultivated in every child. A balance in the child's education is of primary importance.

Another point brought out in the study Beyond Creating(1985) refers to the traditional view held by society regarding the arts. Beyond Creating(1985) points out that the arts were noticeable by their absence. Although art and music courses were made available to the students in most high schools the visual art courses such as photography or ceramics predominated the courses selected. Jackson (1987) states that as a course "music is virtually absent, as are dance and drama. Courses in high school usually cover the full range of those subjects, but there too the visual arts, which include options like ceramics, jewelry-making, and photography, are commonly predominant" (p. 40). Viewed as options these arts courses are often offered outside the school day or considered expendable when they have low enrollments.

When support is provided for this new DBAE approach through funding, interest, and the availability of resources the attitudes of society in general, and educators in particular, will change. The needed support may not be in place prior to the move towards a DBAE program, but can take place as the program goes through its development stages. Eisner (1985) explains that the support for a new program must come from the community in order for success to follow. "Only when the district board members and administrators believe that an art program serves the district's overall goals will they devote scarce resources to it or make it a district priority. And unless the community supports the program, school board members and administrators are unlikely to keep it afloat with budget dollars" (p. 56).

All persons involved in education need to accept the challenge of altering their attitudes towards the arts. DBAE states "all those involved will need to perceive art as a more substantive subject, teachers will need to learn new concepts and methods, and students will need to accept the new rigor and demands that accompany the greater richness of discipline-based art education" (p. 24, Beyond Creating, 1985).

Society sees a vast difference between talent and intelligence.

Talented students play musical instruments or paint a good picture whereas intelligent students are good at abstract reasoning and at difficult problem-solving.

Many members of society, as well as educators, need to accept the fact that the modern concept of intelligence comes in many forms and is expressed in different ways. Gardner (1983) puts forth a new and different view of human intellectual competences. He argues "that we are all born with the potential to develop a multiplicity of intelligences, most of which have been overlooked . . . , and all of which can be drawn upon to make us competent individuals" (p. 6). Some people display intelligence in dealing with spatial problems, some have artistic talents, others are competent in mathematical and logical reasoning, still others excel in inter-personal relationships.

Gardner (1983) states: "Of all the gifts with which individuals may be endowed, none emerges earlier than musical talent" (p. 99). Children respond to music before many learn to speak, they dance and move to music as soon as their limbs are able. If music is the first form of intelligence to emerge our society needs to place more emphasis on music so that the child will develop their

artistic gift to the optimal. Our schools should continue with supplying the child with musical stimuli.

Gardner (1983) continues to state that "music is a separate intellectual competence, one that is also not dependent upon physical objects in the world" (p. 122). The child can develop musical ability through exploration with music. The child does not need to have any other objects surrounding him except for music. The child has a musical instrument built into his biological body which can be summoned for use at will, namely his voice. The child can sing, dance, move and play rhythmic patterns on his own body without the need for physical objects around him.

The newest research emphasizes that intelligence is a developable commodity. Intelligence is not fixed or limited to verbal or mathematical reasoning. If schools define intelligence as fixed and limited to verbal or mathematical reasoning, then it disregards the varieties of intelligence that children possess. Gardner (1983) states that "the intelligences are by their very nature capable of realization through more than one sensory system" (p. 68). With this statement in mind the inclusion of arts in the education of the child seems critical. The arts strongly influence the senses and it is through these senses that

intelligence develops.

Levi-Strauss (1981) discusses music in the book The Raw and the Cooked and believes that "if we can explain music, we may find the key for all human thought" (p. 18). If we fail to take music seriously all humanity will be weakened. Music is part of our culture that can be passed on from one generation to the next. Through this process values, beliefs, and history are preserved.

If DBAE programming effectively changes the attitudes of society and the perception of the arts, then, this model provides the arts with the necessary process to improve its' status. The programs reviewed by The Getty Center, all indicate an interest and support from the community and educational administration. The arts can, then, assume the significant role in education as theorists, political leaders and administration suggest.

#### CHANGES IN THE EDUCATIONAL PERSPECTIVE

The schools change their perspective when society has changed theirs. When the community expects more emphasis to be placed on the arts the schools will oblige. The role of the arts in the school will increase with more public awareness. The schools can promote the interest by exposing the students to worthwhile

artistic experiences. The school and community need to work together to improve the status of the arts for the students.

The arts are unable to play an important role within the educational milieu if they are allocated only a minimal amount of instruction time. The study Beyond Creating(1985), examining the status of the arts in the United States drew the same conclusion. This study reports that at the elementary level the arts make up approximately three percent of the instructional time per week. This amounts to 60 minutes a week, or 12 minutes a day. (p. 66). These statistics are slightly different in Manitoba schools. The Provincial Music Assessment done in 1983 indicated that Manitoba schools averaged seventy-nine minutes per six-day cycle or 13 minutes a day. The St. Vital Divisional Music Audit (1987) states that the average for the division was seventy-nine to eighty-four minutes per cycle (13 -14 minutes per day).

The Manitoba Department of Education recommends that music be allocated 20 minutes daily and the Winnipeg School Division recommends 18-20 minutes daily. In spite of these recommendations, music classes within the Winnipeg School Division are entirely under the jurisdiction of the school administration. Through informal verbal inquiry conducted by the writer, music classes



within the Winnipeg School Division No. 1 generally average ninety minutes per six-day cycle (15 minutes per day) at the primary level (gr. 1-3) and sixty minutes (10 minutes per day) at the intermediate level (gr. 4-6). (Hildebrand, L. informal survey, Sept. 1990)

As a result of insufficient contact time with students, programs are lacking and basic skills are deficient. One of the conclusions of the Manitoba Music Assessment (1983) acknowledges that "teachers do not generally have sufficient time to instruct students adequately in the skills and understanding essential to meeting the curriculum objectives. Many students have significantly less instructional time than the designated 1 1/2 hour per week (18 minutes per day) allotment. The data in this assessment "generally shows instruction of 1/2 hour per cycle or less to be no more effective than none" (p. 36).

The amount of time devoted to music classes in Manitoba varies greatly within the province. The time allocated for music can vary within schools from year to year, since the allocated time for music instruction is at the discretion of the school administration.

The Music Educators National Conference (1989) set as one of its goals that music at the elementary level should be at least 7% of the total instruction time or not fewer than 100 minutes per week (20 minutes per day) for a "basic" or a minimal music program. For a "quality" or a music program of higher standards there should be 150 minutes (30 minutes a day) or 9% of instruction time. The Music Educators National Conference states that it hopes that many school districts will exceed this level and aspire to excellence (p. 16).

The amount of instruction time correlates positively to the quality of the program. The Manitoba Music Assessment(1982) "where more time is allotted to music instruction, it appears students tend to spend that time more extensively upon concrete tasks such as reading and writing rhythms" (p. 38). Reading and writing rhythms are an integral component of a music program, however, other musical concepts must also be developed through instruction. The quality of a music program and the knowledge imparted to students requires time. In order for students to learn musical tasks each student needs to be exposed to these tasks until they are mastered.

A student involved in a music program needs time to assimilate

various musical information and how the different components interact in music. The child learns simple melodies and eventually learns to discriminate pitch changes. Experiences in repeating different rhythms adds to the child's repertoire in singing as well as playing instruments. The ability to read, sing and play musical notation is developed through identification of note values, rhythmic patterns and melodic sequences. Harmony and form are comprehended when a child receives instruction and participates in making-music.

The concepts that the child needs to understand to make music of intrinsic value take time to establish. Instruction in music is sequential with goals and objectives. In order to meet these objectives and assist the child to become musically literate more time must be allocated to the music program.

Before the incorporation of a discipline-based art education can experience a positive change, the administration, principals, teachers, and parents need to change their perspective on the value of art and its' place on the curriculum. When art is valued in its' contribution to society and culture then art can assume a unique and prominent position within the school curriculum.

Beyond Creating(1985) found that schools that provided children with a visual art program used art as a hands-on activity rather than promoting art as a unique subject with curriculum objectives and planned experiences. Classes provided students with 'make and take' opportunities doing such things as cutting and pasting, and other craft activities. This activity was generally viewed as a special time by students and teachers...a break away from the academic school day. This was a time for pure relaxation and enjoyment, with no specific curriculum objective. This type of program does not endorse any concept of intelligence.

If the visual arts are taught by an art specialist the art program likely is more powerful. One would like to assume that a person with the appropriate qualifications and expertise would tend to display more interest and provide the students with concrete experiences and objectives rather than 'busy' work. Eisner (1985) voices similar views regarding the observations of DBAE programming. He states that "teachers' commitment seemed to depend on their interest in art education or their sense of its value in the elementary curriculum. Consequently, principals' attitudes and knowledge will probably decide whether instruction continues and is consistent across the classrooms" (p. 32.

The Manitoba Music Assessment(1982) voices a similar conclusion in regards to music. "Among designated 'music specialists' in Manitoba schools are those who are specialists by virtue of assignment, not qualification. It is thus possible that not all 'music specialists' have the musical and pedagogical expertise necessary for the comprehensive attainment of curriculum objectives even at a primary level" (p. 36). In order for students to develop appropriate values and truths about the arts a teacher must display these values. A student cannot learn how to read rhythms unless opportunities for these readings are provided. The teacher must have more musical knowledge than the student and understand how to impart this knowledge effectively.

The arts provide all children with an avenue of self-expression. When educators and society accept artistic expression as a form of literacy, the arts will assume a comparable place with speech and literature.

DBAE through its efforts, assists the educator in developing an awareness of the significance of the arts. Parents and society, in general, will become aware of the arts when the educational system places emphasis on these subjects.

In the analysis follow-up study of DBAE programs, the Getty Center found that the easiest way to get support for new programming from teachers was to have the teachers and the principal involved in the early planning of the project. "The districts enjoying the strongest teacher and principal commitment were the ones that made the greatest efforts to involve them during the planning stage." (Eisner, 1985, p. 56). Teachers, generally, are sensitive to the priorities of the principal. If the principal deems art as an important subject, then the teacher will spend more time and effort to establish its' importance.

Stake, a program analyst of the Illinois DBAE program, states in Beyond Creating(1985) that DBAE programming was very beneficial to teachers. He states that "program training builds teachers' confidence in handling new concepts and methods, and develops their skills in getting students to approach art seriously" (p. 35).

Wilson, studying the Ohio program, also states in Beyond Creating(1985) that DBAE programming was very beneficial to teachers in Ohio where research was conducted at the schools. She states: "Their excitement over new ways of thinking about and teaching art has proved infectious" (p. 40). When teachers teach

with enthusiasm, students seem to be more eager to learn and respond positively to new concepts and course content.

As to be expected with any new program, the follow-up study of DBAE found that the level of teacher proficiency and interest varied considerably. Eisner (1985) states that "teacher commitment seemed to depend on their interest in art education or their sense of its value in the elementary curriculum" (p. 25). Interest of the teacher seemed also to be directly effected by the attitude and knowledge of the principal. Although the support of the administration is necessary for the start-up of this program, the continued interest of the principal could determine the continuation of this program.

The same principle applies to the programs within music education. All teachers come to the schools with different interest and proficiency within the field of music education. The support of the administration within the school and the division help the teacher to create a successful program. The principal supplies support through funding and attitude.

In-servicing and professional development helped to instill in the teachers a belief in this new art approach. Beyond Creating

"found that as a result of training and support teachers expressed comfort in their new role and enthusiasm" (Stake, 1985, p. 36).

Teachers of music also benefit from in-servicing and professional development. The music teacher needs the opportunity to develop different strategies for teaching various concepts.

The Getty Center also found that a model for teaching art was not sufficient for teachers. Teachers need to have a curriculum with activities for each concept and skill that the student should master. The DBAE model was a theoretical model that provided a conceptual framework for the curriculum. The contents of the curriculum varied within schools and with teachers, but generally, teachers were hesitant in developing their own curriculum which would incorporate art history, art criticism, art production and aesthetics. In order for each school to develop an appropriate curriculum, training to assist the teacher to master the program concepts and approaches were necessary. In Beyond Creating Wilson states: "the curriculum gave the teachers the opportunity to develop other programs...to earn the support of the community and the administration; to share ideas with teachers throughout the country; to grow and develop; and, most important, to better serve the children that they teach" (p. 40).



When a written curriculum with instructional goals is in place then the evaluation of this program can be developed. The evaluation of a program is crucial for program quality and development but also for the acceptance of art as a basic subject.

In the present construction of the many school programs, the arts do not formally assess students to determine their artistic ability or what progress is made throughout the program. The Manitoba Music Assessment(1982) states: "More attention should be devoted to individual performance skills within the class setting, since individual skills do not appear to be satisfactorily developed" (p. 39). When evaluation on skills takes place students will progress. In order for an accurate assessment of these skills, students need testing to determine which skills are already developed.

Students view the arts as an easy credit where and when it is offered. This comes from the fact that there frequently are no traditional formal exams, tests or assignments that establish a grade. The arts accomplish two things through formal assessment. Special and talented students are noticed and identified. A viable program in music or visual arts and suitable programs for

training and progress can be established. Training and progress of students with talents also helps to establish the arts as a viable subject

In some instances the arts do little to help promote the student academically upward. Eisner (1987) states that "until quite recently the arts did not carry weight in college admissions decisions" (p. 38). Before 1982, proficiency in the arts was of little significance for college admissions unless the student intended to major in the arts. However, since 1982 "approximately twenty states have created policies requiring a year of study in the fine arts as a condition for high school graduation" (Eisner, 1982, p. 38). The school needs to re-evaluate its priorities so that students receive instruction that will help to make them proficient in the arts so that they have an easier time pursuing the arts.

Beyond Creating(1985) suggests that evaluation of the visual arts program was minimal. Students were graded on their products, with tests and examinations being rare. Therefore, the arts were not treated as an integral part of the curriculum as the other "academic" subject of the school. Parents do not concern themselves if their child has received a 'D' in art or music,

however, if the same received a 'D' in mathematics, the parents would apply pressure on the child for grade improvement. Teachers, likewise are not overly concerned with the content of the music or visual art program, but frequently see this as a time for total integration where students can learn songs on a theme or topic being researched in the classroom.

The Manitoba Music Assessment(1982) again acknowledges a similar conclusion. "Formal assessment in music is a very novel experience for both teachers and students, a fact which almost certainly accounts for some of the dramatic disparity between expected and actual achievement. There is a pressing need to monitor further and evaluate music instruction and achievement on a more regular basis in order to ascertain that progress is made in an identified areas of weakness" (p. 37). Evaluation is critical. All academic subjects in our educational system have an evaluation process. In order for the visual arts and music to become more viable and credible, strong evaluation procedures need to be incorporated into the system.

Beyond Creating(1985) states that through DBAE programming, students demonstrate "that they had learned something about the importance of planning ahead, analyzing, and interpreting works of

art" (p. 36). When students are able to demonstrate their feelings for the arts through production and discussion, certain goals have been attained.

The treatment of the arts in Manitoba schools tends to be that of a special subject unlike the other subjects within our curriculum. Art education at the elementary level is generally taught by the classroom teacher whereas music is more frequently taught by a specialist. However, the Manitoba Provincial Music Assessment indicates that 30% of the schools in Manitoba have a music specialist. This would indicate that 70% of the schools within Manitoba have music instruction with a classroom teacher or someone assigned to the task of teaching music. The Manitoba Music Assessment(1982) reported that where there was a music specialist with musical knowledge there tended to be more emphasis placed on the music curriculum, and thus more evaluation took place. (p. 37).

The final point made in Beyond Creating(1985) encompassed its other findings. It was felt that the state of the visual arts in the school was deficient. This was concluded from the way the visual arts were being taught. Eisner makes the comment: "the present method of teaching the visual arts reinforces the notions

that art education lacks fundamental importance" (p. 2).

Beyond Creating(1985) concluded that there needed to be more time devoted to art education in the school. Art education also needed to take on a new manner of instruction. Art should not be viewed as a time for art production alone, but the curriculum needed to include history and criticism as well.

The problems voiced in the Manitoba Music Assessment(1982) are similar to the ones cited in Beyond Creating(1985). Both, music and the visual arts, need more time, better qualified teachers, and more formal evaluation. A more qualified teacher will develop a better program which is likely to evaluate the students more formally. However, more instruction time is still required to upgrade the status of the arts.

The problems identified in the studies Beyond Creating(1985) and The Manitoba Music Assessment(1982) seem to be a result of the traditional view of the arts. Broudy states in Beyond Creating that "the arts owe their position in the curriculum more to traditional respect for them than to any strong belief in their usefulness" (p. 78 -79).

Traditionally, the arts have been used mainly to develop the child's general creative abilities. Teachers have resisted providing structure and content in the art programs because structure, it was reasoned, would stifle the child's innate creativity. This left the arts to develop programs that were little more than providing the child with a medium and a topic. This traditional approach appeared to have no sequential development of concept or basic skills.

Teachers should not receive the full blame for this perception of the arts. Lowenfeld (1987) implied that the approach to be used in the arts was that the arts were not so much taught as caught. Lowenfeld states that exposure to the different materials and styles available would be of most benefit to the child. "The major mission of the field of art education is to facilitate the creative development of the child" (p. 73). The teacher should provide support and stimulate, and in so doing would be a good teacher of the arts.

Eisner (1972) states that Lowenfeld "has had the most enduring and influential impact" on the instruction of the art curriculum (p. 56). Lowenfeld's immense influence on art education would thus encourage teachers to only expose students to various art mediums

and techniques. This would benefit the child.

In order to develop a good program in the arts, objectives with concepts and skills need to be developed into a sequential program. DBAE researchers found that through training and in-servicing teachers, a written curriculum following the DBAE model could be developed. Principals were able to evaluate the implementation of art education in the same manner as other subjects areas such as mathematics and language arts. With the development of a written curriculum and administration evaluation, art is then seen as one of the basics.

Wilson, researching the Virginia Beach DBAE program, states in Beyond Creating that "the guides provide a basic structure that lets them plan and teach as innovatively as they desire" (p. 28). Teachers can plan their lessons on different components of the curriculum and model their classes to meet the needs of the individual student. Wilson concludes by stating "the results of the program also demonstrate clearly that it has promoted creative, flexible teaching. ...the students not only produce impressive artworks on their own, but show exceptional competence in art history and criticism as well" (p. 28).

When the arts are viewed as a basic educational subject the traditional beliefs Eisner expresses are dispelled. Eisner (1987) states that another traditional belief of many members of society is that "only a few children are actually talented in the arts and that the ability to create requires a talent that only a few possess" (p. 78). Therefore, it would seem to be futile to teach the arts to most of the students in the schools because they do not have the capacity to understand, experience or to create art.

The attitude that education in the arts is only for a few students would indicate that programming in the arts does not have a place within the public school system. The public school system is to provide the same opportunities through education for all students. When only a small portion of the students in the schools benefit from the arts program then this program does not give all the students the same opportunity. Education in the arts has not received the importance that it should have because of society's traditional views. Education in the arts has for many years been neglected and ignored.

To change this status a solid, sequential program is necessary. Beyond Creating(1985) concluded that in the seven districts that



were studied that the "program quality related directly to the instructional goals level of specificity" (p. 60). Wherever the curriculum spelled out the aims, concepts, and directions in detail the program was a quality program with consistency. One cannot dismiss these findings as coincidental. For teachers the curriculum guide is the major source that provides them with the confidence to provide a program of high quality which will foster creativity and different strategies.

DBAE is a curriculum designed solely for the visual arts. However, the similarities between the visual arts and music can be extended, to the development of a model for both of these art forms. If DBAE can create a discipline for students in the visual arts than a similar model should create a discipline for students in music education. Music, as well as art education, has taken a 'back seat' to the other academic subjects in the same manner as art education has. The similarities between art education and music education are strong. Both, the visual arts and music, are viewed as art and are a means of self-expression.

Education in the arts is as fundamental to personal development as education in mathematics, language, and science. Education in the arts enhances our ability to fully experience beauty as it deepens

our understanding of culture and history. It enables the individual to understand and appreciate man's highest achievements.

Instruction in the general area of the arts develops skills vital to a child's full educational development. The child's perceptual and analytical skills are sharpened, creativity and imagination are nurtured for innovative thinking and problem solving. These skills are vital to the performance in the other academic areas. The child can achieve these skills through the arts and refine and perfect these skills within the academic subjects. The arts need to lay the foundation for the education of the other subjects.

#### SUMMARY

In this chapter, the concerns and problems cited within the Manitoba Music Assessment(1982) and Beyond Creating(1985) have been outlined. Numerous factors influence the present status of music education and visual arts education. Regardless, the arts have a similar premise and are of vital importance to the 'whole' education of the child. There is a relationship between the arts.

The following chapter will focus on the relationship between music education and education in the visual arts. The arts are a

necessity within the school system and the students receive from the arts when they are educated within the arts. Schools need a sound curriculum within the arts, whether it is music education or the visual arts. The strong relationship and the similar philosophical base of the arts (music and visual arts) will demonstrate that the images evoked by the arts will influence the students in various academic ways.

The studies Beyond Creating(1985) and the Manitoba Music Assessment(1982) reiterate similar findings, conclusions and recommendations. Beyond Creating(1985) studied the visual arts program and the Manitoba Music Assessment(1982) examined the music program. Beyond Creating(1985) was conducted in the United States whereas the Manitoba Music Assessment(1985) was conducted in Manitoba. Geographical locations differed and the programs examined also were different, however, the findings seem parallel. The assumption can be made that many of the same ailments apply unilaterally within all the arts programs

## CHAPTER 3

### THE RELATIONSHIP BETWEEN ART EDUCATION AND MUSIC EDUCATION

In this third chapter the conclusions and findings of Beyond Creating(1985) and The Manitoba Music Assessment(1982) will be discussed. These findings tend to indicate that many of the problems experienced within music education and visual arts education are similar. If DBAE successfully changed attitudes of educators, students and society in regards to visual art education, then the same model could be utilized for music education.

Parallel concerns and problems could indicate that parallel philosophies may exist in music education and visual arts education. All the arts are grounded on senses and feelings and evoke images for the student. Reimer (1970) states: "All art serves the same function, which is to provide a means for exploring and understanding the nature of human feeling. All art yields insights into feeling through the same mode of sharing, which is to perceive the conditions expressive of feeling and to react to their affective power" (p. 143).

To state that visual arts education will assist the child in

spatial relations whereas music will provide a basis in abstract thinking is an understatement because all the arts give opportunities to the learner to develop the senses through feelings. One art form does not necessarily provide more for the child's education than another form of art. All the arts make contributions to the development of the student.

Boyer (Jan, 1979) states that a school is needed in which "it is clear to students that we communicate not just with words, but with music, theater, dance and the visual arts. Introducing students to the power of these symbols must also be a part of language fundamentals" (p. 15).

Foshay (Dec, 1978) states that early life should begin with the realities of the arts. Only after the child has had an extensive acquaintance with these should the abstractions of the basic language and mathematics be introduced to the child.

Both Boyer and Foshay agree that learning, in what is generally considered the basics such as language, science, and mathematics, should come concurrent with or after a learning in the arts. Boyer sees the arts as a form of communication whereas Foshay sees the arts as a source of data about reality. Both, however, see the

arts as a bridge between raw experience and abstracts such as mathematics and science. Before the child can enter into the world of words and creation, the child must possess a storehouse of images.

Images play a dominant role in general every day life, however, more so when considering the arts. Images through the arts also enhance and enrich the formation of the educated mind.

Broudy (1987) states that "the arts as learned in general education are used associatively and interpretively, rather than replicatively or applicatively" (p. 7). In general education the student experiences language development through the spoken word with visual association. The child sees a picture of a cat and learns to speak 'cat'. Teachers utilize various concepts by allowing the child to interpret the visual form. Through association with the study of a picture the child analyzes sequencing, emotions and drama within the picture. The arts can and should be utilized in this manner however, the arts according to Boyer should also be replicated and used through application. Musical selections can be replicated and meaning drawn through the application rather than only through association and interpretation of the art work.

The arts can do more than compliment general learning. Music education encourages students to develop their own music. Students need experiences before attempting to replicate musical works. Musical excerpts can be experienced vocally or through playing an instrument. The techniques used by the composer can be transferred into musical compositions created by the student.

It is through replicating and applying artistic knowledge that the allusionary base becomes enriched. The arts will assist in language development and conceptual understanding, however, more can be obtained through education in the arts. The arts make contributions to the general education of the student, however, the arts for arts' sake is also important. All the arts contribute to the development of the child. The function of the arts is to enrich the allusionary base which is the store house of images and concepts of general education.

#### THE ALLUSIONARY BASE

The allusionary base refers to the conglomerate of concepts, image and memories that are available to provide meaning for the reader or listener. If the allusionary base is not developed the reader, listener or observer will have to let a lot of information go by.

The arts deal exclusively in visual, tonal, and kinesthetic images. These images are found in the world around us. Many of the images are denotative but connotative images are used as well. The arts utilize images that are of human importance, namely that of values. Pictures of foods, expensive automobiles, and jewelry are directly perceived as desirable. In some instances the image is so similar to reality that their value is obvious. Broudy (1987) states: "there are numerous unnamed value intimations that may be conveyed directly by a painting, poem, or a piece of music" (p. 21). The images that are conveyed to the student have a direct bearing on his later life experiences with reality.

The allusionary base is the stock of all that we think and feel. Skills, concepts and attitudes of languages whether scientific or technical are founded on this allusionary base.

The arts feed the storehouse of images. Educators see worth and value in the arts as it pertains to general education. Music and visual arts are included in the school curriculum with assumptions of their contributions to general education. The arts, however, can influence the development of the child as well as enhance conceptual learning of general education.



## ASSUMPTIONS ABOUT THE ARTS

Knidler (1987) discusses the basic art assumptions that are made by educators in respect to the contributions of the arts in the child's general education (p. 52).

One of the basic assumptions about arts programs is that there is a similarity across the arts. This assumption is supported by the research and writings of both Bennett (1988) and Boyer (1979). The arts need to be an integral part of the child's education because of the greatness of masterpieces. The values, beliefs and customs that are transmitted from the various cultures are of great significance to the education of the child.

Another assumption Knidler (1987) outlines is that all the arts are forms of expression and creation. All the arts have the underlying dimension of expressiveness. In each of the arts the form of expressiveness will take on a different dimension. In visual art, color, line and hues are essential whereas in music the tones and sounds of different pitches, dynamics and tone color are the vehicle of expression. The communication of feeling and emotion occurs through the different senses in the different arts.

Within all the art forms there is time, space, movement and rhythm. These components take on different interpretations. In the visual arts, rhythm can be successive lines drawn on a white background with given intervals of space. In dance, the rhythm can be demonstrated through a physical movement and in music, the rhythm is expressed through a combination of sound and silence.

Another widely accepted assumption, which Knidler (1987) states is not conclusive, is that the arts accelerate and facilitate learning in the other subject areas. The arts have the potential to sustain interest and make the learning process more enjoyable. The role of the arts in this capacity is instrumental rather than of intrinsic value to the learner. However, if the arts create interest and stimulate the learner then the student will benefit in the other subjects. These benefits will result from the structure the student has experienced in the arts and the exposure to various creative aspects that the arts offer. The student will experience a new perception of his world and the thinking process of the child will be more rounded and stimulated.

Engel (1987) feels that "the arts are about what we know; they are about knowledge. They are symbolic forms which say very important things to us. It is their essence, that is, the information which

they contain" (p. 53).

The arts take the individual beyond the commonly experienced emotions. The arts address feelings that defy verbalization. These emotions are not the superficial feelings of joy or sorrow. Dewey (1958) states: "if all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meaning that can be expressed only by immediately visible and audible qualities" (p. 74).

Artistic experiences assist the child to focus on expressing himself in creating a musical tone or a visual concept. Through this ability, learning in other subject areas may be enhanced.

Eisner (1987) states: "music educators need to work with visual art educators. Both groups need to work with those in drama, dance, and literature. All of us have a common stake in the arts and share a common belief in their importance in the education of the young" (p. 80). Educators have worked alone but need to realize that in order for the arts to survive and play the significant role that they can within the child, all the arts educators need to unite.

The focus of the music program will be different than the objectives of the visual arts program, however, both of these arts are providing opportunities for students to experience the arts aesthetically.

#### THE ARTS AND TYPES OF LEARNING

Within the music program and the visual arts program learning takes place in different ways. The same concept can also be learned in various ways by different students.

A great deal of time and effort is spent by many educators and theorists to distinguish between concept learning, skill learning, the formation of attitudes and appreciations. Students differ in their abilities to achieve these different types of learnings.

One type of learning is that of conditioning. This is a systematic reward of the desired responses and the punishment of the unwanted responses. Conditioning is used within the educational system to teach a variety of skills and attitudes such as spelling, multiplication tables, historical facts and dates. In music a child feels rewarded when his instrumental playing creates a pleasing sound within his group. Punishment is experienced when mistakes are made and dissonance results.

Another type of learning is that of replicative learning. This is the ability to perform on demand what has been practised during the learning. The learning consists of rules that identify the tasks, applying the appropriate rule of task, and repeating these procedures to a degree of proficiency. As stated earlier, Harry Broudy sees this type of learning as a fundamental necessity within arts education. Music is governed by basic rules of melody, rhythm, harmony and form. The visual arts also have basic skills that need to be followed before a picture is painted.

Mastery of these tasks does not guarantee success in the non-school situations. Generalization is required to take these skills and apply them to everyday situations. Broudy (1987) states "there remains the need to generalize the practised solutions to unpractised ones" (p. 9).

Schools, in general, are constantly criticized for their failures to teach students important skills as well as the application of these skills. Broudy (1987) states "in as much as learning precise responses to standard stimuli is supposed to be a matter of conditioning, the only excuse the school has for delinquency is insufficient rigor in reinforcing the desired response positively,

by reward, or negatively, by punishment" (p. 9).

Schools have no control over the general ability of the child and can only enhance and stimulate the child. Since, generalizing is considered to be a measure of mental ability the schools can do little but teach the child to apply skills to any situation.

Students need the ability to do more than generalize. Students need to understand the relationship of parts to a whole, the interaction of one to another in a meaningful way. This interaction is the recognition of particulars that are similar but not the same, and the ability to understand the relationship between particulars that are not identical. Concepts are patterns of ideas.

The ability to discern between a pattern or a design is of great importance in the arts. Patterns with music can be transferred from one musical selection to another. A solid basis in different rhythms and motifs will assist the child to easily identify these in another musical selection. When a child can identify a previously learned pattern transfer takes place. The Gestalt psychologists believe that patterns are perceived, however, if a pattern is not obvious, then we pattern the perception ourselves.

A student of music is expected to duplicate a rhythmic pattern on his instrument. When a child does not have a familiarity with the basic rhythmic components, he will tend to have more difficulty reproducing the desired rhythms and develop patterns he feels are similar.

Students need experiences that go beyond generalizing and systematic thinking. Experiences that change the student way of thinking and the attitudes towards things and people are desired. These attitudes come into being without being learned but rather through experience. Within the arts the feelings blend with ideas to produce images of feeling. Broudy (1987) refers to this idea as the "realm of the aesthetic, that is, knowledgeable feeling and feelingful knowledge" (p. 11). Experiences for the students should focus on knowledge that can create and evoke feelings, as well as allowing the students to learn from their feelings in order to arrive at new knowledge.

The visual arts and music both evoke feelings. The visual arts tend to structure one's response more so than the musical arts do. The response to the visual arts is definitive and predictable. Within music the tonal analogue is open to interruption. A

picture of the crucifixion of Christ will be viewed with deep emotion as a historical fact, whereas, a musical selection of the same event will not necessarily lead the listener to experience the same emotions and images of the event. The music of the crucifixion could resemble previously experienced music and the images and emotions that were evoked during that experience.

Images play an important role in the development of feelings. Images are the sensory patterns similar to the visual images that are produced by the eye and the brain. However, not all sensory patterns produce images. When a sensory pattern is like something else it can produce an image. Past experiences must exist in order for a new sensory pattern to become an image.

In our schools, retention is the common measurement of scholastic achievement. The impact of images for this reason is important. Paivio (1971) states that "imagery is centrally important in facilitating long-term retention" (p. 329).

According to Paivio (1971) the brain stores information that is imaginal and verbal. Imagery allows the learner to internalize a verbal input into a more concrete imaginal one. This reinforces the notion that educators have utilized for years, in relating the



word (a sound) with a picture.

The converse process of generalizing images can develop a highly complex structure through an image. For example, words such as holiness and patriotism, can be conveyed more easily and accurately through the use of a picture and through the sounds of a national anthem. Numerous words are necessary to explain these words and convey their meaning.

For this reason alone, the language of feeling should be included into the educational system. Both the visual arts and the art of music provide images that are so necessary for language to develop. Children are not readily capable of expressing their feelings about the images within their storehouse. However, if they are exposed to the art of music and the visual arts these feelings can be described with greater ease and sensitivity. Language and other academic skills are enhanced through the role of images that the student experiences in the arts. Through the arts the child deals with feelings, and experiences images.

The development of images influence the child's imagination. A child with a good storehouse of images is more apt to have an active imagination.

## THE ARTS AND THE IMAGINATION

Boyer (Dec, 1987) states it is "through the arts, we should free the imagination of our children" (p. 3). Boyer refers to all the arts as contributors to the imagination of our children. The importance is the creativity of the human spirit. In so many of today's classrooms creativity is lost because we are so busy training students systematically to understand history and rules. We need to educate students so that they can look at the old and the familiar in new ways.

Faulkner stated in his Noble Prize address in 1950 that we (society) need people who can "make out of the material of the human spirit something which was not there before". The citizens who will best be able to create, are those who have the knowledge and the exposure of the necessary tools, namely through the arts.

Boyer (1987) states that our students "need to see clearly, hear acutely, and feel sensitively through the language of the arts" (p. 3). Students are capable of creating as Faulkner (1950) suggests only when they have the ability to imagine as described by Boyer.

The imagination is the image-making function of the mind. Our senses of the eye, ear, touch, and smell help the mind to form patterns of feeling. The imagination can produce qualities in inanimate objects or sound sensations that are typically human qualities. Images can be combined at will when the ties for symbols and signs have been loosened. An expression such as 'the sky is the limit' becomes meaningful only when the image (sky) is separated from its' ordinary denotation.

In science, one had to imagine flying through space before it was possible to manufacture wings. The capacity of the imagination is something that should be revered as well as feared. When the imagination is loosened it is capable of all sort of good and evil. Science is dependent upon imagination for the discovery of new laws of nature.

The mind has reproductive imagination and productive imagination. Coleridge (1965) states "the productive imagination produces something new and important" whereas in reproductive imagination "elements are combined more or less freely without the control of a goal or purpose" (p. 146). Both types of imagination are influenced by the senses.

The imagination of the composer is free to produce as the imagination dictates when certain basic rules of harmonies are altered or combined. The composer creates different and unusual musical works as a result of an active imagination.

According to Broudy (1987) the "imagination refers not only to sensing of images but also to the construction of images that may truly or falsely claim to be images of actuality" (p. 17). When looking at the imagination with the above definition then the concept of an allusionary base is profitable and a necessity.

Music directly contributes to the allusionary base through the aural sense, whereas, the visual arts enhances the allusionary base through sight. Different senses are employed by both arts, however, experiences with music and the visual arts contribute to the development of images.

#### LANGUAGE

A basic storehouse of images must be in place before language development can take place. Feldman (1979) states that the arts are sometimes viewed as a language. He emphasizes that most people act as if art is a language in that they respond to works of art as they do to the written and verbal word. Artists within

any arts area behave as if their viewers and listeners are passive participants who can understand and 'read' what the artist is saying. Viewers of a visual art will make statements such as: 'I don't understand what is being said'.

Reimer (1970) states that music is not language because its' sound cannot be translated or defined but has more power than language has. He states: "Musical sounds are not conventional symbols. This fact is the basis for the enormous power music has to do what language can not do" (p. 32).

The power of the arts is the evoking of feeling, not emotion. Both, music and the visual arts provide conditions which arouse feelings that cannot be verbalized. Langer (1953) says: "Because the forms of human feeling are much more congruent with musical forms than with the forms of language, music can reveal the nature of feelings with detail and truth that language cannot approach" (p. 191).

The child's environment is so rich with experiences that the arts provide the child with a tool to simplify his data. Feldman (1987) states that the arts are "a basic pre-grammatical mode of learning" (p. 91). According to Feldman the use of music and the

visual arts helps to reduce the child's sensory overload thus enabling him to enlarge his repertoire of symbols and syntactical relations. This repertoire is transferred to his verbal vocabulary.

Eisner (1984) refers to this theory as representation of an idea to a recognizable form. Initially the child utilizes his imagination to recall and manipulate what his senses perceive. Eventually the child looks for a form that can represent to himself and to others what he can conceptualize. The child develops a storehouse of images and these help the child to develop new concepts that he is able to communicate.

Feldman (1987) argues that "a logic of images must be mastered by every individual at an early stage of development; that systematic training in making and reading visual images must precede formal training; that the general education of all persons ought to include instruction in what is known as criticism" (p. 94).

Criticism is a private and internalized activity which can only take place if the child possesses enough knowledge.

Music education and the visual arts provide the child with boundless opportunities to develop skills in criticism. The

internalization of activities in these art forms develops through participation which is grounded on feeling. Language development results from a adequate imagic storehouse and then the child is able to express himself verbally.

Although the arts and sciences depend heavily on the imaginative powers of the mind, language is still the best catalogue of the experience that we have. Imagery is the prime factor of associative schooling. The arts, however, do not provide the only source of imagery. Music and the visual arts provide a major source, but language, history and science also utilize imagery.

The individual uses his storehouse of feelings and images when he listens to music, sees a picture or reads a paragraph. He will make associations with past experiences and thus build on these to make images and connections. A lullaby heard as a toddler will evoke feelings of security and comfort. In a later experience, the similar melody lines and harmonic patterns will evoke similar feelings, however, the participant may now be able to focus on words, form, or his emotional state, because of his past experience.

The responsibility of the schools must be to establish these

storehouses in their students so that students have a basis for assimilating new experiences and knowledge. Broudy (1987) feels that "a key ingredient of that schooling is reading material that invokes imagery and tests it. Our best source for this is the arts for they live by the metaphors of imagery" (p. 27).

In music, responses can vary because music is open to interpretation more so than the visual arts are. The visual arts evoke a more structured response. Both music and the visual arts assist in the development of the allusionary base, however, the feelings evoked will vary due to past experiences of the participant. Reimer (1970) states: "music education is the education of human feeling, through the development of responsiveness to the aesthetic qualities of sound" (p. 39).

Music and visual arts assist children in becoming familiar with the imagic base and the ability to build on this so that language becomes expressive. Both of these art forms educate the feelings of students.

The more exposure students have to a wide range of visual works and music the more students will become aware of the subtleties of the works of art. This develops a store of images. Clark (1987)



quotes Broudy as stating: "The imagic store, or store of images, that a person develops through experience and education is relied upon to construe meaning from language" (p. 142).

Both the visual arts and music are important to the education curriculum. Both, also provide similar experiences for the learner. The influence of music education and visual arts education on language development tends to underscore the fact that visual arts and music are closely congruent.

#### CONCEPT LEARNING

Conceptual learning and language mastery are very closely related. Kant (1929) comments about the relationship between concept learning and sensory experience that "concepts without percepts are empty: percepts without concepts are blind" (p. 95).

In order to develop a percept, the concept needs a solid foundation. A music student cannot replicate melodies if basic rhythmic rudiments are foreign concepts. For a select few individuals, no musical knowledge is necessary. These individuals have an intrinsic musical base which tends to be viewed as 'talent' without education and training. Generally, most individuals need to be trained to understand the musical concepts

and percepts which govern musical knowledge.

