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THE PERCEPTIONS OF MUSIC LITERACY IN THE TRINIDAD AND
TOBAGO FIRE SERVICE BAND

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**THE PERCEPTIONS OF MUSIC LITERACY IN THE TRINIDAD AND
TOBAGO FIRE SERVICE BAND**



Shawn Lee Quintin
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Friday 14th April 2023

ABSTRACT

This paper documents the Trinidad and Tobago Fire Service Band's level of music literacy. Over the past years, the Trinidad and Tobago Fire Service Band (TTFSB) has grown from absorbing members from the wider service that can play an instrument to form a band through the means of a screening process that one needs to be certified in music or skilfully competent to be part of the band. In this research it also documents a brief history of the TTFSB. Moreover, it shows that music literacy can help to improve the sound of the band and identifies weak areas for future development. Understanding music literacy was examined by members of the TTFSB, as well as the musical director and senior personnel via interviews. The TTFSB's yearly schedule was documented for the purpose time management.

Key Words: Music Literacy, Trinidad and Tobago Fire Band, Military Band, Trinidad and Tobago Fire Service Band's History.

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INTRODUCTION

Rationale

The aim of investigating the perceptions of music literacy in the Trinidad and Tobago Fire Service Band (TTFSB) is to gather and document pertinent information for future purposes and use. The TTFSB is a developing unit that is seeking its own independence, which can reflect on a stable foundation for the development of music literacy. I was driven to pursue this research because I have been a member of the TTFSB since 2011 and observed that music literacy is significant to its members as its development and growth over the past few years has plateaued. The problems related to music includes occurrences involving the membership's ability to read and interpret new musical pieces when they are distributed and which can be added to the band's repertoire. This research is expected to provide information on the standard of music literacy in the TTFSB and the data collected can be used by band management to enhance these weak areas. A brief history of the TTFSB has also been included since there is limited history documented for research purposes and awareness.

Thesis Statement

The purpose of this paper is to examine the perception of music literacy in the Trinidad and Tobago Fire Service Band.

Parameters

A sample consisting of members of the Trinidad and Tobago Fire Service Band was examined for this research paper. Background information was gathered from both past and present members. Regarding the Perception on Music Literacy in the TTFSB, only current members' information was used in order to obtain a solid data collection.

Objectives

This study investigates the perception of music literacy in the Trinidad and Tobago Fire Service Band. The aims of this research are to:

- Conduct research on the TTFSB's history.
- Examine the standard of music literacy in the TTFSB.
- Examine perceptions of TTFSB members as it relates to music literacy.
- Analyse the methods used for band rehearsals.
- Discuss the band's daily routine, annual agenda and engagements.

Chapter Outline

This study consists of Four chapters. Chapter One entails a literature review based on the Trinidad and Tobago Fire Service Band. Chapter Two describes the methodology utilized to gather the information; it gives detailed information on the steps taken to gather data on the view of music literacy from the members of the TTFSB. It further examines the standard of music literacy within the TTFSB. Chapter Three displays the findings of the research conducted. Additionally, it discusses the process of learning new music. Finally, Chapter Four delves into the major findings of the research.

Methodology

This study was conducted by using different methods which incorporate the use of technology, social media, seeking physical information and research. A survey was conducted on

Google Forms for feedback on the members' perception on music literacy in the TTFSB. It consisted of twenty, (20), items inclusive of yes or no questions, multiple choice questions and short-answer questions. This was distributed via a social media group chat on WhatsApp, as well as via email for the TTFSB members. The questionnaire was sent to the group on Monday 23rd February 2023 at 10:09am and a time period of five (5) days was given to complete with a set parameter of one (1) attempt per individual. A total of sixteen (16) responses were recorded after the time period. The aim of the questionnaire was to measure the perception of music literacy in the TTFSB.

On the other hand, most of the information was gathered from interviews, given that there was lack of documented information on the Trinidad and Tobago Fire Service Band. Two major persons were interviewed with connection with the TTFSB music literacy and history namely:

- Fire Sub Officer (FS/O) Emiel Winchester and
- Fire Fighter (Ff) Christopher Sam

Fire Sub Officer FS/O Emiel Whinchester has been a member of the TTFSB for the past eighteen (18) years. He assumed the rank as a Fire Sub Officer (FS/O) in the year 2015 which he conducts rehearsals as well as performances in the role of the Musical Director. Fire Fighter (Ff) Christopher Sam has been a member of the TTFSB for the past seventeen (17) years. He is knowledgeable about the band's history since his father Peter Sam (deceased) was one of the persons that contributed to the formation of the band. Other information was gathered through brief discussions from personnel within the band. Background information was acquired from both past and present individuals. In order to attain information based on the TTFSB'S history, two further interviews were conducted with Mr. Elvis Davis, former Musical Director of the TTFSB, and Mr. Robert Charles, former Assistant Music Director.

CHAPTER ONE

Literature Review

Trinidad and Tobago Fire Service Band's History

Seeking for information to complete this research proved to be problematic since there was limited and insufficient literature available on the perception of music literacy in the TTFSB. Some background information on the TTFSB was acquired from a Caribbean Study Project entitled, “The Contribution of the Fire Service Band to the Music Culture of Trinidad and Tobago” by Elvis Franklyn Davis. This Caribbean Studies Project outlined the band’s annual schedule. It is to be noted that the band’s annual schedule has not changed from its original layout till present time 2023. Mr. Davis also gave information on the band’s history in his Caribbean Studies Project. It was also noted that the Trinidad and Tobago Fire Service website was explored with no leading information on the TTFSB.

