



**The University of the West Indies**  
**St. Augustine Campus**  
**Faculty of Humanities and Education**  
**Caribbean Studies Project**  
**HUMN 3099**

Student name: Jeaneve Campbell  
Student ID no.: 816017546  
Degree Program: B. A Musical Arts (Special)  
Supervisor: Mr. Jessel Murray

Title of Thesis:

Dr. Jeannine Remy's contribution to the steelpan community in Trinidad and Tobago.

Word count: 7959

**Declaration**

1. I declare that this thesis has been composed solely by myself and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where stated otherwise by reference or acknowledgment, the work presented is entirely my own.
2. I authorise The University of the West Indies to make a physical or digital copy of my thesis/research paper/project report for its preservation, for public reference, and for the purpose of inter-library loan.

Signature of Student: JEANEVE CAMPBELL      Date: 19<sup>th</sup> April, 2024.

THE UNIVERSITY OF THE WEST INDIES  
The Office of the Board for Undergraduate Studies

**INDIVIDUAL PLAGIARISM DECLARATION**

This declaration is being made in accordance with the University Regulations on Plagiarism (First Degrees, Diplomas and Certificate) and should be attached to all work submitted by a student to be assessed as part of or/the entire requirement of the course, other than work submitted in an invigilated examination.

**Statement**

1. I have read the Plagiarism Regulations as set out in the Faculty Handbook and University websites related to the submission of coursework for assessment.
2. I declare that I understand that plagiarism is the use of another's work pretending that it is one's own and that it is a serious academic offence for which the University may impose severe penalties.
3. I declare that the submitted work indicated below is my own work, except where duly acknowledged and referenced.
4. I also declare that this paper has not been previously submitted for credit either in its entirety or in part within the UWI or elsewhere.
5. I understand that I may be required to submit the work in electronic form and accept that the University may check the originality of the work using a computer-based plagiarism detection service.

**TITLE OF ASSIGNMENT – Dr. Jeannine Remy's contribution to the steelpan community in Trinidad and Tobago.**

COURSE CODE – HUMN 3099

COURSE TITLE - CARIBBEAN STUDIES PROJECT

STUDENT ID - **816017546**

By signing this declaration, you are confirming that the work you are submitting is original and does not contain any plagiarised material.

I confirm that this assignment is my own work, and that the work of other persons has been fully acknowledged.

SIGNATURE – Jeaneve Campbell

DATE - 19<sup>th</sup> April, 2024.

## **ACKNOWLEDGEMENTS**

I would like to express my sincere gratitude to all those who have contributed to this thesis. To my advisor, Mr Jessel Murray, who has navigated the course to ensure the cohesivity of this thesis, to the persons who I've interviewed; Mazzi Gill, Jeremy DeBarry and Vanessa Headley, I thank you immensely for your patience and willingness to contribute your knowledge and resources. To Mr Placide, I thank you for your knowledge and continuous guidance whilst gathering research for this project. A special thank you to Dr Jeannine Remy for not only giving me the opportunity to compose a research study reflecting her contributions to the steelpan community within Trinidad and Tobago, but for also assisting me in narrowing my research by providing direct information and consistently being available for any further information needed. I would also like to thank my family for their continuous support and prayers throughout this process and lastly, and certainly not least, I would like to thank God for bestowing this opportunity for me to showcase my academic understanding of this field of study. Their support, encouragement, and guidance has been invaluable throughout this journey. Without their assistance, this work would not have been possible.

## ABSTRACT

The development of Carnival as a Festival has consequently represented the evolution, innovation and creativity within the constructs of stick-fighting, Parade of bands, Old Mas and Steelband representation in Panorama, (Gibbons, 2020). The steelpan's development from the Tamboo Bamboo instrument, which is indigenous to Trinidad and Tobago, highlights the transformational path taken by Caribbean music (Blake, 1995). This work acknowledges Dr. Remy's contribution in three (3) key spheres. Beginning on focusing on the history of steelpan and Steelband development along with a biographical sketch of Dr Jeannine Remy. Furthermore, analysing Dr Remy's composing and arranging styles utilizing her original compositions versus adapted works and lastly, discussing the specific works and contributions that Dr Remy has bestowed upon each Steelband she collaborated with.

**Keywords:** Steelpan, Steelband, Canboulay, Carnival, Tamboo Bamboo, Dr. Remy, Arrangements, Compositions.

Commented [j1]:

## TABLE OF CONTENTS

Contents	Pages
ACKNOWLEDGEMENTS.....	i
TABLE OF CONTENTS .....	iii
LIST OF FIGURES .....	iv
LIST OF APPENDICES.....	v
INTRODUCTION.....	1
RATIONALE.....	3
THESIS STATEMENT .....	4
PARAMETERS .....	5
OBJECTIVES .....	6
METHODOLOGY .....	7
CHAPTER OUTLINE.....	8
LITERATURE REVIEW.....	9
CHAPTER ONE .....	12
<b>The History of Steelpan and Steelband Development</b> .....	12
<b>Biographical Sketch of Dr Jeannine Remy</b> .....	12
CHAPTER TWO .....	23
<b>Analysis of Dr Jeannine Remy's</b> .....	23
<b>Arrangement and Composition Styles</b> .....	23
CHAPTER THREE .....	28
<b>Dr Jeannine Remy's Works and</b> .....	28
<b>Contributions to Various Steelbands</b> .....	28
CONCLUSION.....	34
WORKS CITED.....	36
APPENDIX A.....	A
APPENDIX B.....	M
APPENDIX C.....	BB
APPENDIX D.....	EE
APPENDIX E.....	GG

## LIST OF FIGURES

TITLE	PAGE
<a href="#">Figure 1.</a> <i>“Tamboo Bamboo Instruments.”</i>	13
<a href="#">Figure 2.</a> <i>“The Incredible Process of Making a Steelpan Drum by Hand.”</i>	16
<a href="#">Figure 3.</a> <i>“Bass (also called six drums.)”</i>	16
<a href="#">Figure 3.1.</a> <i>“Three Cello Pan Set- Powder Coated.”</i>	16
<a href="#">Figure 3.2.</a> <i>“Double Guitar Pan.”</i>	17
<a href="#">Figure 3.3.</a> <i>“Double Seconds Pan-Chromed.”</i>	17
<a href="#">Figure 3.4.</a> <i>“Double Tenor Pans- Painted/ Powder Coated.”</i>	17
<a href="#">Figure 3.5.</a> <i>“A Chrome Tenor Pan.”</i>	17
<a href="#">Figure 3.6.</a> <i>“The Pan Family”</i>	17
<a href="#">Figure 3.</a> <i>“Dr Jeannine Remy practising with Invaders Steel Orchestra.”</i>	19
<a href="#">Figure 4.1.</a> <i>“Dr Remy at a photoshoot with a steelpan.”</i>	20

## LIST OF APPENDICES

<a href="#"><u>Appendix A:</u></a> Jeannine Remy’s Interview Transcript.....	<b>A</b>
<a href="#"><u>Appendix B:</u></a> Jeremy DeBarry Interview Transcript.....	<b>M</b>
<a href="#"><u>Appendix C:</u></a> Vanessa Headley Interview Transcript.....	<b>BB</b>
<a href="#"><u>Appendix D:</u></a> Mazzi Gill Interview Transcript.....	<b>EE</b>
<a href="#"><u>Appendix E:</u></a> Google Drive Link to Scores of Dr Remy’s Arrangements and Compositions...	<b>GG</b>

## INTRODUCTION

The steelpan, sometimes referred to as the steel drum, was invented in Trinidad and Tobago in the 1930s and is a highly significant component of the sociocultural, political, and economic fabric of the Caribbean. Since its inception, African musical traditions and indigenous innovations strongly entrenched in the experiences of enslavement and indentureship have been blended together. The steelpan's development from the Tamboo Bamboo instrument, which is indigenous to Trinidad and Tobago, highlights the transformational path taken by Caribbean music (Blake, 1995).

Since African slaves brought music to the Caribbean and utilized drumming as a form of expression and communication, music has always been deeply ingrained in the region. Canboulay and other festivals, which sprang from the Emancipation Day celebration, have developed into a thriving Carnival tradition that represents the region's resilience and cultural identity (Bereton, 1989). However, the Tamboo Bamboo's public performance was outlawed in 1932 by the colonial authorities because they saw it as a threat. In response to this ban, Metal Beating, a covert activity that used homemade metal objects, began to emerge. This helped to pave the way for the creation of the steelpan (Solid Steel)<sup>1</sup>.

The originality of the steelpan was its capacity to turn discarded oil barrels into tuned instruments that could produce a variety of musical notes. Tenors, basses, cellos, and guitars are just a few of the many instruments that have developed from the steelpan's original eight notes to become a rich and varied part of Steelband music (Cultural Mix). Steelband music was greatly aided by the Trinidad Music Festival and the National Panorama Competition, which offered

---

<sup>1</sup> Solid Steel is a blog page that has exclusive information based on the history of the Steelpan.

venues for regional and worldwide recognition (World Steelband Music Festival; Panorama Steelband Competition).

As an ethnomusicologist, historian, percussionist, composer, and arranger, Dr. Jeannine Remy is one prominent person in the realm of Steelband music whose contributions have greatly enhanced it. Steelpan music has gained international recognition and respect as a result of Dr. Remy's research on pan performances and her musical abilities as it pertains to the steelpan (University of Arizona.)

## **RATIONALE**

As a steelpan major, performing a steelpan piece composed by Dr Jeannine Remy is quintessential to one's career. Her pieces and arrangements allow pannists to develop their technical skills and performance abilities to a professional level and her work and her ability to arrange and compose pieces, as a woman in the steelpan community, ranging from beginner to virtuoso, is an inspiration to others to also explore their talents in the composing and arranging fields respectfully.