In schools, to teach the concept without percepts would be very difficult even for the highly intellectual learner. Numerous examples, designs and illustrations are needed for insight and understanding to develop, when abstract material is studied. The mind cannot supply images when the subject or concept is complex and foreign.

Images can only be supplied for familiar concepts. After abstract concepts are introduced, the familiar concepts surface to assist in the learning process for mastery of the abstract concept. The impressions that give rise to images of familiarity create the basis for all knowledge as stated by Pestalozzi (1894). He writes: "the highest principle of instruction was the recognition of sense impressions as the absolute foundations of all knowledge" (p. 200).

The instruction of subject and material should appeal to all the senses. Students need to hear as well as see and gain more from instruction when they are able to touch.

Images are gained through the senses. The most effective way to

infiltrate the senses is through artistic experiences. Artistic experiences within music and the visual arts strengthens the imagic base. Broudy (1987) states: "it remains clear that without images of human import education limps in the development of literacy and the study of most academic disciplines" (p. 30). After the establishment of concepts and percepts the child can progress to the complexities of problem-solving.

Music and the visual arts seem to have a strong impact on the education of the child. The contribution of music and visual arts towards concept learning seem to be congruent.

PROBLEM SOLVING

In order to solve problems, the child must have an adequate repertoire of percepts and concepts as well as particulars and universals. Every phase in the problem-solving process is an interplay between concept and percept, between generalization and fact. Imagery is involved in every phase of this process. The total process of problem-solving requires a set of images of the cause and effect relationship.

Problem-solving in personal relationships also requires the use of images. The ability to be "open-minded" and to understand another

person's viewpoint requires a sophisticated imagic store. This ability also demands that the individual is able to understand how a problem is perceived by another. Efforts are made to arrive at the images that are entertained by other people.

Critical thinking is a logical operation that relies on 'picturing' the problem as a logical formula in abstract terms. In order to arrive at the point of critical thinking the components of the situation must be identified and connected to the set of images that the individual possesses.

Problem-solving is a necessary component within our educational system in that it tests the concepts and skills that have been taught. For Dewey (1958), who stressed learning by doing, the doing was actually a problem-solving task and not the repetition of tasks.

All students experience problems with school, parents or in a job-related sphere at some point in their life. All these problems have an aesthetic factor, a knowledge factor, a skill factor, and a value factor. The opinion the individual has of himself or thinks others have of him is the aesthetic factor. The individual must possess the knowledge of what he would like to

create, the skills needed in order to bring about the change and be able to justify the image.

Gotshalk (1947) speaks of image building and image problems in his research. An "appearance interesting to perceive is the work of an artist" (p. 3). To make one's appearance more interesting is an art that goes beyond cosmetics. An appearance that is interesting to perceive because of its vividness, form and expressiveness of the body, voice, clothing, and general demeanor becomes a work of art.

In our schools, problem solving is regarded as the best test of the schools training, however, problem solving needs to be applied to all phases of living. In any problem situation the difficulties are two-fold. The first is the need to understand the ruling principles of the situation. The second is the need to form images about the formal organization of the problem. Problem solving is an aesthetic problem as well as a thinking one.

The arts attempt to portray and depict the feelings of the predicaments of the human being. The arts assist the student to understand himself as well as the people he is in contact with. This gives the student the ability to perform in problem situation

with sensitivity and clarity. Good problem solving skills are essential in all phases of life, both educationally and socially.

### VALUE EDUCATION

Values are of great importance to today's society. The general population is frequently at 'odds' because of various value systems.

Values are standards and there are different standards within each value domain. Within the economic domain the value is productivity or rewards of productivity. Within the intellectual domain the value is inquiry.

Values are commonly desired in terms of good which is pleasurable and satisfying, and bad which impairs satisfaction and pleasure. Values are often thought of as intrinsic or as extrinsic.

Conditioning plays an important role in what values a person subscribes to. In all values there is the ideal to which each individual aspires. These images are the controlling factors in learning of the mores and morals of the culture.

Bennett (1987) writes that "the arts are an essential element of education, just like reading, writing, and arithmetic... Music,

dance, painting, and theater are keys that unlock profound human understanding and accomplishment" (p. 4). The arts convey in part what it means to be human, as well as giving depth, coherence and resonance to the other academic subjects.

Our schools should attempt to train our students to know, love and respond to the products of the human spirit. These products are the arts - music, dance, the literary arts as well as the visual arts. Students need to learn the importance of the arts in relation to their lives.

Great works of visual art and musical masterpieces are an incomparable record of our past and the evolution of our society and culture. Students cannot understand the future or the present if they have no understanding of the past. The child will become alien in his culture if he is shut off from his past thus being unable to deal with his present world.

Values have always relied on exemplars. It is through the arts that the values are transmitted from generation to generation. Great works of art should be used as examples for our students so that they will understand and cherish their heritage. Bennett (1987) states that "the values that we succeed in transmitting to

a child are twice as likely to predict success in school as the child's family income" (p. 5). Values are of prime importance as they have attitudinal and justifying components. They influence what the child likes and also gives the child reasons for liking it. Parents, who value education will create similar interest in their children. If music is an enjoyable and treasured component in a family, the children will adopt a similar value.

In spite of the diversity of values and beliefs within the different ethnic groups and cultures the arts have a common culture. The arts provide examples of the depth and breadth of mankind within the complexity of human nature. All the arts challenge the intellect in teaching about order, proportion and acknowledgment of genius. The arts can give the child a feeling for excellence and virtue.

The exemplars that are used within the music and visual arts programs should include the classics. These classics portray the values of certain periods of history with clarity. This lets the child make a transition between periods and lead the way for the development of a future period. Reimer (1970) states: "The artist captures his emotion in the art work. The art work transmits the captured emotion to the perceiver. To the extent that an



artist's emotion is a noble one, and to the extent that he can infect other people with it through the intermediary of his art work, the artist is good, the art work is good, and the effect on the perceiver is good" (p. 28). Exemplars should be of the finest quality and value so that students learn to respect and appreciate art.

Broudy (1987) states that "an exemplar serves an image of an age only to those who can construe its metaphors. Such responses are drawn from the allusionary base established from formal and informal sources" (p. 41). The schools provide the sources for the allusionary base more so than any other influence in the child's life. The schools must, therefore, strive to educate the child so that he will be capable of responding to the exemplars. Whoever controls the images of values in our society also controls value education.

#### GENERAL EDUCATION

The rationale supporting the study of language, mathematics, and the various physical and biological sciences is that it provides the child with a systematic way of thinking logically about the external world. The educated mind is a mind that is disciplined by the concepts and theories of the academic subjects.

It is commonly accepted that all students be taught science so that they will have an understanding of certain fundamental scientific concepts. These students are not expected to become scientists, as this is reserved for the talented and gifted within this field. Society seems to have a contrary attitude towards the arts. The arts should also be taught to all students so that they will have a basic understanding and discrimination of artistic values. The arts in the everyday lives of people deal with the same sentiments and emotions as do the fine arts. The appreciation for the arts is expressed in modern music, dance, motion pictures, poetry, cartoons, and architecture.

Everyday events in the lives of people take on significance only when the individual has an image of importance of the event and his role within the event. Broudy (1987) states that "to be credible, great events have to be aesthetically right. And only art can make them so" (p. 45). Broudy continues to say that until an image captures the significance of an event the imagination of the public will not take place. The catharsis cannot take place.

## CONCLUSION

If images are as influential in learning as research supports, the contributions of arts education has a place within our school system. Whether or not these images function will depend on the various methods and materials that are made available and are suitable to the student. Images affect life and learning, therefore, the skills of perceiving images should be a major focus in conjunction with performance of the schools. Proper aesthetic perception must pay close attention to the sensory content of the image. The aesthetic skills can be taught to all students by all teachers.

The arts directly influence the senses. The sounds of music have a direct effect on human feeling. Langer (1953) states: "The tonal structure we call 'music' bear a close similarity to the forms of human feeling-forms of growth and attenuation, flowing and stowing, conflict and resolution, speed, arrest, terrific excitement, calm, or subtle activation and dreamy lapses-not joy and sorrow perhaps, but the poignancy of either and both-the greatness and brevity and eternal passing of everything vitally felt. Such is the pattern, or logical form, of sentence; and the pattern of music is that same form worked out in pure, measured sound and silence. Music is a

tonal analogue of emotive life" (p. 27).

Through emotional experiences in music, students are able to develop images. When a child has a solid image base, concepts and percepts are understood. After understanding, problem-solving takes place successfully.

The image is the central part of every aspect of learning. The images of feeling connect the cognitive and emotional aspects of life and learning. The arts are the most direct route for students to develop forms of feelings. The role of aesthetic education is to develop and refine the student's repertoire of feeling. Although knowledge and critical thinking assist the student to appreciate, the arts work more directly on feelings and the nature of these feelings.

The primary function of the arts, whether music education or education in the visual arts, is to make the students' experiences of intrinsic value. The activities of a program in the arts needs to contribute to its' intrinsic merit. The emphasis of the experience is what determines the worth of the experience. Hisey (1990) states that "our program is devoted to creating a body of hungry consumers who find music a necessary humanistic part of

their lives" (p. 3). This statement of philosophy is applicable to all the arts. When the student intrinsically values the arts then it will become a necessary part of the persons life.

Through a discipline-based model for music education, the student receives instruction in aesthetics, criticism, history and production. The four disciplines unite into a well-rounded music program that addresses all facets of music education. The steelband program described in the following chapter utilizes these four discipline and incorporates criticism, aesthetics and history with music production.

#### CHAPTER 4 A STEELBAND PROGRAM IN MUSIC EDUCATION.

The music program in the education of student is important in the development of the various types of learning for each child. The music program outlined for the steelband in this chapter is intended to serve the student who pursues music as a career as well as the student who is a consumer of music. For both students our educational system plays an important role.

A steelband program promises many opportunities for the realization of a Discipline-Based Model. It also provides a great motivation and enthusiasm towards music. Students of steelband quickly learn to make pleasing musical sounds in a hand-on situation. Students experience rewards immediately, thus developing a love of sound and a love for music-making. Students develop a desire to perform for an audience. Behavior and the general attitude towards music-making experience a positive change. In a steelband program that utilizes the DBAE model students learn to feel and give musical expression to their feelings.

An exploratory steelband program initially began at Archwood School after a summer course at the University of Manitoba.

Several other public schools were later involved in this program as well. Within this chapter the goal of steelband is articulated, a discussion of the disciplines as outlined in DBAE is included, the pedagogical consideration of a steelband program is discussed, and the outline of a steelband model is included.

#### THE STATUS OF THE STEELBAND

The University of Manitoba Institute for Steelband Playing of 1988 introduced the phenomenon of steelband playing to many local musicians of Winnipeg. The enjoyment that was experienced through this unique and unusual form of music-making on sophisticated but discarded oil drums, lead to the inclusion of this music-making form in the public school system. After this five-week course, participants were strongly encouraged to take their new found knowledge, enthusiasm, and music-making skills into the classroom.

Being a newly appointed music teacher on a term position with a collection of 'rough and tough' junior high students, the prime focus of the music program seemed to be survival. The students needed something motivating, educational as well as some form of discipline. The steeldrums seemed to be the logical conclusion.

The students of this school had very little respect for music,

less respect for a musical instrument, and no self-discipline skills. Many students were labelled as 'illiterate' with reading skills equivalent to the average grade three student, attention spans that seemed totally non-existent, and very limited musical knowledge.

The first objective was to increase the interest of the students in music making and try to establish some sense of control and direction for music education. Upon the arrival of the steeldrums the students were very helpful in the setting up process and enthusiastic to play these instruments. Many students referred to the oil drums as 'big garbage' cans. In spite of their interest, students did not display a great deal of respect for the instrument and would at will bang and pound on the steeldrums just to create a noise.

After many frustrating days, however, the students began to get a sense of what they were playing as a group and started to create sounds together. After six short weeks the students had developed a sense of respect for the instrument, a pride in their ability to perform a recognizable piece of music, and a spirit of cooperation with their fellow students. The sense of accomplishment the students experienced was apparent during their performance at a



received concert.

A music program utilizing the steeldrums was started at two other schools the following year. Again the results were very rewarding for the students, although the needs and attitudes of the students were very different. One of these schools continued with the program into the second year and is presently embarking on the third year. The growth in musical knowledge, appreciation and music production were very obvious.

There is some evidence that numerous steelband programs in Canada and the United States are in the developmental stage. These steelband programs are within the existing public school music programs and are well received by students, parents, and teacher. There is, however, limited research and documentation regarding these programs. Snider (1986b) states: "In recent years, as enthusiasm for hearing and playing pans has been sweeping the country, steelbands and related groups have become an established part of music programs in a growing number of high schools and colleges. Even grade schools throughout the U. S. have begun to introduce steeldrum activities" (p. 33).

Some growth and interest in steelband programs has taken place in

Toronto and Winnipeg. The 1987 Kiwanis Music Festival of Greater Toronto had four classes of entries for steelband playing. At the March 1991 Winnipeg Music Festival a class for percussion ensemble was included, which contained steelband entries .

In England and Trinidad, steelband programs are well-established and are supervised by a steelband specialist. These programs seem to be more established in high schools and are somewhat limited at the elementary level. Correspondance with various steelband leaders in America tends to demonstrate that steelband programs are increasing in numbers as well as the size of the steelband within the schools.

Steelband directors in the United States indicate that the prescribed music curriculum is followed the steelband program. The difference arises in that the director must arrange the material for the steelband, however, the repertoire is similar in that it contains classical, pop, folk, reggae and calypso.

#### DESCRIPTION OF A STEELBAND PROGRAM

The steelband program addresses every aspect of musical behavior. Students perform, listen, critically analyze, and develop an understanding of music. These skills are achieved through

production, criticism, aesthetics and history. Through a wide spectrum of activities students cultivate a musical interest with a positive attitude.

Since all music is aural, the steelband program enhances aural development. Students learn rhythm, melody, form, harmony and tone color through music production, as well as music history, aesthetic perception and the ability to criticize.

The steelband program follows the foundations established for the general music program as outlined by the Manitoba Department of Education and utilizes the principles of a discipline-based model. The music program is designed to develop music responsiveness and understanding for all students. The Manitoba Music Curriculum Guide outlines the musical concepts and objectives that should be achieved and Discipline-Based Art Education (DBAE) identifies the four disciplines within a visual arts curriculum. The concepts for musical understanding and education are categorized into the four disciplines of production, history, criticism, and aesthetics.

The time allocation for these four disciplines needs flexibility. The teacher adjusts to each situation as required. The teacher

may wish to spend more time discussing the history of a certain topic rather than producing music. This is for the teacher to determine so that the students can be best stimulated and can experience the widest range of activities.

The discipline-based model utilizes production as a discipline. The music-making component is likely the most intense aspect of the music curriculum demanding the most instruction. Since the disciplines of aesthetics, criticism, and history can be more easily understood through practical hands-on experiences, the discipline of production is the prominent one within the steelband program. These four disciplines do not need to have equal time allotment, but need to be inter-related.

Through the discipline of music production the student makes music alone and with other band members. Experiences with making-music extends and develops the existing skills in musical vocabulary and reading musical notation.

The steeldrums are a vehicle for performance that is attractive to the child. These instruments have good sound qualities and music production is immediate. The child experiences an aural phenomena because the mechanics of sound production are minimal. No

mechanics of fingering, instrument positioning or notation memorization need to be learned prior to playing. As a result, the child can understand and receive musical understanding without dwelling on mechanics.

Students involved with steeldrum programming are interested to know how these instruments were developed. The evolution of the steeldrums can be explored and the construction of a steeldrum can be understood and replicated. Students will want to know the history of the development of the steeldrum as a musical instrument as well as the musical form that the steeldrum was initially designed to play. Musical history is extended to incorporate masterpieces of previous eras. The child can listen to the classics played by a symphony orchestra and then perform arrangements of classics such as 'Ode to Joy' on the steel drums. Through the direct participation by the student with the steelband program an awareness of the historical and the present day role of music will evolve.

The steeldrums offer the child experiences with multi-cultural society. The steeldrums cross the barriers of culture. Not only does the child experience Caribbean music and culture but music of all cultures can be experienced. The child perceives the value of

music for and of other cultures through the experiences offered by the steelband program.

Criticism of an art, whether music or the visual arts, provides the child the opportunity to learn to see, hear and describe his senses in another way. The child through criticism will expand his perceptual habits and hear, feel and see more. Children develop attitudes and skills that help them to analyze, interpret, experience and describe expressive qualities and emotions in various art forms as well as their environment at large. Students are able to make judgments about their own playing and also of what they are listening to.

The child in steeldrum programming develops an awareness of the aural phenomenon and becomes skilled using aural musical skills. Discrimination is made between pleasing sounds that blend with the group sound. The child questions himself whether loud sounds or quiet sounds are necessary.

Lack of musical knowledge does not hinder the performance and progress of the student. Limited musical literacy is required prior to playing. There are no keys but simply sticks that strike the appropriate section on the steel drum. Through the steelband

program students develop many skills through exposure and repetition. Students develop notation reading skills, a repertoire of various rhythmic patterns and playing techniques through the discipline of production.

The discipline of aesthetics assists the student to look objectively at what has been created and make value judgements about music. The child can learn to describe preferences, in terms of likes and dislikes and display enjoyment as well as artistic excellence. This discipline is important when the student and the teacher evaluate the curriculum. The child expresses which aspect of the program was most enjoyable but this may not have been artistically excellent. The child is able to express points of views and emotions in a constructive way.

The child experiences playing immediately, therefore, the aesthetics are also quickly experienced. The aesthetic experience is personal and individually based on the emotional state of the child. Each person feels a different emotional response when a piece of music is heard or played.

A steelband curriculum is inter-related. The four disciplines all need to be addressed. The program that the teacher develops

determines the time allotment for each discipline.

The following curriculum and suggested activities are divided into four disciplines, however, in many instances an activity will draw on another discipline as well. For example, within the discipline of history the first concept is the historical development of the steeldrums. One of the suggested activities is to develop experiments with bottles filled with water. This activity also utilizes some criticism and production disciplines. At no time is one discipline taught in isolation, however, the focus may be on one discipline.

When listening to a Caribbean performer the student learns criticism, aesthetics, as well as some history and method of production. Music has intrinsic value when educated judgements of preferences are made. The teacher may, however, wish to focus more on one discipline than another and this is the reason for the following guideline of activities.

The goals outlined in the following section follow the goals established by the Manitoba Department of Education contained in the Manitoba Music Curriculum. The goals are the same, but, have been adapted specifically for the steelband program.



PROGRAM GOALS OF A STEELBAND PROGRAM (Manitoba Music Curriculum, 1978, p. 2).

1. The student will have opportunities to develop his own aesthetic potential so that an outlet for creativity and self-expression will develop.
  
2. The student will have musical experiences so that life-long understanding, pleasure and enrichment can be derived through music-making and listening.
  
3. The student will cultivate musical skills so that the development of music education will be enhanced in all students.
  
4. The student will develop aural, visual and motor coordination skills.
  
5. The student will have experiences which will assist in developing cultural awareness and appreciation.
  
6. The student will have opportunities to develop social skills.

GENERAL LEARNING GOALS FOR A STEELBAND MUSIC PROGRAM (Manitoba

Music Curriuculum, 1978, p. 2).

1. The student will learns to make music alone and as a member of a larger group.
2. The student will utilize musical vocabulary and notation reading and writing skills.
3. The student will develop as a critic in that he will be able to critique what he plays and hears.
4. The student will learn to perceive an awareness and value of music of other cultures and music forms.
5. The student will develop an understanding of the role of music historically and in today's society.

TEACHING GOALS FOR A STEELBAND PROGRAM (Manitoba Music Curriculum, 1978, p. 2).

1. To provide a program that is sequential in skills and concept development so students are able to make and understand music.
2. To provide students with music-making experiences that are diversified in order to develop creativity and self-expression.
3. To provide students with experiences in listening for future pleasure and enrichment.

DBAE APPLIED TO A STEELBAND PROGRAM

The disciplines that are discussed in this section are outlined by DBAE and research of music theorists such as Charles Leonard, Robert House, Patricia Shehan, W. E. Kleinbauer, M. Bessom, A Tatarnius, S. Forcucci, H. Abeles, and B. Reimer is included.

This section will discuss production, history, aesthetics and criticism, and goals and objectives as they are related to each discipline.

## PERFORMANCE AND PRODUCTION

The experiences of the 1988 and 1990 Summer Institute for Steelband Playing revealed various features of the Trinidadian music making model. These features were adapted to make music making as meaningful as possible for the student in the Winnipeg public school. The music of Trinidad is transmitted aurally as it is with most folk music. The Trinidadian does not find it necessary to read and write music so that others can learn musical ideas. Musical ideas are transmitted largely by rote. The Trinidadian musician will listen and sing melodies of songs prior to attempting to play these on the steeldrum. No musical notation is utilized in the learning process, only the skills of rote memory.

The typical student in our Winnipeg schools, in contrast to the Trinidadian, relies heavily on the written word and symbol. Most of our academic subjects revolve around paper and pencil assignments. Students are expected to take notes of the concepts taught for quicker and easier retention. When involved in steelband programming the Winnipeg student learns new musical selections through listening and singing. The student needs to be very familiar with what will be played. Although the steelband program utilizes notation reading skills these are basically a aid

to assist the memory of the students. The steelband is a aural phenomenon through its production and music-making. Students develop these aural skills through their experiences with the steelband program.

Steelband leaders in the Trinidadian steelband use section leaders to demonstrate the rhythmic and melodic patterns. The players are required to imitate and repeat these rote teaching strategies. This establishes the skills to concentrate on and memorize musical works. This is a useful and valuable tactic. However, in the Winnipeg school system, employing section leaders to assist the student in remembering the phrases is an impossibility. The monies, the staffing, and acquiring skilled steelband players, in this endeavor is not feasible. The music teacher is the only person with whom the Winnipeg student works and music-making is initiated by this person alone. The student relies on notation, singing recall and the body position for playing on the instruments.

During the Steelband Institute of 1988 and 1990, Ray Holman (the instructor and band leader) and his sections leaders would demonstrate, sing, and tap the rhythm of a two-bar phrase and the Institute students were required to play and imitate this. This

phrase was then linked to the next two-bar phrase and eventually became a longer musical sequence, then a section and finally the complete work. This kind of auditory development is the beginning of a storehouse of musical ideas and patterns that could be recalled at will.

Broudy (1987), as stated in chapter 3, believes that the arts provide the child with images that develop an allusionary base. The child can continue to build on this base through more exposure to the arts and the creations of mental images (p. 13).

The music-making process used in the Winnipeg school deviated somewhat from the Trinidadian model. Winnipeg students became familiar with their music through listening and singing, however, they were given music for their instrument. Some of the music was notated on a musical staff, however, the majority of the music was written with stick notation with the appropriate letter name above the rhythm. Shehan (1988) discusses the phenomenon of rote learning and note presentation. She cautions that the exclusion of notation might be detrimental to musical learning in our Western society because of the extent of visual stimulation in our lives (p. 123).

Winnipeg students were taught using the same format as the Trinidadian model except with notation placed in front of them. Students received demonstrations of the two-bar phrase and when this was accomplished would proceed to the next two-bar phrase. The linking process also remained the same. In this manner the student felt secure, knowing that if confusion took place confidence could be regained by following the notes indicated on the paper. From the instruction point of view, the teacher could more effectively divide teaching time among all the students rather than focusing in on one group. The students could all be involved in music-making at the same time and would not have to wait for the teacher to come to their section and demonstrate the new phrase.

Some knowledge of the basic rudiments of notation is introduced prior to steeldrum playing. An awareness of the key signature is beneficial but not essential so that when a Bb is required the student will play a Bb rather than the B natural. A good preliminary exercise is to have all students and instruments play the scale appropriate for the song that is being learned. The student then gravitates towards the F# and C# rather than the F or C if the musical selection is in the Key of D. This is an important concept for the students to understand because it will

eliminate a lot of problems in their later playing. Students who are unfamiliar with the structure of music will naturally want to play any F regardless of what the music asks for. One student playing the incorrect note will create dissonance. This one student can be difficult to identify within a group, and can be thought to be an out of tune drum note, however, if the group is informed of the musical scale structure this problem is largely eliminated.

Prior to the introduction of a new song the Winnipeg students were asked to sing the melody line so that all the players could identify this when playing their own instrument. Other resources used to help the student to learn his instrument more readily were also employed. Students utilized lay-out drawings resembling their instrument to work on at home. Identification of body movements helped some students to remember patterns. The understanding of the form of the song was the most beneficial in creating a comfort with the music. Students could easily identify phrases or sections that were repeated and can thus memorize their parts more efficiently.

The learning of musical phrases and linking these with previously learned phrases is similar to the development of language. The



child initially learns words, then patterns of words and finally word phrases. When these phrases are combined in numerous ways speech becomes free.

Within the Trinidadian model a new rehearsal session would begin with a new phrase. This strategy is similar to that of other learning situations where you learn the new first while students are concentrating at their optimum and then progress to the known. After the accomplishment of new material, linking and chaining the new to the previously learned can begin. Many repetitions of these patterns help the player develop automatic musical responses.

The Winnipeg students that used notation experienced the same skills. After several rehearsals students would disregard their notation and direct all their attention to the art of music making. Students memorized their musical selections and played music without relying on their notation. At this point, the student also started to listen to the other sections within the band for tempo, beat and musical cues for entries. Dynamics and tone color also began to happen quite naturally at this time.

In order to keep the Institute players thinking and concentrating,

Ray Holman would change pieces. Again, this strategy is utilized by educators, throughout the school, and in all subjects. When students loose their concentration they become unproductive, so by changing patterns or musical selections the students 'change gears' and continue to be productive. This rehearsal strategy is used in choir and band rehearsals. A director with some experience utilizes this strategy without a conscious awareness.

The rehearsals at the Steelband Institute were unpredictable in that the days never seemed to follow the same format. Some days many new phrases were introduced and other days the rehearsals were mainly for consolidation and refining. The rehearsals, no matter what the format, were always flexible with a high degree of intuition demonstrated by Ray Holman.

At times, during the rehearsals the participants of the Institute were 'over-loaded' with new skills, new phrases, and new techniques. As a result of this the students failed to make progress and inhibitions began to build up. Again, this is a problem that the teacher is faced with in any other area of teaching. The music teacher must be familiar with the students and their capabilities so that new strategies are incorporated into the lesson. The teacher must also demonstrate a sensitivity

to each student in order to identify signals of frustration.

The typical Trinidadian steelband player is taught most things aurally with the director singing or demonstrating the new phrases. The more this method is used the more the conscious mind is freed to concentrate on the music making component rather than the music itself. Bush (1981) writes that "the arrangement is taught to the band by the arranger in small segments, not usually more than 20 bars in an evening. He either sings the part for each individual section or uses a blackboard with the letter names of the notes written down. After the notes and rhythms are taught, the emphasis shifts to phrasing, dynamics, and balance. Consequently, the process of working up a tune for Panorama is a long and tedious one" (p. 57).

The Trinidadian model for music-making and learning does differ somewhat from the model used in the Winnipeg schools, however, the final result is the same. Students within the steelband program learned their music, performed this music competently, and the process of music-making became of intrinsic value to the participant. The Trinidadian model is effective if the students involved have a musical competence where their memories can recall musical phrases after a demonstration and hearing of a given

phrase. The question of having suitable personnel as section leaders was not feasible so the Winnipeg students need to rely upon written notation, singing recall and body position on the instruments.

For the Winnipeg student the following goals were identified and became the focal point of the steelband curriculum.

### Goals

#### A. The learning and performance of music on the steeldrums.

Students will:

1. learn music that is simple and can easily be remembered. Music should be repetitive and familiar to the student.
2. experience various forms of music and analyze the form of each type.
3. perform for many school functions so that the students can perform and 'show' what has been accomplished.

#### B. The function and purpose of steelband within society.

Students will:

1. listen and sing some of the folk songs from the Caribbean.
2. write a calypso.

3. study a calypsonian.
4. study the importance of music to the Caribbean way of life.
5. invite Caribbean performers to provide listening activities and a performance.

### MUSIC HISTORY

The second discipline of history was developed prior to playing the steeldrums. Students questioned the evolution and development of the steeldrums. Students wanted information about the process of developing an oil drum into an instrument. The process of 'sinking a pan' was intriguing. The physical strength required to accurately throw a shot-putt ball into the top of the drum and to eventually create a smooth concave surface, received admiration and respect for the builder as well as the instrument.

History provided the students with a motivation to try to play these instruments as well as an appreciation for the ingenuity of another culture.

Students need exposure to music history in order to understand and learn from the past. Values, cultures and traditions can unfold for students from their study of music history.

Music has always been a form of expression. Through the study of music history, students develop an appreciation for past eras, foreign countries and cultures. This development will lead to the student to a self-awareness as well as develop an understanding and appreciation for the people he interacts with in school and socially. Kleinbauer (1987) states that art history "helps students to unravel the complexities of a characteristic human activity dating back as far as Paleolithic times" (p. 206).

Music history gives the students a perspective on their present life. Students realize that their presence on earth has a connection to their society and culture. Students understand that they have roots and that these roots are connected and inter-related to the rest of society. In order for students to understand music they must understand where music came from and its evolution to its present state. Students gain a perspective of how cultures are inter-related. Values, morals and judgements for another individual or another culture stem from the history of mankind. Music is an avenue in which students can gain an insight into their own roots and culture.

The study of music history provides opportunities to discuss equality and issues of human rights. This study leads to the

acceptance of difference and an appreciation of these differences. The characteristics within the classroom are frequently one of many minorities. Generally, the North American citizen tends to view the steeldrums as having originated with a minority people. When the school utilizes a instrument from a cultural minority, the result is a relevant study of this minority group. Insight, acceptance and appreciation of the individual student as well as individuals from other cultures are the outcome of this type of study.

In today's society the student needs to become musically literate. The environment is cluttered with aural images. In order for the child to be able to discriminate between good music and exceptional music some training and education must transpire. The child is exposed to sound tracks in the grocery store, background music when playing video games, music in movies and during commercials on TV. After education and training in music history the child will be able to explore the environment and express thoughts and feelings about the surrounding world.

Many students within the Winnipeg schools are able to identify strongly with the evolution of the steeldrum. Many of the students within the inner-city schools of Winnipeg have strong

Native and immigrant roots and cultures. Many students come to school with English as their second language and some students are entirely unable to communicate in English. The diversity of culture enhances and enriches the school as well as causes racial problems between students. The understanding of the development and evolution of the steeldrums assists the children to deal with their own heritage and culture in an acceptable manner.

Some parallels can be drawn between the arrival of the African slaves, who brought with them the grounded drum tradition referred to as Camboulet, and the struggle of the North American Aboriginal. The use of the shango and shouter rhythms in gatherings and ceremonies is not to unlike the use of drumming for the Native Indian. The oppression experienced by the African has strong similarities to the efforts of the 'white man' trying to reform and reconstruct the value system of the Native Indian.

Steelband roots come from the ceremonial steel processions and camboulet. The ensembles comprised of dust bins, oil tins and paint tins. As the population of the Africans increased the conflict and riots between the natives and the authorities eventually lead to the banning of these processions in 1883.

(Sealey & Malm, 1982, p. 17).



From this date onward till the 1930's the ordinary citizen replaced music-making by striking sticks of bamboo at the resonant joints. This was known as Tamboo Bamboo and designed to give similar results as the three-drum ensembles. (Peters, 1976, p. 7).

The Bottle and Spoon evolved out of these festivities. The Bottle and Spoon provided textural variety. During a celebration the consumed beverage bottles were filled with varying amounts of liquid and played rhythmically with table spoons. At times different pitches were created to harmonize with popular songs and calypsos. This activity can be simulated within the classroom for students to experience the beginnings of early steelband playing.

This era within the history of steelband music was a troubled one. The rivalry and in-fighting that occurred between bands and ethnic groups eventually lead to street gangs and fights. The bamboo sticks were sharpened and used as weapons. By the end of 1934 the Tamboo Bamboo era was completed and banned. Without the use of Camboulet and Tamboo Bamboo the Carnival celebrations were very frustrating.

Prospect (1986) indicated that bamboo beating and bottle ensembles

were frequently accompanied by pan beating. Although it is difficult to determine the exact beginnings of steelpan, Prospect tends to give evidence that this era began after Camboulet and Tamboo Bamboo restrictions were enforced (p. 6).

Prior to the 1935 Carnival, Alexander Ford collected garbage can lids, grease barrels, biscuit drums, and paint tins. With his disregard for the Tamboo Bamboo bands the steelpan bands were well established for the 1936 Carnival. This type of band remained as the primary musical expression until World War II.

The student of the Winnipeg Inner-city school can identify strongly with many of the feelings that were experienced by the young people of Trinidad during the years of World War II.

Prospect (1986) explains: "As World War II raged, Trinidad like the rest of the world felt its effect with food shortages, poor housing, lack of education, no recreational facilities, poverty and frustration high among the youths, who tried to channel their energies as best they could. They gathered in groups or gangs at street corners talking, gambling, or just plain idling. Some spent the day in cinemas or around them hoping to secure a job by collecting tickets, some again took to beating pans all day and night causing the neighbors to

complain to the police" (p. 9). These characteristics are common in all impoverished areas whether in Trinidad or Winnipeg, therefore the students can identify and extract personal feelings and admiration for the results achieved by steelband participants.

The experimental stage of steelband playing gradually progressed to include the melodic instruments. "It was discovered that different sizes of bulge on a metal surface gave different notes. Some of the more inventive players started to tune the dustbins and play melodies on them" (Sealey & Malm, 1982, p. 20).

Winston "Spree" Simon has frequently received credit as the first inventor of the melodic steelpan. Apparently, Spree, a kettle drum player, lent his instrument to a friend. The friend played so rigorously that Spree's drum was bent out of shape. While attempting to return the drum to its original shape Spree noticed different musical tones were produced. This early experimentation resulted in three different notes (do, re, mi). Spree by 1940 had produced a eight note pan known as the Melody Pan. This was the forerunner of the pingpong or tenor pan.

These first attempts at developing a tenor pan were dented upwards and hung around the players neck. The player used his open palm

or closed fist to play the instrument.

Ellie Manette was the first to sink the drum the surface in 1941. This resulted in an improved sound quality. Prospect (1986) explains how Manette developed the pan. Manette "cut the pans into various sizes and shapes, the surface beaten into convex shape, they were grooved, tempered and tuned for the first time into musical instruments known as pingpong, seconds, strummers, tenor bass, and played with two sticks wrapped with rubber tubing at one end" (p. 9).

Students of the steelband program are acutely curious about the construction process of the steeldrums. They are fascinated by the long process of the development of one drum in contrast to the development of the mass produced factory instruments that they are generally in contact with. Students appreciate the care and craftsmanship that is part of the construction of this instrument. Similarities can be drawn with the construction of the hand crafted violins by Stradavarious. Through this knowledge the students develop a new respect for the instrument as an musical instrument and not only as a steel oil drum. Students are careful how they play their instruments, how this instrument is handled, and have a general respect for music, because the drums become

`their' instrument.

The construction of a steeldrum can be simulated by using tin cans. The cans can be sunk and the student makes efforts to develop different pitches on the can. This develops an awareness of pitch and the complexities of producing the early steeldrum.

1945 marked the end of the small melodic steeldrum and the instrument developed in sophistication. During the 1940's the rivalry between steelband groups was intense and the reputation of the steelbandman was poor. The general participant within the steelband was a social outcast, a vagabond, or rogue.

In 1950 attempts to mediate and solve problems within the steelband lead to the formation of one band, drawing one player from each of the local bands. Lieutenant Griffith lead this band and ordered construction of instruments with a larger chromatic range. Ensembles included a single bass, single second, single guitar, double cello, and single leads. With these instruments the Trinidad All Star Percussion Orchestra conquered a whole range of musical styles from classics to calypsos.

After this success, Ellie Manette developed further instruments

such as the double second, double guitar and cello, and expanded the sections. The double seconds were two drums that generally played an alto line, whereas the double guitars and cello were thus named for their strumming contribution to an arrangement. The guitar and cello were two, three, and sometimes four drums situated around the player. The guitar and cello filled in the chord and played different rhythms using the triad.

During the 1960's, the numbers of steelbands grew and their repertoire became increasingly complex and impressive. The reputations of the bands became more positive and the instrument received recognition as an important twentieth century discovery.

The acceptance of players, and the steeldrum as an instrument, lead the way for steelband music to move to radio, records and churches.

During the 1970's steelbands exploded to contain a hundred members. Large bands were in demand and the small band or individual bandsman was on the decline. The steelband became a clearly established part of the Trinidadian national culture.

Students within the Winnipeg schools can identify with many of the

struggles for recognition of a worthwhile instrument that took place in Trinidad. The evolution of the steeldrum is exciting history for the student. After the student has experienced the knowledge of the steeldrum other musical history will also be more interesting. Analogies can be drawn to compare the development and acceptance of steelband music and the music of Beethoven or Mozart.

The following goals assist the students to understand the historical development of the steeldrums, as well as the development of music.

#### GOALS

##### A. The historical development of the steeldrum.

Students will:

1. discuss and present the important aspects of the evolution and development of the steeldrums.
2. write an assortment of reports, stories, songs or poems about steelband greats such as Ellie Manette and Winston "Spree" Simon.
3. develop a primitive rhythmic steelpan band using various metal sounds.
4. experiment with bottles filled with water.
5. create a tamboo bamboo band.

B. The making of the steeldrum into a musical instrument from a oil drum.

Students will:

1. watch a video of the construction of the steeldrum
2. have a tuner demonstrate the process to the students.
3. sequence and develop visuals of the various stages of steeldrum making.
4. develop steeldrums from various sizes of cans. Guide students through the different stages of sinking, grooving, knocking, tapping, tempering, and finishing.
5. develop and help students discover the tuning process of sharpening and flattening a note on the can which the students have constructed. Students will construct a specific scale on a set of cans.
6. make accurate model drawings of the steeldrums using measurement, angles, of the tunings of different drums.
7. construct playing sticks for the various drums using dowelling, rubber strips, and rubber balls.
8. create a iron-rhythm section after a visit to an auto-wrecking site.



C. The general history of music.

Students will:

1. discuss the musical selections played, the composers place within general music history, and the style of the musical selection.
2. listen to other selections and works of the same composer so that certain characteristics can be identified.
3. listen to composers of the same era and compare and contrast the style of music.

D. Define in specific terms the combination and characteristics of musical elements of typical steelband music and calypsos.

Students will:

1. discuss the musical style of the musical selection.
2. actively listen to various features of calypso music.
3. create movement patterns for the different sections of a typical calypso.
4. analyze the musical characteristics of calypsos such a melody and meter.

E. Contrast and compare calypsos to other musical styles.

Students will:

1. compare the prominent features of Canadian and Caribbean music.

2. listen to the function of steeldrums in different musical settings.
3. compare the function of Canadian music to the function of music in the Caribbean.
4. compare the struggle of jazz to the struggle of steeldrum.
5. design costumes and masks of different folk characters, both Canadian and Caribbean.
6. utilize the classic masterpieces from previous and present eras, through performance and production.
7. listen and analyze the great works, and then transfer this aural knowledge to performance.

### AESTHETICS

The third discipline of aesthetics can result from production. When the student is guided through a music-making process on the steeldrums, the enjoyment and appreciation of the art of music-making results.

Aesthetics is a branch of "philosophy" that is derived from the Greek word meaning 'perceptive'. Aesthetics has been defined as "the theory of the beautiful, with concern for discovering those components that contribute to the effectiveness and enjoyment of art..., how these components originated, were developed, and are

organized to produce a work of art and..., what the place of art is in the life of man and in his society." (Bessom, Tatarunis, & Forcucci, 1974, p. 43).