The Trinidad and Tobago Fire Service Music Band had its beginning in September 1984 when an ‘ad-hoc’ group of fire-fighters came together to provide music for internal functions of the Fire Service. Following this event, the pioneering work of ordinary fire-fighters forecasted a scope for the introduction of a Music Band in the Fire Service. They believed that music would contribute to the development of a set of values to be aesthetically incorporated into the overall development of the Fire Service. On December 4th 1984, covering Ministerial approval for the formation of a Drum and Bugle Corps comprising fifteen (15) members of the Trinidad and Tobago Fire Service, Davis (2004). Following this, the Music Band continued its quality performances which stimulated its audiences to exert external pressures on the hierarchy of the Fire Service for recognition and the establishment of a formal Music Band as an official sub-unit

in the Fire Service. About two decades later, on August 12th 2004, the Trinidad and Tobago Fire Service Music Band was formally established by a Cabinet decision which created fifty-two (52) positions in the band, with its core function being the performance of music. Since that time, it was left up to the executive of the Fire Service to “flesh out” and integrate the operations of the Band into the Fire Service through the process of change management. However, to date, the Music Band is not fully institutionalized as a professional arm of the Fire Service.

Moreover, Fire fighter (Ff). Peter Sam (deceased) was a member of the Trinidad and Tobago Fire Service and is known to be one of the persons that highly contributed towards the formation of the TTFSB. He wrote a letter to the Chief Fire Officer asking permission to play for small functions or events in the Trinidad and Tobago Fire Service such as retirements, funerals, Christmas events, carnival and many other events. He decided to take the pattern of the Trinidad and Tobago Police Service Band and form a marching band for the Independence Day parade.

A similar interest was examined in a Caribbean Studies Project, by Melissa Durham entitled, “Perception on Music Literacy in the Cadet Force Band”, (2019). This project was beneficial to the research as it bestowed it’s guidance to the study. Although only one linkage with the TTFSB was explored, Durham’s research mentioned that the military and paramilitary bands have similar experiences when it comes to music literacy. This is because past members of the Trinidad and Tobago Cadet Force graduated from their educational institutions and joined military and paramilitary bands in Trinidad and Tobago.

In a project explored by Estrada Willams (2000), entitled “A Musical Profile of Brass Band Music in Post-Independence Trinidad and Tobago.2000”, it was discovered that a young musician who was taught music literacy at the St. Dominic’s Children’s Home and the Tacarigua Orphanage

was absorbed into the Trinidad and Tobago Police Band. There was no mention of any children being absorbed in the TTFSB.

Music Literacy

Music Literacy can be defined as the ability to read, write, understand and interrupted music. Being able to understand music notation can enhance one's skill in music literacy. Many musicians can play music by imitating what has been played and adding their own twist when it is being re-played by them. Some may think that music literacy was not engaged but according to Anna Blackman Bister, a Senior lecturer in music education at the Royal Academy of Music in Stockholm. She agreed that "learning music notation is not a must for playing music, but it creates opportunities for the future, therefore more people should get the opportunity to learn. Learning the building blocks of music is also a good way to reach the goals of music education."

Music is an integral part of human culture, and it has the power to influence and connect people from all over the world. Music can provide numerous benefits to students such as improving cognitive development, enhancing creativity, and increasing emotional intelligence. Music Literacy in music often refers to the listening, speaking, reading, viewing, writing, and creating practices that students use to access, understand, analyze, and communicate their knowledge about music as listeners, composers, and performers. It can help persons to appreciate a wide variety of musical styles and genres, and develop their own musical ideas and expressions. It is a life-long skill that can be developed and refined throughout one's musical journey. It primarily encompasses the ability to read, write, and interpret musical notation, which is essential in music education for students. According to a study by Schellenberg (2011), students who receive music instruction have better cognitive abilities than those who do not. Music literacy contributes to this development by teaching students to read, write and understand musical notation, which requires

the use of visual and spatial processing skills. As it helps students to develop their creativity, it also renders the ability to sight read. Literacy in music is often referred to as the ability to sing, play or simply imagine sounds seen on sheet music, as well as the ability to note down heard music. Therefore, learning the basics of music literacy is the foundation of music education which entails developing pupils' music reading and writing abilities. Once a sufficiently high level of proficiency is attained, it becomes the means of understanding music, and tools for effective use of the music language (Drobni, 2014). Students can now use music literacy and apply this knowledge to further understand their musical education. It enables music composers' abilities to analyse and create impeccable musical melodies, harmonies and progressions, which is therefore, used to produce great music that we know and love. Furthermore, music literacy is an essential skill for students in contemporary society. It not only provides cognitive benefits such as improving memory, attention, and language processing, but also enhances creativity and emotional intelligence. By understanding and interpreting musical notation, students can appreciate a wide variety of musical genres and develop their own musical ideas and expressions. Moreover, music literacy is a lifelong skill that can be developed and refined throughout one's musical journey. Therefore, it is important for educators and stakeholders of society to emphasize the inculcation of music literacy in music education, as it provides a strong foundation for students to excel in music and in life.

Chapter Two

THE PERCEPTIONS OF MUSIC LITERACY IN THE TRINIDAD AND TOBAGO FIRE SERVICE BAND

As a professional organisation that serves the country it is only natural that individuals must have a specific standard of literacy to be a member. The TTFSB falls under the organisation of The Ministry of National Security. According to the Government of the Republic of Trinidad and Tobago website, the entrance to be part of the Trinidad and Tobago Fire Service requires a minimum of three (3) Ordinary (O) Level subjects including English and any other two subjects (CXC General Proficiency grade 1, 2 or 3; CXC Basic Proficiency grade 1; or GCE grade A, B or C). In light of this, it shows that the band already has a general standard of literacy. Furthermore, when questioned if there was any specific requirement to join the TTFSB, Ff. Christopher Sam indicated that there was none (Sam, 2023).