Dr Jeannine Remy is an ethnomusicologist, lecturer, historian, percussionist, composer and steel pan arranger. Although a percussionist first, Dr Remy has also been quite impactful to the steelpan community, conducting the then BWIA Invaders Steel Orchestra for the "Pan is Beautiful" competition as well as competing in the National Panorama competition to name a few.

This paper would be a key interface to enhance documentation, research, and the value to local genre cultural expression gathered from Dr Jeannine Remy's critical experiences and from other members of the steelpan community experiences. Dr. Remy awards, compositions, arrangements for varying steel bands, national steelpan competitions, steelpan examinations and monologue contributions will all be highlighted throughout this research paper. Hence, Dr. Remy's influence through arrangements and compositions, musicianship, conducting and examinations, has led to the further development of the Steelband in Trinidad and Tobago.

## **THESIS STATEMENT**

- **Title:**

Dr Jeannine Remy's contribution to the steelpan community in Trinidad and Tobago.

- **Thesis Statement:**

Dr Jeannine Remy is an experienced practitioner and teacher in percussion; however, it is within the targeted sphere of her work as a female Steelband arranger composer and teacher this thesis focuses on.

## **PARAMETERS**

The preferred method for conducting this interview was virtually through the emailing of questionnaires with interviewee components, as it was easier for both interviewee and interviewer, and the sharing of information via Dropbox which are highlighted and referenced throughout this paper. As a result of this, constant communication was maintained throughout the composing of this thesis.

There were some challenges in connecting with a representative from Invaders Steel Orchestra, However, I was able to contact representatives from Golden Hands Symphony, Sforzata Steel Orchestra and Hatters Steel Orchestra. Apart from these primary sources, this work has also been affected by secondary sources, newspaper articles and the Internet to create a composite base to effectively analyse the research topic.

The recurring theme of this research study would include the biography of Dr Remy along with varying perspectives through persons who would've worked with Dr Remy, her steelpan compositions and arrangements for the various Steelbands and both party's experiences whilst working with each other. The focal point of this research paper would be patterned around Dr Jeannine Remy, and her work through the sphere of steelpan and Steelbands.

## OBJECTIVES

This research study will focus mainly on Dr Jeannine Remy's<sup>2</sup> biography of her life as an expatriate lady, arranger, composer and conductor in the steelpan industry. Furthermore, Dr. Remy contributions towards the development of steelpan education, through the spheres of her work, as a music lecturer and composer of pieces for the Pan Exams will also be highlighted. Dr Remy's panorama arrangements together with the individuals and Steelbands she worked with will also be acknowledged with perspectives from Sforzata Steel Orchestra, Golden Hands, Shell Invaders and Hatters Steel Orchestra.

### Objective Questions:

1. Who is Dr Jeannine Remy, a woman in steel for Steelbands?
2. How has Dr Remy contributed to the arrangement and composing styles in the steelpan community in Trinidad and Tobago?
3. What has been the influence of her contributions within the steelpan musicianship in regard to her compositions and arrangements for Steelbands in Trinidad and Tobago?

---

<sup>2</sup> "Dr Jeannine Remy" will be referred to as "Dr Remy" throughout this research study.

## **METHODOLOGY**

For this Caribbean Studies Project, Dr Remy's contribution to the steelpan community in Trinidad and Tobago, both qualitative and quantitative methods of research were chosen. This mixed method approach (get a theorist who used mixed method approach for research and include in text citations) was most appropriate to accommodate the listing of Dr Remy's work (quantitative) and presenting Dr Remy's personal journey and experiences through her successes within the steelpan community (qualitative).

The original plan was to conduct in person interviews with Dr Remy and the representatives of the Steelbands in which she worked, however due to time constraints of the interviewees, virtual interviews through the mediums of WhatsApp and Gmail were used as my primary sources in the form of questionnaires. My secondary sources were webpage blogs and articles of Dr Remy, varying articles of the evolution of the steelpan and articles surrounding the Fulbright awards, newspaper clippings, programmes, awards and certificates and University of Wisconsin and Idaho State University articles that were compiled by Dr Jeannine Remy and given to me via Dropbox.

For the transcript of the interview with Dr Jeannine Remy, Mazzi Gill of Sforzata Steel Orchestra, Jeremy de Barry of Hatters Steel Orchestra and Vanessa Headley of Golden Hands Symphony, see Appendix A.

## CHAPTER OUTLINE

This research study consists of Three (3) chapters. Chapter One (1) focuses on the *history of steelpan and Steelband development* along with a *biographical sketch* of Dr Jeannine Remy with focal points of her steelpan journey, musical accomplishments and awards, briefly highlighting some of the Steelbands Dr Remy worked with. Chapter Two (2) goes into more detail of Dr Remy's *composing and arranging styles utilizing her original compositions versus adapted work*<sup>3</sup>. Chapter Three (3) consists of the *specific works and contributions* that Dr Remy has given to each Steelband that assisted in the Steelbands' growth, from the perspective of the members of Sforzata Steel Orchestra, Hatters Steel Orchestra and Golden Hands Symphony who worked with Dr Remy, along with a brief historical background of each Steelband.

---

<sup>3</sup> See Appendix E for scores analysed in Chapter II for the comparison and contrast of steelpan arranging versus steelpan composing.

## LITERATURE REVIEW

Carnival festivities are the representative element that allows the expression of stick fighting, Steelbands and parade of bands and its resultant development, (Gibbons, 2010). The steelpan is a musical instrument indigenous to the Republic of Trinidad and Tobago and representative of both African religious/ spirituality and cultural struggle out of an oppressive circumstance towards building a representative society, (Gibbons, 2010, Williams 1994). Hence, through this background context innovation and creativity fuses towards the unique pitch percussion instrument in the idiophone class, traditionally made from a steel drum or steel barrel, (Dudley, 2007; Blake, 1995; Stuemple, 1995). The metallic playing surface is concave with a skirt attached. The playing surface crafting is divided into convex sections by channels, grooves or bores (Blake, 1995; Ryan, 1994). Each convex section is a musically carved note tuned to a definite pitch. The convex sections are played by striking with pan sticks to produce musical tones (Definition of the steelpan, Trinidad and Tobago Bureau of Standards)<sup>4</sup>.

The transition from Bamboo-Bamboo bands to steelpan ensembles, highlighting the period between the mid-1930s and 1940s as pivotal for this evolution. Pioneers such as Winston "Spree" Simon and Ellie Mannette are credited with significant contributions during this time frame. Simon's discovery of the steelpan's musical potential in 1939, along with Mannette's innovative tuning techniques using large oil drums, mark key milestones in the instrument's early history. The passage also explores the social dynamics within the steelpan community, including territorial rivalries and clashes, which were particularly prevalent during the World War II era.

---

<sup>4</sup> Quoted in "On the Tune of Standardisation: How the Bureau is Helping Pan" (Trinidad Guardian, Feb. 22, 1993), by Leslie Pichery and Kenneth Roach of the Trinidad and Tobago Bureau of Standards.

Furthermore, it discusses the efforts to address societal perceptions of Steelbands as public nuisances, culminating in the formation of The National Association of Trinidad and Tobago Steelbandmen (NATTS) in 1950 by Sidney Gallop (Emrit, 2000-2010). The narrative underscores the growing cultural significance of Steelbands, their role in Carnival celebrations, and their journey towards recognition as a symbol of national identity, notably coinciding with Trinidad and Tobago's independence from Britain in 1962. Through its detailed examination of specific years and milestones, the passage offers valuable insights into the rich history and cultural importance of the Steelband movement in the Caribbean.

The concept of modernization has been explored by various theorists, including Marx, Weber, and Durkheim, who saw it as a distinct social condition different from past circumstances. In the 1950s and 1960s, "modernization theory" was used by Western powers to justify development policies in post-colonial nations, but it was criticized for its bias and ethnocentric assumptions. John Tomlinson proposed a more nuanced view of modernization, emphasizing global power structures and the complexity of cultural practices. In Trinidad and Tobago, efforts at modernization have been complicated by colonial legacies and struggles for cultural identity.

The researcher, an outsider to Trinidadian culture, acknowledges the challenges of her position and the importance of learning from the subjects of her study. She conducted extensive fieldwork and interviews to explore the Steelband movement's role in Trinidadian society. Despite frustrations with foreign involvement, there is a desire for scholarly research on pan, though limitations exist due to resource constraints and political dynamics. The researcher's work aims to contribute to the discourse on the Steelband movement, focusing on its history,

competitions, community dynamics, patronage, technological influences, and its role in national identity (Erin, 1994).

As the steelpan continued to develop, the evolution of gender integration began in the year 1950. There was a less widespread college-boy phenomenon of Steelbands, which consisted of mostly men and more so an integration of women in steel. Dr Jeannine Remy, who was the first foreign woman to participate in the steelpan and steelpan community, made note of the challenges she faced as a woman in steel. At the time, women were expected to raise children and take care of their homes rather than learning the instrument as it was considered that women who partook in playing the steelpan were women of loose morals, hot tempered and were considered jamettes.

**CHAPTER ONE**  
**The History of Steelpan and Steelband Development**  
**Biographical Sketch of Dr Jeannine Remy**

*Introduction*

The multi- ethnic, multi-religious and socio-cultural complexity and unique slave-indentured narrative of the Republic of Trinidad and Tobago<sup>5</sup> is representative of the West Indies. Within these socio-political influences the development, growth and modernity of Carnival has influenced Old Mas characterization for example Dragon Band. Calypso and Kaiso lyrical and musical development also within this festival the development of both the Steelpan and Steelband, (Gibbons, 2020). The steelpan, also referred to as steel drum, is a percussive instrument and was invented in Trinidad and Tobago in 1930s. Its history dates back to African slavery in the early development of West Indian and Caribbean history. Therefore, within the Caribbean socio-cultural, political and economic traditions containing both slavery and Indentureship experience birthed Carnival, the Steelpan, Calypso and the Steelband. The steelpan's journey initiated with the evolution from the Tamboo Bamboo instrumentation and experimentation into the modernized expressions of the Steelpan and Band. Primarily a percussionist, Dr. Remy has been an established figure in the steelpan community, conducting and arranging for Steelbands, composing test pieces for solos and ensembles, and publishing Steelband books.