Researchers and writers express their concept of aesthetics differently. For Bessom (1974), aesthetic sensitivity is explained as "the ability to perceive and understand the components of an artwork, the handling of those components by the artist (composer) and the inter-relationships among them" (p. 21). Hoffer (1969) describes aesthetic sensitivity as "the ability to gain meaning and pleasure from the experience of contemplating an object or event..." (p. 15). Aesthetic sensitivity for Knieter (1983) is man's capacity to experience the arts (p. 1).

Regardless of which expression of aesthetics one employs, aesthetics involves the critical reflection of the experience and evaluation of and with the art form. The critical reflection consists of conceptual analysis, the formulation of principles of interpretation, critical reasoning and evaluation. Aesthetic perception comes from experiencing creative activities through appreciation as well as history and criticism.

One of the concepts which assists in developing this discipline is that of the created work of art. The identification and description of form, content and meaning are products of this discipline.

Aesthetics attempts to clarify unique and individual works through issues of unity, balance, harmony, rhythm, form, themes and variations, and dynamics. These qualities are used to define the artistic product.

The student needs opportunities to perceive, react, response and discover aesthetic qualities in order to experience aesthetically. The awareness of the musical qualities of a musical selection such as a theme, variations, balance and dynamics, and the interaction of these within the musical selection will enhance the students ability to critique and understand music. Students experience these qualities through dissecting the parts from the whole. The student is able to focus on each quality individually and then upon the whole musical selection.

For the steelband program the musical selections chosen were in most instances simple with many repeated phrases and sections. After the student became aware of this form, memory skills

increased, the chaining and linking process improved, and the listening skills were enhanced. The concept that was focused on during the lesson simply needed to be pointed out to the students and then the student was able to experience the music appropriately. Bessom (1974) states that the development "of music understanding and appreciation comes through the ability to perceive and react. This is to experience music aesthetically" (p. 41)

Aesthetics and aesthetic sensitivity have several characteristics according to Abeles, Hoffer and Klotman (1984). They state: "...it (aesthetic experience) has no practical or utilitarian purpose....It is valued for the insight, satisfaction and enjoyment that it provides" (p. 12). The consumer of music is not motivated for any purpose other than the sheer enjoyment of the participation of the feelings that music evokes in him. The enjoyment of music is unique in that it evokes feelings and no practical consideration for the moment are necessary.

Students entering a steelband program experience this sensation. Students are eager to play, and will change behaviors so that they can participate with their prime focus being the enjoyment of the sounds that they are capable of creating. They strive to make

sounds that they are capable of creating. They strive to make individual pleasing sounds so that the group can create unified and harmonious music.

Abeles et al. (1984) second characteristic is that music "involves feelings... There is a reaction to what is seen and heard" (p. 12). The participant may frequently ask what about music makes him feel the way he does. The feelings may be complex and not obvious to the participants, but are still present. There is an empathy for and an identification with the art form through this experience.

Many children of the inner-city have difficulty expressing their feelings in appropriate ways. These children do not understand love, affection, but are capable of playing a 'love song' with deep conviction and feeling. These students have the capacity to react with love although the love can not be defined and understood in the conscious sense.

The third characteristic is that "it involves the intellect. Thought and awareness are necessary... The mind is active as it consciously notices the aesthetic object...relates that object and the reaction it has produced to previous experiences" (Abeles et

al., 1984, p. 12). As stated in previous chapters, the individual has a storehouse of images. This storehouse is the base upon which the individual can build. Teachers have the capacity to assist students to be more consciously aware of their feelings, to be able to identify these feelings and then verbalize them. The ability to do this with experiences in the arts assist the child to do the same in relationships.

The more frequently a child is exposed to having an aesthetic experience the more apt he will become at describing his feelings and expressing these in acceptable ways. The aesthetic encounters aid the child in developing relationship skills. The aesthetic experience is a worthwhile experience in itself as well as the benefits it displays for the child outside the music arena.

The fourth characteristic Abeles describes "involves a focus of attention... You must contemplate...consider it thoughtfully" (Abeles et al., 1984, p. 12). One does not have an aesthetic experience if one is listening to a recording and running the vacuum cleaner. In such an instance the music is therapeutic more so than aesthetic. Focused attention and concentration must be a part of the listening experience in order for an aesthetic experience to take place.

Another characteristic of aesthetics is that "it must be experienced... There is no way to have 'secondhand' aesthetic experiences... There are no aesthetic answers, only experiences" (Abeles et al., 1984, p. 12). Describing an experience is never the same as being involved in it personally. It is an individual, personal experience that can be shared but never reproduced in the same way. The same experience can never be completely reproduced with the same outcomes. A musical selection may produce an aesthetic experience at the same point within the music, however, the experience will be unique each time and never duplicated.

The final characteristic of aesthetics is that "the result of aesthetic experiences is a richer and more meaningful life" (Abeles et al., 1984, p. 12). Our personality is shaped by our experiences and our environment. Our students have a fuller and richer life provided they have aesthetic experiences. Without aesthetic experiences there is "anesthetic-nothingness, no life, no feeling, no humanness". (Abeles et al., 1984, p. 12).

The storehouse of each person is different because of different past experiences and a different environment. The quality of the aesthetic experience will vary in intensity. It is the task of



the educator to be aware of the necessary attributes that need cultivation in the participant so that an aesthetic experience is of quality and intensity. Reimer (1970) states that it is the obligation of aesthetic education to "systemically develop the ability of people to perceive the aesthetic quality of things and to react to the expressiveness of those qualities" (p. 79).

Aesthetic perception is a complex behavior. The individual combines behaviors of "recognizing, recalling, relating, identifying, differentiating, matching, subsuming, comparing, discriminating, synthesizing...". (Reimer, 1970, p. 81). These behaviors can be taught and influenced through discussion, identification, and practise.

Aesthetic reaction, however, deals with the feelings that are created by the aesthetic perception. This experience is unique and personal. The individual cannot be taught how to deal with this emotional reaction. Reimer (1970) states that: "Feelings and reactions can only be hinted at in words,... they cannot be analyzed, tested, or taught in any direct way... Teachers can only set up situations in which reactions can happen" (p. 44).

One factor that will foster aesthetic sensitivity is the use of

musical works that the individual is capable of reacting to. The musical selection needs to be developmentally appropriate for the age and skill of the participant.

Selections used in the steeldrum program were musical selections that the students could identify with. The selection "Let's Go Fly a Kite" is a popular song for the elementary student. The student in his past experiences has learned to sing this song, probably has watched the Mary Poppins movie and is able to identify this selection. The musical form and dynamics are age and developmentally appropriate. The chord changes are minimal, the melody line is free of complex rhythms, and there is sufficient repetition so the students feels successful. (See Appendix for musical scores). This musical selection is suitable for the beginner of the steeldrums.

The more advanced student is capable of performing a musical selection such as "Climb Every Mountain". Again, the student has had past experience with the song and is capable of singing this. The composition of this songs is more complex. Chord changes occur frequently every two beats and the student needs a familiarity with his instrument to replicate this piece of music.

Musical selection from the classics also are an important source. The student will enjoy playing Rubinstein's Melody in F. This musical selection can be simply arranged for the child so that success is inherent. The student will be challenged but not overwhelmed.

During the rehearsals of a musical selection the player can focus on beat, tempo, phrasing, and dynamics. Instruction in these principles is through discussion and production. Teaching must not only be for technical competence but also for aesthetic sensitivity. Many students fall short on technical proficiency, however, they are capable of having an aesthetic experience. The aesthetic experience will be a part of their life-long memories whereas the technical proficiency may be forgotten.

The educator must present situations for musical conditions to be perceived. Emphasis should be placed on concepts of rhythm, melody, harmony, form and expression. When the student is aware of the composition of a musical selection an understanding develops.

Musical literacy and musical articulation encourage musical responsiveness. When the student understands and becomes

musically literate the quality of the aesthetic experience and the degree of aesthetic sensitivity are more intense. Reimer (1970) states: "musical mastery and musical understanding are both being pursued and are so balanced that each strengthens the other" (p. 138).

Students need the opportunity to discover, to experience, to react, to share, to express, and to expand their aesthetic experiences. The educator should foster aesthetic qualities. The following goals and activities, the learning environment, and the language and techniques of the educator should encourage and facilitate the aesthetic experience.

#### GOALS

- A. Develop the ability to express, identify, and practise music appreciation as a result of the steelband experience.
- B. Develop the ability to discuss and express the aesthetic experience as an individual phenomena.

#### ACTIVITIES

Students will:

1. be guided by the teacher so that the musical knowledge that is imparted will be assimilated to provide an aesthetic experience.

2. build a repertoire of musical selections from other cultures through listening, singing, and playing Caribbean.
3. have opportunities to understand and discuss musical concepts pertinent to each musical selection to students have a base to discuss and express the aesthetic experience.
4. watch performers and share their music and their views.

### CRITICISM

The fourth discipline within the steelband program is criticism. The goal of criticism according to Risatti (1987) is "trying to understand mankind and the human condition... It (criticism) seeks to inform and educate people about art by providing insights into its meaning so as to increase the understanding and appreciation of art and to illuminate the cultural and societal values reflected in it" (p. 217).

Criticism calls the participant to compare, contrast and synthesize what is known. All music is closely linked to the values of that era. Modern and contemporary music are linked to the values of the present. It is essential to understand these values because of future values. Criticism allows the student to scrutinize the values of society in which he plays a role in adult life. The student is challenged to read about, think about, and

judge these values. Training in critical thinking develops as the student thinks about the objectives and values of an artist' work, and in contrast to these the present society and social values.

The description and interpretation of artistic works are diverse and varied throughout its history. Changes are constantly taking place in society, politics, the economy, religion and the geography of the land. These all influence how a musical selection or a painting is received. To understand the present through existing forms of art is a simple goal, however, the methods and procedures to accomplish this, are not as clear.

The goals of aesthetics and criticism go 'hand in hand'. When students have an aesthetic experience, criticism is involved. The opportunity must exist within the steelband program to critique what is heard and played. When feelings are involved in the music making process, and students are given the opportunity to voice these feelings and hear other students voice their feelings, the discipline of criticism is developing. The goal of criticism needs to be developed to include values of society and cultures.

Music history opens the door to understand many of the value systems of past eras. In order for students to compare and

contrast past values to present day and future values a basic knowledge of music history is required.

The student will be able to critically analyze their performance as they progress with their production skills. Critical analysis takes into account the description, interpretation and evaluation of the artistic form. Statements made by Dr. Colin Walley, during the adjudication of the steelband performances at the Winnipeg Music Festival 1991 were statements of evaluation: "What a lovely thoughtful start!", "a disciplined approach to the instrument", "some nice nimble stick work", "such a lovely, delicate opening". Although these statements are evaluations in summary form they are nonetheless important aspects of criticism. These statements are connected to the descriptive and interpretive process.

The qualities and values that are important for good criticism are based on the larger social and cultural contexts. These become the reference points for methods of description and interpretation, and from which value judgments are made.

Teachers utilize critical comments and students respond to these comments. Statements such as 'nice entry' or 'stay on the beat' are critical comments. As students progress through the steelband

program they are able to analyze their playing, modify and correct their music making.

In order to be a critic the student must be able to discuss a musical selection in formal and descriptive terms. The student of the steelband must know the names of the instruments within the ensemble. The participant needs to have some knowledge of the playing capacities of each of these instruments. The student also needs to understand the musical terminology to some extent.

Musical notation reading skills are not necessary, however, some knowledge of note values is developed as the student progresses through the steelband program. Other technical knowledge also develops through exposure to the instrument and the appropriate use of terminology to explain musical concepts. The student understands the complex musical concepts more readily if it is experienced rather than merely observed.

The students also need to discuss the meaning of the musical selection. Exposure to listening, singing and playing experiences give the students a deeper meaning of music. In the steelband program the student will listen, sing, and then progress to the production experience. The production experience provides the 'cement' to the prior experiences. Production is very



repetitious, with chaining and linking new phases to the previously learned phrase.

After many repeated attempts and hours of rehearsal time the students derives meaning from the music. The rehearsals suddenly seem to 'click' and all the parts and section fit together with a feeling. This happens only after repeated attempts and with students exhibiting great listening skills and participation. At this point the student seems to have internalized the playing experience. The student is now capable of speaking about the music and the meaning it has for him. The child will need practise to define and articulate his feelings and the musical meaning of the experience. The child is capable of critiquing the musical work and other musical works of the same nature.

After the learning process of a musical selection the students enjoy hearing their works performed by another ensemble. For example, 'Climb Every Mountain' was very well-received by the students after they had learned the music. Prior to their own playing experience the song was simply another song, however, after they had spent hours playing and perfectly this song they had a new appreciation for the music of the Von Trapp family.

## GOALS

A. Students will develop the ability to make a value judgment that is supported with musical knowledge of past, present and future values of society, religion, and politics.

- the teacher will provide the musical information that is necessary and allow for discussion without making judgment calls on what the student is saying. Not all students will experience and feel the same way. A negative comment is just as productive as a positive statement if the teacher is the giving the student the opportunity to be expressive. The students need the knowledge and skills to substantiate the statements made.

B. Students will develop the ability to express a value judgment of a musical selection in formal and descriptive terms.

- the teacher will provide students with the necessary musical knowledge to discuss a musical selection. As students experience music an understanding of music develops. It is then that discussions are necessary. In order for students to express themselves a base of musical knowledge and a non threatening atmosphere is required. The teacher should provide an appropriate example when critiquing students production and performance.

The following section entails the goals and concepts for a three year program. Year 1 is applied to grade four students incorporating the goals and objectives as outlined in the Manitoba Music Curriculum. Year 2 applies to the grade five students and Year six is outlined for the grade six student.

## MUSICAL CONCEPTS AND SKILLS

### Year 1

At the beginning year, or at the grade four level, students need a selection that they can identify with, utilize their previously learned musical skills, and experience a positive feeling towards music-making. The selected song should also extend their previously learned skills. The first selection that was chosen was from the musical Mary Poppins, "Let's Go Fly a Kite".

The concepts and skills are the same as outlined by the Music Curriculum for the Province of Manitoba for students at the grade 3 and 4 levels. (refer to pg. 4 & 5 of the Curriculum for a detailed list of concepts and skills).

### LET'S GO FLY A KITE

#### RHYTHM

- feel the pulse of a song with inner hearing

- read and recognize the dotted half note

half note

the quarter note

the eighth note

the quarter rest

## MELODY

- recognize that melodies are made up of ascending, descending or repeated tones.

- read, sing, and play a melody using solfege in the Key of C+.

- recognize high "do" and the term "octave" using hand signs and staff notation.

- acquaint students with the "home tone" of "tonal center".

- recognize #.

- teach and be able to read the letter names in the treble clef.

## HARMONY

- sing and play using the I, IV, and V harmony.

- recognize that harmony is a combination of two or more musical tones.

## FORM

- recognize by sight, sound, and movement the length of a phrase.
- play and create simple introductions, interludes and codas.
- recognize repeated phrases that are the same or similar.
- recognize aurally melodic sequences and phrases.

## TONE COLOR

- recognize dynamics used to play a song with feeling.
- recognize and identify good musical sounds in contrast to unpleasant sounds.

## SIGNS AND SYMBOLS

- identify and understand the meaning of:
  - phrase
  - staff
  - barline
  - measure
  - double barline
  - repeat sign
  - treble clef
  - tie

## CRITICISM, AESTHETICS & MUSIC HISTORY

- watch the movie "Mary Poppins" and discuss the values of society, politics and family within this era.
- listen to various recordings of "Let's Go Fly A Kite" and analyze the musical score.
- give small groups of students the opportunity to listen to the remainder of the ensemble perform this musical selection. Discuss the observations made by the students.
- enter the students in a local festival so that their performance can be adjudicated by a professional. Students will follow the example of the adjudicator and be able to understand and better discuss a musical performance.

Another musical selection which fosters similar skills and concepts is "A Bicycle Built For Two" in the Key of G+. In addition to the same skills the students will be working in a different key using the F#, utilizing and developing the upbeat or anacrusis.

Another musical selection is "Edelweiss". This song also has 3/4 time and is in the Key of Bb, using the Eb and Bb.

All of the above selections develop similar rhythmic and melodic skills, and are easy for the student to play because of their familiarity with these selections from previous years.

After refining any of these musical selections students are ready to progress to a musical selection that will continue to reinforce these skills as well as incorporate new ones. The choices are vast and songs should be selected that students are interested in. Classical music is utilized that will incorporate the history of music and the composer's life and era. Many musical education opportunities are possible and should be explored. Pop music also extends the student's musical education. Ethnic music such as calypso music is also well received by the students.

It is important to always draw skills and concepts from the selected piece of music so that students are extending their education as well as enjoying the performance of the selection. Performance, in itself, will add to the students self-esteem and social skills because of membership with a group having a common objective.

Students should always have the opportunity to discuss their

aesthetic encounters and critique their playing. In so doing students will develop their aural skills and intelligently discuss their playing.

## YEAR 2

The students within the second year of the steelband program, or grade five students, use the previously learned steeldrum playing skills. The performance of musical selections is more rapid because students are familiar with playing techniques and the structure of the steeldrum. Students are also aware of the routine and structure followed in the learning processes of a musical selection. As a result of the student's positive experience the previous year, they are willing to accept the challenge of more difficult musical selections as well as pieces of music that under other circumstances would not be of great interest. Students in the second and third year are capable of, and willing to, perform classical selections and/or ethnic music as the calypso music where the steeldrums had their beginning.

A 'pop' tune that the grade five students enjoyed was "The Rose".



## THE ROSE

### RHYTHM

- identify beat, accent and aurally identify the meter.
- recognize the eighth rest in addition to the quarter, half and whole rests.
- continue to read rhythmic notation of eighth notes, quarter notes, half notes, dotted quarter notes, and whole notes.

### MELODY

- read and play the 'fa' and 'ti'.
- recognize the sharp, flat and natural.
- improve reading skills using solfege.

### HARMONY

- continue developing and refining previously learned skills.
- play I, IV, and V chords in the Keys of C, F, and G.

### FORM

- identify repeated, similar and different phrases.
- identify verse/refrain and other song forms.

### TONE COLOR

- continue to develop the aesthetic sense of music through listening, discussing and critiquing music-making.

#### SIGNS AND SYMBOLS

- understand and identify the following musical symbols:
  - whole note
  - half note
  - dotted half note
  - quarter note
  - eighth note
  - whole rest
  - half rest
  - quarter rest
  - eighth rest
  - sharp
  - flat
  - natural
  - tie
  - dynamic symbols as applicable

#### CRITICISM, AESTHETICS AND MUSIC HISTORY

- discuss briefly the origin and development of modern pop music.

- discuss the life and works of the composer.
- the meaning and the analogies of the words.
- listen/sing to various recordings and analyze the musical scores.
- give individuals the opportunity to listen to their classmates give performance. Discuss the performance in formal and descriptive terms.
- have the students exposed to comments of an adjudicator at a local festival. Students enjoy performing and will understand, appreciate and follow the example of the adjudicator in critiquing a musical selection.

### YEAR 3

The students at this level are capable of completing the skills and concepts outlined by the Curriculum from The Dept. of Education in Manitoba. The song selected was from the movie the Sound of Music and is entitled "Climb Ev'ry Mountain".

### CLIMB EV'RY MOUNTAIN

#### RHYTHM

- review all the previously learned skills and concepts.
- recognition of the dotted quarter note followed by the eighth note.

- utilize the F# and C#.

#### MELODY

- continue practising and reviewing skills in reading notation.
- be comfortable with reading using letter names.
- utilize the key of C, F, and G in their playing abilities.
- be able to recognize and know the sharp, flat, and natural.

#### HARMONY

- be efficient in chord changing of I, IV, and V in the Keys of C, F, and G.

#### FORM

- continue to recognize same and different phrasing.
- recognize verse/refrain.
- recognize different music types and experience other musical forms in music-making.

#### TONE COLOR

- continue to develop aurally their ability in ensemble playing and blending of tone and music.
- continue in discussing with criticism the aesthetic components of music.

## SIGNS AND SYMBOLS

- understand and recognize the following:

- fortissimo
- forte
- mezzo forte
- piano
- pianissimo
- crescendo
- decrescendo
- accent
- fermata
- staccato
- legato
- sharp
- flat
- natural
- Da Capo/ Fine
- Key Signature of C, F, and G.
- Time Signatures.
- leger lines of middle C. and high A.

## CRITICISM, AESTHETICS, AND MUSIC HISTORY

- view the movie "The Sound of Music" and discuss the political situation, the values of society and religion during this era.
- listen/sing to recordings and discuss the musical score.
- give small groups of students the opportunity to hear the entire ensemble play and allow critiquing of the performance utilizing descriptive, formal musical terms.
- discuss the process of writing a musical score for a movie.
- enter students in a local festival so that their performance can be critiqued by an adjudicator. This process is a positive experience, will enhance the confidence of their playing abilities, expose students to the method of critiquing using formal and descriptive terms as well as motivate production to perfection.

## THE STEELBAND MODEL

In this section the entire process of setting-up a steelband, arranging for the students, the early classes and the progression from novice to performer will be discussed.

## GETTING STARTED

Before the implementation of a steeldrum program numerous factors must be taken into consideration. The first factor is acquisition of the steeldrums. Are the steeldrums to be purchased or are the drums to be rented? Because of the expense of purchasing these instruments rental seems to be a more viable option until the school is certain that the steeldrum program will be in existence for years to make a purchase worthwhile. The steeldrums for the program contained within this study were rented from the University of Manitoba.

Before plans can be made to rent the steeldrums adequate space must be found within the school to house the drums as well as provide a suitable space for rehearsals. If space is available the sound and noise factor must be taken into consideration. The steeldrums create music, however, the steeldrums are also very loud. When the steelband program initially starts the students will need the opportunity to experiment with this new instrument and need individual practise time on their instrument. This means that all 18 instruments can be playing a different note for the first few classes. After the students understand the mechanics of playing the steeldrum and their musical score the musical

selection will take shape and a recognizable tune will emerge. The noise factor at this point is not as abrasive as it was during the beginning classes. If the steelband rehearsal room is too closely located to a regular classroom, where some peace and quiet are required, frustration for the classroom teacher will ensue.

The second factor to consider is the cost of the rental of the steel drums. The music budget for the school is generally insufficient to include the cost of the rental. Applications for subsidy funding were made to the Children's Heritage Fund which is established in the Winnipeg School Division. Various organizations can be approached to provide funds for the start up costs for this program.

The rental of the steeldrums and obtaining financial support for this endeavor take time. Plans need to be laid well in advance. After these plans are in place other concerns such as materials and supplies must be organized.

#### MATERIALS AND SUPPLIES

After receiving funds, organizing the school space, obtaining the rental of the steeldrums, the program must be established so that students are in a position for immediate hands-on experiences.



Sticks need to be made by purchasing 1/2 and 5/8 inch dowelling. The dowelling needs to be cut into appropriate lengths and be wrapped with cricket bat rubber, rubber glove strips or rubber bicycle inner-tube strips. The bass sticks need half of a 3" rubber ball which is somewhat conically shaped with the dowelling inserted into the ball. The following table indicates the approximate lengths of dowelling require for each instrument.

tenor	- 6 1/2" length of 1/2" dowelling
double tenor	- 7" - 7 1/2" length of 1/2" dowelling
double second	- 7 1/2" - 8" length of 1/2" dowelling
guitar	- 8" - 8 1/2" length of 1/2" dowelling
cello	- 8 1/2" - 9" length of 1/2" dowelling
tenor bass	- 9" length of 5/8" dowelling
6 bass	- 10" length of 5/8" dowelling

Each instrument requires two sticks and each set needs rubber wrapping of equal weight. The tenor rubber wrapping can be achieved with approximately half inch strips of 5 - 6" lengths. Each instrument requires more rubber as the length of sticks varies. The cello sticks need rubber strips that are approximately 3/4 -1" in width and 8 or 9" long. The length of rubber wrapping should approximately equal the length of dowelling stick.

The sticks for the bass instrument use rubber balls. Rubber balls are difficult to locate, however sponge and other substances do not work on the sticks. The rubber balls are easily cut in half and are conical in shape with a small centered hole. The dowelling is then inserted into the rubber ball. The tenor bass sticks are smaller in size than the 6 bass sticks. The rubber ball is simply shaped to a smaller size.

#### ARRANGING

After the materials are ready, the drum rental is organized and suitable space is obtained, the teacher needs to develop a suitable program for the students. Arranging music is essential and a time consuming task.

It is important for the teacher/arranger to know the configurations of the various instruments for arranging purposes as well as for performance. (See Appendix B) The arranger must be aware that middle C or D may be the lowest note, if the tenor instruments are to carry the melody line. Transposing may be necessary if the arranger is using an existing music manuscript.

When arranging, consideration must be given so that all students

are comfortable with their instruments and the demands made of them for production. For this reason the arrangements included in the appendix have the double seconds play the easiest harmonic part. The arrangement for double second is usually on the beat and part of the chord. In some instances the double seconds play the alto part with the same rhythmic pattern as the tenors and double tenors.

As the students progress and gain in confidence and skill the arrangements become more complex. The song "Rudolph, the Red-Nosed Reindeer" contains a bass section that is more complex than the previously learned musical selections. The bass players enjoy the challenge and perform with accuracy after they have accomplished the skill of maintaining a basic beat.

At all times the arrangements are tailor made for the group of students that are performing the musical selection. The teacher must be aware of the capabilities of each student and how well this student understands what is required.

Some students want to play other instruments. This should be encouraged, however, students should not be permitted to switch instruments except for a new and different musical selection. Some

students are better musicians on the tenors than they are on the bass instrument, whereas some students are outstanding in their ability in maintaining a steady beat and therefore should play the bass instrument.

The first and foremost concern of the teacher is the education and well-being of the students. When the students are comfortable with their instrument and music, frustration is minimal and the learning process is not hampered.

The musical arrangements included in this study have been transposed from existing manuscripts. (See Appendix C) The arrangements are in five part harmony with the tenor instruments carrying the melody line, the seconds have the alto line, sometimes on the beat or following the tenors rhythmic pattern. The guitar and cello fill in the chord and the bass instruments have the root of the chord. When preparing for a performance, the melody line can be played by another instrument group, the chording can be done by the tenors or seconds, however, for rehearsal and the learning purposes the same format is followed with all the musical selections and all the classes.

The arrangements contained within this study have been transcribed

from piano music. In most instances the steeldrum version is greatly simplified and in most cases also transposed because the tenors inability to play below the middle C.

#### EARLY STEELBAND EXPERIENCES

Prior to the incorporation of a steelband program a careful assessment of the students musical knowledge and ability should take place. The objective is to extend the students' abilities and knowledge, however, not to the point of frustration. Notation reading ability, rhythmic reproduction ability and aural skills need assessing.

After an assessment has taken place the musical selections to be played are introduced. The songs should extend the students abilities as well as reinforce previously learned skills. Students are entering a new and unique music making phenomenon and will need to concentrate on the instrument and its principles while creating music. If musical selections are too advanced the student experiences only frustration and the learning opportunities are minimized.

In order to have a successful steelband program the program must start well before the steeldrums arrive at the school. The

students sing, play and familiarize themselves with the selected songs. Students also work on developing their aural skills. Students develop a familiarity with the musical selections. Singing and listening to the songs that are to be produced speed production and performance.

History provides understanding of the musical selection, and a history of the steelband is also provided. The activities outlined in the music history segment of this chapter (p. 128) are included and interspersed in the early steelband experiences.

After the song selections have been made, students learn to sing the selections and listen to this music. They reproduce the songs vocally and rhythmically. The students have a familiarity with the song, words, rhythm, and play the chord changes on Orff instruments or recorder. A song such as "Edelweiss" is sung, listened to on a recording, and perhaps the movie "The Sound of Music" is viewed as well. In such an exercise, discussions of the values of society, and the politics and religion of that era, assist the student in the aesthetic experience and in the ability to critique the production and music making on the steeldrums.

The notation of the song is introduced to the student. The melody

line is analyzed, which phrases are repeated, which phrases are similar but slightly different, and which are totally different. Establishing the form of the song assists the student to feel successful when playing the song on the steeldrums. If three out of the eight phrases are the same or similar then the difficulty of the selection is greatly minimized. Students echo-clap patterns that are contained within the music. In many instances the notation is simplified for the student by using only stick notation with the letter names of the note written under the stick. After students are comfortable with reading rhythmic patterns the notes are transferred to the staff. The bass clef is not introduced until the students are adept at reading the treble clef.

#### STEELBAND ORIENTATION

When the steeldrums arrive at the school the teacher should take the time to write the letter name of the notes into the steeldrums. (Appendix B contains the traditional note configurations of the steeldrums). Students experience music-making earlier if the time is taken to do this. The steeldrums have as many as three octaves within one pan and the various octaves should be marked. Generally, all the cello instruments have the same note configurations, the seconds and the

guitars also have the same configurations. The tenor instruments can vary. Some tenor instruments have the middle C whereas other tenor instruments have the D above middle C as the lowest note.

When this task is completed and the students are comfortable with their musical selections, then the actual playing begins. Their knowledge is transferred to the steeldrums. The instruments during the first year are new and students need some time to produce sounds that are pleasing to the ear. Students need time to become familiar with the lay-out of their instrument. After this students develop playing techniques. Initially, students have the tendency to bang on the instruments. In part, this is due to their anxieties but also because of inexperience. After several classes and constant encouragement to play softer, students develop the ability to play and will do so gently. A better tone will develop as time progresses.

#### PLAYING TECHNIQUES AND EXERCISES

Exercises concentrating on mallet technique assists the child to play their instrument musically. The teacher should continually strive to achieve good tone qualities through demanding soft gentle mallet technique. Students quickly understand this concept, however they need constant reminders when they are faced



with a difficult phrase or when their concentration lapses.

All the players need to become familiar with the concept of rolling their sticks. This can only be achieved through repeated practise. A good exercise is to play the scale in the same key as the musical selection. Playing the scale numerous times at the beginning of each class using rolling techniques as well as hitting each individual note, develops this skill. Students are expected to count and progress from note to note using whole notes, half notes and quarter notes. Through this exercise numerous playing skills are developed. The student learns to count, realizes that there are two sharps in the Key of D+, and develops listening skills. This exercise is extended and chords and arpeggios, both solid and broken, are played. Through these exercises the process of playing together on the beat seems to develop quickly.

The sequencing of skills and concepts is important in the steelband program because the steelband program is for music education and not only for the performance of musical selections. After making the selection for the classes, the teacher determines and sequences the skills and concepts to be taught, from the familiar to the unfamiliar, from the easy to the difficult. The

sequencing of skills varies from class to class as well as differs with the musical selections that are chosen.

### REHEARSALS

After the introduction of the musical selection, the first phrase is developed. All sections receive instruction and know what their melody or rhythmic pattern is. The first attempts at playing together with all sections is disjointed. Each section is given the opportunity to play their part and then all sections play together. By isolating each section identification of wrong notes and rhythms is less difficult.

It is possible to give the students a sense of accomplishment after the first session with the musical selection. Most classes are able to reproduce a reasonable facsimile of the first phrase or at least two bars. The rehearsals, hereafter, are concentrated on either reviewing the already learned phrases or starting a new phrase. At all times, review is a critical part of the rehearsal. By reviewing, students develop a sense for the song and how the phrases become sections.

The teacher develops a sensitivity in regards to reviewing or teaching new material. Students will not experience frustration

if rehearsal format changes to suit the needs of the class.

Discipline problems are minimal because students enjoy their instruments and the challenge of playing. However, if discipline problems do arise, revoking the playing privilege, is seen as the worst possible consequence for most students.

During the early sessions of steelband, students made lay-out drawing of their instrument. These drawings go home and are used to rehearse. Many students spend a great deal of time learning their music and the patterns contained therein.

### PRODUCTION

Production, in this instance, refers to the polishing and perfecting segment of rehearsals. Eventually, students have completed all the phrases and sections of the musical selection. The selection is memorized because students have worked through the piece and now the performance of the music will be different. Students will become bored with playing the same selection over and over, unless the teacher guides the students in phrasing, tone quality and dynamics. The best way to achieve a uniform sound is simply through a great deal of repetition. Introductions, interludes and codas are incorporated at this time to give the

musical selection a polished, completed sound.

Students perform accurately with enthusiasm and with feeling when they understand what the desired sound quality is to be. The teacher can have small groups of students listen while the rest of the ensemble plays. This technique utilizes criticism. Through listening students critique and analyze the song as well as the performance. This tactic is enjoyable for the playing ensemble as well. The players are performing for an audience.

#### PERFORMANCE

Students will practise and rehearse for indefinite lengths of time if they know they have a performance. The concentration powers and self-control that students display in preparation for a concert are remarkable.

Students love the adulation and applause. It is very rewarding, gives the students a sense of accomplishment, and develops a positive self-image, for students to participate in a successful concert.

All the students this past year entered the Winnipeg Music Festival. The experience was very rewarding. The remarks by Dr.

C. Walley were well received. Dr. Walley praised the students, taught them more criticism skills and explained weaknesses in the performance. A most beneficial experience for all.

In preparation for a concert, the steeldrums need to be moved. This is a major operation. However, after several attempts this became smooth and uneventful. All the students are expected to assist in lifting, moving, and reestablishing the ensemble set up. Physically, this is taxing, however, students cooperate because of their pride in themselves and their enthusiasm for performing for an audience.

Many students continually asked and stated that the best part of the steelband program was playing for an audience. (See Appendix D).

### CONCLUSIONS

The major focus of the steelband program is to develop the ability of students to understand and appreciate music. Students are exposed to the structure and mechanics of musical composition. Students develop abilities to respond to music as well as produce music. The study of steelband performance is an integral component of the general music program which is seen as an

essential in the education of the child.

The content of the steelband program is derived from the disciplines of production, history, aesthetics and criticism. All four disciplines play a role in an effective steelband program. The concepts and skills that are emphasized for production are a stepping stone to assist the child to criticize music-making, his own as well as the music in the surrounding environment. Through skills of criticism, the aesthetic experience is more meaningful so that intrinsic value results.

The content of the program includes music from a broad range. Exposure to classical, pop, folk, ethnic and cultural forms is be included in the child's education. Works of masterpieces can be incorporated easily into the program, selections that the students enjoy from musicals and movies are included, and folk music and cultural music make up the repertoire of the steelband program.

The curriculum is sequential so that the previously learned skills and concepts are reinforced and built on. The child develops the basic skills of music production through reading, listening and participating in singing, playing and speaking musical selections.

The students' ability and developmental stages are recognized and understood. Individual differences in ability and interest must also be respected.

Appropriate evaluation procedures are incorporated giving the student the opportunity to develop evaluation techniques of his own. The student is capable of making value judgments and in justifying these statements through discussions of music-making sounds and techniques.

#### SUMMARY

For successful implementation of a steelband program, planning is essential. Since steelband is a production oriented program, music should be selected well in advance with suitable arrangements and adaptations. When students have a familiarity with the selected music production becomes rewarding immediately while students are motivated and interested.

The disciplines of aesthetics and criticism are interwoven with production through formal and informal discussions on a continual basis. Music history is interwoven as well, however, some history should proceed as well as follow the steelband unit. Through production music history develops greater significance.

The skills of music-making as a group and the understanding of music construction develop through production. Students understand and comprehend theory, harmony and melodic skills when participating in music-making.



## Chapter 5 CONCLUSIONS

In this chapter, evaluation is discussed in the context of Foundations and Principles of Music Education by Leonard & House (1972). Evaluation techniques utilized within the steelband program are outlined, and the outcomes and conclusions of the program are synthesized utilizing observation and responses of participants of a previous steelband program. Hoffer's (1969) principles of a successful music program are outlined in the conclusion. These principles underline the basic learning assumptions outlined by DBAE.

### EVALUATION

Establishing the process of evaluation is equally important to the educational system as is the establishment of the philosophy, the statement of the objectives, and the installation of the curriculum. The evaluation process determines how successful the instruction, interaction and experiences are that were outlined in the curriculum. The evaluation process supports the basic philosophy of the school, as well as meets the objectives as outlined for the different programs of study. For the steelband program, the progress and achievement of musical knowledge through

music production, criticism, aesthetics, and history were evaluated.

Evaluation within a music program has numerous uses. For Leonard & House (1972) these include pupil progress, guidance in pursuing musical opportunities, motivation, the improvement of instruction, and the maintenance of standards (p. 392). The music educator uses evaluation to determine to what extent musical learning has taken place. When evaluation takes place the teacher receives feedback about the teaching techniques that have been employed and the musical experiences that have been provided in the music program as well as information regarding student growth reactions, interest, and attitude.

Evaluation provides the teacher with information regarding interests, capacities and pupil accomplishments. With this information the teacher can determine whether a musical career should be pursued in or out of school. Evaluation provides the educator with data so suitable guidance for the student will result.

According to Leonard & House (1972): "constant evaluation by the pupil himself and by the teacher is essential" (p. 392). When the

objectives outlined within the music program are the same objectives that are evaluated, the student tends to experience greater motivation. "In order to secure high levels of motivation the teacher must ascertain that there is consistency between objectives and evaluation and that all objectives are included in the evaluation procedures used" (Leonard & House, 1972, p. 393).

Leonard & House (1972) state: " evaluation provides the principle means for the teacher to determine the worth of the musical experiences he organizes for his pupils and the validity of his teaching methods" (p. 393). The steelband program should have intrinsic value as well as development of conceptual learning. All too often the educator assumes that students know and understand what they have been told, however, a student needs to be able to discuss, support statements and demonstrate this knowledge through production.

Evaluation of a program must be two-fold. The program with the objectives and the experiences are one facet of evaluation, whereas the other facet of evaluation is the question of what impact the program has on the students. Cronbach (1964) states: "when evaluation is carried out in the service of course improvement, the chief aim is to ascertain what effects the course

has..." (p. 235). A program must not only be assessed on the merit of its effectiveness but must measure all the dimensions of instruction. Instructional outcomes are those that are totally unplanned and unanticipated.

### EVALUATION TECHNIQUES

The evaluation of any program should employ analytical devices, asking questions about the content quality of the program.

Evaluation of a program must be teacher directed as well as have student input. The skills, appreciation and understanding as well as the judgments of the students must be considered. Evaluation must include the quality of involvement, the level of motivation and the development of behaviors and attitudes towards music.

The various kinds of learning that were implied by the objectives need consideration. Evaluation must be consistent with the objectives presented. Evaluation must consider musical appreciation, musical knowledge, musical understanding, listening skills, performance skills, attitudes and initiative.

Evaluation of conceptual learning is the easiest form of evaluation. The educator can determine the level of achievement through observation, question and answer techniques and formal

pencil and paper tests,

For the steelband program these techniques were all employed, however, observations were the prime means of evaluation. Through documentation of daily practise, exercises and rehearsals the student demonstrated the acquired knowledge.

An understanding of chord structure was developed through a discussion of chord changes and chord structure. After a discussion and performance of this skill, errors and carelessness were greatly eliminated. The students understood that the F chord did not use the C# but rather the C natural.

Similar techniques were employed in developing rhythmic patterns and the acquisition of note and rest values. Students received instruction and then proceeded to perform. This reinforced concept learning through production.

The evaluation process is relatively easy although somewhat tedious. Accurate record keeping demands discipline and organization from the teacher.

Log book and daybook entries assisted in the evaluation process.

Through these entries it was possible to determine the progress made by the individual student as well as the class as a whole. Students, experiencing difficulty or frustration, were documented. More time and instruction was then allocated to resolve these difficulties.