Sam (2023), stated that music literacy is the ability to read, write, interpret and be versatile on your primary instrument. With him being a current member of the TTFSB having the rank of Firefighter, Sam believed that a good musician must be able to play their instrument as well as have knowledge of music theory. He referred to it as being a “balanced musician and that being an unbalanced musician can hinder one’s opportunity for success” Sam, 2023. He explained that an unbalanced musician is a musician with good playing skills and technique but lacks the ability to read music scores, contrariwise. He has arranged music for the band over the past ten (10) years and has seen a change in the method or approach individuals take to learn the new music sheet. Ff. Sam stated that he was one of the youngest individuals to join the TTFSB at the age of seventeen

(17). He related that his journey in the TTFSB has been like building a house from foundation to finish. He expressed himself in this manner to show the progress the TTFSB has done and that it is still being built despite the challenges faced and that one day it will be at its peak. He mentioned that in the early years, approximately fifteen (15) years ago, due to the lack of technology or resources to write and print music scores in a short period of time was a challenge or inaccessible which resulted in playing the melody of the song while other musicians listen and try to replay the same melody which was referred to as 'jamming'. This has become a norm for some years. Moreover, senior personnel have become comfortable with this method as they would refer to it as a "traditional" way of learning music. As time passed, senior personnel and officers retired which called for recruitment for new persons in the TTFSB. Ff. Sam said that he is very lucky to come along with different age groups in the TTFSB, and he has learnt a lot from this. When rehearsing with the band, he applies both methods, sign reading and demonstration. He observed that individuals learn and grasp information differently depending on their teachings or their own previous knowledge. He believed that music literacy is the foundation for musicians and it should never be a secondary option. Ff. Sam rated the TTFSB music literacy on a scale of 1 – 10 at 7 currently. He said that this is the most qualified group of members he has encountered in his journey in the TTFSB.

Fire Sub Officer FS/O Winchester is a member of the TTFSB since 2004 and has a Bachelor's Degree in Music Education and Grade Eight (8) practical on the B flat Trumpet by Royal School ABRSM, which he obtained in his journey in the TTFSB. FS/O Winchester's definition of music literacy involved one's ability to hear music, read musical notation by interpreting and expressing signs and symbols, write, arrange, compose music and accurately perform music and musical scores from a wide range of musical styles. He also mentioned that

improvising on one's instrument has a lot to do with music literacy as it relates with chord structures and musical scales. FS/O Winchester has conducted and rehearsed with the TTFSB on numerous occasions in the absence of other senior officers. He mentioned that the TTFSB does not have an official Musical Director since the last, Mr. Elvis Davis, who retired in February ,2019, with the rank of a Divisional Fire Officer. He said that the position is available but it has a lot of politics and do not wish to speak further on it. Moreover, current senior members in the TTFSB act in the position of Musical Director to carry on the duties of the band and fulfil the band's engagements. He said that from 2019 to present, different senior officers like himself were given different engagements to manage which they act in the position of Musical Director for that period. His perception of music literacy in the TTFSB is at an embryo stage. Since he joined the TTFSB, he noticed that members of the band started playing music using the listening and playing component of music literacy (better known as jamming). They were then exposed to music programs geared towards the introduction of music literacy. They were engaged in the basic rudiments, theory and practice of music at a grade three (3) level. However, approximately 40 percent of the membership gravitated towards further development in this form of music literacy and over the years, the numbers have not changed. The sight-reading musical component of music literacy was rather difficult and often times the end results are dreadful and embarrassing to the player. As such, members of the TTFSB opted for the easier way out. To date, fifty (55) percent of the membership in the TTFSB cannot read music, interpret music, write, arrange, compose music and accurately perform music and musical scores from a wide range of musical styles.

FS/O Winchester was asked the question, What techniques he applied when conducting or rehearsing the band? He responded that, "as Fire Sub Officer acting in the position of a Musical Director with responsibilities for the TTFSB, my role and function were never clearly defined.

Notwithstanding, I have tried to encourage the practice of sight reading, learning of scales and chords, listening to recording and following music scores, transcribing music, understanding the concept in which marks of expression are used in a given context and allowing members to participate in music courses at various institutions in Trinidad and Tobago. The majority of the membership declined to attend these courses because they were convinced that the field of music literacy was not worth studying. Therefore, all efforts toward change and the implementation of proper techniques in rehearsing/conducting for the standardization of the Band's operations were met with stiff resistance" , Winchester (2023). In this environment, musical conductors were regarded as figureheads and in light of this, there were no formal techniques applied when rehearsing the TTFSB. The Band was started as group of Fire Officers who came together to provide music for internal functions in September 1984. This means, the most senior Fire Officer in the Band with the least musical ability sets the tone and tenor for the Band's repertoire of music and were unwilling to change the status. Although the Band was officially established by Cabinet on August 12th 2004 as a specialized unit to function as a professional Music Band, the posture of the TTFSB remained the same. The Band spends most of the time on musical arrangements that were already learned, learned by rote, or never notated in the first place.



Figure 1: F S/O Winchester conducting the TTFSB at a Flag Ceremony Parade in 2022.

Chapter Three

Discussion

TTFSB Members Competence

Like most government bands or institutions in Trinidad and Tobago, the bare requirement to join a music career is Grade 5 practical or theory by any of the schools, Trinity Collage London or ABRSM. More than 60 percent of members in the TTFSB has Grade 5 and up in music theory grade and the Bachelor's Degree being the highest level of education that was recorded in the questionnaire. Note that questionnaire had the option of not mentioning one's highest level of education for confidential purposes. In the questionnaire, results also showed that 62.5 percent of members were required to provide certificates upon recruitment in the TTFSB. These required documents were not pertaining to music but the entrance requirements to join the Trinidad and Tobago Fire Service. The graph below represents the response received from the questionnaire.