---

<sup>5</sup> "The Republic of Trinidad and Tobago" will be referred to as "Trinidad and Tobago" and "Trinidad" respectively throughout this research paper.

## *Tambo Bamboo*

The Tamboo Bamboo is a musical instrument that originated in Trinidad and Tobago. This percussive instrument is manufactured by cutting down bamboo poles of varying lengths and diameters, which are then cleaned and trimmed to generate a wide range of sounds. Figure 1 below depicts the different Tamboo Bamboo instruments.

Figure 1. "Tamboo Bamboo Instruments."<sup>6</sup>



By SeeTobago.

Therefore, "Tamboo" is a derivation of the French word "*tambour*," which signifies "drum." This instrument is played by striking bamboo poles against the ground or other surfaces, producing a particular rhythm that is unique to this instrument (Blake, 1995.) Slaves from Central and West Africa were brought over by colonists to labour on the sugar cane plantations and music was brought to the island with them (Bereton, 1989). Drumming was employed as a form of communication by slaves and according to colonists, was used to plan riots and uprisings and consequently, colonists prohibited drum parades (Solid Steel). On August 1<sup>st</sup> 1834, it was announced that slavery be abolished, signifying Emancipation Day. As a celebration of their

---

<sup>6</sup> These are the different sizes and lengths of Tamboo Bamboo instruments which produce different sounds. From left to right; Bass or Boom, Foule or Fullers, Cutters, Chandlers.

freedom, the emancipated created the festival Canboulay, (Gibbons 2007), which is a street parade replicating in song and dance accompanied by drums and the burning of the cane fields, but was later moved to Dimanche Gras, the Sunday before Carnival, after midnight, in the year in which the Tamboo Bamboo was also established, 1840 (Deutsch, 1975.)

***Carnival Invention and the ban on Tamboo Bamboo.***

Carnival was thereafter created in Trinidad and Tobago in the late eighteenth century, when the Spanish Cedula of Population Edict of 1783 encouraged French planters, slaves, and free people of colour from neighbouring islands to relocate to Trinidad and Tobago (Maharaj). When the Lenten season began, free people of colour performed lavish masquerade balls, and slaves, who were unable to participate, would view them, frequently through windows, and decide to hold their own celebrations. These celebrations coincided with the burning and harvesting of sugarcane, and therefore were known as 'Cannes Bruleés' and, later, 'Canboulay.' Dancing, singing, costumes, and ridicule of those who staged masquerade balls would be part of the festivities.

Unfortunately, in 1932, the British colonial government of Trinidad and Tobago banned the playing of Tamboo Bamboo in public as the colonial authorities saw the instrument as a threat to the safety, public order and morality. Despite the ban on Tamboo Bamboo, it continued to be played in secret by some people in Trinidad and Tobago. During this, a discovery was made that striking garbage cans, biscuit tins and paint cans with sticks can produce sound as well, thus emerging Metal Beating. The transformation to Metal Beating, at the time, seemed very necessary as these metal instruments were more durable and louder compared to bamboo rods. Metal Beating then became prominent and more experimented during WWII between the years 1939-1945 (Solid Steel). Within this early setting this topic requires consideration of the

steelband, like many other grassroots expressive forms, posed certain problems for nationalist promotion. Lloyd Braithwaite notes that, “the search for a distinctive and national form of expression, which would both symbolize and give unity to the society was not altogether easy. The areas in, which the lower class seemed to have the most to contribute were areas heavily associated with the more despised forms of lower-class behaviour, (Stuempfle, 1995). This socio- political construct of the continued association of steelbands with unemployment, violence and crime. Therefore, the historical to present day efforts to reform and modernize the pan movement thou necessary also strives to rebrand the image of the Steelpan viewpoint to be widely accepted as a national instrument. The formation of the various Steelband associations and the resultant presentation of steelbands in concert settings were ways of redirecting the movement towards youth development and musical advancement, (Stuempfle, 1995; Gibbons, 2010).

***Transition from Metal Beating to Steelpan Invention.***

During Metal Beating’s prominence, the emergence of the Steelpan slowly evolved. Therefore, it was discovered that the convex dent at the bottom of metal drums could be tuned to distinctive musical pitches and hence produce recognizable melodies. Known as the National instrument of Trinidad and Tobago, the steelpan is made of 55-gallon oil drums, with indentations at the base of the drum that gives it a concave shape (Cultural Mix, par 2.). Hence, this concave shape held notes, creating a very vibrant and toned sound into the instruments, illustrated by Figure 2. below. This is a consistent observation of musical form, representation and note making and playing a direct synergy of the steelpan evolution.

Figure 2. *“The Incredible Process of Making a Steelpan Drum by Hand”*



By Paul Strauss, April 23<sup>rd</sup>, 2023

When the steel pan was first developed, there were only eight (8) notes. At that time, pan players were only allowed to play simple nursery rhymes such as “Mary Had a Little Lamb” due to its limitations. Since then, the steel pan has developed into a wider range of instruments such as Basses which produce the lowest tones, Cellos, Guitars and Double Seconds which produce harmony tone and Double Tenors and Tenors which are usually the lead pans of Steelbands (Cultural Mix, par. 6-12).

Figure 3. “Bass (also called six drums).”      Figure 3.1. “Three Cello Pan Set- Powder Coated.”



By Triangle Community Steelbands.



By Murray Avenue Designs.

Figure 3.2. “Double Guitar Pan.”

Figure 3.3. “Double Seconds Pan- Chromed.”



By Definite Pitch Steel Pans.



By Murray Avenue Designs.

Figure 3.4. "Double Tenor Pans- Painted/Powder Coated."

Figure 3.5. "A Chrome Tenor Pan"



By MITTCO.



By Jim Keyser.

Figure 3.6. "The Pan Family."<sup>7</sup>



By My Panyard.

<sup>7</sup> This imagery depicts the layout of a Steelband. The layout of a Steelband depends on the venue as the venue plays a pivotal in the balance of steelpan sound. In this image, from front to back, there are double seconds and double tenors to the front, double guitars and tenors in the middle and basses and cello pans to the back of the ensemble.

These developed instruments produced a wider range of tones and pitches. Figures 3 to 3.6 shows the various percussion instruments and how they grew towards the various presentation styles that aided playing and music making efforts. There are also specific, notable sticks used to play these steel pans usually consisting of wood with rubber on one end, which is used to strike the notes. The size and type of rubber tip used on each given pan depends on the range of notes played.

### ***Trinidad Music Festival and Panorama***

The Trinidad Music Festival competition was then invented in 1948 with the intent to involve more European classical music into Trinidad and Tobago (World Steelband Music Festival, p. 2.). In 1952, a Steelband division was introduced, and the audience took to it immediately. Many Steelbands participated in this division until a Steelband focused competition was invented, the National Panorama Competition in 1963. At this competition, created in collaboration with the government of Trinidad and Tobago and the National Association of Trinidad and Tobago Steelbandmen (NATTS), Steelbands are judged at three different stages, preliminary, semi-finals and finals and through single-pan and conventional categories (Panorama Steelband Competition, p.1). The National Panorama Competition became the most prominent music competition within the region and began attracting international musicians such as Dr Remy.

### ***Biographical Sketch of Dr Jeannine Remy***

Dr Jeannine Remy first came to Trinidad and Tobago in 1989 to conduct research on pan performances as well as to perform for Panorama with the Invaders Steel Orchestra as part of her doctoral research at the University of Arizona. Dr. Jeannine Remy is an ethnomusicologist, historian, percussionist, composer and arranger of steel pan music. Dr. Jeannine Remy was born

and raised in Sturgeon Bay, Wisconsin, USA where she began to learn music at an early age. *“I guess you could say when I could reach the keys to the piano as a toddler. My grandparents had a jukebox in their bar (rum shop), and they used to put me on top of the bar stool in front of the jukebox. I would pretend I was creating all of the music. I had piano lessons since age 7. I started percussion lessons in 6th grade when I joined the band”* (Remy, 2024.) Figure 4 depicts Dr Remy practising with Invaders Steel Orchestra within her early interactions with the steelband.

Figure 4. *“Dr Jeannine Remy practising with Invaders Steel Orchestra.”*



Via Dr Jeannine Remy's Dropbox, 1994.

Dr Remy expressed that there were several inspirations that led to her pursuing a music career. She held the state record, WSMA in the state of Wisconsin, USA, for the most firsts in solo ensemble competitions and was recruited by many schools as a music major. Dr Remy's parents sent her to many music camps; however, it was through the Birchcreek Performing Arts Academy in Door County Wisconsin she was introduced to the steelpan by Dr G Al O'Connor of Northern Illinois University (NIU) to which she decided to transfer to Northern Illinois University in DeKalb, IL. *“I started off as a music education major but ended up being a performance major in percussion with minors in piano and music theory”* (Remy, 2024). She

completed her bachelor's and master's degrees at Northern Illinois University in 1985 and 1987 respectively, in percussion performance. Figure 4.1 depicts Dr Remy in a photoshoot with a tenor steelpan.

Figure 4.1. "Dr Remy at photoshoot with a tenor steelpan."



Via Dr Jeannine Remy's Dropbox.