The documentation of class performance also was a valuable tool in arranging. When a particular instrument group experienced frustration with their pattern, this phrase was checked and sometimes rewritten to meet the needs of the musicians.

The acquisition of most of these musical skills was dependent to a large extent on the attitudes and initiative of the students. Students with good attitudes generally had greater success in the mastery of skills.

Throughout the steelband program attitudes towards music experienced a positive change. Many students, who had no interest in music suddenly had a great interest in playing the steeldrums. This interest was not an immediate reaction, and for some students, it took several classes, and at times, weeks to develop. Generally, all the students experienced the desire to perform and accomplish accurately the task of music-making.

The students developed a capability of looking at themselves and the group they were working with to assess and evaluate the interaction and performance of skills. When the students developed the skills to make satisfactory judgements about likes, dislikes and proficient performances, then the evaluation procedure became of intrinsic value. When evaluation ownership went to the students, they had the responsibility to be successful.

The City of Etobicoke (1987) in Making The Grade state that: "a most important 'result' of music education is that students, on their own, grow in their ability to perform, listen, and create. Therefore, self-evaluation is critical" (p. 20). The teacher's responsibility is to initially provide assistance to the students to make evaluations so that they can progress to independent self-evaluation.

The disciplines of criticism and aesthetics played an important role in self-evaluation. After students had a base of music knowledge and were exposed to criticism and aesthetics principles, they were capable of making musical judgments that could be substantiated. The students evaluated their own performances,

that of others and any music that they were exposed to.

It was rewarding to hear students express their opinions on the music they heard. In one instance, students viewed a film on the steeldrums with a group of students their own age performing. They expressed their observations accurately and made good judgment statements.

In viewing a video of a typical Trinidadian steelband, students expressed the desire to achieve equal proficiency and skills. Students recognized the accomplishments of these steelbandmen. One student wrote at a later date, "I like to think that some day we could play as good as the Trinidad people. They play very good." (Appendix C - No. 14, Mr. Berg 1990-91).

Evaluation of a program must consist of feedback from parents, fellow-teachers and administrators as well as the students. At the conclusion of the steelband program students were asked to submit a written evaluation outlining their thoughts on playing and their involvement in a steelband program. Students were asked whether they would like to continue their involvement in a steelband program, whether they had developed music skills, personal skills and general statements regarding their attitudes



and behavior towards music. The feedback from the students appears in the Appendix D. Very few negative and inappropriate comments appear, however, when these statements were expressed it was usually from students who felt it was 'cool' to be negative.

#### OUTCOMES OF THE STEELBAND PROGRAM

The most important outcome of any music program is the acquisition of intrinsic worth and value. For the student of the steelband, their experiences created great self-worth, accomplishment and lasting value.

Students need to experience music so that they wanted to maintain contact with music as a consumer or a producer after the completion of their music education. Hisey (1989) states that a successful music program "is devoted to creating a body of hungry consumers who find music a necessary humanistic part of their lives. Performing groups are recognized as a medium of musical experience and as a source of acquiring many valuable social experiences" (p. 4).

The steelband program was more than a music-making experience for students. The program was also a vehicle in the development and acquisition of music knowledge and skills. Through production and

exposure to music history the student developed the disciplines of criticism and aesthetics. After understanding and demonstrating music skills and knowledge, the students discussed music and develop into the "hungry consumer" of music that Hisey describes. When the student enjoyed and understood the music that was created, they were more apt to enjoy and understand other music as well. The students developed an interest in other forms of music and began to form likes and dislikes. One grade 5 student states: "I'd really like to have the steeldrums back because they made me understand some of my music." (Appendix C - # 11, Mrs. Hayes - 1990-91).

Students also expressed thoughts about sound quality and production. These comments indicated that students had the ability to utilize the disciplines of aesthetics and criticism. "I want the steeldrums back because they have a nice sound and they are interesting and fun to use." (Appendix C - # 10, Mr. Berg 1990-91).

The music educator is constantly challenged to create a program that will motivate the students to enjoy the music they are creating. One student states: "I like the steeldrums because they keep me in music." (Appendix - # 10 - Mr. Dielschnieder -

1990-91). These types of responses were indicated by an overwhelming majority of students. Students indicated that they greatly enjoyed playing the steeldrums and that they truly liked the steeldrums. One grade 6 student writes: "I love the steeldrums. The steeldrums are the greatest thing I ever played. The steeldrums make me happy." (Appendix C - # 17, Ms. Rod - 1990-91).

Steelband contributes to the multi-ethnic music education of students. The development of multi-cultural programs was and is of great importance in the educational system. Music teachers are developing programs for their students that will incorporate an artistic awareness, understanding and a tolerance for the different musics of the world. One teacher aid wrote: "I like the steeldrums because it gave the students a little bit of another culture".

A program in steel band displays the musical ideas and feelings of the Caribbean people. The steel drums are not only designed to play the calypsos and reggae music but also lend themselves to music of any form. An effective steelband program can contribute to the learning of music from various cultures. Although the steeldrum is Caribbean, the music does not have to be Caribbean as

exemplified by the sound track of "The Little Mermaid".

The unity, participation and togetherness experienced as a member of the steelband is a primary principle of steel band playing. The development of the Trinidadian steelbands was a result of the desire to have an identity in the midst of a social unrest. The participation in a steelband in Trinidad indicates that one belongs to a certain accepted group. This group may or may not be socially accepted but members accept one another within the band. Collective efforts, dedication and involvement are required by all the players. This type of activity within the schools develops a bond between the participants and creates a cohesiveness within the school membership.

The positive atmosphere towards the steelband program does not stay in the music room but infiltrates the general classroom as well. Students come to school excited with a desire to learn and excel. The ethos of the entire school changes as a result of the inclusion of a steelband program. The inclusion of the steelband program greatly benefits the school so that students experience success, motivation and attitude improvement.

The students involved in the steel band program experience

aesthetic encounters. One of the purposes of a curriculum in the arts is to provide the student with opportunities to experience the arts aesthetically. In order to fulfill this goal the teacher must select art works that can generate an aesthetic response within their students as the perceivers. O'Conner (1981) and Snider (1986) both concur that the steel drums are very appealing instruments for young people. "The steel drums have sound qualities and playing practises that are so unique and exciting that people gravitate to the instrument" (p. 60, p. 41). The educational music programs can utilize this phenomenon to improve the aesthetic sensitivity of students. A grade 6 student states: "I like the steeldrums because it will express my feelings about music." (Appendix C - # 12 - Ms. Langhans - 1990-91).

The student experiences in steelband music making was as aesthetically rewarding as music-making on any instrument. Students of the steelband, however, experience music making sooner because of the nature of steeldrum playing and the immediate hands-on activity of music-making. The reward of making music, quickly, assisted the students to have feelings of accomplishment and confidence. When the students felt successful the music making process had intrinsic value and the student began to demonstrate feelings for music. "I would like it if the

steeldrums come back because they were easy to use, they helped my self-image and they were fun to play because they didn't take much work to play. I would love it if I could have them back and maybe even get my own." (Appendix C - #5, Ms. Langhans -1990-91)

Making music on the steel drums is natural. The music that students play can be as easy as two notes of the simplest nursery song or as difficult as compositions by Bach or Beethoven. Since the elementary music teacher is constantly striving to find new ways to make music simple, so that students can participate successfully, the steel drums seem to be one answer. "I like the steeldrums. They are easy and you don't have to learn A, B, C, D and stuff like that because steeldrums have letters to show you which one to hit." (Appendix C - # 2, Mr. Berg - 1990-91). The teacher arranges the music to a suitable degree of difficulty compatible to the students' ability.

Most Trinidadian steel bandmen perform at extremely high musical levels, but are incapable of reading musical notation. Many students within the elementary school have no musical background and can function at a much higher level of proficiency on the steel drums than when required to read musical notation. Musical notation can be utilize when playing the steel drums in order to

help the child remember his patterns. However, the typically Trinidadian method uses no notation. Notation becomes a memory assisting device for the student.

Students developed their long and short-term memory skills to a greater extent as a result of the participation in this program. The memory banks of the students were expanded through their memorization of various pieces of music. This memorization took place effortlessly through the repetition of musical repertoire. This skill was taken with the students into other subject areas. Students exercised great concentration powers in that they wished to master this instrument and to do so for the sake of the group. The steelband program assisted the student in the development of the memory skills.

Acute aural perception and inner hearing skills were strengthened through listening to other sections of the band. Students began to listen and feel the music because they were active participants. Students felt the beat and the chord changes as they developed their playing skills. Musical concepts became clear to them without in-depth explanation.

The Trinidadian message that music is for all people regardless of

musical knowledge gives a player more confidence. Many students in our public schools have the traditional view of music as a talent rather than a skill that can be developed through practise. This view does not give the student confidence to try to create music. When the teacher assisted the students in their development of music skills as well as created a positive attitude, the students realized that music was for all. The playing of the steel drums was natural and for all students, because all students could feel successful in their participation. The degree of difficulty was adjusted by the arranger so that the students experienced success.

In Trinidad, steelband is a major socializing event. Trotman (1983) explains that the steelband movement has often over-looked the fact that participating in the playing of steelband, is a self-discipline training ground for the Trinidadian youth who is labelled as an "unproductive school drop-out" (p. 15). These bands of undisciplined and unproductive social members can replicate and master the classics to the same degree as their literary European counter-parts.

Snider (1986) journal "Percussive Notes" shares the views of two steelbandsmen, Jeff and Andy Narell (p. 40-43). The Narell



brothers discuss the effects of a steelband program on the street gangs in Manhattan. The local youth center developed a steel band program for the 'problem kids' and through this experienced a great deal of success. Similarly, a Toronto music teacher found success experiences with inner-city students. The exposure to the playing of the steel drums lead to an interest in other musics. The growth that students experience through these appealing instruments provides children with social growth.

Within the school, the steelband program made contributions to the music education of students. Students developed musical skills through a steelband program as well as socialization skills. Consequently, a positive self-concept resulted when experiences were rewarding. Numerous students in the grade 5 and 6 classrooms comment on self-confidence and improvement in their self-image. One student states: "...they helped my self-image.." (Appendix C - #5 - Ms. Langhans - 1990-91).

The entire phenomenon of steel drum building, tuning and playing is "unique and foreign" to the North American culture. Students initially saw the steel drum as 'garbage cans' or 'just oil drums'. However, after seeing a video and a discussion on steeldrum making, the students developed a respect for the

endurance and strength required in order to develop an instrument from an oil drum.

An awareness of the history, development and the evolution of the steeldrum as well as other instruments gave the student a new attitude and appreciation for musical instruments. "One thing I definitely like is the steeldrums. It makes me wonder how such beautiful sounds can be made by a simple steeldrum." (Appendix C - #9 - Ms. Langhans -1990-91).

Tuning the drums requires acute aural perception and students again realized that each drum was individually hand-crafted and not mass produced in a factory.

The steel drums offer music educators a new and challenging medium in teaching music. The experience of playing steel drums was a highlight for all students because of the great success and accomplishment they felt throughout the process.

The steeldrums gave the students the desire to 'conquer' this instrument. The drums were larger than any instrument they had previously experienced in the public school. The student wanted to control and manipulate this instrument. With suitable

arranging the student was capable of feeling successful after his first endeavor. This was the first step to music-making that became of intrinsic value to the student.

The students developed a keen interest and were always "ready, willing and able" for music classes. Students were ready to begin their classes without delay and remained on task throughout the allocated time. Discipline problems were largely eliminated because of the success the students experienced as well as their desire to work for the class as a whole.

The students displayed a real enjoyment and felt a sense of accomplishment that was not an individual effort but rather a group effort. Individual success was no longer important as the class began to learn to play as a group. The students developed a patience and a tolerance that was very encouraging. Students encouraged each other in the difficult musical sections and accepted accomplishments as a group.

The students displayed great mental skills in their ability to concentrate and tend to tasks. The initial attempts to play were very gratifying in spite of the lack of togetherness. All students exercised great concentration powers and learning

capabilities so that they could play their instruments proficiently.

The students also participated in the playing of harmonies that students in the elementary school very rarely experience. All the music was arranged in four-part harmony. The students could easily identify chords, chord changes, strong beats, weak beats, melody lines, bass lines, etc.

The numerous skills learned through the steel drum unit was over-whelming. The most important skill that a teacher can instill in students is the enjoyment of music. This is of intrinsic value to the students whether he or she pursues music or wants to be a consumer of music. The steel drum unit gives the student this love for music because of the active participation and being physically involved in the making of music.

The fact that students in the steel band situation were active learners was an appealing factor. Students always learn more readily when placed in a situation where they are physically moving. One student comments "I was able to use my body instead of only using my mouth". (Appendix C). The steel drums appealed to students because they had a presence entirely unique unto

themselves. The drums were large and were played with sticks that students could manipulate. The students, regardless of age were attracted to these instruments and wanted to try to play them. Playing the drums was not a difficult feat if music was arranged to the students' appropriate learning ability.

The students playing the steel drums became active learners in that they participated continuously in music making. The students were not passive learners. They took the initiative for their own learning in order to help the group produce a good sound.

In closing, a quote from a grade 6 student seems to sum up the students responses. This student had a fairly negative attitude towards school in general. After the completion of the steel drum unit he wrote: "I thought that there was no good instrument in music, but when the steel drums came along I started getting interested in music. If anyone gets a chance to use any of the steel drum instrument they should take it because they would have the time of their life." (Appendix C -#20, Mr. Rykszinski).

This student clearly displays a change in his attitude towards music. The steelband program does this for students because of the type of instrument they are. Students play these instruments

and are physically involved, not merely sitting or squatting, but moving in definite patterns and creating sounds that are pleasing to their ears.

## CONCLUSIONS

The steelband program was performance/production music program.

The program incorporated the disciplines of history, criticism and aesthetics into the lessons.

Steelband music-making was a learning experience that culminated in performance. Each individual student attained a certain degree of proficiency prior to public performance. Through rehearsals and practise the student developed skills, musical knowledge, interpretation and understanding. According to Bessom et al. (1974) "the value of a musical skill is most fully realized when one gives the benefit of that skill in performance to others" (p. 261).

The individual student practised musical skills during each rehearsal and accomplished tasks that contributed to the success of the entire ensemble. An understanding developed of the entire musical selection: the musical style, qualities and elements to interpret the entire musical piece; terms such as tone, dynamics,

phrasing, rhythm, counterpoint, melody, harmony, and balance. These skills lead to a technical skill so that each student produced music in an expressive way. Hoffer (1969) states: "a person has learned a piece of music when he can listen to it or play it and understand or convey its aesthetic meaning" (p. 123).

The students of the steelband program were capable of conveying the aesthetic meaning of the selections that were performed at the Winnipeg Regional Festival. Dr. C. Walley, the adjudicator, states: "I was beginning to hear the real steelband sound in your playing". (Appendix - gr. 6 - Adjudicator Reports).

Performing steelband groups do not exist only for performance but as a tool to teach students about the music that was played. The musical experience is the focus of preparing for a performance. The rehearsal is the vehicle for learning. According to Bessom et al. (1974) the public performance is "more a resume of what has been accomplished in the real activity of the rehearsal hall (p. 241).

Although performance was an important avenue in developing musical sensitivity and understanding the process of obtaining these skills was more important.

Hoffer (1969) identifies nine principles of teaching music that must be met in a successful music program. The first principle is that "students need to experience the qualities of music" (p. 124-137). The students of the steelband learned musical concepts in rhythm, melody, harmony, and form. When these concepts were taught in conjunction with a wide variety of experiences the student built on past experiences and formed generalizations and concepts of musical knowledge.

The steelband unit utilizes Hoffer's (1969) second principle extensively. "Aural experience is a necessary antecedent to visual experience" (p. 124-137). The steelband unit allowed students to experience music-making in a variety of different ways. The students sang, played and listened to musical selections. The students experienced the connection between what was written and what was played.

The third principle put forth by Hoffer (1969) is "... instructional efforts must bring out the aesthetic qualities in music..." ( p. 124-137). The educator strived at all times to instill playing with feeling. Often, after students had learned to perform a musical selection the piece was technically accurate



but lacked "spirit". Sensitivity to this reaction was crucial by the educator so that the musicians played accurately but with feeling.

The fourth principle of "whole and part learning" (Hoffer, 1969, p. 123-137) is used extensively throughout steelband instruction. The students learned a small segment and continued to add and piece together until eventually the entire musical selection was completed. Repeated phrases were generally taught first so that the student felt a sense of accomplishment and began to sense the entire musical selection. Hoffer (1969) explains this technique as follows: "The music teacher(s) with skill and imagination must help the students to see the whole that they are studying while giving careful attention to the parts" (p. 127).

The fifth principle is an important principle in all education. This principle is the "scale of reference...a sense of proportion...as to the selection of learning tasks appropriate for the age, level of musical development and innate ability of the student" (Hoffer, 1969, p. 123-137). The educator needs to consider the size of class, the age of students, the previous musical knowledge and experiences, when determining the appropriate learning experiences of the class. The teacher needs

to at all times develop a sensitivity of the learner in the learning situation.

The sixth principle reiterated by Hoffer (1969) is that "a music teacher needs to evaluate the degrees of difficulty in pieces of music and in the learning tasks presented to students" (p. 123-137). As in the previous principle, the responsibility of the teacher was to develop a sensitivity and understanding of the students capabilities and what the previous knowledge and experiences were. The teacher needed to know when to repeat certain segments of a musical selection and when to challenge the student with new knowledge and skill. The material selected for learning presented a challenge as well as feelings of accomplishment. This principle was of extreme importance in the consideration of music selection and arranging for the steeldrums.

Hoffer's (1969) seventh principle again reinforces teacher sensitivity. He states: "distributed effort...it is far more efficient to learn a skill in numerous short sessions than it is to learn the same thing in a few long sessions" (p. 123-137). Teacher sensitivity must include an understanding and awareness of when students were too frustrated to concentrate, or were no longer interested in the learning situation. It was better to use

two short sessions than one long one. Students comprehended more in two sessions and felt less frustrated and tired.

Hoffer's (1969) eighth principle: "a person can concentrate on only one point at a time" (p. 123-137). The making of music involved many concepts and skills. The musician was required to be conscious of tone, phrasing, rhythm, beat, and sections of a piece. The educator could only emphasize one concept at a time. While maintaining a competent level on all the other components, the teacher introduced a new concept. In music, many parts were learned simultaneously, yet there needed to be a concentrated effort on perfecting one part, then the next, until the entire piece was mastered. This method was readily employed throughout the steeldrum unit. Students were always introduced to new concepts after mastery of the old had taken place. Students were always encouraged to understand and be conscious of all musical skills, however, perfecting had to occur one section at a time.

The ninth principle offered by Hoffer (1969) "is meaningful teaching... whatever is taught must be related to the student in a meaningful way" (p.123-137). There was little or no value in expecting a student to understand something when it did not make sense to the student. The educator should proceed from the known

to the unknown, from the familiar to the unfamiliar, from the simple to the complex. This strategy was most effective. This principle tied in closely with the previously outlined principles.

All the principles outlined by Hoffer (1969) were established in the steelband program. The steelband program began as a goal orientated program with a variety of learning experiences that resulted in students having aesthetic experiences with intrinsic value.

The principles outlined by Hoffer (1969) underline the learning assumptions made by DBAE (1985). Children learned as they were developmentally ready. The role of the teacher was to recognize the appropriate level and to guide the learning process with activities and experiences that were age appropriate. The learning process proceeded from the known to the unknown without developing a sense of frustration, but at all times extended the existing knowledge.

Teacher sensitivity was the key ingredient to the success of this program. When the educator listened and sensed what reactions the student experienced, the program was always adapted to fit the needs of the student. When the learning experience

was adjusted to meet the needs of the students, motivating and maintaining a sense of discipline within the confines of the program was also more successful.

It is imperative that our society be exposed to the various forms of music making of our various ethnic groups. Canada is a cosmopolitan society consisting of various ethnic groups and cultures. The introduction of steel band into school systems broadened the scope of musical knowledge as well as enhanced appreciation of this unique and fascinating culture.

School music programs must be versatile in order to reach more students with the musical phenomenon. The introduction of steel band added another medium for music-making. Students displayed a keen interest and enthusiasm in their participation in steel band.

The students involved in the steel band program experienced music in a different sense than that offered by some of the more traditional methods. Through the steelband program the achievement and gratification was more immediate because theory and the basic understanding of musical notation were learned through the involvement in this program.

The students in the steel band program were in a "hands-on" position immediately. The student accomplished while his/her interests were still at a peak, without the necessity to learn musical concepts prior to playing.

Students felt refreshed and invigorated after a music class because of their sense of accomplishment. Students were therefore, prepared for other academic subjects because they felt relaxed. The steel band experience gave the students an interest and stimulation that was felt in other subject areas.

Educators must assume the challenge to develop new and innovative programs for students that will promote interest and learning experiences for them. When a student is given the opportunity to try unique and interesting programs an interest and motivation is triggered that will make the teachers role a great deal easier. The teacher, using the steeldrums will find that organization and planning take more energy than the usual disciplining and motivating of students. A teacher who spends most of classtime trying to motivate the students in the direction that the teacher wants to take, should look at the program that has been selected to see why students are not interested in doing what is expected of them.

## RECOMMENDATIONS FOR FUTURE STUDY AND RESEARCH

The writer feels that a need exists to assess musical attitude change. It is expected that students who participate in the steelband program experience a positive change, however, statistics are not available. A statistical study evaluating the enjoyment of students involved within this program would provide information about attitude changes that were experienced. Through observation of student behavior, enthusiasm and positive attitude changes the writer feels that a statistical study would verify this conclusion.

Research regarding aural versus reading based music production would also supply interesting data. Students of music, traditionally receive notation reading and rely on these skills in the music-making process. Studies investigating the effects of aural instruction versus notated instruction might provide interesting results.

Through utilizing the discipline of criticism students tended to strive for better sound production and music-making skills. A study designed to investigate the assumption of whether active involvement in the discipline of criticism does create better

musicians would be enlightening for the teacher.

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APPENDIX A

Contributors to the Discipline-Based Art Education model are:

Harry S. Broudy

Laura H. Chapman

Gilbert Clark

Michael Day

Elliot W. Eisner

Edmund B. Feldman

W. Dwaine Greer

Marilyn J. Price

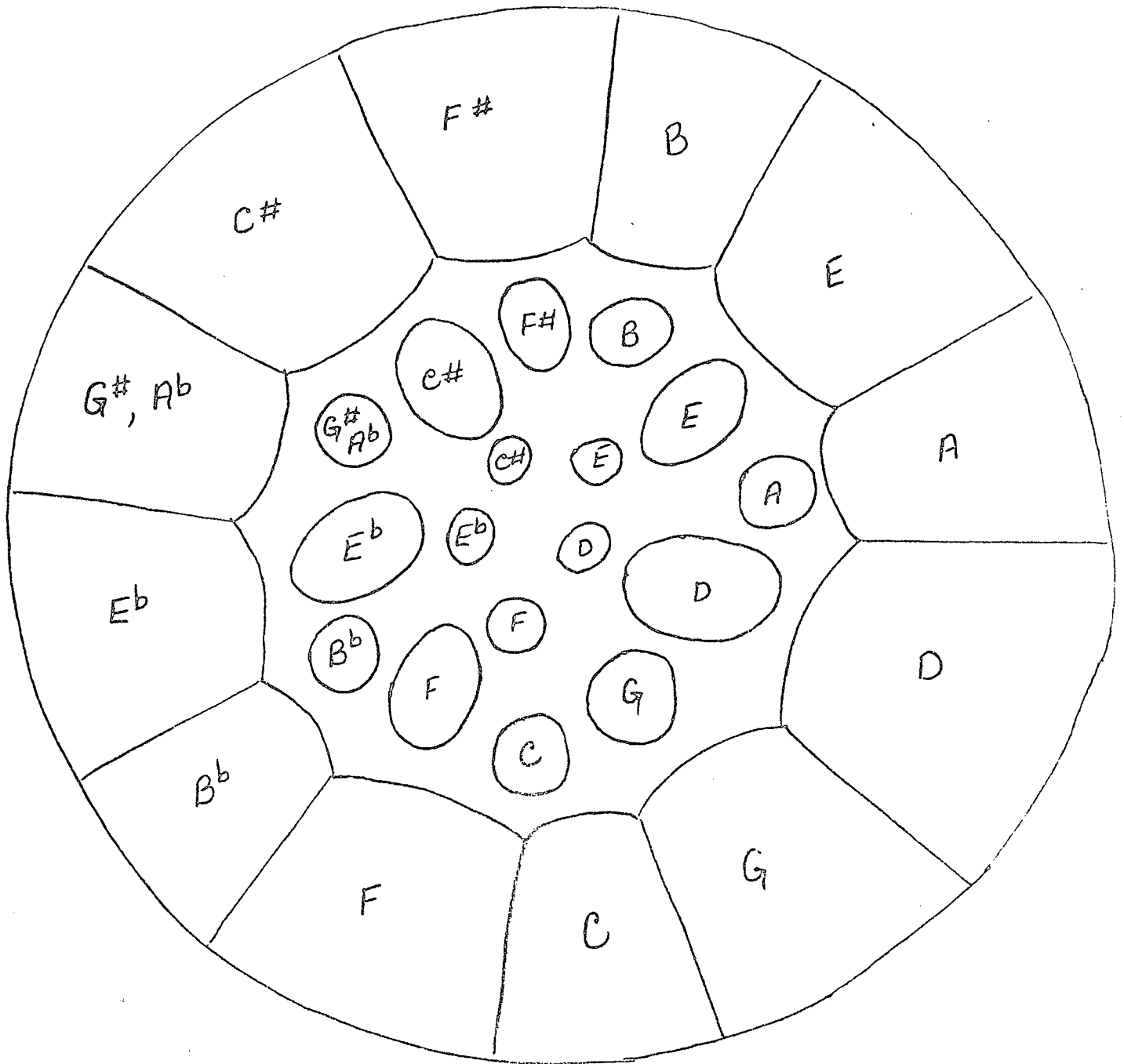
Ronald H. Silverman

Ralph A. Smith

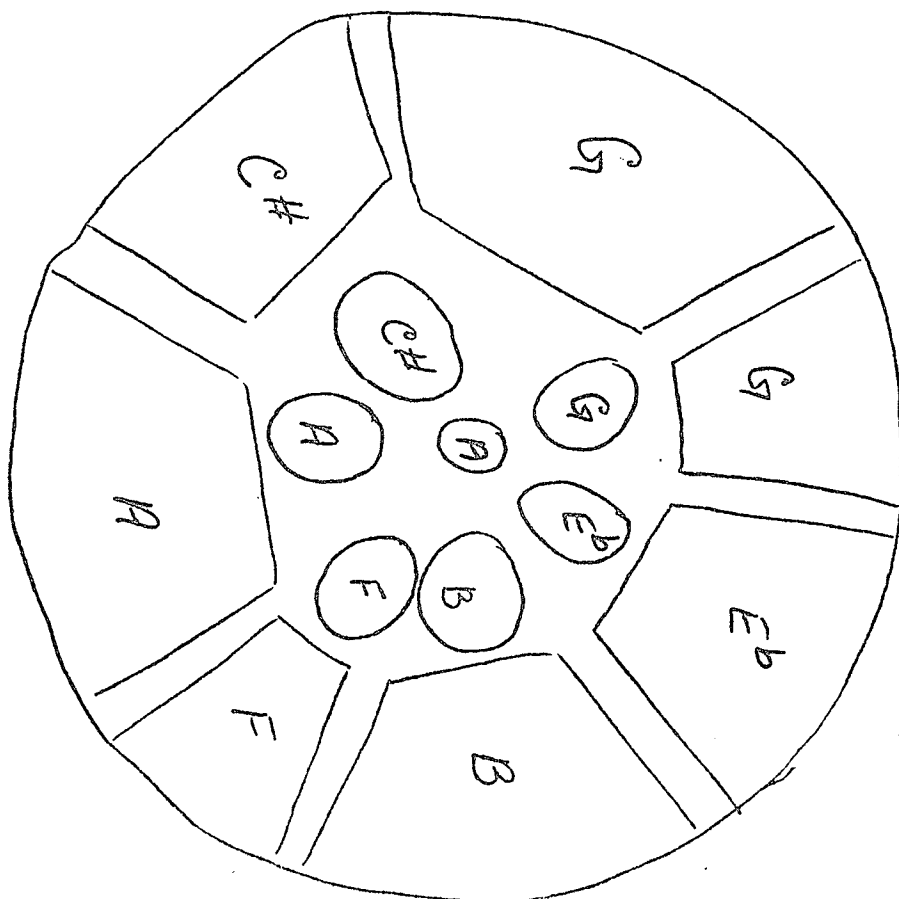
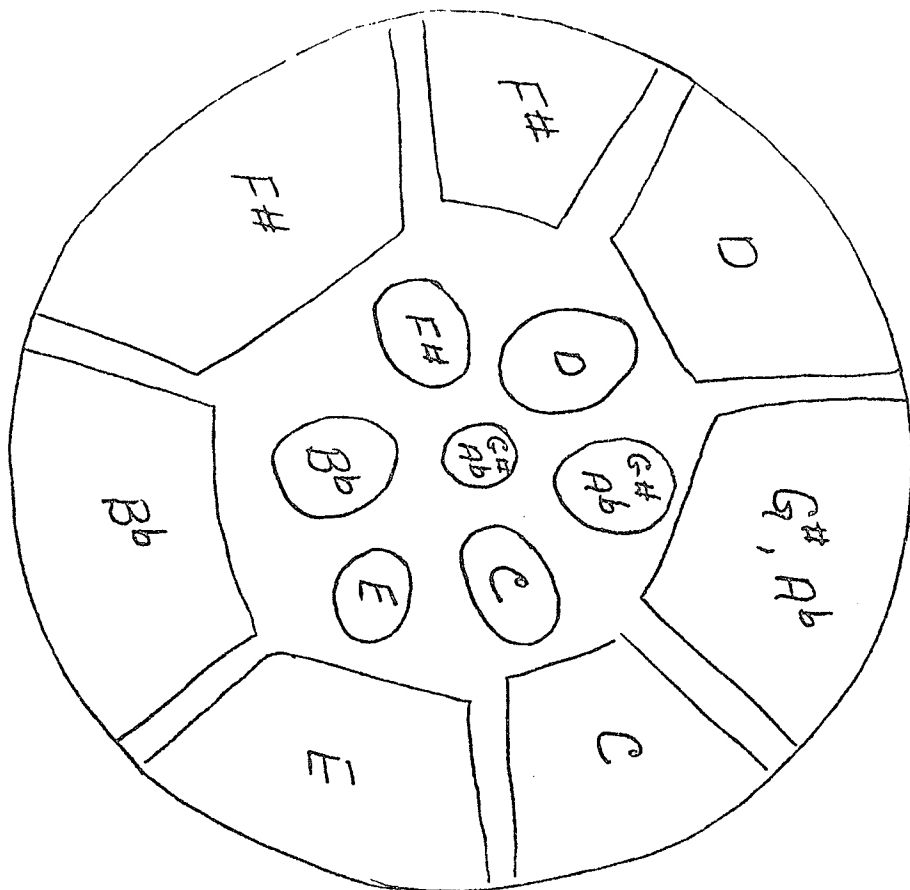
Brent Wilson

APPENDIX B - LAYOUT OF THE STEELDRUMS

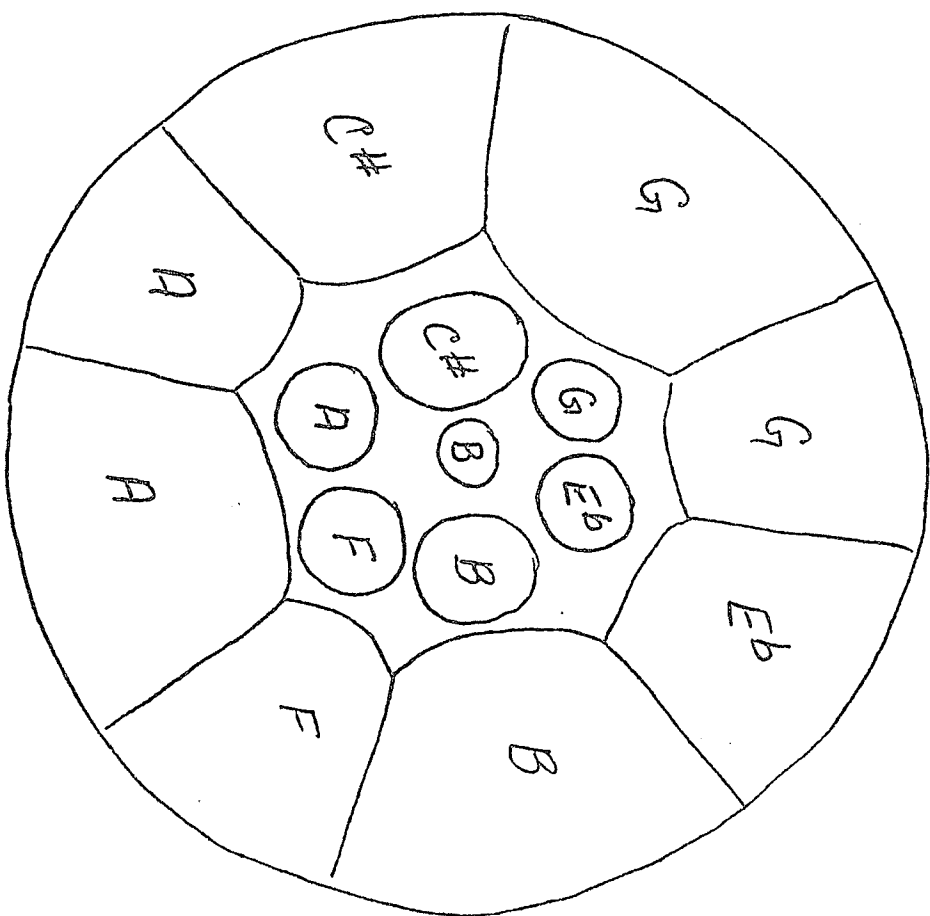
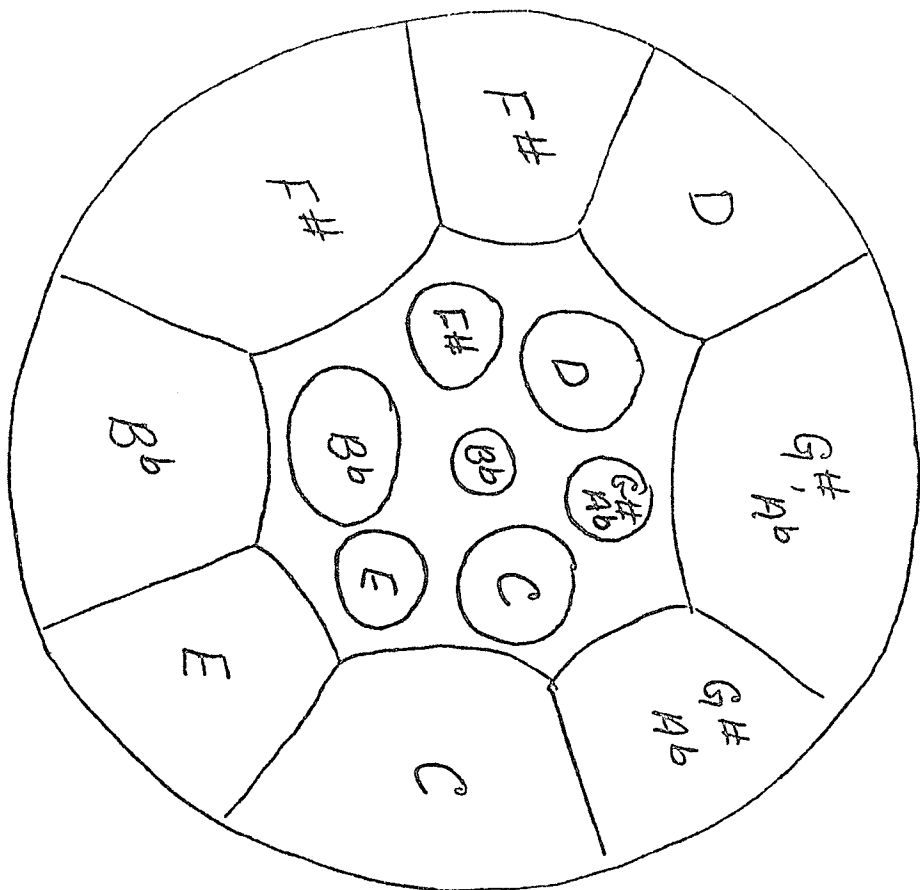
Tenor Kan