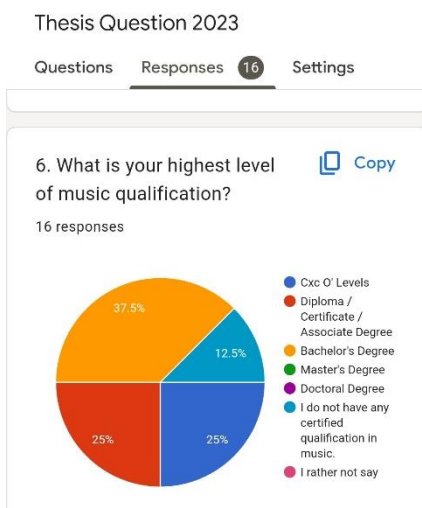


Figure 2

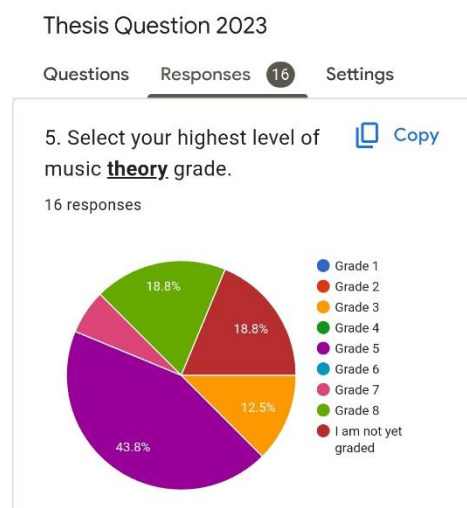


Figure 3

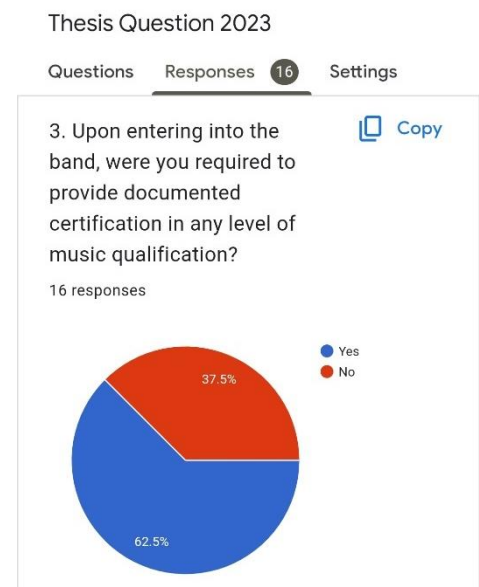


Figure 4

The TTFSB Method of Learning New Music.

The TTFSB norms for rehearsal and learning new musical arrangements were to breakup into sections, drill the phrases until the music was learned. There wasn't much emphasis placed on reading scores properly. The main focus was to ensure correct notes are pitched, phrases are played and memorized as quickly as possible. One major challenge involved attempting to change the old culture of an 'ad-hoc' band to adopt to music literacy for its overall enhancement and development. There was no established policy statement and standard of operating procedures to influence and determine the boundaries for musical duties and responsibilities of members. According to FS/O Winchester the TTFSB was and is still experiencing a major organizational and structural crisis as a direct result of it being of bottom-up Origin, operating in the hierarchical structures of the Fire Service. From its inception, it functioned as a renegade section under the ambit of the wider Fire Service and has not been fully institutionalized and integrated into the Fire Service developmental thrust. He also mentioned that the Fire Service Music Band is considered as the "bastard child" of the Fire Service and is only used for political expediency. The culture of resistance, an absence of policy and "however it hangs it swings" mentality were key factors in delaying the Band's developmental thrust. Addressing formal music standards for rehearsals and even for conducting were often ignored without consequences. The Band was perceived by the hierarchy of the Fire Service as a misfit and not as a professional unit. On the other hand, 87.5 percent of members that took part in the questionnaire believed that if they participated in a music literacy programme, the band performance will be improved. The other 12.5 percent responded as maybe. The graph below shows the information recorded from the questionnaire.

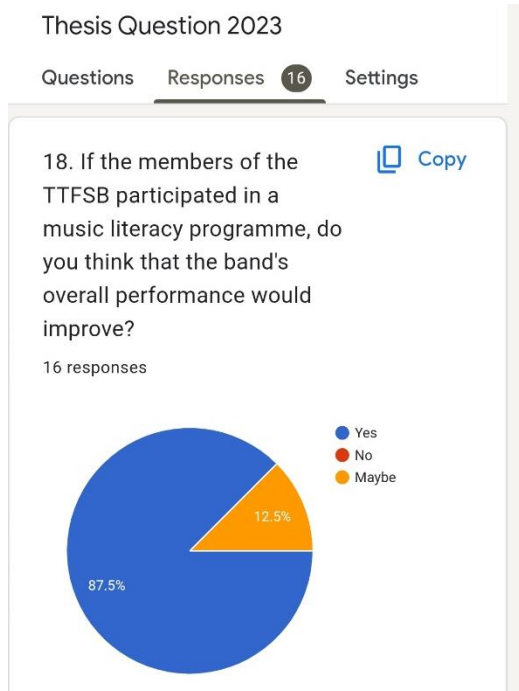


Figure 5

Time Management in the TTFSB

Time management in the workplace is one of the most important steps to take and have a positive and successful workday. Planning your day and setting aside specific guideline to attain set goals is an ideal part of managing your time especially in the workplace. This can also boost productivity and improves employees' skills and education. The TTFSB do not have an official timetable or a job description to follow, but has adjusted over the years by what has been started by senior members of the band.

The table below shows the yearly agenda of the TTFSB. Davis (2004), included a similar yearly agenda in his project. Presently today not much changes were made by the TTFSB yearly schedule. Although this is a projected scheduled, over the past years the TTFSB has repeated this pattern. Not withstanding the other requested engagements that is fulfilled in a short space of time.

For example, funerals become a priority when a member of the Trinidad and Tobago Fire has passed.