Her passion for the steelpan stemmed from performing multiple gigs, to which she made a living off of, as well as educating the public on the instrument. She learnt the instrument both by reading music and rote through Cliff Alexis who introduced her to many clips of Panorama and Pan is Beautiful competitions which lead to her peak interest in visiting Trinidad and Tobago. To even further her interests, Dr Remy said *"I think seeing the video tapes of percussionists doing the wrong thing during Pan is Beautiful made me realize that there was nobody in Trinidad teaching formal percussion."* to which she then decided to pursue her PhD at the University of Arizona and travelled to Trinidad and Tobago in 1989 with focal points of her dissertation being lecturing recital, learning the history of the steelpan, conducting oral interviews and transcribing the panorama tune "Life's Too Short" by Ray Holman for the then BIWA Invaders. She went on to be one of the few women playing pan at Invaders and the first

American woman to play the tenor pan in a Steelband. Her passion for the instrument led to encouraging her students at Illinois State University (ISU) to come to Trinidad and Tobago to experience performing Invaders. She then began a pivotal role in Invaders as their conductor for 1998, 2000 and 2004 after their previous conductor, Anthony Prospect passed away.

Dr. Remy was awarded a Fulbright Grant for the academic year 2000–2001, which enabled her to conduct additional research on the origins of TT's ethnic music, featuring the steelpan, and used the grant to share her content through special music lectures at the University of the West Indies (UWI). The Fulbright Program is the premier international educational and cultural exchange initiative of the United States government and provides accomplished scholars and students from over 160 countries with the opportunity to study, teach, conduct research, exchange knowledge, and encourage understanding amongst different countries (Fulbright Scholar Program). Dr. Remy then resigned her tenured post at Idaho State University two years later when an ethnomusicology position at UWI opened up. She moved to Trinidad and brought with her a wealth of talents, including a priceless gift of a percussion ensemble to UWI.

Dr Remy teaches Percussion, Steelpan, Pan Arranging, Steelpan History and Development, Steelpan Literature, World Music, and Caribbean Music at the Department of Creative and Festival Arts (DCFA)<sup>8</sup>. During her time in Trinidad, she made history by being the first foreign woman to arrange for a large conventional Steelband.

Additionally, during her time here at the University of the West Indies, Dr Remy has composed over two hundred (200) compositions for pan examination books in an attempt to update the repertoire of original songs that were currently used. *“I realized early on that the*

---

<sup>8</sup> Department of Creative and Festival Arts will be referred to as “DCFA” throughout this research study.

*music department here did not have scale study books, sight reading books, and certainly not enough original repertoire. I set out to change that. The pieces were assignments to myself. I am always seeking to try a new style of music or way of doing something. Also, educational. Make the students read, maybe write all kinds of accidentals and rhythms. I wanted to introduce them to different genres and hopefully inspire students to write their own music.”* (Remy, 2024). Some of her greatest achievements, apart from her compositions for pan examinations, consisted of conducting for the then BWIA Invaders, arranging for Hatters Steel Orchestra, leading Golden Hands Symphony to accomplishing many Trinidad and Tobago Music Festival Trophies as well as taking them along with UWI Percussion ensemble to the Percussive Arts Society International Convention (PASIC) in 2008 and Sforzata to which she accomplished a Panorama win in 2010.

## **CHAPTER TWO**

### **Analysis of Dr Jeannine Remy's Arrangement and Composition Styles**

#### ***Steelpan Arranging***

Steelpan arranging is a multidimensional process that involves the structure and orchestration of music specifically tailored for steelpan ensembles. Steelpan arrangement, which originated in Trinidad and Tobago, is the skill of adapting pre-existing musical compositions or creating entirely novel works that capitalize on the distinctive sound and expressive capabilities of steelpan (Shaw). Taking into consideration dynamics, rhythm, melody, and harmony, these musicians, known as arrangers, carefully compose arrangements by meticulously analysing pre-existing music and adapting it to suit various steel orchestra sections. This style of composing requires knowledge of both traditional music theory and the intricate details of steelpan performances. In order to accommodate any specific steelpan competition, arrangers can adapt songs from many genres, including jazz, calypso, classical, and Soca. Arrangers meticulously adapt their arrangements to fully utilize the expressive capabilities of the steelpan, creating compelling performances that showcase the versatility of the instrument.

When arranging for a Steelband, there are two major categories of arranging styles that one may choose from, or an arrangement can consist of both styles. These styles can be divided into Modern or Contemporary arranging style and Traditional Calypso arranging style. Within the sphere of Traditional Calypso style of arranging, an arranger selects a piece from either the calypso or Soca genre and concentrates on adapting various rhythms, improvisations, conveying and manipulating melodic motifs and engaging melodies in order to embody or bring to life the essence of a piece. Call-and-response patterns, varying dynamics and syncopated rhythms are

also common features of a traditional calypso arrangement, which in turn highlights the expressive capabilities of steelpan and steelpan musicians' techniques.

The composition "Madness," performed by David Rudder, adapted by Dr. Jeannine Remy for Hatters Steel Orchestra, represents a style of traditional calypso arrangement. This adaptation by Dr Remy follows the standard structure of this particular type of arranging which includes an introduction, band chorus, original verse and chorus, modulations, chorus variations, verse variations, a variation of the verse and chorus in a minor key as it relates to the original key the piece is arranged in and an outro. Dr. Remy's arrangement displays skill with simple chord patterns by using several key changes in each section and accomplishes this through using a range of modulation techniques, with a clear preference for chromatic modulations.

This arrangement surrounds the main motif, "This is not a fete in here, this is madness." Dr. Remy develops this theme with a plethora of chromatic runs, starting at different pitches and intervals. Strategically placing dissonant and harmonic chords throughout the arrangement, Dr Remy enriched this piece's overall complexity by incorporating Latin influences into parts F and G. This arrangement demonstrates Dr Remy's creativity, knowledge of chord theory and Steelband organization. Meticulous attention to detail is shown by the balancing of tones, harmonisations and strategic incorporation of syncopated rhythms, which in turn places this piece as a staple representation of traditional Calypso style arrangement.

Steelpan arranging, in the contemporary style, is another arrangement method that is employed. This style of arrangement combines contemporary musical elements and influences from a variety of genres into arrangements for steelpan ensembles, encompassing classical, jazz, pop, classical, world music and rock (Ramnarine, 2023). This method uses complex rhythmic patterns, unique chord progressions, chord extensions and intriguing harmonies to encourage

expression. Improvisational sections are often featured and highlighted into these arrangements, adding to the piece's overall sound. Contemporary steelpan arrangements strongly emphasize innovation and trial and error which represents the general essence of contemporary music while fusing parts from various musical traditions and genres. The intention while arranging within this sphere is to develop lively, engaging musical performances that appeal to contemporary listeners.

### ***Steelpan Composing***

Similar to arrangement styles, composition styles for the steelpan can also be categorized into two groups: The Traditional Calypso style and The Modern/Contemporary style. In traditional calypso composition, bright rhythms and melodies of calypso music are used as inspiration for composing innovative songs or instrumental compositions with an important historical link to Trinidad and Tobago. This genre of music, which embodies the spirit of Carnival (Ramnarine, 2023), is frequently characterized by catchy melodies, rhythms, and improvised pieces. Traditional calypso compositions usually feature simple chord progressions and recurring motifs that makes the arrangement easy to follow along and engage an audience. Typically using syncopated rhythms, composers usually attempt to embody elements specific to the Trinidadian culture by implementing these rhythms as syncopation as a common feature of the calypso genre. The rich history of calypso as a form of musical expression and cultural critique is reflected in the many narrative, comedic, and satirical elements found in traditional compositions.

Contemporary steelpan compositions offer a diverse range of inventive techniques such as jazz fusion, classical, experimental and Latin that go beyond traditional steelpan music. Compositions that fuse mostly jazz components with other musical genres often feature

improvisation, complex harmonies, and a mixture of complex and simple rhythms. Experimental compositions contain unconventional methods and non-traditional accompaniment to compose new and innovative sounds that often explore the acoustic capabilities of the steelpan. Classical works for Steelbands utilize modern compositional techniques, blending complex harmonies and melodies that are both intellectually and emotionally stimulating. Fusing the steelpan with syncopated rhythms and complex time signatures are features of a Latin American style of arranging under the contemporary category. Styles such as bossa nova, samba, and salsa, are styles that can be incorporated into Latin fusion compositions to produce dynamic and energetic musical compositions.

In Dr. Remy's "Grand Anse," Jazz and Latin fusion styles are incorporated and heavily integrated into this contemporary style. Various compositional techniques are used in the piece, such as dissonant chords, chromaticism, syncopation, improvised passages relating to the main melody, and melodic motifs and harmonisations. The composition's structure develops in a methodical way with the chorus at Section A, which is repeated twice. The piece's mood is established in this section by using simple rhythms and a brief Latin-samba rhythmic style. The first verse begins in Section B, which is defined by harmonic chords and melodic motifs derived from the chorus. The bridge at Section C, has harmonized chords that are syncopated and somewhat dissonant and is repeated twice. Section D features an improvisational section that focuses on variations of the composition's main theme or motif.

To further strengthen the piece's dynamic ambiance, this passage included trill-like rhythms. After the improvisational section, Section E features a variation of the verse that was first presented in Section B featuring new rhythmic patterns and melodic variations. Sections F through G feature variations of the original verse and chorus, through the use of several new

harmonic and rhythmic interpretations to the melodic motifs. These parts highlight how the composition's main melody can be manipulated and used in different styles and techniques. As the piece concludes, Dr. Remy utilizes a recapitulation strategy by repeating Section A, labelled as Section H. Through reinforcing the main theme that was initially introduced, this repetition gives the composition a sense of closure and coherence.

In conclusion, steelpan arranging and composing, although different in goals and processes, are both essential to the process of creating music for Steelbands. The commonality among the two is found in their common objective of creating music specifically for Steelbands while considering rhythm, dynamics, melody, and harmonic elements. Steelpan arranging mainly focuses on adapting pre-existing musical compositions to accommodate any event or competition, whereas steelpan composition involves novel writing of original material to accommodate any event or competition. Originality and innovation are given preference in compositions whereas interpretation and adaptation are given preference in arrangements. Despite their differences, both approaches emphasize the versatility of Steelbands and steelpan.