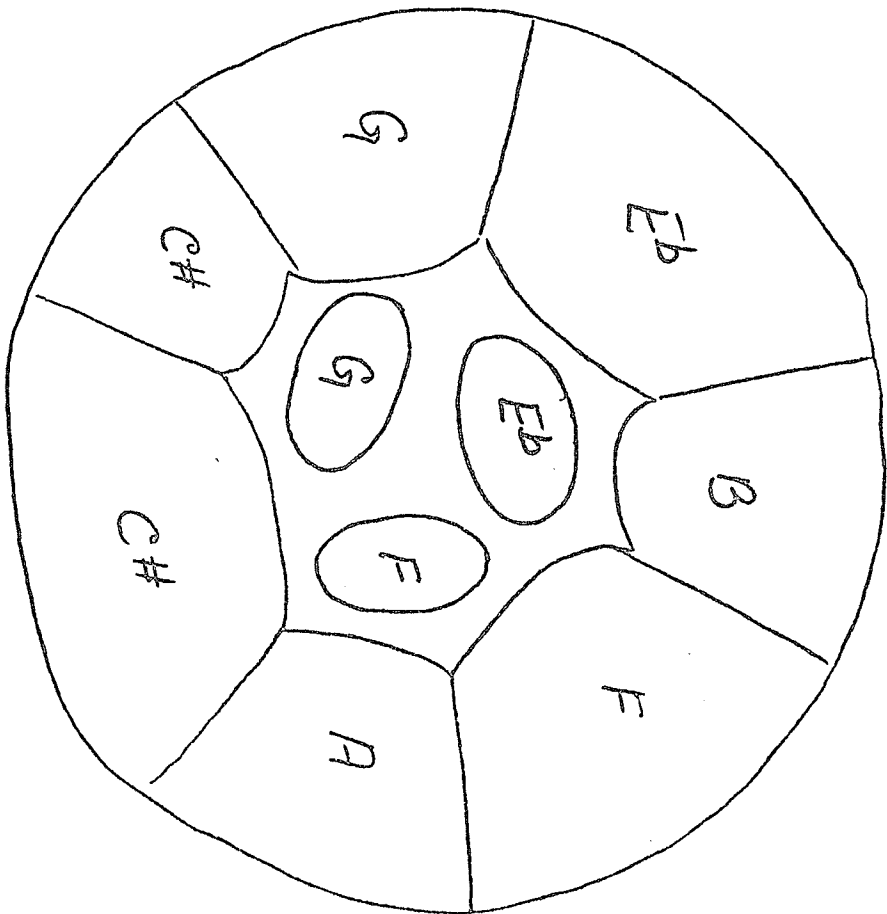
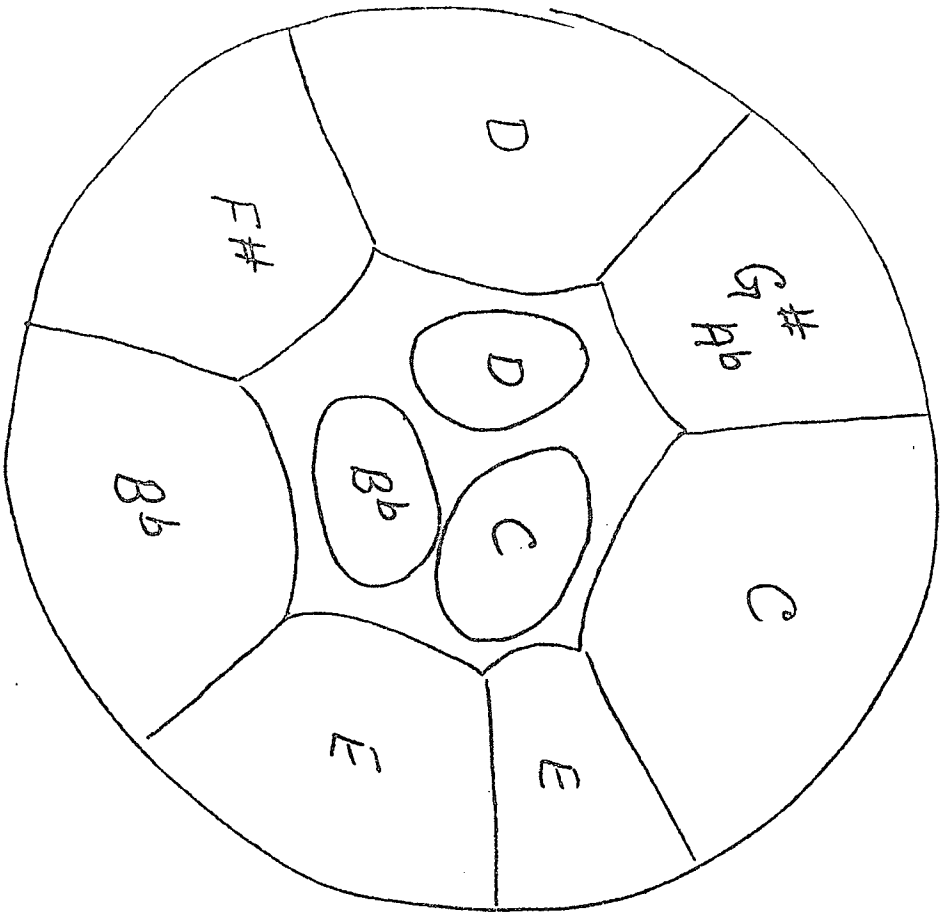
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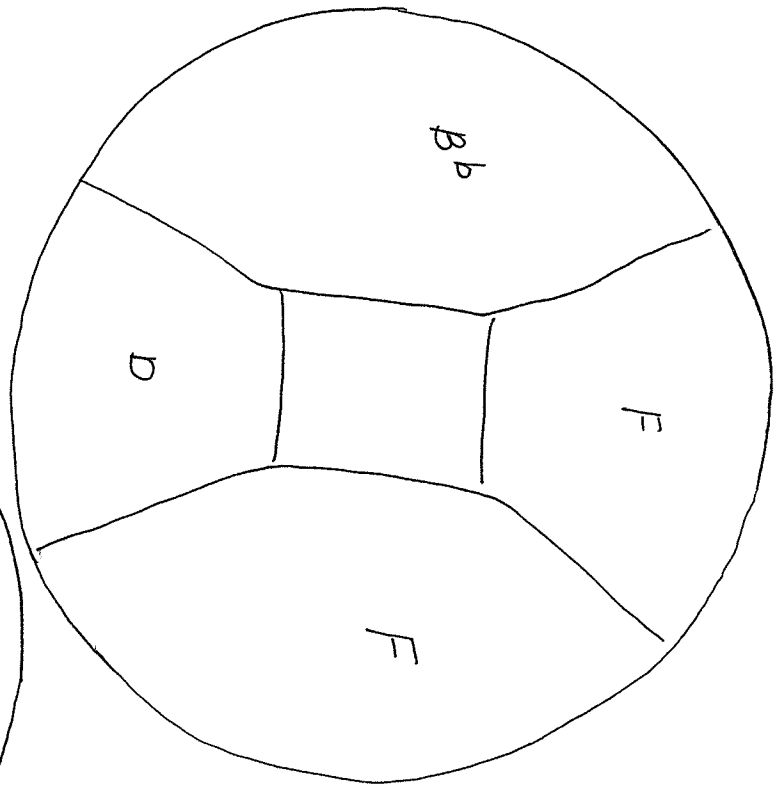
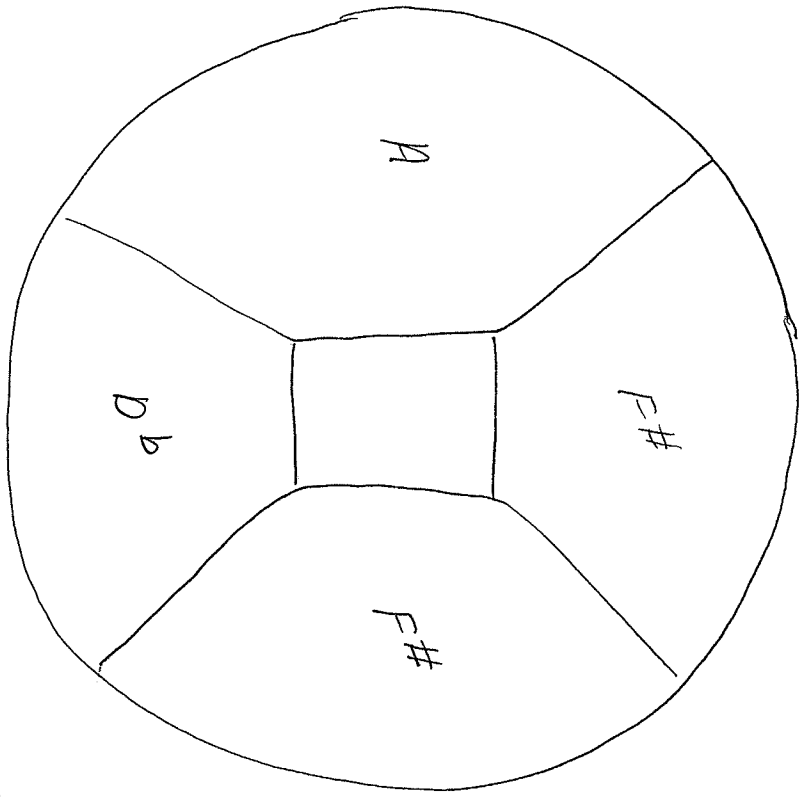


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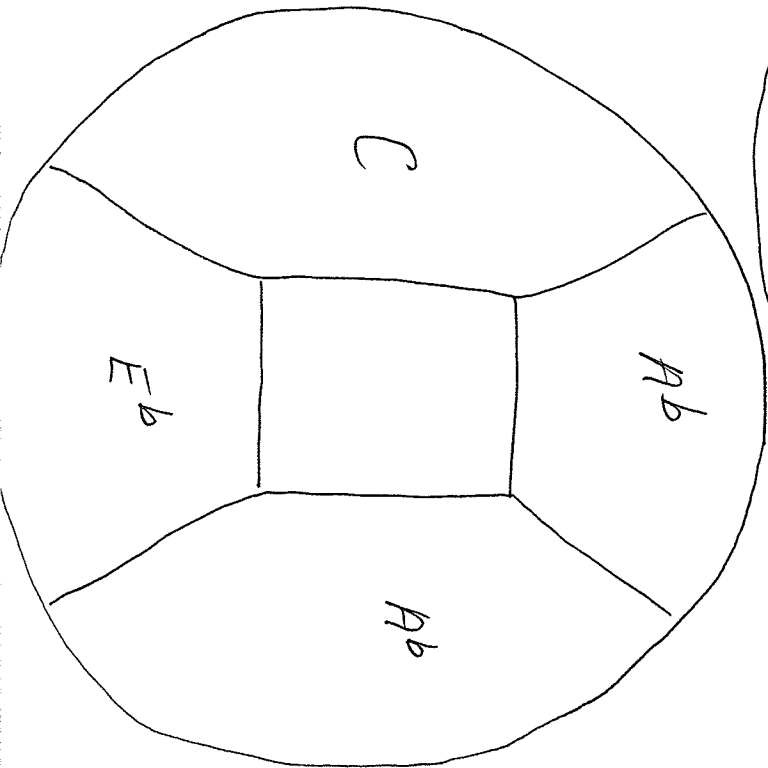
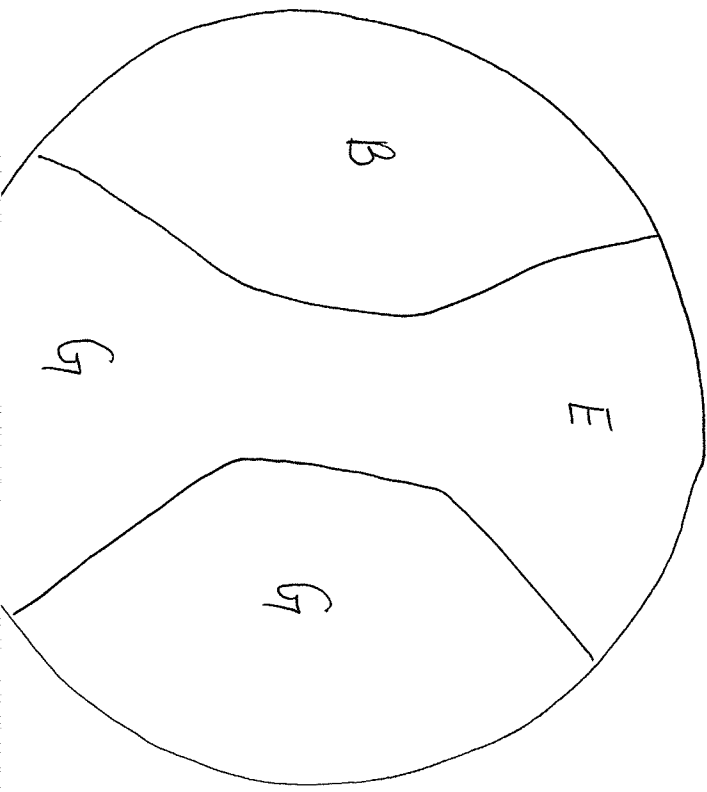


Guitar

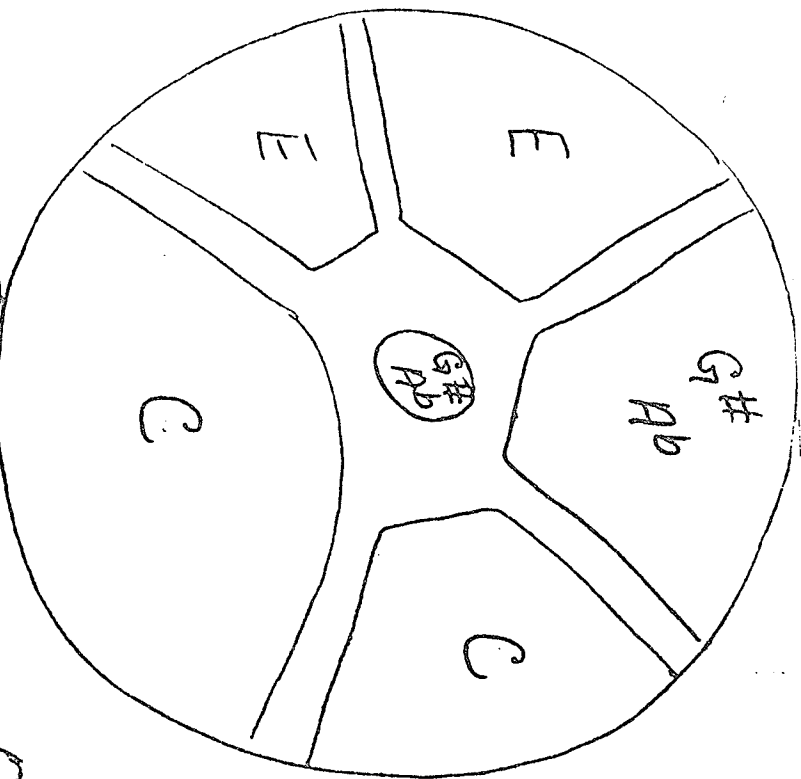
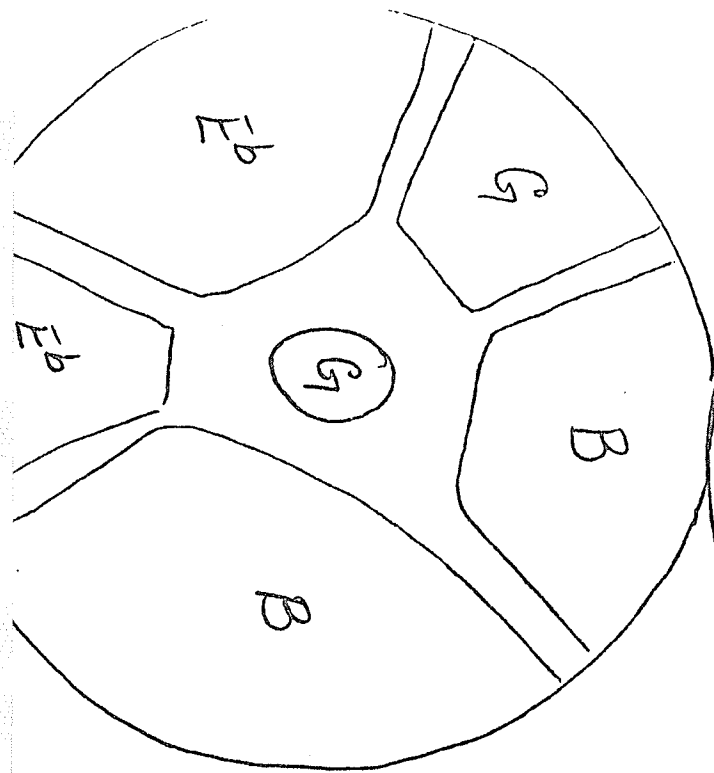




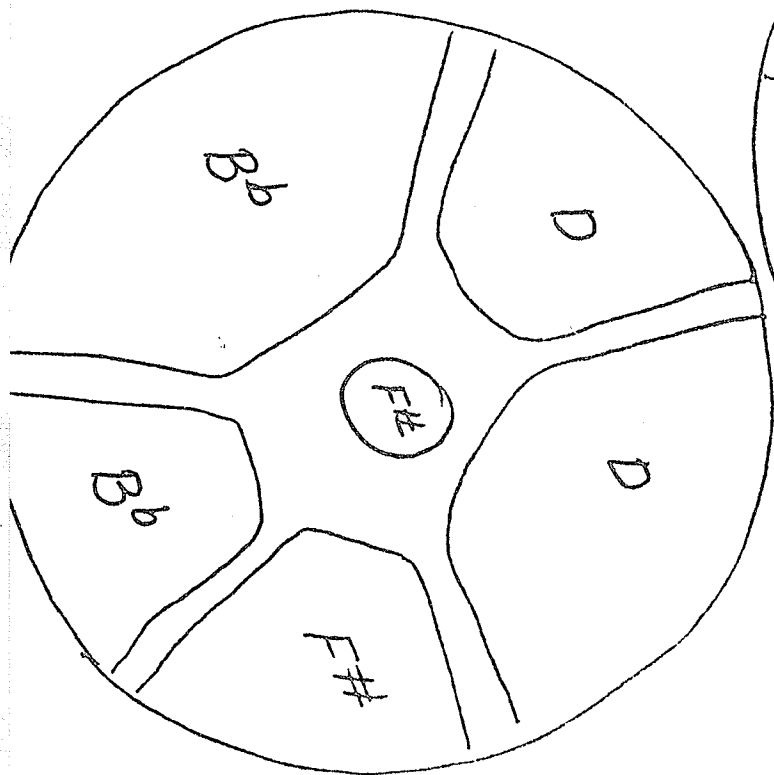
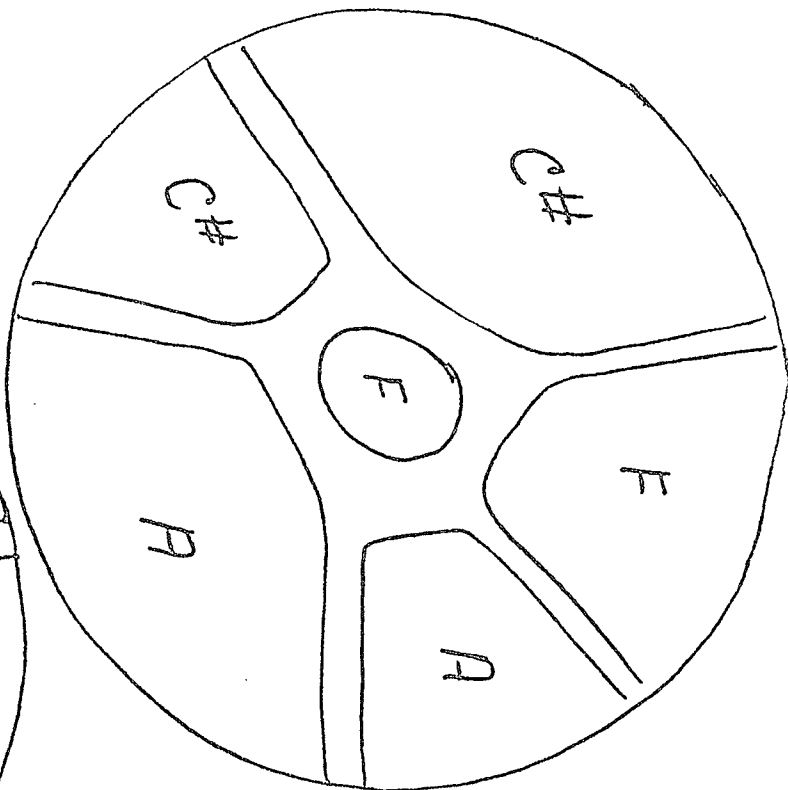
4 Bass

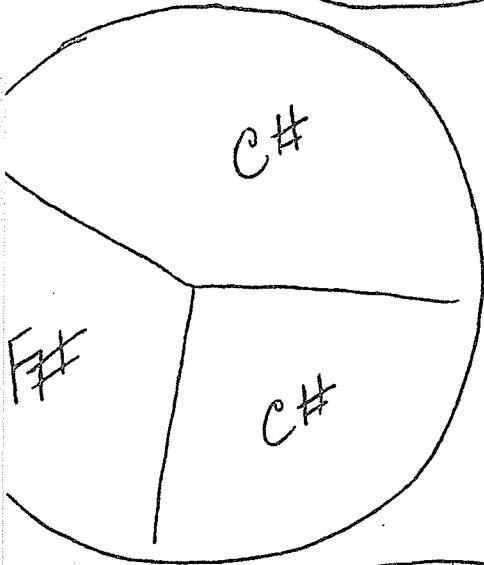
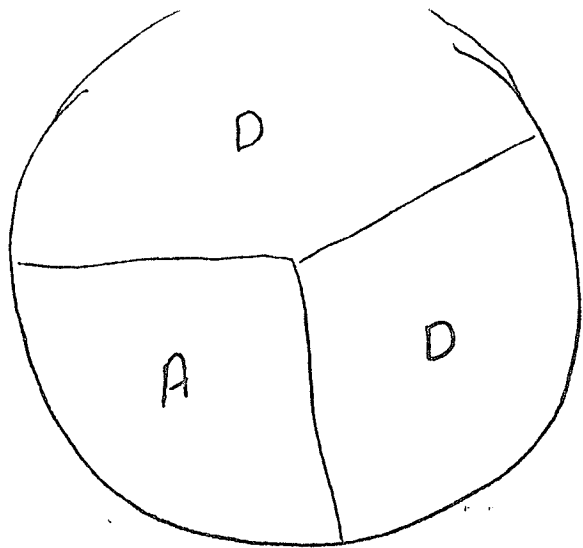
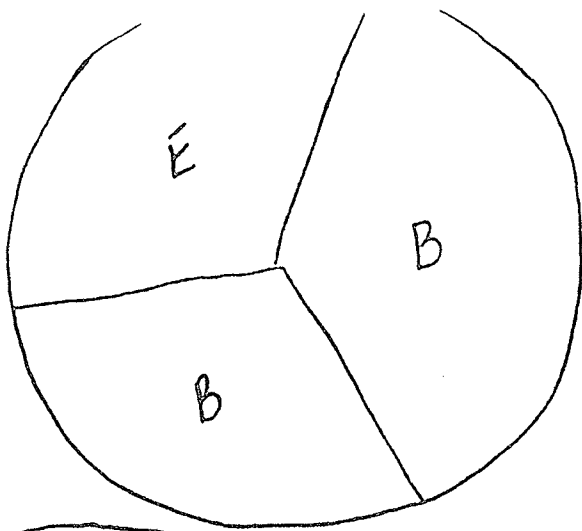




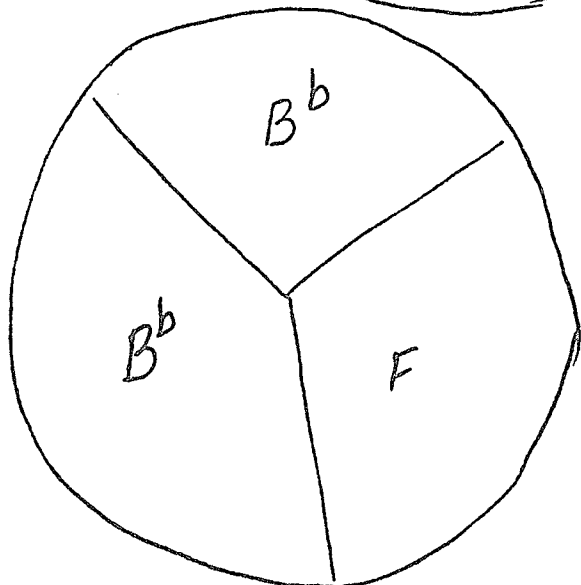
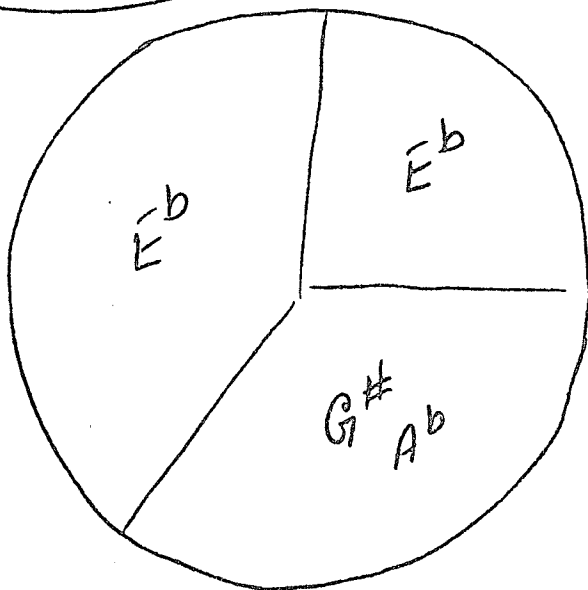
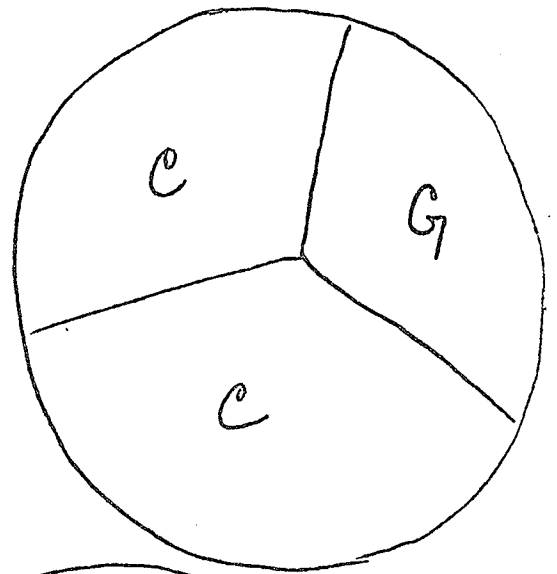


Quad  
Cello





6 Bass



APPENDIX C - MUSICAL ARRANGEMENTS FOR STEELBAND

It's A Small World

Key of C+

It's a world of laughter, a world of tears,

It's a world of hopes and a world of fears.

There's so much that we share that it's time were awc

It's a small world after all.

It's a small world after all,

It's a small world after all.

It's a small world after all.

It's a small, small world.

uble 4  
cond 4

# It's A Small World

C C E E G G G G G G G G G G  
 | | | | | | | | | | | | | | | |  
 It's a | world of | laughter, a | world of | tears

B, B, D, D, F F F F F F E E E E E E  
 | | | | | | | | | | | | | | | |  
 It's a | world of | hopes and a | world of | fears

C C E E G G G G G G F F A A D  
 | | | | | | | | | | | | | | | |  
 There's so | much that we | share that it's | time we're a | wa

A A E E B' B' B' B' G G G G G G C C C C  
 | | | | | | | | | | | | | | | |  
 It's a | small world | after | all. |

E E E E G G E E F F F F F F F  
 | | | | | | | | | | | | | | | |  
 It's a | small world | after | all.

G G G G G G G G C C C C C C C  
 | | | | | | | | | | | | | | | |  
 It's a | small world | after | all.

G G G G C C G G A A A A A A A  
 | | | | | | | | | | | | | | | |  
 It's a | small world | after | all.

B B D D D D D D D D G G G G G G G G  
 | | | | | | | | | | | | | | | | | | |  
 It's a | small, | small | world. |

It's A Small World

Key of C+

It's a | world of | laughter, a | world of | tears,

It's a | world of | hopes and a | world of | fears.

There's so | much that we | share that it's | time were aw

It's a | small world | after | all.

It's a | small world | after | all,

It's a | small world | after | all.

It's a | small world | after | all.

It's a | small, | small | world.

It's A Small World

key of C+

It's a world of laughter, a world of tears,

It's a world of hopes and a world of fears.

There's so much that we share that it's time were dwa

It's a small world after all.

It's a small world after all,

It's a small world after all.

It's a small world after all.

It's a small, small world.

It's A Small World

Key of C+

It's a world of laughter, a world of tears,

It's a world of hopes and a world of fears.

There's so much that we share that it's time were aw

It's a small world after all.

It's a small world after all,

It's a small world after all.

It's a small world after all.

It's a small, small world.



Tenor

Key of C+

Let's Go Fly A Kite

us:

$\overset{C}{d.}$  |  $\overset{C}{d.}$  |  $\overset{C}{d}$  |  $\overset{B}{|}$  |  $\overset{A}{d}$   $\overset{\text{f}}{\text{}}$  |  
 Let's | go | fly | a | kite |

$\overset{C}{d.}$  |  $\overset{C}{d}$  |  $\overset{D'}{|}$  |  $\overset{C}{d}$  |  $\overset{A}{|}$  |  $\overset{G}{d}$   $\overset{\text{f}}{\text{}}$  |  
 Up | to | the | highest | height |

$\overset{B}{d.}$  |  $\overset{B}{d.}$  |  $\overset{B}{d}$  |  $\overset{A}{|}$  |  $\overset{G}{|}$   $\overset{\text{f}}{\text{}}$  |  
 Let's | go | fly | a | kite |

$\overset{F}{|}$  |  $\overset{E}{d.}$  |  $\overset{F}{d.}$  |  $\overset{F\#}{d.}$  |  $\overset{G}{d}$   $\overset{\text{f}}{\text{}}$  |  
 And | send | it | soaring. |

$\overset{C}{d.}$  |  $\overset{C}{d}$  |  $\overset{D'}{|}$  |  $\overset{C}{d}$  |  $\overset{B}{|}$  |  $\overset{A}{d}$   $\overset{\text{f}}{\text{}}$  |  
 Up | through | the | atmosphere |

$\overset{C}{d.}$  |  $\overset{C}{d}$  |  $\overset{C}{|}$  |  $\overset{E'}{d}$  |  $\overset{D'}{|}$  |  $\overset{C}{d}$   $\overset{\text{f}}{\text{}}$  |  
 Up | where | the | air | is | clear |

$\overset{B}{d.}$  |  $\overset{B}{d.}$  |  $\overset{B}{d.}$  |  $\overset{B}{|}$  |  $\overset{C}{|}$  |  $\overset{D'}{|}$  |  
 Oh, | let's | go | fly | a |

$\overset{C}{d.}$  |  $\overset{C}{d}$  |  $\overset{C}{d.}$  |  $\overset{C}{|}$  |  
 kite | | |

Tenor

Let's Go Fly A Kite

Key of C<sup>2</sup>

rso:

$G_1$   $F$       $E$   $E$       $E$       $E$   $E$       $E^b$       $E$       $E$   
 $|$   $|$       $|$       $|$       $|$       $|$       $|$       $|$   
 With | tuppence for | paper and | string |

$G_1$       $F$       $E$       $E$       $E$       $E^b$       $E$       $F$       $F$   
 $|$       $|$       $|$       $|$       $|$       $|$       $|$       $|$       $|$   
 You can | have your | own set of | wings |

$E$       $F$       $G_1$       $F\#$       $G_1$       $A^b$       $G_1$       $A^b$   
 $|$       $|$       $|$       $|$       $|$       $|$       $|$       $|$   
 With your | feet on the | ground, you're a |

$A$       $A$       $C$       $B$       $A$       $G_1$       $G_1$       $G_1$   
 $|$       $|$       $|$       $|$       $|$       $|$       $|$       $|$   
 bird in | flight with your | fist holding |

$G_1$       $G_1$       $D$       $E$       $F$       $E$       $D$   
 $|$       $|$       $|$       $|$       $|$       $|$       $|$   
 tight | to the | string of | a |

$C$       $E$       $G_1$       $D$   
 $|$       $|$       $|$       $|$   
 Kite | Oh | - | - |

Seconds

# Let's Go Fly A Kite

Key of C<sub>4</sub>

so:

$\begin{matrix} C & C & & C & C & & C & & B & B & & B & & A & A & A \end{matrix}$   
| | | | | | | | | | | | | | | | |  
With | up pence | for | paper | and | string |

$\begin{matrix} G & & G & & G & G & G & & A & & A & & A & C & A & C \end{matrix}$   
| | | | | | | | | | | | | | | | |  
You can | have your | own set | of wings |

$\begin{matrix} B & & B & & E & & D & E & & D & & D & & D \end{matrix}$   
| | | | | | | | | | | | | | |  
With your | feet on the | ground, you're a |

$\begin{matrix} C & C & F & & D & & D & & D & & C & & C & & C \end{matrix}$   
| | | | | | | | | | | | | | | | |  
bird in | flight with your | fist holding |

$\begin{matrix} D & D & D & & D & & B & & B & & B & & B \end{matrix}$   
| | | | | | | | | | | | | | |  
tight | to the | string of a |

$\begin{matrix} C & C & C & & E & E & E & & G & G & G & & C' & C' & C' \end{matrix}$   
| | | | | | | | | | | | | | | | |  
kite | Oh | - | - |

seconds

# Let's Go Fly A Kite

Key of C

s:

A A A    A A A    A A    A    A A A  
 | | |    | | |    | |    |    | | |  
 Let's | go | fly a | kite |

E E E    E E    E    E E E    E E E  
 | | |    | |    |    | | |    | | |  
 Up | to the | highest | height |

B B B    B B B    B B    B    B B  
 | | |    | | |    | |    |    | |  
 Let's | go | fly a | kite

B    E E E    E E E    E E E    E E E  
 |    | | |    | | |    | | |    | | |  
 And | send | it | soaring. |

A A A    A A    A    A A A    A A A  
 | | |    | |    |    | | |    | | |  
 Up | through the | atmosphere |

E E E    E E    E    E E E    E E E  
 | | |    | |    |    | | |    | | |  
 Up | where the | air is | clear |

B B B    B B B    B B B    B B    B  
 | | |    | | |    | | |    | |    |  
 Oh, | let's | go | fly a |

E E E    A A A    E E E    E  
 | | |    | | |    | | |    |  
 kite |    |    |    |

Guitar

Key of C+

Let's Go Fly A Kite

res:

F F F F F F F F F F  
 C C C C C C C C C C  
 Let's | go | fly a | kite |

C C C C C C C C C C  
 G G G G G G G G G G  
 Up.. | to the | highest | height |

G G G G G G G G G G  
 D D D D D D D D D D  
 Let's | go | fly a | kite

G C C C C C C C C C  
 D G G G G G G G G G  
 And | send | it | soaring. |

F F F F F F F F F F  
 C C C C C C C C C C  
 Up | through the | atmosphere |

C C C C C C C C C C  
 G G G G G G G G G G  
 Up | where the | air is | clear |

G G G G G G G G G G  
 D D D D D D D D D D  
 Oh, | let's | go | fly a |

C C C F F F C C C C  
 G G G C C C G G C  
 kite | | |

Guitar

Let's Go Fly A Kite

Key of C

Chords:

$\begin{matrix} C & C \\ G & G \end{matrix}$      $\begin{matrix} C & C \\ G & G \end{matrix}$      $\begin{matrix} C & C \\ G & G \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$

With | tuppence for | paper and | string |

$\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} D & D & D \\ A & A & A \end{matrix}$

You can | have your | own set of | wings |

$\begin{matrix} G & G & G \\ D & D & D \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} E & E & E \\ B & B & B \end{matrix}$

With your | feet on the | ground, you're a |

$\begin{matrix} F & F & F \\ C & C & C \end{matrix}$      $\begin{matrix} F & F & F \\ C & C & C \end{matrix}$      $\begin{matrix} G & G & G \\ D & D & D \end{matrix}$

bird in | flight with your | fist holding |

$\begin{matrix} G & G & G \\ D & D & D \end{matrix}$      $\begin{matrix} G & G & G \\ D & D & D \end{matrix}$      $\begin{matrix} G & G & G \\ D & D & D \end{matrix}$

tight | to the | string of a |

$\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$      $\begin{matrix} C & C & C \\ G & G & G \end{matrix}$

kite | on | - | - |

Cello

Key of C+

# Let's Go Fly A Kite

us:

$\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$   
 Let's | go | fly a | kite |

$\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$   
 Up. | to the | highest | height |

$\begin{matrix} G & B & B \\ D & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ D & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ D & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ D & D & D \end{matrix}$   
 Let's | go | fly a | kite

$\begin{matrix} B \\ D \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$   
 And | send | it | soaring. |

$\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} F & A \\ C & C \end{matrix}$      $\begin{matrix} A \\ C \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$   
 Up | through the | atmosphere |

$\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E \\ G & G \end{matrix}$      $\begin{matrix} E \\ G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$   
 Up | where the | air is | clear |

$\begin{matrix} G & B & B \\ D & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ D & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ D & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ D & D & D \end{matrix}$   
 Oh, | let's | go | fly a |

$\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C \end{matrix}$   
 Kite | | |

Cello

# Let's Go Fly A Kite

Key of C+

rso:

$\begin{matrix} E & E \\ G & G \end{matrix}$      $\begin{matrix} C & E \\ G & G \end{matrix}$      $\begin{matrix} E \\ G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$

With | tuppence for | paper and | string |

$\begin{matrix} C & E \\ G & G \end{matrix}$      $\begin{matrix} C & E \\ G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} D & E & E \\ A & A & A \end{matrix}$

You can | have your | own set of | wings |

$\begin{matrix} G & B \\ G & D \end{matrix}$      $\begin{matrix} B \\ D \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} E & G & G \\ B & B & B \end{matrix}$

With your | feet on the | ground, you're a |

$\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} F & A & A \\ C & C & C \end{matrix}$      $\begin{matrix} G & B & B \\ G & D & D \end{matrix}$

bird in | flight with your | fist holding |

$\begin{matrix} G & B & B \\ G & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ G & D & D \end{matrix}$      $\begin{matrix} G & B & B \\ G & D & D \end{matrix}$

tight | to the | string of a |

$\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$      $\begin{matrix} C & E & E \\ G & G & G \end{matrix}$

Kite | Oh | - | - |



bass

Key of C+

# Let's Go Fly A Kite

s:

F F F F F F D  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 Let's | go | fly a | kite |

C C C C C C  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 Up | to the | highest | height |

G G G G G G  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 Let's | go | fly a | kite |

C C C C C D E  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 And | send | it | soaring. |

F F F F F F D  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 Up | through the | atmosphere |

C C C C C C  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 Up | where the | air is | clear |

G G G G G G  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 Oh, | let's | go | fly a |

C C C C F F F F C C C G C  
 | 1 2 3 | | 1 2 3 | | 1 2 3 | | 1 2 3 |  
 kite | | | |

$\frac{3}{4}$

Bass

# Let's Go Fly A Kite

Key of C+

Verse:

With <sup>C</sup> | tup pence for | <sup>C</sup> paper and | <sup>C</sup> string |

<sup>C</sup> You can | <sup>C</sup> have your | <sup>C</sup> own set of | <sup>D</sup> wings |

<sup>G</sup> With your | <sup>C</sup> feet on the | <sup>E</sup> ground, you're a |

<sup>F</sup> bird in | <sup>F</sup> flight with your | <sup>G</sup> fist holding |

<sup>G</sup> tight | <sup>G</sup> to the | <sup>G</sup> string of a |

<sup>C</sup> Kite | <sup>C</sup> Oh | <sup>C</sup> - | <sup>C</sup> - |

unt  $\frac{3}{4}$

Key of G+

# A Bicycle Built for Two

D'            D'            B            B  
d.            d.            d.            d.  
Dai   |   sy,   |   Dai -   |   sy,   |

C'            C'            C'            C'            C'            B            B  
d.            d.            d.            d.            d.            d.            d.  
give me your   |   an-    swer,   |   do   |   do   |

C'            C'            D'            B  
d.            d.            d.            d.  
I'm   |   half   |   era -   |   zy   |

C#            C#            C#            C#            C#            C'            C'  
d.            d.            d.            d.            d.            d.            d.  
all   for   the   |   love   of   |   you.   |   you.   |

B            C'            B            A            D'            D'            C            B  
d.            d.            d.            d.            d.            d.            d.            d.  
It   |   won't   be   a   |   styl-   ish   |   mar-riage   |

D'            D'            D'            C'            C'            C'            B            B  
d.            d.            d.            d.            d.            d.            d.            d.  
I   |   can't   af-   |   ford   a   |   car-riage   |

B            B            D'            C'            C'            B            D'            C'  
d.            d.            d.            d.            d.            d.            d.            d.  
But   |   you'll   look   |   sweet   up   |   on   the   |   seat

B            C'            D'            D'            D'            C'            C'            B  
d.            d.            d.            d.            d.            d.            d.            d.  
of   a   |   bicycle   |   built   for   |   two.   |

$\frac{3}{4}$ 

## A Bicycle Built for Two

D'      B      G      D,  
 d.    d.    d.    d.  
 Dai | sy, | Dai - | sy, |

E      F#      G      E      G      D,  
 |      |      |      d      |      d.  
 give me your | an- swer, | do |

A      D'      B      G  
 d.    d.    d.    d.  
 I'm | half | cra - | zy |

E      F#      G      A      B      A      A  
 |      |      |      d      |      d.      d.  
 all for the | love of | you. |

B      C      B      A      D'      B      A      G      G  
 |      |      |      |      d      |      |      d      d  
 It | won't be a | styl- ish | mar-riage |

A      B      G      E      G      E      D,  
 |      d      |      d      |      |      d      d  
 I | can't af- | ford a | car-riage |

D,  
 |      G      B      A      D,  
 |      d      |      |      d      |      B      A  
 But | you'll look | sweet up | on the | seat

B      C      D'      B      G      A      D,  
 |      |      |      |      |      |      G      G  
 of a | bicycle | built for | two. |

nds

$\frac{3}{4}$

Key of G+

# A Bicycle Built for Two

D<sub>d.</sub> Dai | D<sub>d.</sub> sy, | D<sub>d.</sub> Dai - | D<sub>d.</sub> sy, |