Figure 6

JANUARY	Preparation for the Carnival Season
FEBRUARY	Carnival Season (Calypso Completion and Soca Entertainment)
MARCH	Sports & Parade Preparation
APRIL	Sports & Parade
MAY	Sports & Parade
JUNE	Preparation for Independence Parade
JULY	Preparation for Independence Parade
AUGUST	Independence Month rehearsals
SEPTEMBER	Vacation for the TTFSB
OCTOBER	Preparation for the Christmas Season
NOVEMBER	Preparation for the Christmas Season
DECEMBER	Christmas Performance

With that being said, the daily schedule is tight and occupied. Ff Sam made a statement when asked if the band promotes music literacy, he responded, “this is a professional organization, and members should come prepared to work and not to learn basic things like musical scales, this is what we are being paid for”. He expressed himself in this manner because if an individual is not competent on their instrument, this can extend the time of rehearsal. Ff Sam said that he did not

have a problem with members trying to improve the band's level of music literacy by having fifteen (15) minutes lectures on a daily basis but sometimes the time taken shortens the actual rehearsal.

CONCLUSION

The measures to be taken to resolve these issues involve, the TTFSB and by extension the hierarchy of the Fire Service engaging the services of a professional diagnostician to assist in the execution of an appropriate change intervention plan. This will include policies for a strategic alignment of the TTFSB to be fully institutionalized and to foster an appreciation for and development of music literacy. The Firefighters in the Band should be given the opportunity to carry out their music functions in an established arrangement designed for an appreciation for and the development of music literacy. The Band and its governing body have to move away from merely an acceptance of mediocracy and establish a clear policy statement for its operations. It must consist of vision and mission, strategic goals, processes, standard of operating procedures for adopting music literacy to leverage the benefits of reaching its full potential.

The study revealed that:

- Music Literacy in the TTFSB is of good standing and is progressing at a slow pace.
- New members that join the TTFSB are more qualified than older or senior members.
- Music Literacy is promoted in the TTFSB but only when there is free time available.
- Majority of the members learn new music from rote rather than by note.
- The band currently has the greatest number of qualified members in music since its inception.
- Over 55 percent of its membership gravitated to some kind of music literacy training programs and they have progressed over the years in various areas of music literacy.

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APPENDIX A

3/30/23, 10:12 PM

Thesis Questionnaire

Thesis Questionnaire

My name is Shawn Lee Quintin and I am a student of the University of the West Indies (UWI), St Augustine Campus. I am completing my Bachelor's Degree Program in Music (Special). I wish to thank you for participating in this questionnaire. Kindly note that all responses will remain confidential. This questionnaire is designed to obtain feedback on the "Perception of Music Literacy in the Trinidad and Tobago Fire Service Band" (TTFBSB) as part of the research for my course HUMN 3099 Caribbean Studies Project.

* Required

1. 1. How long were you a member of the Trinidad and Tobago Fire Service Band? *

Check all that apply.

- ☐ Under 1 year
☐ 1 - 3 years
☐ 4 - 6 years
☐ 7 - 9 years
☐ 10 - 15 years
☐ 16 and more

2. 2. To what musical family does your instrument belong? *

Check all that apply.

- ☐ Woodwind
☐ Brass
☐ Strings
☐ Percussion

3. 3. Upon entering into the band, were you required to provide documented certification in any level of music qualification? *

Mark only one oval.

- ☐ Yes
☐ No

3/30/23, 10:12 PM

Thesis Questionnaire

4. 4. Do you play by rote only? *

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Sometimes

5. 5. Select your highest level of music theory grade. **Mark only one oval.*

- ☐ Grade 1
- ☐ Grade 2
- ☐ Grade 3
- ☐ Grade 4
- ☐ Grade 5
- ☐ Grade 6
- ☐ Grade 7
- ☐ Grade 8
- ☐ I am not yet graded

6. 6. What is your highest level of music qualification? *

Mark only one oval.

- ☐ Cxc O' Levels
- ☐ Diploma / Certificate / Associate Degree
- ☐ Bachelor's Degree
- ☐ Master's Degree
- ☐ Doctoral Degree
- ☐ I do not have any certified qualification in music.
- ☐ I rather not say

3/30/23, 10:12 PM

Thesis Questionnaire

7. 7. In your own words, what do you understand by the term 'music literacy'? *

8. 8. Do you believe that music literacy has an impact on the band's sound and performance? *

Mark only one oval.

- ☐ Yes
☐ No
☐ Not sure

9. 9. How would you rate your level of proficiency on your primary instrument? *

Mark only one oval.

- ☐ Beginner
☐ Intermediate
☐ Advanced

10. 10. When playing music, can you read music scores? *

Mark only one oval.

- ☐ Yes
☐ No

3/30/23, 10:12 PM

Thesis Questionnaire

11. 11. On a scale of 1 - 5, how well can you read music fluently? *

Mark only one oval.

Poor

1 ☐

2 ☐

3 ☐

4 ☐

5 ☐

Excellent

12. 12. On average, how long does it take for you to decipher music scores? *

Mark only one oval.

☐ 0 - 15 mintues

☐ 16 - 30 mintues

☐ 31 mintues - 1 hour

☐ more than 1 hour

☐ I rely on demonstrations

3/30/23, 10:12 PM

Thesis Questionnaire

13. 13. Does the section leader promote music literacy in rehearsals? *Note: If your response is 'No' proceed to question 15.* *

Mark only one oval.

- ☐ Yes
☐ No
☐ Sometimes

14. 14. How has the section leader promoted music literacy in rehearsals? *

Check all that apply.

- ☐ Analyze sheet music
☐ Gives demonstrations
☐ Arrange or adjust music
☐ None of the above

3/30/23, 10:12 PM

Thesis Questionnaire

15. 15. Based on your section leader's use of music literacy at rehearsals, how confident are you when playing your instrument? *

Mark only one oval.