### **CHAPTER THREE**

#### **Dr Jeannine Remy's Works and Contributions to Various Steelbands**

Dr Jeannine Remy has worked with several Steelbands since her first visit to Trinidad and Tobago in 1989. Her contributions range vastly from conducting, arranging and composing, for many Steelbands such as Hatters Steel Orchestra, Golden Hands, which was then known as Golden Hands Symphony Orchestra, Sforzata Steel Orchestra and the then BWIA Invaders, now Shell Invaders, to name a few.

#### ***Hatter's Steel Orchestra***

One of the many Steelbands Dr Remy has worked with is Hatters Steel Orchestra. With a rich history rooted in the Trinidadian Steelband heritage, Hatters Steel Orchestra was first founded in 1946 as Broadway Syncopators and modified its name to Broadway Hatters in 1950. The group was founded by young males, including founding members Edison Bonas, Kenneth Vincent, Allan Lewis, and Charlie Barker. The origins of the nickname "Hatters" can be traced back to a community group connected to a Broadway home (DeBarry, 2019). Hatters Steel Orchestra would have then crossed over from a rhythmic group to a musical Steelband and became one of the most well-known Steelbands from the southern region of Trinidad and Tobago.

In an interview with Jeremy DeBarry, Public Relations Officer (PRO) of Hatters Steel Orchestra, Mr DeBarry expressed that Dr. Remy has made a substantial contribution to the Hatters' heritage through her compositional and arrangement expertise. Dr. Remy's collaboration with Hatters added a new depth to the orchestra's creative projects through innovative performances and a shift in the band's musical education was made possible by her guidance and

direction. Dr. Remy's works demonstrated the orchestra's emotional range and variety, particularly the touching memorial piece "The Attacks and Aftermath of September 11th, 2001" (When Steel Talks).

Petrotrin Trinmar SBU Hatters, prior to the start of the Trinidad & Tobago Steelband Music Festival 2002 (TTMF2002), aimed at expanding their profile through their participation in the competition. The festival required two pieces of music: a Test Piece and a Tune of Choice. They were skilled in the Test Piece, but needed an arranger for the Tune of Choice who was knowledgeable in classical or original compositions. Hatters were acquainted with Dr. Jeannine Remy, who was dealing with a comparable situation, by chance through email. Dr Remy first suggested "The Attacks and Aftermath of September 11th, 2001" to Invaders Steel Orchestra for TTMF2002, a piece of which she is well known for; however, due to a change of date, Invaders withdrew from the competition, bestowing the piece to Hatters Steel Orchestra.

Mr DeBarry also noted that Dr Remy is known for her innovative approach, incorporating not only traditional steelpan instruments but also other musical and percussive elements into her arrangements. Remy's unique methodology involves utilizing technology, particularly Sibelius software, to compose and arrange her music away from the panyard. Dr Remy begins by conceptualizing her arrangement in her own space, often experimenting with ideas using a tenor pan. Dr Remy then transcribes her compositions into the computer, utilizing the software's capabilities to represent various voices and rhythms accurately. This process, though time-consuming initially, yields a polished product ready for rehearsal at the panyard.

During her sixteen (16) years with Hatters Steel Orchestra, which ended in 2018, Dr. Remy served in a variety of positions as conductor, composer, musical director, and consultant. When asked of the overall gain Hatters Steel Orchestra obtained while working with Dr Remy,

Mr DeBarry stated that it became evident that discipline within the band was greatly emphasized, a characteristic that was particularly championed by the band Captains during Dr. Remy's tenure. Dr. Remy actively fostered international cultural exchanges, facilitating collaborations with a Steelband from Idaho State University, allowing their members to participate in two separate Panorama seasons with the Hatters.

Additionally, Dr. Remy's efforts in organizing Hatters Steelpan and Music Literacy Workshop programs aimed at junior members and recruitment have significantly impacted the band positively. Notably, during one season, this initiative extended its benefits to UWI students who taught in the Hatters' panyard, officially designated as a UWI teaching location. Furthermore, Dr. Remy introduced the Hatters to Sibelius software for music score writing, a tool that remains integral for the band's arrangers today. *“Dr. Jeannine Remy's influence has been instrumental in transforming Hatters Steel Orchestra into a cultural institution that embodies the essence of San Fernando”* (DeBarry, 2024).

### ***Golden Hands***

Whilst working with Hatters Steel Orchestra, Dr Remy encountered Golden Hands, through Hatters, during mid-July while preparing for World Steelband Music Festival (WSMF) in 2002. Golden Hands is a recognized non-profit organization in Trinidad and Tobago, founded by Franka Hills-Headley. Located in San Fernando, this group of youthful, gifted pan players has been in operation for nearly two decades. The organization's objective is to support emerging musicians' entire development, with a special focus on the steelpan as an essential instrument. Through their dynamic performances in a variety of categories, including Junior and Small Band, as well as their involvement in events like the World Steelband Music Festival and Junior

Steelband Festivals, Golden Hands Steel Orchestra has enhanced the national music environment (When Steel Talks).

Golden Hands and Dr. Remy, who worked together for five years, established similarities between their goals. Golden Hands began gaining recognition when Dr. Remy was asked to compose "Tropical Moods" for Franka Hills-Headley's daughter, Vanessa Headley, in advance of the 2004 World Steelband Music Festival. Vanessa, who was fifteen at the time, performed the piece and came in third. "No Pretty Laces," an additional composition by Dr. Remy, helped Vanessa to win the 2005 TT Steelband Music Festival. Dr Remy's arrangements of Kitchener's "Nora" and "Ole Lady Walk A Mile and a Half," along with Sparrow's "Jane and Mr. Walker," were even more outstanding, and these arrangements enabled Golden Hands to achieve the National Junior Steelband Music Festival 2005. Golden Hands won eight awards in the 2006 and 2008 TT Biannual Music Festival competitions, demonstrating how Dr. Remy's contributions were treasured (DeBarry, 2024)

Golden Hands achieved a remarkable feat with "The Rainmakers," a steelpan musical penned by the organization's president, Franka Hills-Headley. In an interview with Vanessa Headley, CEO of Golden Hands, Ms. Headley discussed Dr. Remy's pivotal role, which was to compose the music for this production. In 2008, Golden Hands made history as the first steel orchestra to perform at the Percussive Arts Society International Convention (PASIC) in Austin, Texas. Their performance featured "The Rainmakers," showcasing Dr. Remy's Percussion Ensemble alongside the Golden Hands orchestra for three pieces. Particularly impressive were the virtuosic renditions featuring a unique pan setup called "The Extended Seconds". Vanessa Headley, a Golden Hands member and DCFA student at the time, demonstrated her skill by playing these sections with four sticks. The production received acclaim at notable venues

including The Learning Resource Centre, The University of The West Indies (UWI), Queen's Hall, and Naparima Bowl, marking a collaborative effort between Golden Hands and the DCFA, UWI.

### ***Sforzata Steel Orchestra***

Another Steelband interviewed, through the ensemble's representative Mazzi Gill, of which Dr Remy has worked with, is Sforzata Steel Orchestra. The Sforzata Steel Orchestra was founded on July 29, 1975, as a result of the cooperation of arranger Merlin "Mutt" Gill and Irvin Burgess, who departed Scherzando Steel Orchestra. The National Brewery provided initial assistance for the orchestra, which temporarily adjusted its name to Mackeson Sforzata. Sforzata had trouble acquiring more supporters despite its popularity locally, in part due to variations in membership demographics and its location. Its reputation was established, meanwhile, by notable victories in Panorama competitions, which included a third-place performance in the 1976 Eastern Zonal Finals and a triumph in the Bomb competition with "Mango." A new arranger in 2005 caused a pivotal moment that resulted in the Steelband's first Panorama victory entitled "Dingolay,". Sforzata overcame obstacles to reclaim the crown in 2009, solidifying its long-lasting reputation in the steelpan industry (When Steel Talks).

Mr Gill stated that the union of Sforzata Steel Orchestra and Dr Remy began in 2010 and continued off and on until 2018. Labelling Dr Remy's style of arranging as "Incredibly intricate," Dr Remy arranged Jazmine Sullivan's "Bust Your Windows" for the Pan in the 21st Century competition in, which Sforzata claimed victory in 2010. Apart from their winning arrangement, Dr Remy has also arranged a few of the Steelband's stage side repertoire with pieces such as "Empire State of Mind" written by Angela Hunte and Jane't 'Jnay' Sewell-Ulepic, "Heal the World" composed by Michael Jackson and Marty Paich, Waka Waka written by

Shakira, John Hill and Golden Sounds and “Broadway Show & ShowBiz/Chorus Line Medley; Bali Ha’i, Big Spender, Happy Talk, Man of La Mancha” consisting of composers Richard Rogers, Cy Coleman & Dorothy Fields, Dale Wasserman, Marvin Hamlisch. Sforzata also entered the National Panorama competition with “Ducking It” composed by Jason ‘Shaft Vibes’ Bishop and Nicholas ‘Fadda Fox’ Sealy, arranged and conducted by Dr Remy in 2017 as well as “Get Up and Dance” by Leston Paul, arranged and conducted by Dr Remy in 2018 (Remy,2023).

*“Dr Remy brought significant changes to the Sforzata band”* (Gill, 2024). Proclaiming Dr Remy’s expertise, Mr Gill expressed that Dr Remy’s influence was evident in every aspect of the band's operations, from musical arrangements to performance strategies and organizational structure, and her dedication brought the ensemble an immediate push. Under her guidance, the Steelband discovered innovative possibilities and improved their musicianship techniques in addition to expanding their repertoire. This culminated in a turning point in the ensemble's career that enhanced the musical experiences of the ensemble members.

In summary, Dr. Jeannine Remy's significant influence on the Trinidad and Tobago steelpan community is demonstrated by her collaborations with prominent ensembles such as Hatters Steel Orchestra, Golden Hands, and Sforzata Steel Orchestra. Dr Remy has left an enduring impact on the steelpan community and has enhanced Trinidad and Tobago's cultural overview, inspiring these ensembles to new artistic heights through her innovative leadership, musicianship, inventive compositions and revolutionary performances, encouraging audiences and musicians alike. Dr Remy embodied the spirit of creativity, teamwork, and musical invention, establishing a lasting legacy as a trailblazing figure in the steelpan community.