G<sub>1</sub> give | G<sub>1</sub> me | G<sub>1</sub> your | G<sub>d.</sub> an- | G<sub>1</sub> swer, | D<sub>d.</sub> do | D<sub>d.</sub> |

C<sub>d.</sub> I'm | C<sub>d.</sub> half | D<sub>d.</sub> era - | D<sub>d.</sub> zy |

G<sub>1</sub> all | G<sub>1</sub> for | G<sub>1</sub> the | G<sub>d.</sub> love | G<sub>1</sub> of | C<sub>d.</sub> you. | C<sub>d.</sub> |

C<sub>1</sub> It | C<sub>1</sub> won't | C<sub>1</sub> be | C<sub>d.</sub> a | C<sub>1</sub> styl- | C<sub>1</sub> ish | D<sub>d.</sub> mar- | D<sub>d.</sub> riage | D<sub>d.</sub> |

D<sub>d.</sub> I | D<sub>d.</sub> can't | D<sub>d.</sub> af- | G<sub>d.</sub> ford | G<sub>1</sub> a | D<sub>d.</sub> car- | D<sub>d.</sub> riage | D<sub>d.</sub> |

D<sub>d.</sub> But | D<sub>d.</sub> you'll | D<sub>d.</sub> look | C<sub>1</sub> sweet | C<sub>1</sub> up | D<sub>d.</sub> on | D<sub>d.</sub> the | C<sub>1</sub> seat

C<sub>1</sub> of | C<sub>1</sub> a | D<sub>d.</sub> bicycle | C<sub>d.</sub> built | C<sub>1</sub> for | D<sub>d.</sub> two. | D<sub>d.</sub> |

Key of G+

3/4

# A Bicycle Built for Two

$G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  
 Dai | sy, | Dai - | sy, |

$C \begin{matrix} C \\ G \end{matrix} \begin{matrix} C \\ G \end{matrix}$  |  $C \begin{matrix} C \\ G \end{matrix} \begin{matrix} C \\ G \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  
 give me your | an- swer, | do | |

$D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  
 I'm | half | era - | zy |

$A \begin{matrix} A \\ E \end{matrix} \begin{matrix} A \\ E \end{matrix}$  |  $A \begin{matrix} A \\ E \end{matrix} \begin{matrix} A \\ E \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix}$  |  
 all for the | love of | you. |

$D \begin{matrix} D \\ A \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  
 It | won't be a | styl- ish | mar-riage |

$G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $C \begin{matrix} C \\ G \end{matrix} \begin{matrix} C \\ G \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  
 I | can't af- | ford a | car-riage |

$G \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $D$  |  
 But | you'll look | sweet up | on the | seat

$D \begin{matrix} D \\ A \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $D \begin{matrix} D \\ A \end{matrix} \begin{matrix} D \\ A \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  $G \begin{matrix} G \\ D \end{matrix} \begin{matrix} G \\ D \end{matrix}$  |  
 of a | bicycle | built for | two. |

$\frac{3}{4}$

Key of G+

# A Bicycle Built for Two

$G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  
 Dai | sy, | Dai - | sy, |

$C \begin{matrix} E \\ G \end{matrix}$   $E \begin{matrix} E \\ G \end{matrix}$  |  $C \begin{matrix} E \\ G \end{matrix}$   $E \begin{matrix} E \\ G \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$   $G \begin{matrix} B B \\ D D \end{matrix}$  |  
 give me your | an- swer, | do |

$D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  
 I'm | half | era - | zy |

$A \begin{matrix} C \\ E \end{matrix}$   $C \begin{matrix} C \\ E \end{matrix}$  |  $A \begin{matrix} C \\ E \end{matrix}$   $C \begin{matrix} C \\ E \end{matrix}$  |  $D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $D \begin{matrix} F\# \\ A \end{matrix}$  |  
 all for the | love of | you. |

$F\# \begin{matrix} A \\ A \end{matrix}$  |  $D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  
 It | won't be a | styl- ish | mar- riage |

$B \begin{matrix} D \\ D \end{matrix}$  |  $G \begin{matrix} B \\ D \end{matrix}$   $B \begin{matrix} B \\ D \end{matrix}$  |  $C \begin{matrix} E \\ G \end{matrix}$   $E \begin{matrix} E \\ G \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B \\ D \end{matrix}$  |  
 I | can't af- | ford a | car- riage |

$B \begin{matrix} D \\ D \end{matrix}$  |  $G \begin{matrix} B \\ D \end{matrix}$   $B \begin{matrix} B \\ D \end{matrix}$  |  $D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $D$  |  
 But | you'll look | sweet up | on the | seat

$F\# \begin{matrix} A \\ A \end{matrix}$  |  $F\# \begin{matrix} A \\ A \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $D \begin{matrix} F\# F\# \\ A A \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  $G \begin{matrix} B B \\ D D \end{matrix}$  |  
 of a | bicycle | built for | two. |

$\frac{3}{4}$

Key of G+

# A Bicycle Built for Two

G ♯ ♯ | G ♯ ♯ | G ♯ ♯ | G ♯ ♯ |  
Dai | sy, | Dai - | sy, |

C ♯ . ♯ | C ♯ ♯ | G ♯ ♯ | G ♯ ♯ |  
give me your | an- swer, | do | |

D ♯ ♯ | D ♯ ♯ | G ♯ ♯ | G ♯ ♯ |  
I'm | half | era - | zy |

A ♯ ♯ | A ♯ ♯ | D ♯ ♯ | D ♯ |  
all for the | love of | you. | |

♯ | D ♯ ♯ | D ♯ ♯ | G ♯ ♯ | G ♯ |  
It | won't be a | styl- ish | mar-riage |

♯ | G ♯ ♯ | C ♯ ♯ | G ♯ ♯ | G ♯ |  
I | can't af- | ford a | car-riage |

♯ | G ♯ ♯ | D ♯ ♯ | G ♯ ♯ | D |  
But | you'll look | sweet up | on the | seat

♯ | ♯ | G ♯ ♯ | D ♯ ♯ | G ♯ ♯ | G ♯ ♯ |  
of a | bicycle | built for | two. | |



Edelweiss

D F C B<sup>b</sup> F E<sup>b</sup>  
 d | d. | d. | d. | d.  
 E - del | weiss, | e - del | weiss, |

D D D E<sup>b</sup> F G F  
 d | d. | d. | d. | d. | d.  
 Ev' ry | morn - ing you | greet | me. |

D F C B<sup>b</sup> F E<sup>b</sup>  
 d | d. | d. | d. | d.  
 Small and | white, | clean and | bright. |

D F F G A B<sup>b</sup> B<sup>b</sup>  
 d | d. | d. | d. | d. | d.  
 You look | happy to | meet | me. |

C F F A G F D F B<sup>b</sup>  
 d | d. | d. | d. | d. | d. | d. | d.  
 Bloss - om of | snow, may you | bloom and | grow. |

G B<sup>b</sup> C B<sup>b</sup> A F  
 d | d. | d. | d. | d. | d.  
 Bloom and | grow for | ev - | er. |

D F C B<sup>b</sup> F E<sup>b</sup>  
 d | d. | d. | d. | d.  
 Edel | weiss, | e - del - | weiss |

D F F G A B<sup>b</sup> B<sup>b</sup>  
 d | d. | d. | d. | d. | d. | d.  
 Bless my | home land for | ev - | er. |

ds

$\frac{3}{4}$

Key of B<sup>b</sup>

### Edelweiss

F Eb F Bb  
 d. d. d. d.  
 Edelweiss, | Edelweiss, |

F F Bb Eb  
 d. d. d. d.  
 Ev'ry | morn'ing you | greet | me. |

F Eb F Bb  
 d. d. d. d.  
 Small and | white, | clean and | bright. |

F Eb F F  
 d. d. d. d.  
 You look | happy to | meet | me. |

Eb Eb F F  
 d. d. d. d.  
 Blossom of | snow, may you | bloom and | grow. |

D G C Eb  
 d. d. d. d.  
 Bloom and | grow for | ev - | er. |

F Eb F Bb  
 d. d. d. d.  
 Edel | weiss, | Edel - | weiss |

F Eb F F  
 d. d. d. d.  
 Bless my | home land for | ev - | er. |

ar

3/4

Key of B<sup>b</sup>+

### Edelweiss

$B^b$   $B^b B^b$   $F F F$   $B^b B^b B^b$   $E^b E^b E^b$   
 $F F F$   $F C C$   $F F F$   $E^b B^b B^b$   
 E del | weiss, | e - del | weiss, |

$B^b B^b B^b$   $G G G$   $C C C$   $F F F$   
 $F F F$   $G D D$   $C G G$   $F C C$   
 Ev'ry | morn ing you | greet | me. |

$B^b B^b B^b$   $F F F$   $B^b B^b B^b$   $E^b E^b E^b$   
 $F F F$   $F C C$   $F F F$   $E^b B^b B^b$   
 Small and | white, | clean and | bright. |

$B^b B^b B^b$   $F F F$   $B^b B^b B^b$   $B^b B^b B^b$   
 $F F F$   $F C C$   $F F F$   $F F F$   
 You look | happy to | meet | me. |

$F F F$   $F F F$   $B^b B^b B^b$   $B^b B^b B^b$   
 $F C C$   $F C C$   $F F F$   $F F F$   
 Bloss - som of | snow, may you | bloom and | grow. |

$E^b E^b E^b$   $C C C$   $F F F$   $F F F$   
 $B^b B^b B^b$   $C G G$   $F C C$   $F C C$   
 Bloom and | grow for | ev - | er. |

$B^b B^b B^b$   $F F F$   $B^b B^b B^b$   $E^b E^b E^b$   
 $F F F$   $F C C$   $F F F$   $E^b B^b B^b$   
 Edel | weiss, | e - del : | weiss |

$B^b B^b B^b$   $F F F$   $F F F$   $B^b B^b B^b$   $B^b B^b B^b$   
 $F F F$   $F C C$   $F C C$   $F F F$   $F F F$   
 Bless my | home land for | ev - | er. |

$\frac{3}{4}$

Edelweiss

Key of B<sup>b</sup>

$B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad E^b \begin{matrix} G & G \\ B^b & B^b \end{matrix}$   
 E del | weiss, | e - del | weiss, |

$B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad G \quad B^b \begin{matrix} D \\ D \end{matrix} \quad B^b \begin{matrix} D \\ D \end{matrix} \quad C \begin{matrix} E^b & E^b \\ G & G \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix}$   
 Ev'ry | morn ing you | greet | me. |

$B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad E^b \begin{matrix} G & G \\ B^b & B^b \end{matrix}$   
 Small and | white, | clean and | bright. |

$B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix}$   
 You look | happy to | meet | me. |

$F \begin{matrix} A & A \\ C & C \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix}$   
 Bloss - som of | snow, may you | bloom and | grow. |

$E^b \begin{matrix} G & G \\ B^b & B^b \end{matrix} \quad C \quad E \begin{matrix} E \\ G \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix}$   
 Bloom and | grow for | ev - | er. |

$B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad F \begin{matrix} A & A \\ C & C \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad E^b \begin{matrix} G & G \\ B^b & B^b \end{matrix}$   
 Edel | weiss, | e - del - | weiss |

$B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad F \quad A \begin{matrix} A \\ C \end{matrix} \quad A \begin{matrix} A \\ C \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix} \quad B^b \begin{matrix} D & D \\ F & F \end{matrix}$   
 Bless my | home land for | ev - | er. |

Key of B<sup>b</sup>

$\frac{3}{4}$

Edelweiss

$B^b$   $F$   $B^b$   $E^b$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
E del | weiss, | e - del | weiss, |

$B^b$   $G$   $C$   $F$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
Ev'ry | morn'ing you | greet | me. |

$B^b$   $F$   $B^b$   $E^b$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
Small and | white, | clean and | bright. |

$B^b$   $F$   $B^b$   $B^b$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
You look | happy to | meet | me. |

$F$   $F$   $B^b$   $B^b$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
Blos - som of | snow, may you | bloom and | grow. |

$E^b$   $C$   $F$   $F$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
Bloom and | grow for | ev - | er. |

$B^b$   $F$   $B^b$   $E^b$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
Edel | weiss, | e - del - | weiss |

$B^b$   $F$   $B^b$   $B^b$   
|  $\hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } | | \hat{\ } \hat{\ } |$   
Bless my | home land for | ev - | er. |

Key of D+

4/4

# Climb Ev'ry Mountain

F#      A<sup>b</sup> F#      A<sup>b</sup> A      E      F#      E      F#  
 d      l. ↑      |      l      d.      |      d      l.      ↑      |      d. ♯      |  
 Climb ev'ry mountain, search high and low,

D.    F    E D.    A    D.    D.    F#    E      D.    D.  
 l. ↑    l. ↑    |    |    d.    |    l. ↑    l.    ↑    |    d.    ♯    |  
 Follow ev'ry by way, ev'ry path you know.

F#      A<sup>b</sup> F#      A<sup>b</sup> A      E      F#    E      F#  
 d      l. ↑      |      l      d.      |      d      l. ↑      |      d. ♯      |  
 Climb ev'ry mountain, ford ev'ry stream,

D.    F    E D.    A    D.    D.    F#    E      D.    D.  
 l. ↑    l. ↑    |    |    d.    |    l. ↑    l.    ↑    |    d.    ♯    |  
 Follow ev'ry rainbow, till you find your dream!

D.      D.      E      F#      G      A      B      c#      B      c#      A      A  
 |      |      |      |      |      |      |      |      |      |      |      |  
 A dream that will need all the love you can give,

A<sup>b</sup>    F#      E      F#    A<sup>b</sup>    A      B      c#      D#    c#    D#      E'      F'  
 |      |      |      |      |      |      |      |      |      |      |      |      |  
 Ev'ry day of your life for as long as you live.

c#      D#    c#      D#    E'      B      c#    B      c#  
 d      l. ↑      |      l      d.      |      d      l. ↑      |      .o      |  
 Climb ev'ry mountain, ford ev'ry stream,

D'    B    c#    D'    E'    G'    F#    F#    E'    E'    D  
 l. ↑    l. ↑    |    |    d.    |    d    d    |    d    d    |    .o    |  
 Follow ev'ry rainbow till you find your dream!

Key of D+

4  
ble  
conds

# Climb Ev'ry Mountain

D E E E E C# D D D  
 d l. ↑ l. d d d l. ↑ d. ♯  
 Climb ev'ry | mountain, | search high and | low, |

B B B B D D B D c# A A  
 l. ↑ l. ↑ l. d l. ↑ l. ↑ d. ♯  
 Follow ev'ry | by way, | ev'ry path you | know. |

D E E E E C# D D D  
 d l. ↑ l. d d d l. ↑ d. ♯  
 Climb ev'ry | mountain, | ford ev'ry | stream, |

B B B B D D B D C# A A  
 l. ↑ l. ↑ l. d l. ↑ l. ↑ d ♯  
 Follow ev'ry | rainbow, | till you find your | dream!

B B D D D E E A A A F#  
 l. l. l. d d d l. l. l. d. ♯  
 A | dream that will need | all the love you can | give, |

E E C# C# C# E A<sup>b</sup> A<sup>b</sup> B B B A<sup>b</sup>  
 l. l. l. d d d l. l. l. d. ♯  
 Ev'ry | day of your life | for as long as you | live. |

A B B B G G G A  
 d l. ↑ l. d d l. ↑ o  
 Climb. ev'ry | mountain, | ford ev'ry | stream, |

F# F# F# F# B B D D B A F#  
 l. ↑ l. ↑ l. d d d d d d o  
 Follow ev'ry | rainbow | till you | find your | dream! |

ar  $\frac{4}{4}$

# Climb Ev'ry Mountain

$D^D$   $A$      $E^E$   $B$      $A^A$   $A^A$   $A^A$   $E^E$      $A^A$   $E^E$      $D^D$   $A$      $B^B$   $F\#$   $B^B$   $F\#$   
 Climb ev'ry | mountain, | search high and | low,

$G^G$   $D$      $G^G$   $D$      $D^D$   $A$   $D^D$   $A$      $E^E$   $B$      $A$   $G\#$   $G$      $D^D$   $A$   $D^D$   $A$   
 Follow ev'ry | by way, | ev'ry path you | know.

$D^D$   $A$      $E^E$   $B$      $A^A$   $E$   $A^A$   $E$      $A^A$   $E$      $D^D$   $A$      $B^B$   $F\#$   $B^B$   $F\#$   
 Climb ev'ry | mountain, | ford ev'ry | stream,

$G^G$   $D$      $G^G$   $D$      $D^D$   $A$   $D^D$   $A$      $E^E$   $B$      $A$   $E$      $D^D$   $A$   $D^D$   
 Follow ev'ry | rainbow, | till you find your | dream!

$D^D$   $A$      $G^G$   $D$      $G$      $G\#$   $F\#$      $E^E$   $B$      $A$   $E$      $D^D$   $A$   $D^D$   $C$      $B^B$   $D\#$   
 A | dream that will need | all the love you can | give,

$E^E$   $B$      $A^A$   $E$      $A^A$   $E$      $F^F$   $C$      $B^B$   $F$      $E^E$   $B$   $E^E$   $B$      $E^E$   $B$   $E^E$   
 Ev'ry | day of your life | for as long as you | live.

$A^A$   $E$      $B^B$   $A$      $E^E$   $B$   $E^E$   $B$      $E^E$   $D$      $A$   $G$      $A^A$   $E$   $A^A$   $E$   
 Climb ev'ry | mountain, | ford ev'ry | stream,

$B^B$   $F\#$      $B^B$   $A$      $E^E$   $B$   $E^E$   $D$      $D^D$   $A$   $D^D$   $C$      $G^G$   $D$      $A$   $E$      $D^D$   $A$   $D^D$   $A$      $G^G$   $D$   $D^D$   $A$   
 Follow ev'ry | rainbow | till you | find your | dream!

2.  $D^D$   $A$   $E$   $D$  |  $D^D$   $A$   $D^D$   $A$



4/4

# Climb Ev'ry Mountain

$D \overset{F\#}{A} \ E \overset{A^b}{B} \ | \ A \overset{C\#}{E} \ A \overset{C\#}{E} \ | \ A \overset{C}{E} \ D \overset{F\#}{A} \ | \ B \overset{D}{F\#} \ B \overset{D}{F\#}$   
 Climb ev'ry mountain, search high and low,

$G \overset{B^b}{D} \ G \overset{B^b}{D} \ | \ D \overset{F\#}{A} \ D \overset{F\#}{A} \ | \ E \overset{G}{B} \ A \overset{C\#}{E} \ | \ D \overset{F\#}{A} \ D \overset{F\#}{A}$   
 Follow ev'ry by way, ev'ry path you know.

$D \overset{F\#}{A} \ E \overset{A^b}{B} \ | \ A \overset{C\#}{E} \ A \overset{C\#}{E} \ | \ A \overset{C}{E} \ D \overset{F\#}{A} \ | \ B \overset{D}{F\#} \ B \overset{D}{F\#}$   
 Climb ev'ry mountain, ford ev'ry stream,

$G \overset{B^b}{D} \ G \overset{B^b}{D} \ | \ D \overset{F\#}{A} \ D \overset{F\#}{A} \ | \ E \overset{G}{B} \ A \overset{C\#}{E} \ | \ D \overset{F\#}{A} \ D$   
 Follow ev'ry rainbow, till you find your dream!

$F\# \overset{A^b}{G} \ G \overset{B}{D} \ | \ G \overset{B}{D} \ | \ E \overset{G}{B} \ A \overset{C\#}{E} \ | \ D \overset{F\#}{A} \ D \overset{F\#}{A} \ | \ B \overset{D}{F\#}$   
 A dream that will need all the love you can give,

$E \overset{A^b}{B} \ A \overset{C\#}{E} \ | \ A \overset{C\#}{E} \ | \ F \overset{A^b}{C} \ B \overset{D\#}{F} \ | \ E \overset{A^b}{B} \ E \overset{A^b}{B} \ | \ E \overset{A^b}{B} \ E \overset{A^b}{B}$   
 Ev'ry day of your life for as long as you live.

$A \overset{C\#}{E} \ B \overset{E^b}{F\#} \ | \ E \overset{A^b}{B} \ E \overset{A^b}{B} \ | \ E \overset{G}{B} \ A \overset{C\#}{E} \ | \ A \overset{C\#}{E} \ A \overset{C\#}{E}$   
 Climb ev'ry mountain, ford ev'ry stream,

$B \overset{D}{F\#} \ B \overset{D}{F\#} \ | \ E \overset{G}{B} \ E \overset{G}{B} \ | \ D \overset{F\#}{A} \ D \overset{F\#}{A} \ | \ G \overset{B}{D} \ A \overset{C\#}{E} \ | \ 1. \ D \overset{F\#}{A} \ D \overset{F\#}{A} \ | \ G \overset{B}{D} \ D \overset{F\#}{A}$   
 Follow ev'ry rainbow till you find your dream!

2.  $D \overset{F\#}{A} \ E \overset{G}{B} \ | \ D \overset{F\#}{A} \ D \overset{F\#}{A}$

Key of D+

$\frac{4}{4}$

# Climb Ev'ry Mountain

D ♯ E ♯ A ♯ A ♯ A ♯ D ♯ B ♯ B ♯  
 Climb ev'ry | mountain, | search high and | low,

G ♯ G ♯ D ♯ D ♯ E ♯ A ♯ D ♯ D ♯  
 Follow ev'ry | by way, | ev'ry path you | know.

D ♯ E ♯ A ♯ A ♯ A ♯ D ♯ B ♯ B ♯  
 Climb ev'ry | mountain, | ford ev'ry | stream,

G ♯ G ♯ D ♯ D ♯ E ♯ A ♯ D ♯ D  
 Follow ev'ry | rainbow, | till you find your | dream!

♯ G ♯ G ♯ E ♯ A ♯ D ♯ D ♯ B ♯  
 A | dream that will need | all the love you can | give, |

E ♯ A ♯ A ♯ F ♯ B ♯ E ♯ E ♯ E ♯ E ♯  
 Ev'ry | day of your life | for as long as you | live. |

A ♯ B ♯ E ♯ E ♯ E ♯ A ♯ A ♯ A ♯  
 Climb ev'ry | mountain, | ford ev'ry | stream, |

B ♯ B ♯ E ♯ E ♯ D ♯ G ♯ A ♯ D ♯ D ♯ G ♯ A ♯  
 Follow ev'ry | rainbow | till you | find your | dream! |

2. D ♯ E ♯ D ♯ D ♯

# The Rose

$\begin{matrix} G & A & B & B & C & B & B & A & A & G & G & A & A & B \\ \hline \text{d} & \gamma & \uparrow & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \gamma & \uparrow & \text{d} & \text{d} \end{matrix}$   
 some say | love it is a | river that | drowns the tender | need

$\begin{matrix} G & A & B & B & C & B & B & A & A & G & G & A & A & B \\ \hline \text{d} & \gamma & \uparrow & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \gamma & \uparrow & \text{d} & \text{d} \end{matrix}$   
 some say | love it is a | razor that | leaves your soul to | bleed.

$\begin{matrix} B & C & D' & D' & D' & D' & D' & G & B & A & G & A \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 some say | love it is a | hunger, an | endless aching | need.

$\begin{matrix} G & A & B & B & C & B & B & A & A & G & G & A & G & G & d. \\ \hline \text{d} & \gamma & \uparrow & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \gamma & \uparrow & \text{d} & \text{d} & \text{d} \end{matrix}$   
 I say | love it is a | flower and | you it's only | seed.

$\begin{matrix} G & A & B & B & C & B & B & A & G & G & G & A & B & B \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 it's the | heart afraid of | breaking that | never learns to | dance.

$\begin{matrix} G & A & B & B & C & B & B & A & A & A & G & A & B & B \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 it's the | dream afraid of | waking that | never takes the | chance.

$\begin{matrix} B & C & D' & D' & D' & D' & D' & G & B & C & B & A & G & D. \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 it's the | one who won't | be taken who | cannot seem to | give,

$\begin{matrix} G & A & B & B & C & B & B & A & A & A & G & A & G & G & G & G \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 and the | soul afraid of | dying that | never learns to | live.

$\begin{matrix} G & A & B & B & C & B & B & A & A & A & G & G & G & A & B & B \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 When the | night has been too | lonely and the | road has been too | long

$\begin{matrix} G & A & B & B & C & B & B & A & A & A & G & A & B & B \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 and you | think that love is | only for the | lucky and the | strong,

$\begin{matrix} B & C & D' & D' & D' & D' & D' & B & B & C & B & A & G & D. \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 just remember | in the | winter far beneath the | bitter | snows

$\begin{matrix} G & A & B & B & C & B & B & A & A & G & G & A & G \\ \hline \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} & \text{d} \end{matrix}$   
 lies the | seed that with the | sun's love in the | spring becomes the

# The Rose

me say love it is a river that drowns the tender reed

me say love it is a razor that leaves your soul to bleed.

ome say love it is a hunger, an endless aching need.

say love it is a flower and you it's only seed.

's the heart afraid of breaking that never learns to dance.

's the dream afraid of waking that never takes the chance.

's the one who won't be taken who cannot seem to give,

nd the soul afraid of dying that never learns to live.

hen the night has been too lonely and the road has been too long

nd you think that love is only for the lucky and the strong,

st remember in the winter far beneath the bitter snows

ies the seed that with the sun's love in the spring becomes the

The Rose

me say | love it is a | river that | drowns the tender | reed

G G G G D D D D C C C C G G G  
 B B B B F# F# F# F# E E E E B B B

me say | love it is a | razor that | leaves your soul to | bleed.

G G G G D D D D C C C C G G G  
 B B B B F# F# F# F# E E E E B B B

ome say | love it is a | hunger, an | endless aching | need.

G G G G C C C C C C C C D D D  
 B B B B E E E E E E E E F# F# F#

say | love it is a | flower and | you it's only | seed.

G G G G D D D D C C C C G G G G G G G  
 B B B B F# F# F# F# E E E E B B B B B B B

's the | heart afraid of | breaking that | never learns to | dance.

G G G G D D D D C C C C D D D G G G  
 B B B B F# F# F# F# E E E E F# F# F# B B B

's the | dream afraid of | waking that | never takes the | chance.

G G G G D D D D C C C C G G G  
 B B B B F# F# F# F# E E E E B B B

's the | one who won't. | be taken who | cannot seem to | give,

B B B B E E E E C C C C D D D  
 D D B B G G E E C E C E F# F# F#

nd the | soul afraid of | dying that | never learns to | live.

G G G G D D D D C C C C G G G G G G G  
 B B B B F# F# F# F# E E E E B B B B B B B

hen the | night has been too | lonely and the | road has been too | lon

G G G G D D D D C C C C G G G  
 B B B B F# F# F# F# E E E E B B B

nd you | think that love is | only for the | lucky and the | strong,

G G G G D D D D C C C C G G G  
 B B B B F# F# F# F# E E E E B B B

ust remember in the | winter far beneath the bitter | snows

B B B B E E E E C C C C D D D  
 D D B B G G E E C E C E F# F# F#

ies the | seed that with the | sun's love in the | spring becomes the |

G G G G D D D D C C C C G G G  
 B B B B F# F# F# F# E E E E B B B

The Rose

me say | love it is a | river that | drowns the tender | need.

ome say | love it is a | razor that | leaves your soul to | bleed.

ome say | love it is a | hunger, an | endless aching | need.

say | love it is a | flower and | you it's only | seed.

it's the | heart afraid of | breaking that | never learns to | dance.

it's the | dream afraid of | waking that | never takes the | chance.

it's the | one who won't | be taken who | cannot seem to | give,

and the | soul afraid of | dying that | never learns to | live.

When the | night has been too | lonely and the | road has been too | long.

and you | think that love is | only for the | lucky and the | strong,

ust remember | in the | winter far beneath the | bitter | snows

lies the | seed that | with the | sun's love in the | spring becomes the |

G D G G | G D G G |

The Rose

$\frac{4}{4}$

55

Some say | G  $\uparrow$   $\uparrow$   $\uparrow$  | D  $\uparrow$   $\uparrow$   $\uparrow$  | C  $\uparrow$   $\uparrow$  D | G  $\uparrow$   $\uparrow$   
 love it is a | river that | drowns the tender | reed.

Some say | G  $\uparrow$   $\uparrow$   $\uparrow$  | D  $\uparrow$   $\uparrow$   $\uparrow$  | C  $\uparrow$   $\uparrow$  D | G  $\uparrow$   $\uparrow$   
 love it is a | razor that | leaves your soul to | bleed.

Some say | B<sup>b</sup>  $\uparrow$   $\uparrow$   $\uparrow$  | E  $\uparrow$   $\uparrow$   $\uparrow$  | C  $\uparrow$   $\uparrow$   $\uparrow$  | D  $\uparrow$   $\uparrow$   
 love it is a | hunger, an | endless aching | need.

I say | G  $\uparrow$   $\uparrow$   $\uparrow$  | D  $\uparrow$   $\uparrow$   $\uparrow$  | C  $\uparrow$   $\uparrow$   $\uparrow$  | G  $\uparrow$   $\uparrow$   $\uparrow$  | D C B  
 love it is a | flower and | you it's only | seed.

It's the | G  $\uparrow$  G  $\uparrow$  | D  $\uparrow$  D  $\uparrow$  | C  $\uparrow$  D  $\uparrow$  | G  $\uparrow$   
 heart afraid of | breaking that | never learns to | dance.

It's the | G  $\uparrow$  G  $\uparrow$  | D  $\uparrow$  D  $\uparrow$  | C  $\uparrow$  C  $\uparrow$  | G  $\uparrow$  G  
 dream afraid of | waking that | never takes the | chance.

It's the | B  $\uparrow$  B  $\uparrow$  | E  $\uparrow$  E  $\uparrow$  | C  $\uparrow$  C  $\uparrow$  | D  $\uparrow$  D  
 one who won't | be taken who | cannot seem to | give,

and the | G  $\uparrow$  G  $\uparrow$  | D  $\uparrow$  D  $\uparrow$  | C  $\uparrow$  C  $\uparrow$  | G  $\uparrow$  G  $\uparrow$  | G D G  
 soul afraid of | dying that | never learns to | live.

When the | G  $\uparrow$  G  $\uparrow$  | D  $\uparrow$  D  $\uparrow$  | C  $\uparrow$  D  $\uparrow$  | G  $\uparrow$  G  
 night has been too | lonely and the | road has been too | long.

and you | G  $\uparrow$  G  $\uparrow$  | D  $\uparrow$  D  $\uparrow$  | C  $\uparrow$  C  $\uparrow$  | G  $\uparrow$  G  
 think that love is | only for the | lucky and the | strong,

just remember in the | B  $\uparrow$  B  $\uparrow$  | E  $\uparrow$  E  $\uparrow$  | C  $\uparrow$  C  $\uparrow$  | D  $\uparrow$  D  
 winter far beneath the bitter | snows

lies the | G  $\uparrow$  G  $\uparrow$  | D  $\uparrow$  D  $\uparrow$  | C  $\uparrow$  C  $\uparrow$  | G  $\uparrow$  G  
 seed that with the | sun's love in the | spring becomes the |  
 G  $\uparrow$  G  $\uparrow$  | G  $\uparrow$   $\uparrow$

$\frac{3}{4}$   
or

# Morning Has Broken

$D$   $F\#$   $A$   $D'$   $E$   $C\#$   $B$   $A$   $B$   $A$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Morning has | bro - | ken | like the first | mor - | ning |

$D$   $E$   $F\#$   $A$   $B$   $A$   $F\#$   $D$   $E$   $E$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Blackbird has | spo - | ken | Like the first | bird |

$A$   $F\#$   $A$   $D$   $B$   $A$   $F\#$   $D$   $D$   $E$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Praise for the | sing | ing | Praise for the | morn - | ing |

$F\#$   $E$   $F\#$   $A$   $B$   $E$   $F\#$   $E$   $D$   $D$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Praise for them | spring | ing | fresh from the | word |

# Morning has broken

$D$   $F\#$   $A$   $D'$   $E'$   $F\#'$   $G'$   $E'$   $D'$   $C\#$   $B$   $C\#$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Morning has | bro - | ken' | like the first | mor - | ning |

$F$   $E'$   $D'$   $C\#$   $B$   $C\#$   $C\#$   $D'$   $A$   $A$   $B$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Blackbird has | spo - | ken | Like the first | bird |

$A$   $D'$   $E'$   $F\#'$   $G'$   $A'$   $A'$   $F\#'$   $D'$   $B$   $C\#$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Praise for the | sing - | ing | Praise for the | morn - | ing |

$D'$   $D'$   $F\#'$   $E'$   $E'$   $F\#'$   $E'$   $D'$   $B$   $C\#$   $D$   
 $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   $|$   
 Praise for them | spring | ing | fresh from the | word |



Key of D

ds

# Morning Has Broken

Morning has broken like the first morning

Blackbird has spoken like the first bird

Praise for the singing praise for the morning

Praise for them springing fresh from the word

Key of D+

gitar

$\frac{3}{4}$

# Morning Has Broken

D      D A      D A      D A A G      G B B A      A E      A E      B, B, B F# F# F# F# F# F#  
 |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |  
 Morning has | bro - | ken | like the first | mor - | ning |

D      D A      D A      A A A E      E E E F#      F# F# F#      A A A A A A  
 |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |  
 Blackbird has | spo - | ken | Like the first | bird |

D      D A      D A      B B B F# F#      G B B F#      F# F# F#      D A A F# F#      G B B  
 |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |  
 Praise for the | sing | ing | Praise for the | morn - | ing |

A      A E      A E      D A A G      G D G A      A E      A E      D A A D      D A A  
 |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |      |  
 Praise for them | spring | ing | fresh from the | word. |

Key of D+

110

# Morning Has Broken

<sup>D</sup> | <sup>F#</sup> | <sup>F#</sup> | <sup>D</sup> <sup>F#</sup> <sup>F#</sup> | <sup>G</sup> <sup>B</sup> <sup>B</sup> | <sup>A</sup> | <sup>C#</sup> | <sup>C#</sup> | <sup>B</sup> <sup>D</sup> <sup>D</sup> | <sup>F#</sup> <sup>A</sup> <sup>A</sup> |  
 Morning has | bro - | ken | like the first | mor - | ning |

<sup>D</sup> | <sup>F#</sup> | <sup>F#</sup> | <sup>A</sup> <sup>C#</sup> <sup>C#</sup> | <sup>E</sup> <sup>G</sup> <sup>B</sup> | <sup>F#</sup> | <sup>A</sup> | <sup>A</sup> | <sup>A</sup> <sup>C#</sup> <sup>C#</sup> | <sup>A</sup> <sup>E</sup> <sup>E</sup> | <sup>A</sup> <sup>E</sup> <sup>E</sup> |  
 Blackbird has | spo - | ken | Like the first | bird |

<sup>D</sup> | <sup>F#</sup> | <sup>F#</sup> | <sup>B</sup> <sup>D</sup> <sup>D</sup> | <sup>G</sup> <sup>B</sup> <sup>B</sup> | <sup>F#</sup> | <sup>A</sup> | <sup>A</sup> | <sup>D</sup> | <sup>F#</sup> <sup>F#</sup> | <sup>G</sup> <sup>B</sup> <sup>B</sup> |  
 Praise for the | sing | ing | Praise for the | morn - | ing |

<sup>A</sup> | <sup>C#</sup> | <sup>C#</sup> | <sup>D</sup> <sup>F#</sup> <sup>F#</sup> | <sup>G</sup> <sup>B</sup> <sup>B</sup> | <sup>A</sup> | <sup>C#</sup> | <sup>C#</sup> | <sup>D</sup> | <sup>F#</sup> <sup>F#</sup> | <sup>D</sup> | <sup>F#</sup> <sup>F#</sup> |  
 Praise for them | spring | ing | fresh from the | word |

# Morning Has Broken

D  
d.  
Morning has | bro - | ken | like the first | mor - | ning |

D d. G d. A d. B' d. F# d.

D  
d.  
Blackbird has | spo. | ken | Like the first | bird | |

C B A G F# A A  
| | | d. d. d. d.

D  
d.  
Praise for the | sing | ing | Praise for the | morn - | ing |

B G F# D E F# G  
d. d. d. d. d. d. d.

A  
d.  
Praise for them | spring | ing | fresh from the | word | |

F# G A D D  
d. d. d. d. d.

CHRISTMAS MUSIC

Tenor

Jolly Old St. Nicholas

Key of A<sup>b</sup>

$\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$  Jolly old Saint |  $\overset{B^b}{|}$   $\overset{B^b}{|}$   $\overset{B^b}{|}$  Nicholas, |  $\overset{A^b}{|}$   $\overset{A^b}{|}$   $\overset{A^b}{|}$   $\overset{C}{|}$  Lean your ear this way!

$\overset{F}{|}$   $\overset{F}{|}$   $\overset{F}{|}$   $\overset{F}{|}$  Don't you tell a |  $\overset{E}{|}$   $\overset{E}{|}$   $\overset{A^b}{|}$  single soul |  $\overset{G}{|}$   $\overset{A^b}{|}$   $\overset{B^b}{|}$   $\overset{C}{|}$   $\overset{B^b}{|}$  What I'm going to say;

$\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$  Christmas Eve is |  $\overset{B^b}{|}$   $\overset{B^b}{|}$   $\overset{B^b}{|}$  coming soon; |  $\overset{A^b}{|}$   $\overset{A^b}{|}$   $\overset{A^b}{|}$   $\overset{A^b}{|}$   $\overset{C}{|}$  Now you dear old man,

$\overset{F}{|}$   $\overset{F}{|}$   $\overset{F}{|}$   $\overset{F}{|}$  Whisper what you'll |  $\overset{E^b}{|}$   $\overset{E^b}{|}$   $\overset{A^b}{|}$  bring to me; |  $\overset{B^b}{|}$   $\overset{A^b}{|}$   $\overset{B^b}{|}$   $\overset{C}{|}$   $\overset{A^b}{|}$  Tell me if you can.

Secondo

Jolly Old St. Nicholas

Key of A<sup>b</sup>

A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> G G G G F F F F A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>  
Jolly old Saint Nicholas, Lean your ear this way!

D<sup>b</sup> D<sup>b</sup> D<sup>b</sup> D<sup>b</sup> A<sup>b</sup> A<sup>b</sup> c c E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>  
Don't you tell a single soul What I'm going to say;

A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> G G G G F F F F A<sup>b</sup> A<sup>b</sup> A<sup>b</sup> A<sup>b</sup>  
Christmas Eve is coming soon; Now you dear old man,

D<sup>b</sup> D<sup>b</sup> D<sup>b</sup> D<sup>b</sup> A<sup>b</sup> A<sup>b</sup> c c E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> A<sup>b</sup> E<sup>b</sup> A<sup>b</sup>  
Whisper what you'll bring to me; Tell me if you can.

Guitar

Jolly Old St. Nicholas

Key of A<sup>b</sup>

$\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$  |  $\begin{matrix} B^b \\ E^b \end{matrix}$   $\begin{matrix} B^b \\ E^b \end{matrix}$   $\begin{matrix} B^b \\ E^b \end{matrix}$   $\begin{matrix} B^b \\ E^b \end{matrix}$  |  $\begin{matrix} A^b \\ C \end{matrix}$   $\begin{matrix} A^b \\ C \end{matrix}$   $\begin{matrix} A^b \\ C \end{matrix}$   $\begin{matrix} A^b \\ C \end{matrix}$  |  $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$

Jolly old Saint Nicholas, Lean your ear this way!