1 ☐

2 ☐

3 ☐

4 ☐

5 ☐

16. 16. If a grade 3 'ABRSM / Trinity Collage London' song is given to you 10 minutes before the performance, will you be able to execute it successfully? *

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

3/30/23, 10:12 PM

Thesis Questionnaire

17. 17. What is the likelihood of your participation in any theoretical music literacy programme provided by the TTFSB ? *

Mark only one oval.

Least likely

1 ☐

2 ☐

3 ☐

4 ☐

5 ☐

Most likely

18. 18. If the members of the TTFSB participated in a music literacy programme, do you think that the band's overall performance would improve? *

Mark only one oval.

☐ Yes

☐ No

☐ Maybe

3/30/23, 10:12 PM

Thesis Questionnaire

19. 19. If you participated in a music literacy programme, do you think that **your** overall competence would improve?

*

Mark only one oval.

- ☐ Yes
- ☐ No
- ☐ Maybe

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APPENDIX B

Thesis Questionnaire

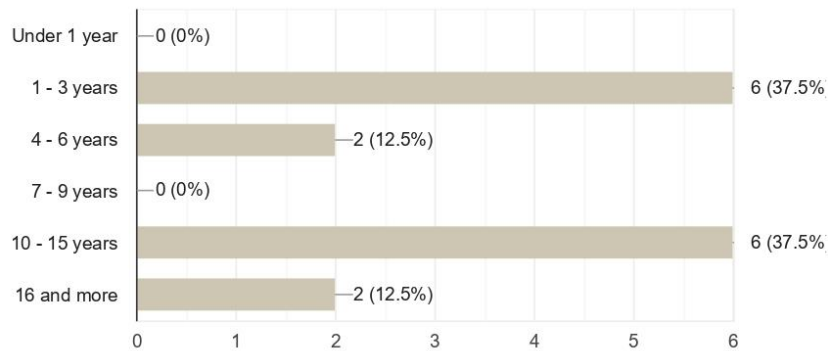
16 responses

[Publish analytics](#)

1. How long were you a member of the Trinidad and Tobago Fire Service Band?

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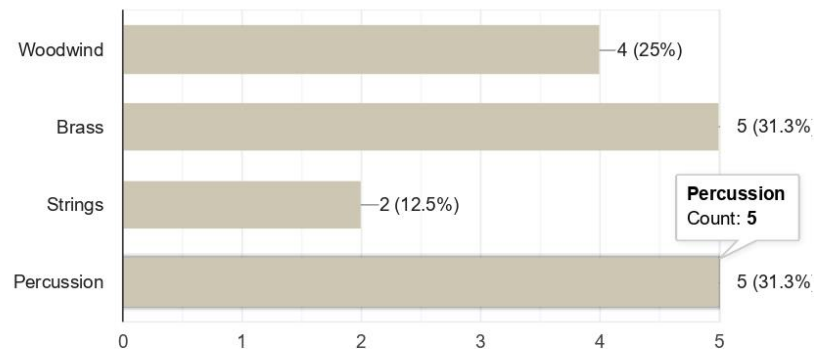
16 responses



2. To what musical family does your instrument belong?

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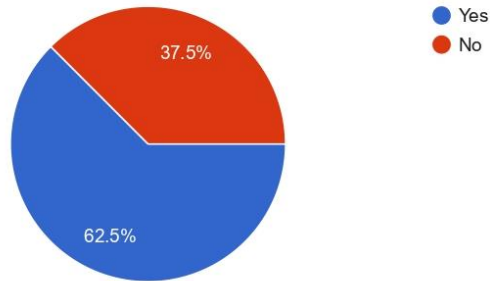
16 responses



3. Upon entering into the band, were you required to provide documented certification in any level of music qualification?

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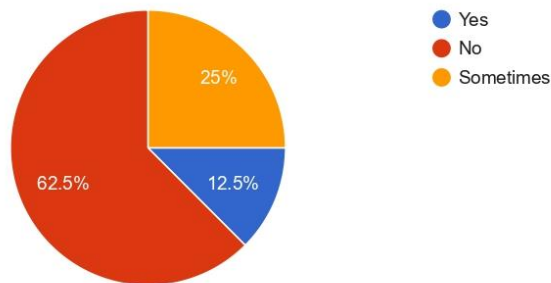
16 responses



4. Do you play by rote only?

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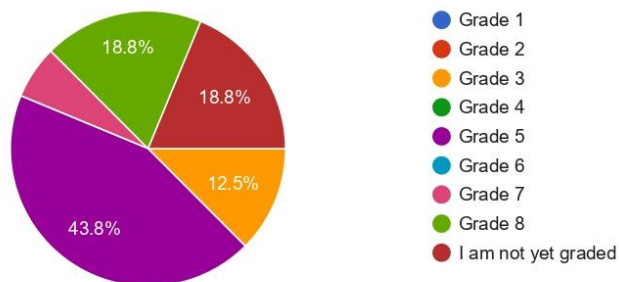
16 responses



5. Select your highest level of music theory grade.

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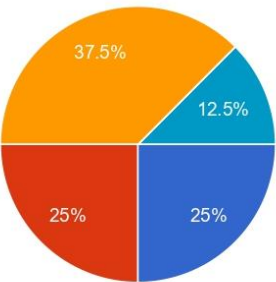
16 responses



6. What is your highest level of music qualification?

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16 responses



-  Cxc O' Levels
-  Diploma / Certificate / Associate Degree
-  Bachelor's Degree
-  Master's Degree
-  Doctoral Degree
-  I do not have any certified qualification in music.
-  I rather not say

7. In your own words, what do you understand by the term 'music literacy'?

16 responses

Being able to read and understand scores

To read music

Indepth understanding and knowledge of music and it's history

The theoretical part of music and understanding language of musical notes

For me music literacy is very important for musicians to understand what the composer their music to sound/feel.