## CONCLUSION

The influence and impact of Dr. Jeannine Remy of the steelpan community in Trinidad and Tobago has been vast and varied. Dr Remy's pathway into the steelpan and steelpan community started by exploring extensively into the cultural origins of the steelpan and following its development from Tamboo Bamboo to the modern Steelband and the respect and application of Western musical arrangements and compositions that add instead of devaluing this homogenous percussion instrument. Despite being a percussionist first, Dr Remy as a composer, arranger, and ethnomusicologist was essential for moving the steelpan heritage ahead.

Dr Remy's arrangements captivated audiences and expanded the possibilities of steelpan music with their unique blend of traditional calypso elements and contemporary influences. Dr. Remy's arrangements and compositions reflect her inventive approach and meticulous attention to detail, while working with Hatters Steel Orchestra, Golden Hands, or Sforzata Steel Orchestra.

Dr. Remy's guidance and direction, in addition to artistic skills, have been essential in developing future steelpan musicians. Through enhancing Trinidad and Tobago's cultural heritage, Dr Remy has given hope to potential musicians through workshops, educational programs, and cultural exchanges. Dr Remy's reputation as a leading figure in the steelpan community in Trinidad and Tobago has been established by her pioneering arrangements, compositions and research, which have inspired numerous musicians and audiences across the nation.

In conclusion, the steelpan community in Trinidad and Tobago has been forever impacted by the outstanding contributions made by Dr. Jeannine Remy. The steelpan heritage has reached

new heights courtesy to Dr Remy's innovative arrangements, pioneering leadership, and unwavering dedication, ensuring its ongoing relevance and vitality for generations to come.

## WORKS CITED

- Ansel. "Double Guitar Pan." *Definite Pitch Steel Pans*, [www.definitepitchsteelpan.com/double-guitar-pan](http://www.definitepitchsteelpan.com/double-guitar-pan). Accessed 18 Apr. 2024.
- Blake, F.I. "The Bamboo Bamboo Bands." *SeeTobago*, <http://www.seetobago.org/trinidad/pan/ref/tamboos2.htm>. Accessed 18<sup>th</sup> Apr. 2024.
- Blake, Felix I.R. *The Trinidad and Tobago Steel Pan: History and Evolution*. Self-Published, 1995.
- Carnival, Notting Hill. "The Origins of Steel Pan - Google Arts & Culture." *Google*, [artsandculture.google.com/story/the-origins-of-steel-pan-notting-hill-carnival/AAWBxQd4TKb21w?hl=en](https://artsandculture.google.com/story/the-origins-of-steel-pan-notting-hill-carnival/AAWBxQd4TKb21w?hl=en). Accessed 18 Apr. 2024.
- Cuffy, David. "Trinidad & Tobago Guardian." 25 July 2013.
- DeBarry, Jeremy G. "Dr. JEANNINE 'J9' REMY. DMA : MM : BM Pan Player, Percussionist, Arranger, Composer, Conductor, Ethnomusicologist, Lecturer of Music ." *SeeTobago*, 21 July 2014, [www.seetobago.org/trinidad/pan/panpeep/pp47ar.htm](http://www.seetobago.org/trinidad/pan/panpeep/pp47ar.htm). Accessed 15 Feb. 2024.
- DeBarry, Jeremy. "BIO- Jeremy G DeBarry." *SeeTobago*, SeeTobago, 22 May 2022, [www.seetobago.org/trinidad/pan/ref/jdeb.htm](http://www.seetobago.org/trinidad/pan/ref/jdeb.htm). Accessed 13 Mar. 2024.
- Designs, Murray Avenue. "Double Seconds Pan Set- Chromed." *Panland Trinidad and Tobago: Panmakers to the World*, 2014, [panlandtt.com/products/118-double-second-pan-set-chromed.aspx](http://panlandtt.com/products/118-double-second-pan-set-chromed.aspx). Accessed 18 Apr. 2024.

- Designs, Murray Avenue. “Triple Cello Pan Set- Powder Coated.” *Panland Trinidad and Tobago: Panmakers to the World*, 2024, [panlandtt.com/products/102-triple-cello-pan-set-powder-coated.aspx](http://panlandtt.com/products/102-triple-cello-pan-set-powder-coated.aspx). Accessed 18 Apr. 2024.
- Dudley, Shannon. *Music from behind the Bridge Steelband Spirit and Politics in Trinidad and Tobago*. Oxford University Press, 2008.
- Emrit, Ronald C. “Steelband 1950 - 1959.” *Steelband (Trinidad)*, 2010, [www.bestoftrinidad.com/steelband50s.html#:~:text=In%201950%2C%20the%20first%20steelband%20organization%2C%20the%20National,formed%20with%20Sidney%20Goollop%20as%20its%20first%20President](http://www.bestoftrinidad.com/steelband50s.html#:~:text=In%201950%2C%20the%20first%20steelband%20organization%2C%20the%20National,formed%20with%20Sidney%20Goollop%20as%20its%20first%20President). Accessed 18 Apr. 2024.
- Gill, Mazzini. “Sforzata Steel Orchestra - History, Biography, Panorama Performance.” *When Steel Talks/PanOnTheNet*, When Steel Talks, [www.panonthenet.com/tnt/bios/bands/sforzata-bio.htm](http://www.panonthenet.com/tnt/bios/bands/sforzata-bio.htm). Accessed 15 Apr. 2024.
- Goddard, George “Sonny.” *Forty Years in the Steelbands: 1939-1979*. Edited by Roy Thomas, Karia Press, 1981.
- Gridley, Mark C. *JAZZ STYLES History & Analysis*. Seventh Edition ed., Pearson, 2000.
- Gridley, Mark C. *Jazz Styles History & Analysis*. Fifth Edition ed., Prentice Hall, 1993.
- Headley, Vanessa. “Golden Hands Steel Orchestra - History.” *When Steel Talks/PanOnTheNet*, When Steel Talks, [www.panonthenet.com/tnt/bios/bands/golden-hands-bio.htm](http://www.panonthenet.com/tnt/bios/bands/golden-hands-bio.htm). Accessed 16 Apr. 2024.

- Keyser, Jim. "A Chrome Tenor Steelpan." *Pinterest*, [www.pinterest.com/pin/315463148873146164/](http://www.pinterest.com/pin/315463148873146164/). Accessed 18 Apr. 2024.
- "Meet Jeannine Remy - Trinidad and Tobago - Celebration of Women and the Steelpan Art Form." *When Steel Talks/PanOnTheNet*, When Steel Talks, 4 Mar. 2005, [www.panonthenet.com/woman/2005/drjean.htm](http://www.panonthenet.com/woman/2005/drjean.htm). Accessed 28 Mar. 2024.
- Maharaj, C. "The Origins and Evolution of Carnival in Trinidad and Tobago...". *Retrospect Journal*, <https://retrospectjournal.com/2018/11/11/the-origins-and-evolution-of-carnival-in-trinidad-and-tobago-2/>. Accessed 12<sup>th</sup> Feb. 2024.
- Manuel, Peter, et al. *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Temple University Press, 1995.
- MITTCO. "Double Tenor- Painted/Coated." *Music Instruments of Trinidad & Tobago Co. Ltd.*, [mittcott.com/product/double-tenor/](http://mittcott.com/product/double-tenor/). Accessed 18 Apr. 2024.
- "Pan in the 21st Century 2023." *Pan Trinbago Inc. T.C.*, [www.panonthenet.com/tnt/bios/bands/sforzata-bio.htm](http://www.panonthenet.com/tnt/bios/bands/sforzata-bio.htm). Accessed 17 Apr. 2024.
- "Panorama, the Ultimate Steel Pan (Steel Drum) Competition." *Panorama, The Ultimate Steel Pan (Steel Drum) Competition*, [www.steelpan-steeldrums-information.com/panorama.html](http://www.steelpan-steeldrums-information.com/panorama.html). Accessed 15 Feb. 2024.
- Ryan, Erin. "Pan on the Verge of the 21st Century: Issues in the Evolution of the Trinidadian Steelband." *Wesleyan University*, 1994.
- Shaw, Orane. "Arranging For Steelpan." *UWI Panoridim*, UWI Panoridim, [www.panoridim.net/news/article-arranging-steelpan](http://www.panoridim.net/news/article-arranging-steelpan). Accessed 13 Apr. 2024.

- Steelbands, Triangle Community. “Pan Technology: Types of Pans.” *Triangle Community Steelbands*, [www.trianglesteelbands.com/about-us/pan-technology.html](http://www.trianglesteelbands.com/about-us/pan-technology.html). Accessed 18 Apr. 2024.
- “Steelpan History.” *Culture Mix Carnival Music and Arts*, [culturemixarts.co.uk/education/resources/history-of-steel-pan/](http://culturemixarts.co.uk/education/resources/history-of-steel-pan/). Accessed 18 Apr. 2024.
- Strauss, Paul. “Making a Steelpan Drum Pan by Hand.” *The Awesomer*, 24 Apr. 2023, [theawesomer.com/making-a-steelpan-drum-by-hand/703835/](http://theawesomer.com/making-a-steelpan-drum-by-hand/703835/). Accessed 18 Apr. 2024.
- Stuemple, Stephen. *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago*. Univ. of Pennsylvania Press, 1995.
- Tobagojo. “Hatters Steel Orchestra - History, Biography, Panorama Performance.” *When Steel Talks/PanOnTheNet*, When Steel Talks, 1 Jan. 2019, [www.panonthenet.com/tnt/bios/bands/hatters-bio.htm](http://www.panonthenet.com/tnt/bios/bands/hatters-bio.htm). Accessed 18 Apr. 2024.
- Trotman, Gary. “Trinidad Panorama Steel Band Competition A Complete History.” *Steelasophical Steel Band DJ*, 7 Sept. 2023, [steelband.co.uk/trinidad-panorama-steel-band-competition-a-complete-history/#:~:text=The%20first%20Panorama%20competition%20was,title%20of%20National%20Panorama%20Champions](http://steelband.co.uk/trinidad-panorama-steel-band-competition-a-complete-history/#:~:text=The%20first%20Panorama%20competition%20was,title%20of%20National%20Panorama%20Champions). Accessed 18 Apr. 2024.
- “What Is the Fulbright Program?” *What Is the Fulbright US Scholar Program?*, Fulbright Scholars, [fulbrightscholars.org/who-we-are/what-fulbright-program#:~:text=The%20Fulbright%20Program%2C%20the%20United%20States%20g](http://fulbrightscholars.org/who-we-are/what-fulbright-program#:~:text=The%20Fulbright%20Program%2C%20the%20United%20States%20g)

overnment%E2%80%99s%20flagship,research%2C%20exchange%20ideas%2C%20and%20contribute%20to%20mutual%20understanding. Accessed 07 Apr. 2024.