$\begin{matrix} F \\ A^b \end{matrix}$   $\begin{matrix} F \\ A^b \end{matrix}$   $\begin{matrix} F \\ A^b \end{matrix}$   $\begin{matrix} F \\ A^b \end{matrix}$  |  $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$  |  $\begin{matrix} G \\ B^b \end{matrix}$   $\begin{matrix} G \\ B^b \end{matrix}$   $\begin{matrix} G \\ B^b \end{matrix}$   $\begin{matrix} G \\ B^b \end{matrix}$  |  $\begin{matrix} G \\ G \end{matrix}$   $\begin{matrix} G \\ G \end{matrix}$   $\begin{matrix} G \\ G \end{matrix}$   $\begin{matrix} G \\ G \end{matrix}$

Don't you tell a single soul What I'm going to say;

$\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$  |  $\begin{matrix} B^b \\ E^b \end{matrix}$   $\begin{matrix} B^b \\ E^b \end{matrix}$   $\begin{matrix} B^b \\ E^b \end{matrix}$   $\begin{matrix} B^b \\ E^b \end{matrix}$  |  $\begin{matrix} A^b \\ C \end{matrix}$   $\begin{matrix} A^b \\ C \end{matrix}$   $\begin{matrix} A^b \\ C \end{matrix}$   $\begin{matrix} A^b \\ C \end{matrix}$  |  $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$

Christmas Eve is coming soon; Now you dear old man,

$\begin{matrix} F \\ A^b \end{matrix}$   $\begin{matrix} F \\ A^b \end{matrix}$   $\begin{matrix} F \\ A^b \end{matrix}$   $\begin{matrix} F \\ A^b \end{matrix}$  |  $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$   $\begin{matrix} C \\ E^b \end{matrix}$  |  $\begin{matrix} B^b \\ D \end{matrix}$   $\begin{matrix} B^b \\ D \end{matrix}$   $\begin{matrix} B^b \\ D \end{matrix}$   $\begin{matrix} B^b \\ D \end{matrix}$  |  $\begin{matrix} E^b \\ E^b \end{matrix}$   $\begin{matrix} E^b \\ E^b \end{matrix}$   $\begin{matrix} E^b \\ E^b \end{matrix}$

Whisper what you'll bring to me; Tell me if you can.



Cello

Jolly Old St. Nicholas

Key of A<sup>b</sup>

$A^b$   $A^b$   $A^b$   $A^b$   $G$   $G$   $G$   $G$   $F$   $F$   $F$   $F$   $C$   $C$   $C$   $C$   
 $C$   $C$   $C$   $C$   $E^b$   $E^b$   $E^b$   $E^b$   $C$   $C$   $C$   $C$   $E^b$   $E^b$   $E^b$   $E^b$   
Jolly old Saint Nicholas, Lean your ear this way!

$D^b$   $D^b$   $D^b$   $D^b$   $A^b$   $A^b$   $A^b$   $A^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $B^b$   $B^b$   $D^b$   $E^b$   
 $A^b$   $A^b$   $A^b$   $A^b$   $E^b$   $E^b$   $E^b$   $E^b$   $B^b$   $B^b$   $B^b$   $B^b$   $E^b$   $B^b$   $D^b$   $E^b$   
Don't you tell a single soul What I'm going to say;

$A^b$   $A^b$   $A^b$   $A^b$   $G$   $G$   $G$   $G$   $F$   $F$   $F$   $F$   $C$   $C$   $C$   $C$   
 $C$   $C$   $C$   $C$   $E^b$   $E^b$   $E^b$   $E^b$   $C$   $C$   $C$   $C$   $E^b$   $E^b$   $E^b$   $E^b$   
Christmas Eve is coming soon; Now you dear old man,

$D^b$   $D^b$   $D^b$   $D^b$   $A^b$   $A^b$   $A^b$   $A^b$   $E^b$   $E^b$   $E^b$   $E^b$   $A^b$   $E^b$   $A^b$   
 $A^b$   $A^b$   $A^b$   $A^b$   $E^b$   $E^b$   $E^b$   $E^b$   $B^b$   $B^b$   $B^b$   $B^b$   $A^b$   $E^b$   $A^b$   
Whisper what you'll bring to me; Tell me if you can.

Bass

Jolly Old St. Nicholas

Key of A<sup>b</sup>

Jolly old Saint Nicholas,  
Lean your ear this way!

Don't you tell a single soul  
What I'm going to say;

Christmas Eve is coming soon;  
Now you dear old man,

Whisper what you'll bring to me;  
Tell me if you can.

Tenor

Jolly old St. Nicholas

Key of C+

$\begin{matrix} E' & E' & E' & E' & D' & D' & D' & C' & C' & C' & C' & E' \\ | & | & | & | & | & | & | & | & | & | & | & | \\ \text{Jolly} & \text{old} & \text{Saint} & | & \text{Nicholas,} & | & \text{Lean} & \text{your} & \text{ear} & \text{this} & | & \text{way!} & | \end{matrix}$

$\begin{matrix} A & A & A & A & G & G & C' & B & C' & D' & E' & D' \\ | & | & | & | & | & | & | & | & | & | & | & | \\ \text{Don't} & \text{you} & \text{tell} & \text{a} & | & \text{single} & \text{soul} & | & \text{What} & \text{I'm} & \text{going} & \text{to} & | & \text{say;} \end{matrix}$

$\begin{matrix} E' & E' & E' & E' & D' & D' & D' & C' & C' & C' & C' & E' \\ | & | & | & | & | & | & | & | & | & | & | & | \\ \text{Christmas} & \text{Eve} & \text{is} & | & \text{coming} & \text{soon;} & | & \text{Now} & \text{you} & \text{dear} & \text{old} & | & \text{man,} & | \end{matrix}$

$\begin{matrix} A & A & A & A & G & G & C' & D' & C' & D' & E' & C' \\ | & | & | & | & | & | & | & | & | & | & | & | \\ \text{Whisper} & \text{what} & \text{you'll} & | & \text{bring} & \text{to} & \text{me;} & | & \text{Tell} & \text{me} & \text{if} & \text{you} & | & \text{can.} \end{matrix}$

Seconds

# Jolly Old St. Nicholas

Key of C+

<sup>c c c c</sup>  
| Jolly old Saint | <sup>B B B B</sup> Nicholas, | <sup>A A A A</sup> Lean your ear this | <sup>G G G G</sup> way! |

<sup>F F F F</sup> | Don't you tell a | <sup>C C E E</sup> single soul | <sup>G G G G</sup> What I'm going to | <sup>G G G G</sup> say; |

<sup>C C C C</sup> | Christmas Eve is | <sup>B B B B</sup> coming soon; | <sup>A A A A</sup> Now you dear old | <sup>G G G G</sup> man, |

<sup>F F F F</sup> | Whisper what you'll | <sup>C C E E</sup> bring to me; | <sup>G G G G</sup> Tell me if you | <sup>C G C</sup> can. |

Guitar

# Jolly Old St. Nicholas

Key of C+

$\begin{matrix} E & E & E & D & D & D & D & C & C & C & C & E & E & E & E \\ G & G & G & G & G & G & G & E & E & E & E & G & G & G & G \end{matrix}$   
 Jolly old Saint Nicholas, | Lean your ear this way!

$\begin{matrix} A & A & A & A & E & E & E & E & B & B & B & B & B & B & B & B \\ C & C & C & C & G & G & G & G & D & D & D & D & B & B & B & B \end{matrix}$   
 Don't you tell a single soul | What I'm going to say;

$\begin{matrix} E & E & E & D & D & D & D & C & C & C & C & E & E & E & E \\ G & G & G & G & G & G & G & E & E & E & E & G & G & G & G \end{matrix}$   
 Christmas Eve is coming soon; | Now you dear old man,

$\begin{matrix} A & A & A & A & E & E & E & E & B & B & B & B & G & G & G & E \\ C & C & C & C & G & G & G & G & D & D & D & D & G & G & G & E \end{matrix}$   
 Whisper what you'll bring to me; | Tell me if you can.

Cello

Jolly Old St. Nicholas

Key of C+

$\begin{matrix} C & C & C & C & B & B & B & B & A & A & A & A & E & E & E & E \\ G & G & G & G & G & G & G & G & E & E & E & E & G & G & G & G \end{matrix}$   
 Jolly old Saint Nicholas, | Lean your ear this way! |

$\begin{matrix} F & F & F & F & C & C & C & C & G & G & G & G & G & D & F & G \\ C & C & C & C & G & G & G & G & D & D & D & D & D & D & F & G \end{matrix}$   
 Don't you tell a single soul | What I'm going to say; |

$\begin{matrix} C & C & C & C & B & B & B & B & A & A & A & A & E & E & E & E \\ G & G & G & G & G & G & G & G & E & E & E & E & G & G & G & G \end{matrix}$   
 Christmas Eve is coming soon; | Now you dear old man, |

$\begin{matrix} F & F & F & F & C & C & C & C & G & G & G & G & C & G & C & \# \\ C & C & C & C & G & G & G & G & D & D & D & D & C & G & C & \# \end{matrix}$   
 Whisper what you'll bring to me; | Tell me if you can. |

Bass

Jolly Old St. Nicholas

Key of C+

<sup>C</sup> | <sup>C</sup>     <sup>G</sup>     <sup>G</sup>     <sup>A</sup>     <sup>A</sup>     <sup>E</sup>     <sup>E</sup>  
 Jolly old Saint Nicholas, Lean your ear this way!

<sup>F</sup>     <sup>F</sup>     <sup>C</sup>     <sup>C</sup>     <sup>G</sup>     <sup>A</sup>     <sup>B</sup>     <sup>C</sup>     <sup>B</sup>     <sup>G</sup>  
 Don't you tell a single soul what I'm going to say;

<sup>C</sup>     <sup>C</sup>     <sup>G</sup>     <sup>G</sup>     <sup>A</sup>     <sup>A</sup>     <sup>E</sup>     <sup>E</sup>  
 Christmas Eve is coming soon; Now you dear old man,

<sup>F</sup>     <sup>F</sup>     <sup>C</sup>     <sup>C</sup>     <sup>B</sup>     <sup>A</sup>     <sup>G</sup>     <sup>F</sup>     <sup>C</sup>     <sup>C</sup>  
 Whisper what you'll bring to me; Tell me if you can.

Tenor

Up on the House Top

Key of F+

$\begin{array}{ccccccc} C & D' & C & A & G & F & A & C \\ | & | & | & | & | & | & | & | \\ \hline & & & & & & & \end{array}$   
 on the house top | reindeer pause |

$\begin{array}{ccccccc} D' & D' & C & A & G & C & C \\ | & | & | & | & | & | & | \\ \hline & & & & & & \end{array}$   
 it jumps good old | Santa Claus; |

$\begin{array}{ccccccc} C & C & D' & C & A & G & F & A & C \\ | & | & | & | & | & | & | & | & | \\ \hline & & & & & & & & \end{array}$   
 own thro' the chimney with | lots of toys, |

$\begin{array}{ccccccc} D' & D' & D' & C & C & A & G & C & F \\ | & | & | & | & | & | & | & | & | \\ \hline & & & & & & & & \end{array}$   
 II for the little ones, | Christmas joys. |

$\begin{array}{ccccccc} B^b & B^b & D' & C & C & C & A \\ | & | & | & | & | & | & | \\ \hline & & & & & & \end{array}$   
 Ho, ho, ho! | who wouldn't go! |

$\begin{array}{ccccccc} G & B^b & B^b & A & C & C & F & A \\ | & | & | & | & | & | & | & | \\ \hline & & & & & & & \end{array}$   
 Ho, ho, ho! | who wouldn't go! |

$\begin{array}{ccccccc} C & C & D' & C & A & B^b & C & D' \\ | & | & | & | & | & | & | & | \\ \hline & & & & & & & \end{array}$   
 up on the house top, | elick, click, elick. |

$\begin{array}{ccccccc} C & C & D & C & C & A & G & C & F \\ | & | & | & | & | & | & | & | & | \\ \hline & & & & & & & & \end{array}$   
 Down thro' the chimney with | good Saint Nick. |



Seconds

Up on the House Top

Key of F+

1 A A F C F A  
| | | | | |  
p on the house top | reindeer pause |

3<sup>b</sup> B<sup>b</sup> A F E G<sub>7</sub> G<sub>7</sub>  
| | | | | |  
let jumps good old | Santa Claus; |

A A A F C F A  
| | | | | |  
down thro' the chimney with | lots of toys, |

B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> A A F E F C  
| | | | | | |  
all for the little ones, | Christmas joys. |

F F B<sup>b</sup> A A A F  
| | | | | |  
Ho, ho, ho! | who wouldn't go! |

E G G F A A C F  
| | | | | | |  
Ho, ho, ho! | who wouldn't go! |

A A A F F F B<sup>b</sup>  
| | | | | |  
Up on the house top, | click, click, click, |

A A A F E E C  
| | | | | |  
Down thro' the chimney with | good Saint Nick. |

Guitar

Up on the House Top

Key of F+

F A F F A F A F A  
 | | | | | | | |  
 Up on the house top | reindeer pause |

Bb Bb F F C C C C  
 | | | | | | | |  
 Out jumps good old | Santa Claus; |

F A F F A F A F A F A  
 | | | | | | | |  
 Down thro' the chimney with | lots of toys, |

Bb Bb F F C C F F  
 | | | | | | | |  
 All for the little ones, | Christmas joys. |

Bb Bb Bb Bb F F F F  
 | | | | | | | |  
 Ho, ho, ho! | who wouldn't go! |

C C C C F F F F  
 | | | | | | | |  
 Ho, ho, ho! | who wouldn't go! |

F A F F Bb Bb Bb Bb  
 | | | | | | | |  
 Up on the house top, | elick, click, elick, |

F A F F C C F F  
 | | | | | | | |  
 Down thro' the chimney with | good Saint Nick. ||

Cello

Up on the House Top

key of F+

$\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  
 p on the house top | reindeer pause |

$\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  
 ut jumps good old | Santa Claus; |

$\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  
 down thro' the chimney with | lots of toys, |

$\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  
 All for the little ones, | Christmas joys. |

$\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  
 Ho, ho, ho! | who wouldn't go! |

$\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  
 Ho, ho, ho! | who wouldn't go! |

$\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  $\begin{matrix} B^b \\ F \end{matrix}$  |  
 Up on the house top, | elick, click, elick, |

$\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} F \\ C \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  $\begin{matrix} C \\ B^b \end{matrix}$  |  
 Down thro' the chimney with | good Saint Nick. ||

Bass

Up on the House Top

Key of F+

p on the house top | reindeer pause |

3b ut jumps good old | Santa Claus; |

F down thro' the chimney with | lots of toys. |

Bb ll for the little ones, | Christmas joys. |

Bb Ho, ho, ho! | who wouldn't go! |

C Ho, ho, ho! | who wouldn't go! |

F Up on the house top, | elick, click, elick. |

F Down thro' the chimney with | good Saint Nick. |

I know | Dasher & Dancer | Prancer & Vixen, | Comet & Cupid | Donner & Blitzen |

What do you recall, | the most famous | reindeer of all?

Rudolph, the red-nosed | reindeer had a very shiny | nose.

And if you ever | saw it | you would even say it | glows.

None of the other | reindeer, | used to laugh and call him | names,

They never let poor | Rudolph | join in any reindeer | games;

Then one foggy | Christmas Eve, | Santa came to | say

Rudolph, with your | nose so bright, | won't you guide my | sleigh tonight.

Then how the reindeer | loved him | as they shouted out with | glee

Rudolph, the red-nosed | reindeer, | you'll go down in | history.

$E^b$   $E^b$   $D$   $D$   $A$   $A$   $D$   $D$   $E^b$   $E^b$   $D$   $D$   $A$   $A$   $D$   $D$   
 I know | Dasher & Dancer | Prancer & Vixen, | Comet & Cupid | Donner & Blitzen |

$B^b$   $C$   $C$   $D$   $D$   $D$   $D$   $E^b$   $E^b$   $E^b$   $E^b$   $F$   $E^b$   $D$   $C$   
 What do you recall, the most famous reindeer of all?

$D$   $D$   $D$   $D$   $D$   $D$   $F$   $F$   $D$   $D$   $D$   $C^\#$   $C$   $C$   $G$   $F$   
 Rudolph, the red-nosed reindeer | had a very shiny nose.

$A$   $A$   $A$   $A$   $A$   $A$   $A$   $A$   $A$   $E^b$   $E^b$   $D$   $E^b$   $F$   $G$   
 And if you ever saw it | you would even say it glows.

$C$   $D$   $D$   $D$   $D$   $D$   $D$   $D$   $D$   $D$   $C^\#$   $C$   $A$   $G$   $F$   
 All of the other reindeer | used to laugh and call him names,

$C$   $C$   $F$   $F$   $C$   $C$   $F$   $F$   $A$   $A$   $A$   $A$   $B^b$   $B^b$   $A$   $A$   
 They never let poor Rudolph | join in any reindeer games;

$D$   $D$   $D$   $D$   $D$   $D$   $A$   $A$   $E^b$   $E^b$   $E^b$   $E^b$   $B^b$   $A$   $B^b$   $B^b$   
 Then one foggy Christmas Eve, | Santa came to say

$C$   $C$   $C$   $C$   $C$   $C$   $E^b$   $E^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   
 Rudolph, with your nose so bright, | won't you guide my sleigh tonight.

$B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $F$   $F$   $D$   $D$   $B^b$   $B^b$   $E^b$   $E^b$   $E^b$   
 Then how the reindeer loved him | as they shouted out with glee

$C$   $C$   $F$   $F$   $C$   $C$   $F$   $F$   $A$   $A$   $A$   $A$   $B^b$   $B^b$   $B^b$   
 Rudolph, the red-nosed reindeer, | you'll go down in history.

C C D D F F Bb Bb C C D D F F Bb Bb  
G G A A C C Bb Bb G G A A C C Bb Bb

now | Dasher & Dancer | Prancer & Vixen, | Comet & Cupid | Donner & Blitzen |

G D D G G G C C C C F F F F  
D D A D D D C G G G F C C C  
do you recall, the most famous reindeer of all?

Bb Bb Bb Bb Bb Bb Bb Bb F F F F  
F F F F F F F F F Eb Eb Eb Eb  
olph, the red-nosed reindeer had a very shiny nose.

F F F F F F F F Bb Bb Bb Bb  
Eb Eb Eb F Eb Eb Eb F Eb Eb Eb F F F F  
if you ever saw it you would even say it glows.

Bb Bb Bb Bb Bb Bb Bb Bb F F F F  
F F F F F F F F F F F F F F  
of the other reindeer, used to laugh and call him names,

F F F F F F F F Bb Bb Bb Bb  
Eb Eb Eb F Eb Eb Eb F Eb Eb Eb F F F F  
I never let poor Rudolph join in any reindeer games;

Eb Eb Eb Bb Bb Bb Bb C C F F Bb Bb Bb Bb  
Bb Bb Bb Bb F F F C G F Eb F F F F  
on one foggy Christmas Eve, Santa came to say

F F F F F F F C C C F F F F  
C C C F C C C C Bb Bb Bb F Eb Eb Eb  
Rudolph, with your nose so bright, won't you guide my sleigh tonight.

Bb Bb Bb Bb Bb Bb Bb Bb Bb Bb F F  
F F F F F F F F F F F F F F  
then how the reindeer loved him as they shouted out with glee.

F F F F F F F F Bb Bb Bb Bb  
Eb Eb Eb F Eb Eb Eb F Eb Eb Eb F F F F  
Rudolph, the red-nosed reindeer, you'll go down in history.

$C \overset{E^b}{G} \quad D \overset{F}{A} \quad | \quad F \overset{A}{C} \quad B^b \overset{D}{F} \quad | \quad C \overset{E^b}{G} \quad D \overset{F}{A} \quad | \quad F \overset{A}{C} \quad B^b \overset{D}{F}$   
 now | Dasher & Dancer | Prancer & Vixen, | Comet & Cupid | Donner & Blitzen |

$D \overset{F}{A} \quad G, \overset{B^b}{D} \quad \overset{B^b}{D} \quad \overset{B^b}{D} \quad | \quad C \overset{E}{G} \quad \overset{E}{G} \quad \overset{E}{G} \quad | \quad F \overset{A}{C} \quad \overset{A}{C} \quad \overset{A}{C}$   
 do you recall, the most | famous reindeer of | all? |

$D \quad D \quad D \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F} \quad B^b \quad D \quad D \quad C^\# \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C}$   
 Alph, the red-nosed | reindeer | had a very shiny | nose. |

$A \quad A \quad A \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C} \quad F \quad A \quad A \quad A \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F}$   
 if you ever | saw it | you would even say it | glows. |

$D \quad D \quad D \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F} \quad B^b \quad D \quad D \quad C^\# \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C}$   
 of the other | reindeer. | used to laugh and call him | names, |

$A \quad A \quad A \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C} \quad F \quad A \quad A \quad A \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F}$   
 never let poor | Rudolph | join in any reindeer | games; |

$G \overset{B^b}{D} \quad G \overset{B^b}{D} \quad G \overset{B^b}{D} \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F} \quad C \overset{E^b}{G} \quad F \quad A \quad C \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F}$   
 on one foggy | Christmas Eve, | Santa came to | say |

$A \quad A \quad A \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C} \quad C \quad \overset{E}{G} \quad \overset{E}{G} \quad \overset{E}{G} \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C}$   
 dolph, with your | nose so bright, | won't you guide my | sleigh tonight.

$D \quad D \quad D \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F} \quad B^b \quad D \quad D \quad D \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C}$   
 on how the reindeer | loved him | as they shouted out with | glee

$A \quad A \quad A \quad | \quad F \overset{A}{C} \overset{A}{C} \overset{A}{C} \quad F \quad A \quad A \quad A \quad | \quad B^b \overset{D}{F} \overset{D}{F} \overset{D}{F}$   
 dolph, the red-nosed | reindeer, | you'll go down in history |.



4/4

u know | Dasher & Dancer | Prancer & Vixen, | Comet & Cupid | Donner & Blitzen |

ut do you recall, the most famous reindeer of all?

Rudolph, the red-nosed reindeer had a very shiny nose.

nd if you ever saw it you would even say it glows.

of the other reindeer, used to laugh and call him names,

They never let poor Rudolph join in any reindeer games;

Then one foggy Christmas Eve, Santa came to say

Rudolph, with your nose so bright, won't you guide my sleigh tonight.

Then how the reindeer loved him as they shouted out with glee

Rudolph, the red-nosed reindeer, you'll go down in history.

E F G C B C D' C B A G B C  
| | | | | | | | | | | | | | | |  
rosty the snowman was a jolly, happy soul, with a

C B A A G C E G A G F E F G  
| | | | | | | | | | | | | | | |  
rncob pipe and a button nose and two eyes made out of coal.

E F G C B C D' C B A G B C  
| | | | | | | | | | | | | | | |  
rosty the snowman was a fairy tale they say, He was

D' C B A A G C E G A G F E D' C C  
| | | | | | | | | | | | | | | |  
made of snow but the children know how he came to life one day. There

A A C C B A G E F A G F E E  
| | | | | | | | | | | | | | | |  
must have been some magic in that old silk hat they found. For

D' D' G G B B D' D' C D' C B A G G  
| | | | | | | | | | | | | | | |  
hen they placed it on his head he began to dance around. Oh,

G E F G C B C D' C B A G B C  
| | | | | | | | | | | | | | | |  
rosty the snowman was alive as he could be, And the

D' C B A A G C E G A G F E D' C  
| | | | | | | | | | | | | | | |  
children say he could laugh and play just the same as you and me.

G G G G A G G G A G E G D'  
| | | | | | | | | | | | | | | |  
Thumpety thump thump, thumpety thump thump, look at Frosty go.

G G G G A G G G A B C  
| | | | | | | | | | | | | | | |  
Thumpety thump thump, thumpety thump thump, Over the hills of snow.

# Frosty the snowman

$\begin{matrix} C & C & C & E & E & E & E & C & C & C & C & E & E & E & E \end{matrix}$   
 |  
 sty the | snowman was a | jolly, happy | soul, with a |

$\begin{matrix} A & A & A & E & E & E & E & F & F & F & F & E & E & F & F \end{matrix}$   
 |  
 n cob pipe and a | button nose and two | eyes made out of | coal.

$\begin{matrix} C & C & C & C & C & G & G & A & A & A & A & E & E & E & E \end{matrix}$   
 |  
 sty the | snowman was a | fairy tale they | say, He was |

$\begin{matrix} A & A & A & G & G & C & C\# & C & C & B & B & E & E & E & E \end{matrix}$   
 |  
 ide of snow but the | children know how he | came to life one | day.

$\begin{matrix} A & A & A & A & G & G & E & E & C & C & B & B & C & G & A & G \end{matrix}$   
 |  
 st have been some | magic in that | old silk hat they | found. For

$\begin{matrix} B & B & B & D & D & D & D & E & E & C & C & D & D & D\# & D\# \end{matrix}$   
 |  
 en they placed it | on his head he be | gan to dance | around. Oh,

$\begin{matrix} C & C & C & E & E & E & E & A & A & A & A & E & E & E & E \end{matrix}$   
 |  
 sty the | snowman was a | live as he could | be, And the |

$\begin{matrix} A & A & A & A & G & G & C & C\# & C & C & B & B & C & E \end{matrix}$   
 |  
 ildren say he could | laugh and play just the | same as you and | me

$\begin{matrix} E & E & E & E & E & E & E & E & F & E & E & E & F & F & F \end{matrix}$   
 |  
 thumpety thump thump, | thumpety thump thump, | look at Frosty | go.

$\begin{matrix} F & F & F & F & F & F & F & F & F & F & F & F & C & E & C \end{matrix}$   
 |  
 Thumpety thump thump, | thumpety thump thump, | Over the hills of | snow

$\begin{matrix} C & C & & C & C & C & & F & F & F & F & & C & C & C \\ G_7 & G_7 & & G_7 & G_7 & G_7 & & C & C & C & C & & C & G_7 & G_7 & G_7 \end{matrix}$   
 y the snowman was a jolly, happy soul, with a

$\begin{matrix} F & F & F & C & C & C & G & G & G & G & C & C & C & G & G & G \\ C & C & C & & G_7 & G_7 & G_7 & G_7 & D & D & D & & C & G & G & D \end{matrix}$   
 cob pipe and a button nose and two eyes made out of coal.

$\begin{matrix} C & C & C & C & C & & F & F & F & F & & C & C & C \\ G_7 & G_7 & G_7 & G_7 & G_7 & & C & C & C & C & & C & G_7 & G_7 & G_7 \end{matrix}$   
 ty the snowman was a fairy tale they say, He was

$\begin{matrix} F & F & F & C & C & A & A & D & D & G & D & C & C & C & C \\ C & C & C & & G_7 & & E & & A & G_7 & D & C & G & G & G \end{matrix}$   
 de of snow but the children know how he came to life one day. There

$\begin{matrix} F & F & F & C & C & C & D & D & G & G & C & C & C & C \\ C & C & C & & G_7 & G_7 & G_7 & A & A & G_7 & D & C & G & G & G \end{matrix}$   
 t have been some magic in that old silk hat they found. For

$\begin{matrix} G & G & G & G & G & G^\# & G^\# & A & A & D & D & G & G & G \\ D & D & D & G_7 & D & G^\# & D & A & E & D & A^b & G_7 & D & D & D \end{matrix}$   
 n they placed it on his head he began to dance around. Oh,

$\begin{matrix} C & C & C & C & C & C & & F & F & F & F & & C & C & C & C \\ G_7 & G_7 & G_7 & G_7 & G_7 & G_7 & & C & C & C & C & & C & G_7 & G_7 & G_7 \end{matrix}$   
 sty the snowman was alive as he could be, And the

$\begin{matrix} F & F & F & C & C & A & A & D & D & G & D & C & C & C & C \\ C & C & C & & G_7 & & E & & A & G_7 & D & C & G & G & G \end{matrix}$   
 ildren say he could laugh and play just the same as you and me

$\begin{matrix} C & C & C & C & C & C & & C & C & C & C & & C & C & C & C \\ G_7 & G_7 & G_7 & G_7 & G_7 & G_7 & & C & C & C & C & & C & G_7 & G_7 & G_7 \end{matrix}$   
 humpety thump thump, thumpety thump thump, look at Frosty go.

$\begin{matrix} G & G & G & G & G & G & & G & G & G & G & & C & C & C & C \\ D & D & D & D & D & D & & G & D & D & D & & C & G & G & G \end{matrix}$   
 humpety thump thump, thumpety thump thump, Over the hills of snow

E G E C E E F A A A C E E E  
 G G G G G C C C C G G G  
 y the | snowman was a | jolly, happy soul, | with a |

A A A C E E E G B B B C E G B  
 C C C C G G G D D D G G B  
 cob pipe and a | button nose and two | eyes made out of | coal. |

E E E C E E E F A A A C E E E  
 G G G G G C G G G C C C G G G  
 sty the | snowman was a | fairy tale they say, | He was |

A A A C E A C# D F G B C E E E  
 C C C C G G A E E D A G D G G G  
 de of snow but the | children know how he | came to life one | day. There |

A A A C E E E D F A G B C E E E  
 C C C C G G G G A G D G G G  
 t have been some | magic in that | old silk hat they | found. For |

B B B G B G# B A C# D F A B B B  
 D D D D D G D A E D A D D D  
 n they placed it | on his head he be | gan to dance a | round. Oh, |

E E E C E E E F A A A C E E E  
 G G G G G C G G G C C C G G G  
 sty the | snowman was a | live as he could be, | And the |

A A A C E A C# D F A G B C E E E  
 C C C C G G A E E D A G D G G G  
 ildren say he could | laugh and play just the | same as you and | me |

E E E C E E E C E E E G B B B  
 G G G G G C G G G G D D D  
 humpety thump thump, | thumpety thump thump, | look at Frosty | go. |

G B B B G B B B G B B B C E E E  
 D D D D D D D D D G D D D G G G  
 Thumpety thump thump, | thumpety thump thump, | Over the hills of | snow. |

G7 | C | Bb | A | F | E | G7 |  
y the | snowman was a | jolly, happy | soul, with a |

C | E | G7 | D | G7 | E | B |  
cob pipe and a | button nose and two | eyes made out of | coal. |

G7 | C | Bb | A | F | E | G7 |  
sty the | snowman was a | fairy tale they | say, He was |

C | E | A | D | G7 | C | G7 | C |  
de of snow but the | children know how he | came to life one | day. There |

C | E | G7 | D | G7 | C | G7 |  
t have been some | magic in that | old silk hat they | found. For |

D | D | G# | A | D | G7 | F | G7 |  
n they placed it | on his head he began | to dance around. | Oh, |

G7 | C | Bb | A | F | E | G7 |  
sty the | snowman was alive as he could | be, And the |

C | E | A | D | G7 | C | G7 | C |  
ildren say he could | laugh and play just the | same as you and | me. |

G7 | C | G7 | C | G7 | B | G7 |  
humpety thump thump, | thumpety thump thump, | look at Frosty | go. |

D | G7 | D | G7 | D | G7 | C | G7 | C |  
humpety thump thump, | thumpety thump thump, | Over the hills of | snow |

$\begin{matrix} E & G & C & G & E & F & F & G & F & E & D \\ | & | & | & | & | & | & | & | & | & | & | \\ d & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 comes | Suzy Snowflake, | dressed in a snow white | gown, |

$\begin{matrix} D' & D & C & B & A & G & C & E & G & F & A & B & A & G \\ | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 tap, tappin' at your | window pane to | tell you she's in | town. |

$\begin{matrix} E & G & C & G & E & F & F & G & F & E & D \\ | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 e comes | Suzy Snowflake, | soon you will hear her | say, |

$\begin{matrix} D' & D' & C & B & A & G & C & E & G & F & A & B & D & C \\ | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 e out ev'ryone and | play with me, I | haven't long to | stay. |

$\begin{matrix} F & F & F & F & A & C & A & G & G & A & G & F & E & F & G \\ | & | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 you wanna make a | snowman, | I'll help you make one, | 1, 2, 3 |

$\begin{matrix} F & F & F & F & C & A & D' & C & B & D & G \\ | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 you wanna take a | sleighride, | the ride's on | me." |

$\begin{matrix} G & E & G & C & G & E & F & F & G & F & E & D \\ | & | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 ere come | Suzy Snowflake, | look at her tumblin' | down, |

$\begin{matrix} D' & D' & D & C & B & A & G & C & E & F & A & B & D & C \\ | & | & | & | & | & | & | & | & | & | & | & | & | & | \end{matrix}$ 
 bringing joy to ev'ry | girl and boy, | Suzy's come to | town. |

$\begin{matrix} A & F & B & G & C \\ | & | & | & | & | \end{matrix}$ 
 Suzy's | come to | town. |

Seconds

Suzy Snowflake

Key of C+

E C C E G E C D D D B B B B  
 | | | | | | | | | | | | | | | |  
 comes | Suzy Snowflake, | dressed in a snow white | gown,

F F F E E G G C C F F D C C B  
 | | | | | | | | | | | | | | | |  
 , tap, tappin' at your | window pane to | tell you she's in | town.

E C C E G E C D D D B B B B  
 | | | | | | | | | | | | | | | |  
 re comes | Suzy Snowflake, | soon you will hear her | say,

F F F F E E G G C C F F C C B<sup>b</sup> E  
 | | | | | | | | | | | | | | | |  
 me out ev'ryone and | play with me, I | haven't long to | stay.

C C C F F C C C D C D E  
 | | | | | | | | | | | | | | | |  
 if you wanna make a | snowman, | I'll help you make one, | 1, 2, 3

C C C F F D D D C G F E D  
 | | | | | | | | | | | | | | | |  
 if you wanna take a | sleighride, | the ride's on | me."

E C E G E C D D D B B B B  
 | | | | | | | | | | | | | | | |  
 here come | Suzy Snowflake, | look at her tumblin' | down,

F F F F E E G C C F F C C C F  
 | | | | | | | | | | | | | | | |  
 Bringing joy to ev'ry | girl and boy, | <sup>1.</sup> Suzy's come to | town.

F F C C G G D D C C D A C C  
 | | | | | | | | | | | | | | | |  
<sup>2.</sup> Suzy's | come to | town.



C C C C C C C# C# G G G G G G G G  
 E E E E E E E E B B B B B B B B  
 e comes | Suzy Snowflake, | dressed in a snow white | gown,

G G G C C A A D D G G D C C E  
 B B B E E C# C# F F B B E E E E  
 p, tap, tappin' at your | window pane to | tell you she's in | town.

C C C C C C C# C# G G G G G G G G G G  
 E E E E E E E E B B B B B B B B B B  
 ere comes | Suzy Snowflake, | soon you will hear her | say,

G G G C C A A D D G G C C C C  
 B B B E E C# C# F F B B E E E E E E  
 ome out ev'ryone and | play with me, I | haven't long to | stay.

F F F F F F F F C C C G C G C  
 A A A A A A A A E E E B E B E  
 If you wanna make a | snowman, | I'll help you make one, | 1, 2, 3

F F F F F F F F D# D# D# D# G G G G  
 A A A A A A A A F# F# F# F# B B B B  
 If you wanna take a | sleighride, | the ride's on | me."

C C C C C C C# C# G G G G G G G G G G  
 E E E E E E E E B B B B B B B B B B  
 Here come | Suzy Snowflake, | look at her tumblin' | down,

G G G G C C A A D D G G D C C D  
 B B B B E E C# C# F F B B E E E E  
 Bringing joy to ev'ry | girl and boy, | Suzy's come to | town.

D D D D G G G G C C F F C C C  
 F F F F B B B B E E A A E E E  
 Suzy's | come to | town.

# Suzy Snowflake

C C C C C# C# G G G G G G G G  
 G G G G G G D D D D D D D D  
 e comes | Suzy Snowflake, | dressed in a snow white | gown,

G G G C C A A D D G G G D D  
 D D D G G E E A A D D G G D D  
 p, tap, tappin' at your | window pane to | tell you she's in | town.

C C C C C# C# G G G G G G G G G G  
 G G G G G G D D D D D D D D D D  
 ere comes | Suzy Snowflake, | soon you will hear her | say,

G G G C C A A D D G G G G G G  
 D D D G G E E A A D D G G G G G G  
 ome out ev'ryone and | play with me, I | haven't long to | stay.

F F F F F F F F C C C C C G G C  
 C C C C C C C C G G G G G G D D G  
 If you wanna make a | snowman, | I'll help you make one, | 1, 2, 3

F F F F F F F F D D D D G G G G  
 C C C C C C C C B B B B D D D D  
 If you wanna take a | sleighride, | the ride's on | me."

C C C C C# C# G G G G G G G G G G  
 G G G G G G G G D D D D D D D D  
 Here come | Suzy Snowflake, | look at her tumblin' | down,

G G G C C A A D D G G G G D D  
 D D D G G E E A A D D G G D D  
 Bringing joy to ev'ry | girl and boy, | Suzy's come to | town.

D D D D G G G C C F F C C C C  
 A A A A D D D G G C C G G G G  
 1. Suzy's | come to | town.

$\hat{G}$   $\hat{C}$   $\hat{C}\#$   $\hat{B}$   $\hat{B}$   $\hat{A}$   $\hat{G}$   $\hat{G}$   
 e comes | Suzy Snowflake, | dressed in a snow white | gown, |

$\hat{G}$   $\hat{B}$   $\hat{G}$   $\hat{E}$   $\hat{G}$   $\hat{A}$   $\hat{D}$   $\hat{F}$   $\hat{G}$   $\hat{F}$   $\hat{E}$   $\hat{D}$   $\hat{G}$   
 p, tap, tappin' at your | window pane to | tell you she's in | town. |

$\hat{C}$   $\hat{G}$   $\hat{C}$   $\hat{C}\#$   $\hat{B}$   $\hat{B}$   $\hat{A}$   $\hat{G}$   $\hat{G}$   
 ere comes | Suzy Snowflake, | soon you will hear her | say, |

$\hat{B}$   $\hat{G}$   $\hat{B}$   $\hat{G}$   $\hat{E}$   $\hat{G}$   $\hat{A}$   $\hat{D}$   $\hat{G}$   $\hat{C}$   $\hat{G}$   $\hat{C}$   
 ome out ev'ryone and | play with me, I | haven't long to | stay. |

$\hat{C}$   $\hat{A}$   $\hat{F}$   $\hat{A}$   $\hat{G}$   $\hat{B}$   $\hat{C}$   $\hat{D}$   $\hat{E}$   
 If you wanna make a | snowman, | I'll help you make one, | 1, 2, 3 |

$\hat{F}$   $\hat{C}$   $\hat{A}$   $\hat{F}$   $\hat{E}$   $\hat{F}\#$   $\hat{G}$   $\hat{F}$   $\hat{E}$   $\hat{D}$   
 If you wanna take a | sleighride, | the ride's on | me. |

$\hat{C}$   $\hat{G}$   $\hat{C}$   $\hat{C}\#$   $\hat{B}$   $\hat{B}$   $\hat{A}$   $\hat{F}$   $\hat{G}$   
 Here come | Suzy Snowflake, | look at her tumblin' | down, |

$\hat{B}$   $\hat{G}$   $\hat{B}$   $\hat{G}$   $\hat{E}$   $\hat{G}$   $\hat{A}$   $\hat{D}$   $\hat{G}$   $\hat{C}$   $\hat{E}$   $\hat{D}$   $\hat{G}$   
 Bringing joy to ev'ry | girl and boy, | 1. Suzy's come to | town. |

$\hat{D}$   $\hat{D}$   $\hat{G}$   $\hat{G}$   $\hat{F}$   $\hat{E}$   $\hat{D}$   $\hat{C}$   $\hat{C}$   $\hat{C}$   $\hat{G}$   $\hat{C}$   
2. Suzy's | come to | town. |

Tenor

# Jingle Bell Rock

Key of B<sup>b</sup>

Jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring

Snowin' and blowin' up | bushels of fun, | now the jingle hop | has begun.

Jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell ti

Dancin' and prancin' in | Jingle bell square | in the frosty air. | What

bright time, it's the | right time to rock the night away. | Jingle

bell time is a | swell time | to go glidin in a | one horse sleigh.

Gid-dy-ap, jingle horse | pick up your feet, | jingle around the | clock.

Mix and mingle in a | jinglin' beat, | that the jingle bell | rock!

that's the jingle bell, | that's the jingle bell | rock. ||

# Jingle Bell Rock

Key of B<sup>b</sup>

D D D D | D D D D | D D A A | B<sup>b</sup> B<sup>b</sup> E  
 jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring

B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> | B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> | B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> | D D D  
 nowin' and blowin' up | bushels of fun, | now the jingle hop | has begun.

D D D D | D D D D | D D A A | B<sup>b</sup> B<sup>b</sup> E  
 jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell ti

B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> | B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> | B<sup>b</sup> B<sup>b</sup> E<sup>b</sup> E<sup>b</sup> | B<sup>b</sup> C D  
 ancin' and prancin' in | Jinglebell Square | in the frosty air. | Wha

G G G G | D D D D | C<sup>#</sup> C<sup>#</sup> C<sup>#</sup> C<sup>#</sup> | B<sup>b</sup> A G F  
 right time, it's the | right time to | rock the night away. Jingle

D D E E | D D E E | E<sup>b</sup> E<sup>b</sup> B<sup>b</sup> B<sup>b</sup> | E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E  
 well time is a | swell time | to go glidin in a | one horse sleigh.

D D D D | D D D D | D D A A | B B E  
 riddy-ap, jingle horse | pick up your feet, | jingle around the | clock.

G G G G | F<sup>#</sup> F<sup>#</sup> F<sup>#</sup> F<sup>#</sup> | F<sup>#</sup> F<sup>#</sup> F F | B<sup>b</sup> B F E G  
 mix and mingle in a | jinglin' beat, | that the jingle bell | "rock".

C C E<sup>b</sup> E<sup>b</sup> | C C E<sup>b</sup> E<sup>b</sup> | B<sup>b</sup> F B<sup>b</sup> | } ||  
 that's the jingle bell, | that's the jingle bell | rock. ||

Guitar

Jingle Bell Rock

Key of B<sup>b</sup>

$B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B$   $A^b$   $C$   $B^b$   $F$   $F$   $E^b$   
 $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $C$   $B^b$   $F$   $E^b$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring |

$C$   $F$   $F$   $C$   $C$   $F$   $F$   $C$   $C$   $F$   $F$   $F$   $F$   $F$   $F$   
 $B^b$   $F$   $E^b$   $B^b$   $B^b$   $F$   $E^b$   $B^b$   $B^b$   $F$   $E^b$   $F$   $E^b$   $E^b$   $E^b$   
 win' and blowin' up | bushels of fun, | now the jingle hop | has begun. |

$B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B$   $A^b$   $C$   $C$   $F$   $F$   $E^b$   
 $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $C$   $B^b$   $F$   $E^b$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time |

$C$   $F$   $F$   $C$   $C$   $F$   $F$   $C$   $C$   $F$   $F$   $F$   $F$   $G$   $A^b$   $A^b$   
 $B^b$   $F$   $E^b$   $B^b$   $B^b$   $F$   $E^b$   $B^b$   $B^b$   $F$   $E^b$   $F$   $B^b$   $C$   $D$   $D$   
 prancin' and prancin' in | Jingle bell square | in the frosty air. | What |

$E^b$   $E^b$   $E^b$   $E$   $E$   $E$   $E$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   
 $B^b$   $B^b$   $B^b$   $E$   $C^\#$   $C^\#$   $C^\#$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   
 right time, it's the | right time to | rock the night away. | Jingle |

$G$   $C$   $C$   $G$   $C$   $C$   $F$   $F$   $C$   $C$   $F$   $F$   $F$   $F$   $F$   
 $D$   $C$   $B^b$   $D$   $D$   $C$   $B^b$   $F$   $E^b$   $C$   $B^b$   $F$   $E^b$   $F$   $E^b$   
 all time is a | swell time | to go glidin in a | one horse sleigh. |

$B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $D$   $D$   $G$   $G$   $G$   
 $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $F$   $D$   $C$   $G$   $B$   $B$   $B$   
 d-dy-ap, jingle horse | pick up your feet, | jingle around the | clock. |

$E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   $E^b$   
 $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   $B^b$   
 ix and mingle in a | jinglin' beat, | that the jingle bell | "rock." |

$C$   $C$   $F$   $F$   $C$   $C$   $F$   $F$   $B^b$   $F$   $B^b$   $F$   
 $B^b$   $B^b$   $F$   $E^b$   $C$   $B^b$   $F$   $E^b$   $B^b$   $F$   $B^b$   $F$   
 hat's the jingle bell, | that's the jingle bell | rock! ||

Cello

Jingle Bell Rock

key of Bb

D D D Bb D D D Bb D B D C Eb A  
 F F F F F F F F F Ab C G F C  
 e bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring |

Eb F A C Eb F A C Eb F A F A A A  
 G G C G F C G G F C C C C  
 in' and blowin' up | bushels of fun, | now the jingle hop | has begun. |

D D D Bb D D D Bb D B D C Eb A  
 F F F F F F F F F Ab C G F C  
 jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time |

Eb F A C Eb F A C E F A Bb C D D  
 G G C G F C G G F C F Eb F F  
 cin' and prancin' in | Jingle bell square | in the frosty air. | What |

b G G G E G G G Bb D D D Bb A G F  
 Bb Bb Bb Bb F Bb Bb Bb F F F  
 ght time, it's the | right time to | rock the night away. | Jingle |

Bb C Eb G Bb C Eb F A C C Eb F C F F G A  
 D C G G D C G C G F C F F G A  
 ll time is a | swell time | to go glidin in a | one horse sleigh. |

b D D D Bb D D D Bb D D F G B B B  
 F F F F F F F F F Ab G Eb D D  
 d-dy-ap, jingle horse | pick up your feet, | jingle around the | clock. |

=b G G G Eb G G G C E F A Bb B Bb Bb  
 Bb Bb Bb Bb Bb Bb C G F C D D G Eb  
 ix and mingle in a | jinglin' beat, | that the jingle bell | "rock." |

C E F A C E F A Bb D D  
 G G F C G G F C F F F  
 hat's the jingle bell, | that's the jingle bell | rock. ||

class

# Jingle Bell Rock

key of B<sup>b</sup>

F F F B<sup>b</sup> F F F G A B<sup>b</sup> B<sup>b</sup> B B C C F F  
 bell, jingle bell, jingle bell rock, jingle bell swing and jingle bell ring

D C F E<sup>b</sup> D C F C C F F E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> F G A  
 tin' and blowin' up bushels of fun, now the jingle hop has begun.

F F F B<sup>b</sup> F F F G A B<sup>b</sup> B<sup>b</sup> B B C C F F  
 jingle bell, jingle bell, jingle bell rock, jingle bells chime in jingle bell time

D C F E<sup>b</sup> D C F C C F F B<sup>b</sup> B<sup>b</sup> B<sup>b</sup> B<sup>b</sup>  
 cin' and prancin' in Jingle bell square in the frosty air. What

E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E E E E F F F F B<sup>b</sup> C A F  
 ght time, it's the right time to rock the night away. Jingle

G C C G B<sup>b</sup> C C F F C C F C F F G A  
 ll time is a swell time to go glidin in a one horse sleigh.

F F F B<sup>b</sup> F F F G A B<sup>b</sup> B<sup>b</sup> A A G G F G  
 dy-ap, jingle horse pick up your feet, jingle around the clock.

E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> E<sup>b</sup> D C C F F B<sup>b</sup> B C F  
 and mingle in a jinglin' beat, that the jingle bell rock.

C C F F C C F F B<sup>b</sup> F B<sup>b</sup> B<sup>b</sup>  
 hat's the jingle bell, that's the jingle bell rock.



Tenor

# Jingle Bell Rock

Key of C+

$\overset{C}{|}$   $\overset{B}{|}$   $\overset{B}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{E}{|}$   $\overset{E}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{E}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{F}{|}$   
 e bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring, |

$\overset{E}{|}$   $\overset{F}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{G}{|}$   $\overset{D}{|}$   $\overset{E}{|}$   $\overset{F}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{A^b}{|}$   $\overset{A}{|}$   $\overset{A^b}{|}$   $\overset{A}{|}$   $\overset{A}{|}$   $\overset{D}{|}$   $\overset{D}{|}$   $\overset{D}{|}$   
 cin' and blowin' up | bushels of fun, | now the jingle hop | has begun. |

$\overset{C}{|}$   $\overset{C}{|}$   $\overset{B}{|}$   $\overset{B}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{E}{|}$   $\overset{E}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{E}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{F}{|}$   
 jle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time |

$\overset{E}{|}$   $\overset{F}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{G}{|}$   $\overset{D}{|}$   $\overset{E}{|}$   $\overset{F}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{G}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   
 cin' and prancin' in | Jingle bell square | in the frosty air. | What a |

$\overset{C}{|}$   $\overset{C}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{C}{|}$   $\overset{D}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{G}{|}$   $\overset{E}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   
 ght time, it's the | right time to | rock the night away. | Jingle |

$\overset{C}{|}$   $\overset{C}{|}$   $\overset{A}{|}$   $\overset{C}{|}$   $\overset{D}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{G}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   $\overset{A}{|}$   $\overset{A}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{G}{|}$   $\overset{G}{|}$   
 time is a | swell time | to go glidin in a | one horse sleigh. |

$\overset{C}{|}$   $\overset{C}{|}$   $\overset{B}{|}$   $\overset{B}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{E}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{E}{|}$   $\overset{G}{|}$   $\overset{A}{|}$   
 dy-ap, jingle horse | pick up your feet, | jingle around the | clock. |

$\overset{C}{|}$   $\overset{D}{|}$   $\overset{D}{|}$   $\overset{C}{|}$   $\overset{C}{|}$   $\overset{A^b}{|}$   $\overset{A^b}{|}$   $\overset{C}{|}$   $\overset{D}{|}$   $\overset{D}{|}$   $\overset{C}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{G}{|}$   $\overset{C}{|}$   
 x and mingle in a | jinglin' beat, | that the jingle bell | "rock." :||

$\overset{C}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{G}{|}$   $\overset{C}{|}$   $\overset{A}{|}$   $\overset{B}{|}$   $\overset{A}{|}$   $\overset{D}{|}$   $\overset{G}{|}$   
 at's the jingle bell, | that's the jingle bell | rock. ||

Seconds

Jingle Bell Rock

Key of C+

$\begin{matrix} E & E & E & E & E & E & E & E & E & E & B^b & B^b & C & C & F & F \end{matrix}$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring, |

$\begin{matrix} C & F & F & C & C & F & F & C & C & F & F & E^b & E^b & E^b & E^b \end{matrix}$   
 now win' and blowin' up | bushels of fun, | now the jingle hop | has begun. |

$\begin{matrix} E & E & E & E & E & E & E & E & E & E & B^b & B^b & C & C & F & F \end{matrix}$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time |

$\begin{matrix} C & C & F & F & C & C & F & F & C & C & F & F & C & D & E & E \end{matrix}$   
 prancin' and prancin' in | Jingle bell square | in the frosty air. | What a

$\begin{matrix} A & A & A & A & E^b & E^b & E^b & E^b & E & E & E & E & C & B & A & G \end{matrix}$   
 bright time, it's the | right time to | rock the night away. | Jingle

$\begin{matrix} E & E & F^\# & F^\# & E & E & F^\# & F^\# & F & F & C & C & F & F & F & F \end{matrix}$   
 bell time is a | swell time | to go glidin in a | one horse sleigh. |

$\begin{matrix} E & E & E & E & E & E & E & E & E & E & B^b & B^b & C^\# & C^\# & C^\# & C^\# \end{matrix}$   
 riddy-up, jingle horse | pick up your feet, | jingle around the | clock. |

$\begin{matrix} A & A & A & A & A^b & A^b & A^b & A^b & F^\# & F^\# & F & F & C & C^\# & G & F & A & B \end{matrix}$   
 mix and mingle in a | jinglin' beat, | that the jingle bell | "rock". |

$\begin{matrix} D & D & F & F & D & D & F & F & C & G & C \end{matrix}$   
 that's the jingle bell, | that's the jingle bell | rock! ||

Guitar

Jingle Bell Rock

Key of C+

$\begin{matrix} C & C & C & C & C & C & C & C & C & C & C & C & C \\ C & G & G & G & G & G & G & G & G & G & G & G & G \end{matrix}$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring |

$\begin{matrix} D & D & G & G & D & D & G & G & D & D & G & G & G & G \\ C & C & F & F & C & C & F & F & C & C & F & F & F & F \end{matrix}$   
 snowin' and blowin' up | bushels of fun, | now the jingle hop | has begun. |

$\begin{matrix} C & C & C & C & C & C & C & C & C & C & D & C & G & G \\ C & G & G & G & G & G & G & G & G & G & G & G & G & G \end{matrix}$   
 Jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time |

$\begin{matrix} D & D & G & G & D & D & G & G & D & D & G & G & G & G & G & A & Bb & Bb \\ C & C & F & F & C & C & F & F & C & C & G & G & F & F & F & D & E & E \end{matrix}$   
 Dancin' and prancin' in | Jingle bell square | in the frosty air. | What a

$\begin{matrix} F & F & F & F & F\# & F\# & F\# & F\# & C & C & C & C & C & C & C \\ C & C & C & C & Eb & Eb & Eb & Eb & G & G & G & G & G & G & G \end{matrix}$   
 bright time, it's the | right time to | rock the night away. | Jingle

$\begin{matrix} A & A & D & D & A & A & D & D & G & G & D & D & G & G & G & G & G \\ E & E & C & C & E & E & C & C & F & F & C & C & F & F & F & F & F \end{matrix}$   
 bell time is a | swell time | to go glidin in a | one horse sleigh. |

$\begin{matrix} C & C & C & C & C & C & C & C & C & C & E & E & A & A & A & A \\ C & G & G & G & G & G & G & G & G & G & D & D & A & C\# & C\# & C\# \end{matrix}$   
 Giddy-up, jingle horse | pick up your feet, | jingle around the | clock.

$\begin{matrix} F & F & F & F & F & F & F & F & D & D & G & G & C & Bb & C & C \\ C & C & C & C & C & C & C & C & C & C & F & F & G & E & G & A \end{matrix}$   
 Mix and mingle in a | jinglin' beat, | that the jingle bell | rock.

$\begin{matrix} D & D & G & G & D & D & G & G & C & G & C & C \\ C & C & F & F & C & C & F & F & G & G & C & C \end{matrix}$   
 that's the jingle bell, | that's the jingle bell | rock.

Cello

Jingle Bell Rock

Key of C+

$C \quad E \quad E \quad E$   
 $G \quad G \quad G \quad G$   
 Jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring.

$D \quad F \quad G \quad B$   
 $A \quad D \quad D \quad D$   
 Snowin' and blowin' up | bushels of fun, | now the jingle hop | has begun.

$C \quad E \quad E \quad E$   
 $G \quad G \quad G \quad G$   
 Jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time.

$D \quad F \quad G \quad B$   
 $A \quad D \quad D \quad D$   
 Dancin' and prancin' in | Jingle bell Square | in the frosty air. | What

$F \quad A \quad A \quad A$   
 $C \quad C \quad C \quad C$   
 bright time, it's the | right time to | rock the night away. Jingle

$A \quad C \quad F \quad G \quad G \quad A \quad B$   
 $E \quad D \quad A \quad D \quad D \quad A \quad D$   
 bell time is a | swell time | to go glidin in a | one horse sleigh.

$C \quad E \quad E \quad E$   
 $G \quad G \quad G \quad G$   
 Gid-dy-ap, jingle horse | pick up your feet, | jingle around the | clock.

$F \quad A \quad A \quad A$   
 $C \quad C \quad C \quad C$   
 Mix and mingle in a | jinglin' beat, | that the jingle bell | rock.

$D \quad F \quad B \quad F \quad B \quad C \quad E \quad E$   
 $A \quad G \quad D \quad A \quad D \quad G \quad G \quad G$   
 that's the jingle bell, | that's the jingle bell | rock. ||

Bass

Jingle Bell Rock

Key of C+

$\begin{matrix} G_1 & G_1 & G_1 & C & G_1 & G_1 & G_1 & A & B & C & C & C^\# & C^\# & D & D & G_1 & G_1 \end{matrix}$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bell swing and | jingle bell ring, |

$\begin{matrix} F & E & D & G_1 & F & E & D & G_1 & D & D & G_1 & G_1 & F & F & F & G & A & B \end{matrix}$   
 owin' and blowin' up | bushels of fun, | now the jingle hop | has begun. |

$\begin{matrix} C & G_1 & G_1 & G_1 & C & G_1 & G_1 & G_1 & A & B & C & C & C^\# & C^\# & D & D & G_1 & G_1 \end{matrix}$   
 jingle bell, jingle bell, | jingle bell rock, | jingle bells chime in | jingle bell time |

$\begin{matrix} F & E & D & G_1 & F & E & D & G_1 & D & D & G_1 & G_1 & C & C & C & C \end{matrix}$   
 leucin' and prancin' in | Jingle bell Square | in the frosty air. | hat a |

$\begin{matrix} F & F & F & F & F^\# & F^\# & F^\# & F^\# & G_1 & G_1 & G_1 & G_1 & C & B & A & G_1 \end{matrix}$   
 right time, it's the | right time to | rock the night away. | Jingle |

$\begin{matrix} A & A & D & D & A & C & D & D & G_1 & G_1 & D & D & G_1 & D & G & G & A & B \end{matrix}$   
 all time is a | swell time | to go glidin in a | one horse sleigh. |

$\begin{matrix} C & G_1 & G_1 & G_1 & C & G_1 & G & G & A & B & C & C & B^b & B^b & A & A & G_1 & A \end{matrix}$   
 id-dy-ap, jingle horse | pick up your feet, | jingle around the | clock. |

$\begin{matrix} F & F & F & F & F & F & F & F & E & D & D & G_1 & G_1 & C & C^\# & D & G_1 \end{matrix}$   
 ix and mingle in a | jinglin' beat, | that the jingle bell | "rock." :||

$\begin{matrix} D & D & G_1 & G_1 & D & D & G_1 & G_1 & C & G_1 & C & C & F \end{matrix}$   
 hat's the jingle bell, | that's the jingle bell | rock. ||

APPENDIX D - FEEDBACK FROM STUDENTS

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GRADE 3/4 - Mrs. Tallman - 1989-90

1. I enjoyed playing on the steel drums, especially when I got to play with my friends. I would like to rent the steel drums again. At first, I thought it would be easy but after awhile I found out that it was hard because you had to stretch a lot to play the cello. My arms got sore when I stretched so much.

2. I really like the steel drums. I played the guitar. I hope we get to play again sometime.

3. Thank-you for letting us play the steel drums. I played the cello.

4. I really liked playing the steel drums. I would like to play them again next year because it is fun to play.

5. I really enjoyed playing the oil drums. Thank you for letting us play them.

6. I really, really, liked the steel drums. I also like the sounds of the drums. I really want the steel drums back.

7. I hope we can use the drums again. I like the steel drums.

8. I really liked the steel pans, and I would really like to play the pans again.

9. I would like to play again. I would like to play the tenor or bass.

10. I would like to play the drums again. I really liked to play them.

11. I really enjoyed the steeldrums. I played the tenor and would like to learn a new instrument.

12. I liked playing on the steel drums. I learned how to play music on the steel drums. It made playing music fun. I liked the tenors most.

13. Thank you for letting us use the steel drums. Can we use them again? I enjoyed them very much!

14. Thank you for letting us use the steel drums. I enjoyed it

very much. Can we use the steel drums again? I played the tenor.

15. Thank you for letting us use the steel drums. I really enjoyed them. I liked playing the tenor but it was very hard

16. I really liked the steel drums. I would like to have them every year. The drums are easy to learn. I like playing them.

17. I liked the steel drums and I'd like to play again next year. Thanks a lot for letting us play them.

18. I really liked the drums. I wish we could have them back. I liked it when we played the song "Liza". We all had a lot of fun.

19. I really thought that the steel drums were fun.

20. I liked the steel drums because I thought they had a neat tone. I would like to play them again.

Grade 4/5 - Mrs. Proulx 1989-90

1. What I liked about the steel drums are the sounds. The steel drums were really lots of fun. I would really like to play them again. I had lots of fun with them.

2. I like the beautiful sounds that come from the steel drums. We all like the steel drums and I think we all want them back. We played the a song "Bicycle Built for Two" and the concert was a smash hit.

3. The steel drums taught us about another culture. It taught was a musical instrument can be very different. We have a great teacher and she taught us everything we know. I'm very proud of our teacher. I like having the kids in the concert cry because they couldn't play the drums.

4. We thank you for bringing the steel drums. I really liked playing them. I like Ms. Hildebrand. She is a good teacher.

5. The steel drums were the best thing we had in music. Some people looked forward to music when we had the steel drums. I love the steel drums and I hope we get them back.



6. I really liked the drums. They were fun to play. I thought that they were the best instrument that I ever played. They are hard to play but they were fun. I would love to have them back.

7. We really liked the steel drums. Ms. Hildebrand is our music teacher and she taught us about the steel drums. She taught us very well. She's such a good music teacher. She even put on a special concert for us after we learned how to play them. Please bring them back to Robertson. I really liked them.

8. I would like to have the steel drums at Robertson School again so we can learn more about the steel pans. I would like to learn more songs. Everyone at Robertson School liked the steel pans and I hope you will let us have the steel pans again.

9. We would like the pans back to play again because we liked to play the songs we were given. I think the most interesting pans were the tenors.

10. The steel drums are a beautiful group of instruments that make nice sounds. When you hit a note it vibrates and blends in with all the other instruments. The drums we very nicely made. Some of the instruments were shiny and bright. I hope we can have them next year.

11. I like the steel drums because they sound nice. We had lots of fun playing the instruments. We also learned all about them.

12. I like how the instruments are tuned. I also like the sound of each one.

13. I really liked the steel pans when they came to Robertson School. I hope you bring them back next year. I didn't think they would be fun to play but they were fun. Our concert was excellent.

14. I really liked the steel drums. They were really fun to play. I hope we can get them back soon. When ever it was a day in school that we had music class, I was happy.

15. I would like to have the steel pans back to my school so we can learn more songs and more about the steel drums. I really liked playing the steel pans.

16. I liked playing the steel drums. I would like to have some for the school. It was fun playing the steel drums.

17. I would like the steel drums back for next year. I really liked playing the steel drums.

18. I liked the bass drum because it really was easy. I learned how to play it and I learned how to listen to the other instruments.

19. I would like to have the steel drums back. They are a lot of fun. I bet all the kid's feel the same way as I do. It was a great opportunity to play them.

20. I like the steel drums because they make a nice sound and I would like them back.

21. I really enjoyed the steel drums. It was a lot of fun. The steel drums were kind of noisy.

22. I like the steel drums. I would like to have them again. If I could I would like to play the bass. I wouldn't know how to play if it hadn't been for Ms. Hildebrand.

23. I liked the steel drums. It was fun. I want them again.

Grade 5/6 - Mr. Rykszinski 1989-90

1. I think the steel drums were a wonderful idea. I'm sure that if I'd had the chance to play the drums longer, I would have learned to play all the instruments. One day I would like to own some of the steel drums. The steel drums are hard but they are a lot of fun. I'd like to teach the steel drums when I get older. I would definitely recommend steel drums to anyone who wants to have fun with music.

2. The steel drums were a lot of fun especially since I got to play some of the different kinds of drums. I played the tenor. The tenor plays the melody line and I know that I would other students would enjoy playing the drums. If anyone ever said that the steel drums aren't fun to play they are definitely wrong. I wish that I could have another opportunity to enjoy playing those wonderful instruments again.

3. Music classes are good. In January we started to play the steel drums and that was really a lot of fun. The drums have a really nice sound.

4. The steel drums were great and they were enjoyable for me. I liked the steel drums for a number of reasons, including the sound of them, and the nice pitch. I liked playing the tenor because I got to play the melody of the music and I felt happy about this. What I liked the most were the concerts when we could show other people how to play a steel drum.

5. It was pretty good because I got to play a new instrument.

6. I liked playing the steel drums. I like the teacher and it was fun learning the songs. Other students should be able to try the drums and I would like to have the drums back again next year.

7. Steel drum playing was good. I liked it when the other schools came because we got to teach the students how to play. I think other kids should get the chance to try it and I would like to play again.

8. I learned how to play the steel drums. At first I thought it was difficult because I didn't know which note to hit, but Ms. Hildebrand showed me. At first we were too excited so we started to hit every single note, but then we realized that the steel drums were instruments not to be banged around but to be played. The steel drums are fun, easy to play and learn about. If I were you I would want to try these.

9. The steel drums were really fun. I learned how to play them and they are very interesting. The songs we learned were really fun except for the last part of "Let's Go Fly a Kite". The tenor part was pretty hard to learn, but I thought they were fun anyway.

10. I liked the noise the drums made. I liked the drums because it was fun to play.

11. I liked the steel drums because I learned that working with them was hard work and took a lot of concentration. I liked the steel drums because I got to work with my hands instead of my mouth.

12. It was O. K. My cello was easy. I wouldn't mind having a harder instrument. I think other students should give it a try.

13. I like it. It was fun. I would like to do it again if I could. I learned a lot from playing the steel drums. I think it was a great learning experience.

14. I thought the steel drums were neat. I liked the noise it made. I like playing the drums. I don't think it was a waste of time.

15. I liked the steel drums because it was fun. I think I learned a lot because I did not know how to play them before. I enjoyed learning how to play the drums. I thought it was a good opportunity.

16. We all had fun but it was kind of hard. My instruments was easy because I had the bass. When I watched other people playing they were having a lot of fun too.

17. It was fun learning how to play the steel drums. I would have liked to play the drums a little longer. It took a lot of thinking and concentrating to learn how to play the drums. I would have liked to learn harder songs. It was very exciting to learn how to play them.

18. I had a lot of fun playing the steel drums. I think we should have had the drums longer. I played the guitar and it was hard to play some parts.

19. I liked the steel drums. They were fun to play. It wasn't hard to learn how to play. I wish that I could learn how to play all the instruments. I wish we were still playing the drums but I know other children need a chance to play too.

20. I thought there was no GOOD instrument in music but when the steel drums came along I started getting interested in music. If anyone gets a chance to use any steel drum instrument they should

Grade 4 - Mrs. Nocita 1990-91

1. I think that the steeldrums are nice to play.
2. I want the steeldrums back because they are fun to play on and they are easier to play than other instruments. But there is one thing different about them. They are big and loud if you play them too hard. I like them a lot.
3. I think we should get the steeldrums back so we can learn how to play them.
4. I liked the steeldrums because when Robert plays F I play the F so it is easier.
5. I want the steeldrums because I learned more songs and we had better times of the day.
6. I think the steeldrums are tough to learn. It is a challenge. I like to play the steeldrums.
7. I don't want the steeldrums back because they are too hard to play when you try to play a new song or instrument.
8. Can I please get the steeldrums back because that is the best instrument I ever played.
9. I like the steeldrums because I'm used to them and they are easy to play. I liked the steeldrums because they are better than singing songs.
10. Because grade 4,5 and 6 like playing them and so I can learn how to play good.

Grade 4 - Mr. Dielschneider - 1990-91

1. I like steeldrums because it makes a lovely sound and now I know about the steeldrums.
2. Steel drums were my favorite. I liked to play songs on them.
3. I like listening to the sounds that the steeldrums make. Lots of kids play them.
4. I like the steeldrums because it is fun to play. I never

played a steeldrum before and I thought it would be boring. It was real exciting to play when I first tried. It took long for me to know it by heart. I like the way it sounded but you have to move your hands fast. I was always tried of playing at the end of class. I really enjoyed the steeldrums.

5. I like the steeldrums because they are the best. The steeldrums play good music and sounds are good when I play it. I like the songs I learned on the steeldrums. The cello was a good instrument to play.

6. I like the steeldrums because we learned a lot about them in class. We learned about other cultures and I like the songs.

7. The drums were nice. I liked the songs we learned and I liked the sounds.

8. I like the bass drums because I like the sound of it.

9. I like the steeldrums because they sound better than the piano. They are loud. I like the cello because they sound like a tenor.

10. I like the steeldrums because they keep me in music.

11. I liked playing the steeldrums because you can learn songs on them. If you want to play drums when you get older you will know how.

12. I like the steeldrums because they help me understand music better.

13. I learned a lot about the steeldrums. The songs were fun to play. It was pretty hard at first, but then I got better at them. I'm proud of myself and I think I put a lot of effort into it.

14. I learned a lot about steeldrums. The songs were very fun to play on the steeldrums. The best songs I played on the steeldrums was Jolly Old St. Nicholas.

15. I like the tenors because it helps me hear the other instruments.

16. I think we should have the steeldrums back because they are enjoyable.

17. I like the steeldrums because I can learn to play it. It has

a nice sound and at the festival we got second place.

18. I like the bass because it is cool.

Grade 5 - Mr. Berg - 1990-91

1. I like the steeldrums because there good to work with. I like the songs too. It's not only one kind of drum but there are also base, cello, guitar, double seconds and tenor. They are all very neat! To me the tenor is the best drum.

2. I like the steeldrums. They are easy and you don't have to learn A, B, C, D and stuff like that because steeldrums have letters to show you which one to hit. They sound nice and pretty. It's neat to play the steeldrums. I enjoy playing them, and would like to play them again.

3. I like the steeldrums because they are interesting to play, they are a challenge to learn how to play, they all have very nice sounds, they are neat looking, they are so many interesting instruments to play, they are just plain fun. That's why I like the steeldrums.

4. I liked the steeldrums because they made a nice sound and because I like to play lots of different songs. They were also interesting to play. They make beautiful sounds.

5. I like the steeldrums because it is fun just because it is fun because it is easy.

6. I will play steeldrums because I will learn how to play different songs.

7. I want the steeldrums back because they songs good and I want to learn more.

8. I like steeldrums because we could learn some more songs.

9. I like the steeldrums because they are fun to play and they make nice music.

10. I want the steeldrums back because they have a nice sound and they are interesting and fun to use.

11. I like drums because I like learning how to use them.

12. Steeldrums are fun. The sound is nice. It is pretty easy when

you get used to it. A lot of people like the music and also it is fun. The grade six students were good and I want the back or ect... I want to play the single tenor.

13. Steeldrums are fun to play. I like to learn new songs on them. They make a nice sound to listen to.

14. Steeldrums are fun when we learn to play them. It sounds nice. I like to think that some day we could play as good as the Trinidad people. They play very good. I see them play all the time in Trinidad. To me the cello is the best.

15. I like the steeldrums because they are nice to play on and listen to. I really like the tenor because it is easier to play. The other drums are hard to play.

16. I like listening to the steeldrums. It was fun. I like to play them,. I want the steeldrums back.

17. I like steeldrums because I like the sound of the steeldrums. They are fun to learn. They don't sound good if you bang them.

Grade 5 - Ms. Rod - 1990-91

1. I really like the steeldrums. They make me feel good inside too!

2.I liked playing the steeldrums because it felt good inside that I can play the steeldrums.

3.I liked the steeldrums because it was easy to learn.

4. I like the steeldrums because they are fun to play. I want the steeldrums back because it makes a nice sound. We can play well. They are fun to know when everyone knows how to play.

5. I liked the steeldrums because I was getting better at it. The songs had a good tune. It sounded real nice when we all play together.

6. I liked playing the steeldrums because it makes me feel all good inside and happy. I feel like I can play any instrument.

7. I like the steeldrums because I have never played one before and it's neat and sounds nice.



8. My name is Dean, You know what I mean. Yo, I like the drums but sometimes it's dumb.

9. I like the steeldrums because they are easy to learn.

10. I don't like the steeldrums because they are very boring because I always make mistakes.

11. I didn't like the steeldrums because they bore me and they weren't interesting. I didn't learn or feel anything about the instruments.

Grade 5/6 - Mrs. Hayes - 1990-91

1. I think the steeldrums are very educational and it expresses music in different ways.

2. I like the steeldrums because they are fun to play on and it is enjoyable to listen to . Plus you to different places and the parents like it to.

3. I like the steeldrums because they sound very nice and it makes a good melody.

4. I would like to play the steeldrums because I would be able to play the piano and also the organ. I also like to perform in concerts and stuff like that. I hope we get the steeldrums back.

5. I like the steeldrums because I have a fun time finding the notes and trying to hit it fast and sometimes you get a workout.

6. I like the steeldrums because they are fun to play. I like the music we play on the steeldrums.

7. I like the drums because they sound good and the first time that I saw the drums I said to myself, "I can't play the drums" but when I started to play the drums I started to like it. It made me feel good and proud because I learned something new. When I played some music it sounded good.

8. The steeldrums are unique and fun to play. I like the sound it makes. It's better than a recorder. The steeldrums are the best instrument I ever played next to the saxophone which I would only like to play.

9. The steeldrums are neat, they gave me a chance to learn a new thing and they are better than records.

10. I really enjoyed playing the steeldrums because it made me feel like I was important. When we played in front of people they would clap and I felt really good inside. I also liked them because they were different and interesting.

11. I really liked to have the steeldrums back because they made me understand some of my music. They had a nice sound and I really enjoyed playing them.

12. Steeldrums are neat to play and hard to play. I think they are challenging for me. I don't care what anybody else says but they are the best instrument I have ever seen.

13. I like the steeldrums because they are fun to play. They were the reason I liked music.

14. I liked the steeldrums because it is interesting and it makes me want to come to music classes.

15. I like steeldrums because they make a beautiful sound and they are fun to play and I liked performing.

16. I like the drums because they are fun, except the bass. I think they are very educational. They help us learn music in the school and you can play almost everything.

17. I love the steeldrums. The steeldrums are the greatest thing I ever played. The steeldrums make me happy. I wish we still had them.

18. I like steeldrums because they sound good and they are musical. I love them just like a friend. Even though I don't know how to play very well I want them back.

Grade 6 - Ms. Langhans - 1990-91

1. I like the steeldrums because the sound good. I also liked playing in front of people. I had a good time learning how to play them.

2. I would like the steeldrums to be in our school because they make nice sounds especially the tenors.

3. I enjoy playing the steeldrums because they make a very nice sound. I would like to play them again. The reason I played the steeldrums is because I had a good teacher.

4. I would like to play the steeldrums again because it is fun and I like to go places and play the drums for other people.

5. I would like it if the steeldrums came back because they were easy to use, they helped my self-image and they were fun to play because they didn't take much work to play. I played the guitar and I would love it if I could have them back and maybe even get my own.

I don't like them because we have to carry them around but I don't like the bass because you cut your fingers if you aren't careful.

6. I would like to have the drums back because they are fun and a good experience. We had a lot of fun going places. We liked the part about winning and playing at the Concert Hall. It was too bad they had to go.

7. I like the steeldrums because they sound nice and they are fun to play.

8. I would like the steeldrums back before tomorrow because I really love the steeldrums. Steeldrums are the best to me because I am so used to them.

9. One thing I definitely like is the steeldrums. It makes me wonder how such beautiful sounds can be made by a simple steeldrum.

10. I like to play the steeldrums. Although they are heavy and big, they are instruments that play good music. It isn't just music, it's good practise for eye and hand coordination. Our class got to go places to perform for an audience.

11. I like the steeldrums because they were fun and sometimes boring. I wish they never went to another school. I wish I could play them again but on a different instrument. It was a hard job moving the drums all over the place. At first I thought they would be hard to play but they weren't. Sometimes they are hard to play but it depends on what instrument you are on. When we played our best I felt like I played the drums in a real band.

12. I like the steeldrums because it will express my feelings about music.

13. I would like the steeldrums back because I like the sound of them. They always made me laugh and everybody enjoyed them. We

went to a steeldrum festival and made it into the papers and I really wish they were back.

14. I would like to have the steeldrums back because I like the way they sound like bells to my ears.

15. I would like to have the steeldrums because I like to play them. It's fun and I like the rhythm of the steeldrums. I also like playing it for other people because I have never played the drums before.

16. I would like the steeldrums back because I always wanted to play them. I used to see them on television and they sound so nice.

17. I would like the steeldrums to come back because I just learned how to play them.

18. I love the steeldrums!

- I love steeldrums because I get used to them.

- I have some experience for playing the drum.

- I'm so lucky because I saw what it looks like and sounds like. I'm lucky because the other kids want to play them but they can't.

- I have fun playing with the steeldrums.

- I wish I can take the steeldrums home so I can play with them.

- I think we were the luckiest students of all.

19. I enjoyed playing the steeldrums because they are fun and exciting. They make a nice sound.

20. I would like to have the steeldrums back because they are fun to play. They sound really nice.

21. I would like the steeldrums because they sound good and when we play we don't have to sing.

22. I like the steeldrums because they are fun to play and because when I'm older I will remember playing them and have had the experience of playing the steeldrums.

23. I like the steeldrums because they have a nice sound to them.

APPENDIX E

FESTIVAL ADJUDICATION REPORTS - DR. COLIN WALLEY - MARCH, 1991

Grade 4 - It's A Small World - Sherman

- disciplines approach to the instrument.
- some nice nimble stick work.
- good work on holding the long notes.
- a little uneasiness in the movement of the melody through the "bridges".
- try to let the melody 'sing' a bit more with some rise and fall in the phrase.
- confident playing: maybe pick up the tempo just a bit and let the rhythm flow.
- lovely musical effect.

Grade 4 - Let's Go Fly A Kite - Sherman

- disciplined approach to the drums.
- nicely sustained melody.
- controlled sound - even playing (a couple of "bloops").
- I liked the way you keep the accompanying chords moving in a light manner.
- let the song come more from your heart so that we feel as if you are singing your parts a bit more.
- some lack of coordination in the tenor/bass (eg. last extra note).
- try to "dance" through those rhythms as you move your sticks in a nimble way.
- very enjoyable.

Grade 5 - The Rose - McBroom

- musical sound coming from your playing.
- good balance between tune and parts.
- some moments of confusion in the bass playing.
- watch your phrasing - allow for more rise and fall of the phrase.
- tenors showed some good stick work.
- I really liked the soft sensitive feel you gave to your playing: work to develop more confidence.

Grade 5 - Edelweiss - Rogers

- such a lovely soft, delicate opening.
- really fine work from the basses.
- tune in cellos was very daring and such a good idea - congratulations to the cello players.
- nice connection among notes from the tenors. Allow for more

rise and fall of the phrases. There was a show of this in the last repetition that gave my heart a lift.

- quietly disciplined playing with a few inaccuracies in the "hard parts".
- most enjoyable.

Grade 5/6 - A Bicycle Built For Two - Dacre

- what a lovely confident start: a little muddiness crept in near end of phrase.
- nice nimble stick work melody players.
- a few note lapses on middle repetition.
- I'm surprised with the control of tone. Try not to repress the sound. Work for even greater nimbleness of movement and there you'll be able to "let yourself go" without losing control.
- your playing left a lovely sound in my ear.

Grade 6 - Climb Ev'ry Mountain - Rogers

- what a lovely thoughtful start!
- what are you doing with your music out?
- a fine move to heighten the phrase on the ascending melody.
- parts were nimbly played.
- the start of some really fine playing began through on the repetition.
- oh how I wished you'd done without your music.
- I was beginning to hear the real steelband sound in your playing.
- very enjoyable.