Music literacy is fully understanding the different Genres of music and the hestory behind each chart.

Knowledge of reading music

Being able to understand the theoretical and practical aspects of music

Music literacy is the understanding and knowledge of music such as reading, writing or playing music

The ability to read, Wright and play music

Knowledge of theoretical and practical

Interpretation of music score

The ability to read and write musical notation without any assistance. And having a proper knowledge about music, being able to make different musical examples and different styles.

Music literacy is being able to interpret music.

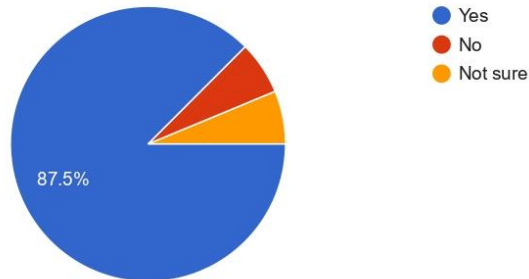
Being able to read music

It means to be able to read music similar to being able to read words and being literate

8. Do you believe that music literacy has an impact on the band's sound and performance?

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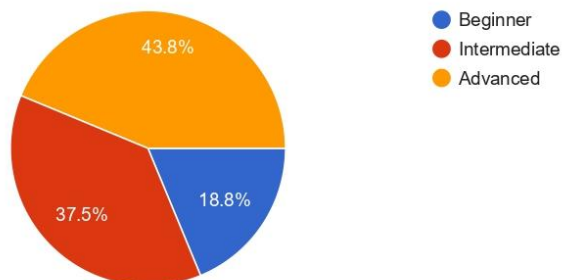
16 responses



9. How would you rate your level of proficiency on your primary instrument?

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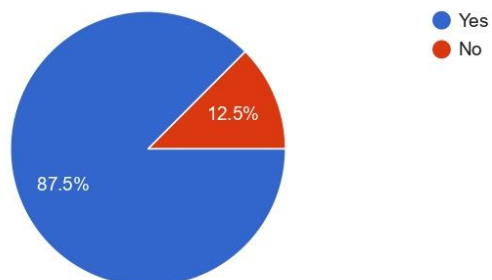
16 responses



10. When playing music, can you read music scores?

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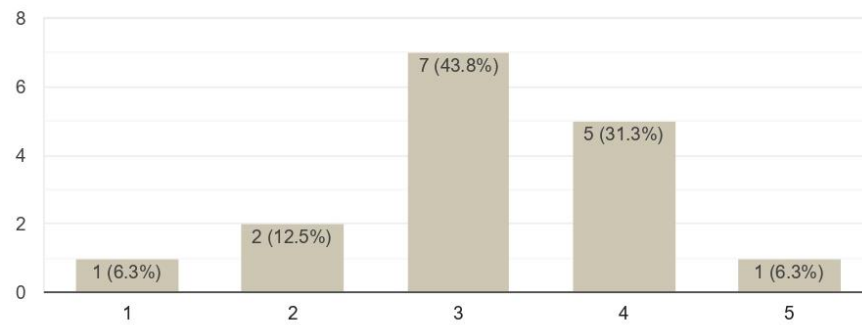
16 responses



11. On a scale of 1 - 5, how well can you read music fluently?

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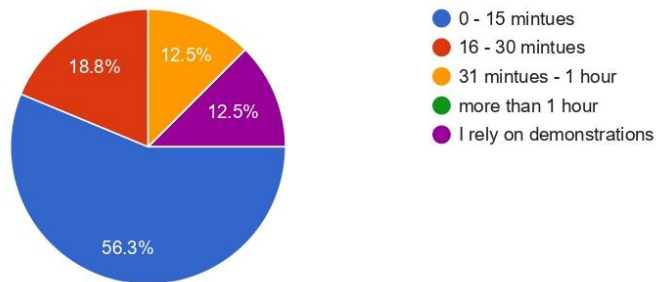
16 responses



12. On average, how long does it take for you to decipher music scores?

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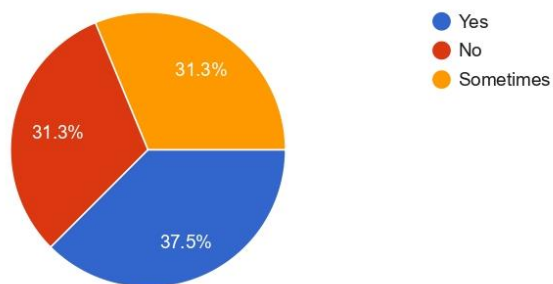
16 responses



13. Does the section leader promote music literacy in rehearsals? *Note: If your response is 'No' proceed to question 15.*

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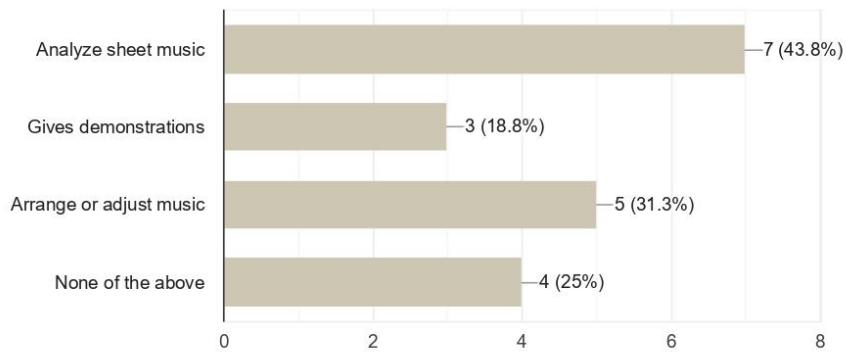
16 responses