- “The World Steelband Music Festival, Classical Music on Steel Pans (Steel Drums).” *The World Steelband Music Festival, Classical Music on Steel Pans (Steel Drums)*, [www.steelpan-steeldrums-information.com/steelband-music-festival.html](http://www.steelpan-steeldrums-information.com/steelband-music-festival.html). Accessed 18 Apr. 2024.
- Williams, Eric, and COLIN A. PALMER. “Front Matter.” *Capitalism and Slavery*, University of North Carolina Press, 1994, pp. i–vi. *JSTOR*, [http://www.jstor.org/stable/10.5149/9781469619491\\_williams.1](http://www.jstor.org/stable/10.5149/9781469619491_williams.1). Accessed 18 Apr. 2024.
- <https://traditionalmas.com/portfolio/carnival-origins-and-themes-of-contestation-rawle-gibbons> Accessed 04/18/2024

## **APPENDIX A**

### **Q1. What University did you attend?**

**A1:** The Universities I attended were University of Wisconsin-Eau Claire, Lawrence University, Northern Illinois University and the University of Arizona.

### **Q2. What was your line of study and why?**

**A2:** All of my areas of study were in music. I enjoyed music my whole life, it was between music and art. When it came to deciding which to study in college, I decided on music.

### **Q3. When did you start your career in music How were you introduced into the music world?**

**A3:** I guess you could say when I could reach the keys to the piano as a toddler. My grandparents had a juke box in their bar(rum shop) and they used to put me on top of the bar stool in front of the juke box. I would pretend I was creating all of the music. I had piano lessons since age 7. I started percussion lessons in 6th grade when I joined the band.

### **Q4. What inspired you to pursue music as a career?**

**A4:** This is a hard question. My uncle had a drumset and I would sneak in the playroom and play it. I was always getting in trouble for doing so. Somehow, they knew someone interfered with it. I mostly played by ear before my parents decided to give me piano lessons. As a teenager I played drumset in a wedding band "Rhythm Express", I was only 14 years old so my parents had to come to every gig because most of the times it would be in places where a minor could not go without their parent. I held the state record (WSMA in the state of Wisconsin, USA) for the most 1sts in solo ensemble competition and was being recruited by many schools as a music major (I

would complete in every category...snare drum, drumset, keyboard, timpani etc. Also the fact that my parents sent me to music camps, many of which were on university campuses where I discovered many music programs. The only non-university music camp I attended was Birchcreek Performing Arts Academy in Door County Wisconsin. It was here that I was introduced to the steelpan. That is when I decided to transfer to Northern Illinois University in DeKalb, IL.

**Q5. What was your desired goal for this study?**

**A5:** I started off as a music education major but ended up being a performance major in percussion with minors in piano and music theory.

**Q6. What steel pan instruments do you consider yourself to be verse versed in, in terms of your playing ability?**

**A6:** I have been shuffled around the whole lot of steelpan instruments. In fact, I own an entire steelband which is stored in Wisconsin right now. But, I would say tenor and cello are the ones I have played the most. I like the tenor the most as I would lead the band from behind it and was the one doing the open solos as needed on gigs.

**Q7. What aspects of the gravitated you to the steel pan that heightened your interest encouraged you to study the instrument?**

**A7:** I think in the sound of the steelpan and the endless possibilities for arrangements. I loved going on gigs and playing for and educating public about pan. I was also making a living at gigging while a student which was really fun. My teachers, Al O'Connor, and then Cliff Alexis introduced me to two worlds, reading music and learning music by rote. Cliff in particular would

play us panorama and Pan is Beautiful video tapes and I became hooked on wanted to go to Trinidad.

**Q8. Were there any obstacles in the beginning of your study of the steelpan?**

**A8:** I believe the last university I taught at, my colleagues in particular, could not fill the concert hall when I could when we did steelband concerts. There was some jealousy there. The music department could make enough money on one steelband concert to pay for photo copies for the office for the entire semester. The publicity from the newspaper articles also took away their attention...Sometime we could talk about this. But if you are asking me about my first experiences in playing the pan, I can't really say there were obstacles. Steelpan attracted the percussion majors at NIU. I was a good reader, so my teacher could put me on any part and be assured that the music would be learned. My obstacles came in Trinidad as a foreigner and woman pannist. I had to pay my dues.

**Q9. What is your favourite component of the steel pan and steel pan music?**

**A9:** I like it all: playing, arranging, adapting, and composing. I realized early on that the music department here did not have scale study books, sight reading books, and certainly not enough original repertoire. I set out to change that.

**Q10. What was your purpose for coming to Trinidad and Tobago?**

**A10:** What better place to be but the land of pan? I could continue my percussion and play pan. I think seeing the video tapes of percussionists doing the wrong thing during Pan is Beautiful made me realize that there was nobody in Trinidad teaching formal percussion.

**Q11. What transpired that led to your return to Trinidad and Tobago?**

**A11:** Not sure what you asking. I started to come to Trinidad in 1989 for my doctoral research at the University of Arizona. Learning about the history, doing oral interviews, and transcribing the first panorama tune (Ray Holman's "Life's Too Short" for Invaders). I received many faculty research grants to come to Trinidad to do research. After getting the grand daddy of them all, the Fulbright, there was nothing left for me so I decided it was time to move to Trinidad. I was a professor with tenure and gave it all up to start over, from the bottom again.

**Q12. Would you say you had a more hands on experience in Trinidad and Tobago with the instrument, as opposed to in the United States?**

**A12:** Actually no, I got all my playing experience from the USA. Trinidadians do not realize how big pan is in the USA and around the world. I even played pan with the Showboat Steelband in Anaheim, CA at Disneyland. I was the only non-Trinidadian in the band.

**Q13. Were there any steel pan/ Steelband composers or arrangers that inspired you at the time?**

**A13:** Ray Holman was probably the most inspirational as his was the first two panorama charts I transcribed note for note. (1989 and 1990). Boogsie was in Anaheim with me, so he joined us on many gigs as a player and arranger. I think I have learned a lot from all of the arrangers. I study their signature sounds and styles of arranging.

**Q14. Do you think the steel pan is being represented well?**

**A14:** I think the world is more aware of the origin of the instrument. It used to be that people would confuse where the instrument was from... like wearing Hawaiian shirts on a gig. Hawaii is in the Pacific, wrong ocean. I steel feel there is corruption with our Governing Body of Steelband activities. I think it could be better represented if people would stop looking out for themselves and focus on the artform. There are so many websites and places where you could purchase music. It is unfortunate that these are foreign and not local.

**Q15. Did you compose any steel pan pieces before coming to Trinidad and Tobago?**

**A15:** I started composing while I was at NIU, I took composition lessons but did not take my talents seriously. There were other things I did here and there but nothing on the scale what I do now. Before moving to Trinidad, I composed a piece call 911 (September 11, 2001) which Hatters ended up playing. The experience of 3 standing ovations was mind-blowing. When you are in school, studying and practicing takes a lot of time. Composition is just a hobby for me, I realized that with the pan exam books, more music was needed.

**Q16. Did you work with any steelbands during your course of study?**

**A16:** So many steelbands. But I started the steelband programs at the University of Arizona, UW-Oskosh, and Idaho State University. I am sometimes called in to be a guest artist for steelbands in the USA. The last places that happen was before Covid.

**Q17. What was your experience like working with these steelbands?**

**A17:** It is always a pleasure to see how the artform as captured the lives of so many people. The audiences also really appreciate the sound of the steelband.

**Q18. How would you have distributed music to players in these bands?**

**A18:** The musicians in the USA all read music, so by scores.

**Q19. Were there any challenges working with these steelbands?**

**A19:** If there is any fault, I would say that the Trinidadian wrist and strumming is much further developed. Other cultures have problems strumming some of the syncopated rhythms, it is unnatural to them.

**Q20. Were any of the players music literate?**

**A20:** ALL

**Q21. Do you think it's important to be music literate as a pannist?**

**A21:** I think having a balance of reading and learning music by rote is important.

**Q22. Have you competed in any musical steel pan competitions?**

**A22:** As player yes, as an arranger yes, as a composer, yes.

**Q23: What was your experience like?**

**A23:** Sometimes mind blowing.

**Q24. Did you work with other Steelband arrangers/composers?**

**A24:** Yes, in Trinidad, and the USA

**Q25. What was the experience like?**

**A25:** It is always fun to see and hear different perspectives. I have a lot of respect for Trinidadian musicians and arrangers.

**Q26. Did you face any challenges working with them?**

**A26:** There was a time when Errol Brooks, Sr. got stuck and couldn't finish the song. I had to finish it for him, make it sound like him, and put the music he already did...the music players knew, inside of what I was being asked to finish.

**Q27. Have you ever judged for a steel band or steel pan competition?**

**A27:** Lots and lots of times. Panorama in Trinidad, and many other places in the Caribbean, West Virginia, and Canada.