14. How has the section leader promoted music literacy in rehearsals?



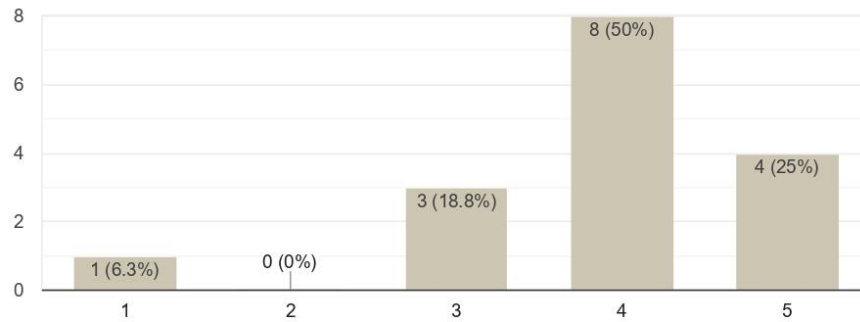
16 responses



15. Based on your section leader's use of music literacy at rehearsals, how confident are you when playing your instrument?



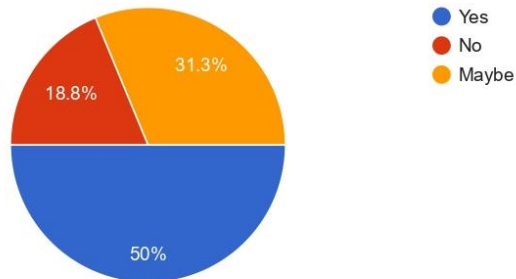
16 responses



16. If a grade 3 'ABRSM / Trinity Collage London' song is given to you 10 minutes before the performance, will you be able to execute it successfully?

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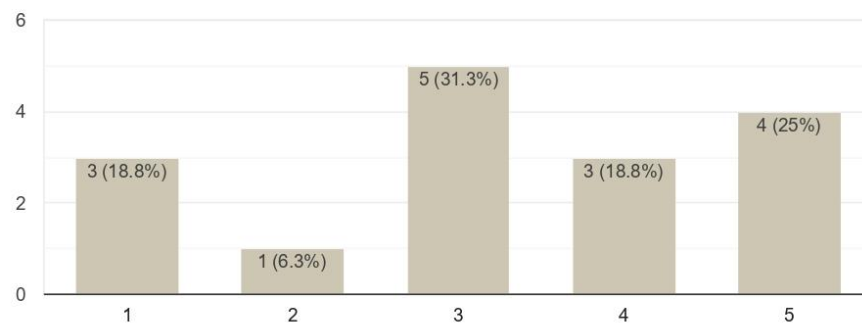
16 responses



17. What is the likelihood of your participation in any theoretical music literacy programme provided by the TTFSB ?

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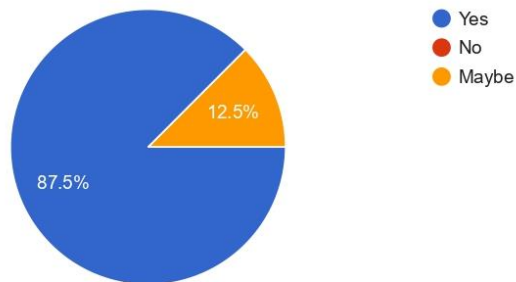
16 responses



18. If the members of the TTFSB participated in a music literacy programme, do you think that the band's overall performance would improve?

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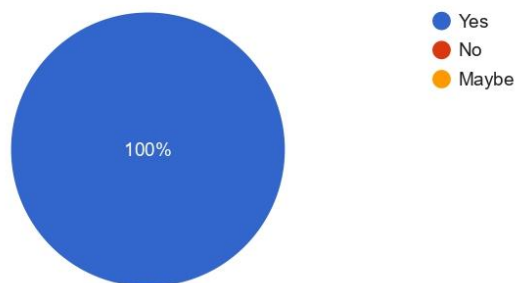
16 responses



19. If you participated in a music literacy programme, do you think that **your** overall competence would improve?

 Copy

16 responses



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APPENDIX C

Interview Questions

FF. Christopher Sam

1. Discuss with me your journey through the TTFSB
2. What is your current rank?
3. How long have you been a member of the TTFSB?
4. What is your definition of Music Literacy
5. As you being a member in the TTFSB over 10 years, how would you describe the perception of Music Literacy
6. What is the highest level of education do you have?
7. Was this obtained before your enlistment into the TTFSB
8. Did you further your musical education upon entering the TTFSB?
9. As a senior Firefighter, I believe that sometimes you conduct rehearsals. What techniques did you apply when rehearsing the TTFSB?
10. How do you go about learning new music in the TTFSB?
11. Did you have any challenges rehearsing the band?
12. Based on the previous questioning what you would say is the major cause
13. What measure should be taken to resolve these issues
14. Is there a level or standard required to join the TTFSB?
15. Compare to when you join the TTFSB till presently, would you say the band has progress in Music Literacy
16. In your views what measure can be taken to improve the TTFSB

Interview Questions

F S/O Emile Whinchester

1. How long have you been a member of the TTFSB?
2. What was your journey in the TTFSB?
3. What is your definition of music literacy?
4. As you being the musical director in the TTFSB for a period of time, how would you describe the perception of music literacy in the band.
5. What level of music education do you have?
6. . Was this obtained before your entrance into the TTFSB?
7. Did you further your musical education upon entering the TTFSB?
8. What techniques did you apply when rehearsing/conducting the TTFSB?
9. How do you go about learning new music in the TTFSB?
10. Did you have any challenges rehearsing the band?
11. Based on the previous question, what you would say is the major cause?
12. What measures can be taken to resolve the issue?
13. Is there a level or standard required to join the TTFSB?
14. In your views, what measures can be taken to improve the TTFSB?