**Q28. What was the criteria based on?**

**A28:** I often have to do clinics and workshops on judging. Sometimes I feel sad that they have to try to mimic the Pan Trinbago Judging Sheets. But the criteria as the same, just shuffled around a bit.

**Q29. Do you think that "Music Festival" should return? If so, why?**

**A29:** It is a real shame that the stopped it. Pan Is Beautiful/World Steelband Music Festival was the highlight of showcasing the steelpan to the world. I think Pan Trinbago screwed this up. It is all about money and the government needs to come on board to re-enact this very important competition. The classics are what give the pan acceptance to the world. It is time for more again.

**Q30. What is your opinion on the standard of Panorama today?**

**A30:** Unfortunately, it is about making money and the players now are not loyal to any particular band. If you play in so many bands, how are you going to get the music clean? The standard has dropped.

**Q31. Do you think that a larger prize given for panorama would encourage more persons to learn the instrument?**

**A31:** There would just be more corruption. What is making more people learn the instrument is pan in the schools. This includes more women playing pan. They liked it in school and will continue it into their years of life after secondary school.

**Q32. Would you say the variety of music choices were better in the past as to what is provided today? If so, why?**

**A32:** The music today is harmonically boring. Why do so many people like the back-in-times music? Because it is GOOD. Tracks and shortcuts do not help the artform.

**Q33. As a steel pan connoisseur, what do you look for in a player's or steel band's performance, that you would consider impressive?**

**A33:** An interesting question. I would say their professionalism, the manner in which they strike the instrument (their touch), their chops (how they articulate each passage), and their accuracy to performing the music as whole together. You can tell when a band is well rehearsed and not just thrown together. It's not necessary the arranger's fault when the band does not do well, it is the attitude of the band allowing crack shots in to slop of the music.

**Q34. What are some of your steelpan achievements?**

**A34:** Working with Trinidadian steelbands on the whole: Invaders, Hatters, Golden Hands, Sforzata. Of course there is the win with Sforzata I think around 2010. All the trophies Golden Hand received for TTMusic Festival, all the conducting I did with Invaders (check out Toco band...that was fun), Hatters (911). Taking a Trinidadian steelband (Golden Hands) and the UWI Percussion ensemble to Percussive Arts Society International Convention (PASIC) in 2008. Next semester a steelband in Texas commissioned me to compose a 30 minute suite for steelband and dancers. I called it Dancing on Steel. I was trying to count up the amount of arrangements I did for NSSO, and the pan exams books...it amount is of music I have done.....oh lord! Before coming to Trinidad, I also arranged music (4 drawers of a filing cabinet of hand-written music) it is the red cabinet in the percussion room... you should open it up.

**Q35. How long have you been a musical educator?**

**A35:** I started teaching college students as a Teaching assistant at NIU in the 1980s and at the University of Arizona in the late 1980s. To answer this question, over 40 years.

**Q36. Where did your teachings first begin?**

**A36:** At Universities and not being a student? UWI-Oshkosh, Idaho State University and UWI.

**Q37. Do you think the steel pan should be a mandatory instrument taught at schools in Trinidad and Tobago? If so, why?**

**A37:** I don't know about mandatory, because you have to love it to play it. But the steelpan is to Trinidad like an instrument band would be to middle school, high school kids in the states. So, I guess yes, it teaches students discipline, dedication, and works that side of the brain.

**Q38. What are some of the pieces you have composed for Pan Exams?**

**A38:** Too many to list here. I dare say over 200 or more...not sure.

**Q39. What were some of the objectives you wanted students to achieve after learning and playing any of your Pan Exam pieces?**

**A39:** The pieces were assignments to myself. I am always seeking to try a new style of music or way of doing something. Also educational. Make the students read, maybe write all kinds of accidentals and rhythms. I wanted to introduce them to different genres and hopefully inspire students write their own music. It think the requirement of programme notes make the students realize what goes into writing music after they have to analyze it for themselves.

**Q40. What's your perspective on the newly announced "World Steelpan Day"?**

**A40:** It is good, but not sure how it came about. Hopefully those people from around the world who play the instrument will realize the cultural importance to Trinidad and Tobago.

**Q41. Do you think there's more to be done to develop the steel pan community? If so, can you list a few things?**

**A41:** Someone should do a thesis on the importance of a panyard. There is more to just learning how to play the pan. It is about working with people, camaraderie, a safe place, music lessons/reading/understanding. The steelband gives youths a place to go, keeps them off the streets and focuses their attention in a positive manner. More funding from the government, the Ministry of Education should realize the value of the steelpan community.

**Q42. How would you describe the work being done by the current pan administration, PanTrinbago?**

**A42:** Much more needs to be done. It still seem self-centered. I think the previous administrations ruined it for the current one, but it is getting better. More needs to be done to reach out to people. There is still too much “Click” stuff going on. The snobby attitude has to change.

**Q43. Where would you like to see the steel pan and its competitions reach in the next 5-10 years?**

**A43:** I really wish players would stop moving around. Check out the location and winners recently. Tobago has their own Carnival...hummmm. I think the youths have to be heard and their wishes as to the direction of pan be considered.

**Q44. Do you have any upcoming steel pan projects?**

**A44:** Dancing on Steel, in Houston Texas. Commission by San Jacinto College Central Steel Band.

**Q45. Do you think there should be more steel pan events throughout the year in Trinidad and Tobago?**

**A45:** yes if possible. Too much focus on panorama.

**Q46. Do you think we, as a country, do enough representing the steelpan?**

**A46:** Why is most of the music published away from Trinidad? How come people are making money off of selling pan who are not Trinidadians?

**Q47. Have you seen a difference in communities with the rehabilitation of the youth using steelpan?**

**A47:** I am not really aware of anything much other than Grande had a great youth programme at one time. Also Birdsong. Golden Hands in South.

**Q48. Do you think PanTrinbago's ongoing programme of hosting small and medium band categories of panorama in Tobago, impactful towards encouraging more citizens of the sister island to support the steelpan instrument?**

**A48:** The categories help the bands who would have never been able to compete against the top guns. But it encourages a lot of movement by players trying to make a quick buck. The hiring of players to win doesn't say much for the band and dedication or loyalty. It's dog eat dog mentality. So far we have had to Presidents from Pan Trinbago be from Tobago. Check out what is happening. I can remember nights, the night before a semi-final competition, when I was in the panyard and nobody was there because they were competing in a single pan competition. They killed the vibe, how can one perfect the music when people are coming in and out?

## **APPENDIX B**

**Interview Questions and Responses from Jeremy G DeBarry on behalf of Hatters Steel Orchestra.**

**Q1: What year did Dr. Jeannine Remy started working with the band Hatters?**

**A1:** “Mid-year 2002.”

**Q2: What lead the management of Hatters to choose Dr. Remy as their arranger?**

**A2:** “Now as a sponsored steelband, Petrotrin Trinmar SBU Hatters wishing to improve their profile, wanted to participate in the Trinidad & Tobago Steelband Music Festival 2002 (TTMF2002), a type of event that they had only participated in, long in the past. Music Festivals require two pieces of music; a Tune of Choice and a Test Piece (usually a calypso). They were good for the Test Piece, as Earl Brooks Sr. could handle that; but the Tune of Choice, a non-calypso and leaning towards Classical components, or even as a unique composition, would need an arranger of different experience. Hatters were making enquiries. A timely chance encounter through internet communications in May 2002, linked Remy with Hatters. Alvin Danielle, usually a composer and compiler of seasonal music compositions for Panorama steelbands, a music associate of Remy, had heard of Hatters need and had also learnt that Remy had a problem. He emailed Hatters in May, and Remy's problem got solved. Invaders Steel Orchestra planned to go to the TTSMF2002 and had asked Dr. Remy, who had conducted Invaders over the past two SM Festivals, to suggest samples for a Tune of Choice at around October 2001. Among three topics she chose, was her own idea of a tune called The Attacks and Aftermath of

September 11th 2001 (911 or 9/11 in short). Invaders liked the idea of 9/11 and Remy spent most of her spare time, over the following three months, writing the tune.

The work was essentially completed by mid-January 2002. Dr. Remy, who was back in the USA at Idaho State University, had however sought assistance through the US National Endowment For The Arts, with further resources forwarded through the Idaho Commission on the Arts; a locus close to IS University where Remy acted as Associate Professor of Music, subsidising processes allowing her to freely work on the project. The TTSMF2002 was originally planned for show between June and July 2002, but these dates saw changes in early 2002, to be placed later in October 2002. Invaders, having their own internal difficulties, regretfully bowed out of the competitions about the time the changes were announced. A despondent Remy, with her own desire for public performance of the work, further pressed by stipulations of the Endowments, was now at odds looking for a steelband to take up this unusual challenge. Danielle, in his email to Hatters, had included Remy's digital sound-file (mp3) generated from her Sibelius 9/11 score. Hatters PRO who had received Daniells' email, immediately burnt a CD of the tune and rushed it down to the panyard; to give them the significant news and allowed the management to hear what Remy had done. The Hatters management, seeking a tune of significance and relevant to these times, to say the least, were amazed by what they heard. Preceded by her considerable reputation of 10 years in the genre, Remy's 9/11 appeared to fortuitous an offering to pass up. With the Captains comment "That's crazy!", which translates today as "Awesome!", Hatters management unanimously instructed the PRO to get Remy to the panyard at her earliest convenience. What followed, is a warm history."

**Q3: How many years did she work with the band?**

**A3:** “Dr. Remy has been actively, but parodically, involved with Hatters Steel Orchestra between 2002 and 2018. Dr. Remy has acted as consultant for planning and teaching materials and organising teachers for various Hatters Steelpan and Music Literacy Workshop programmes; directed at the bands junior members. Dr. Remy has at times acted as Musical Director, composer, Stage Side arranger, Panorama arranger, Special Events arranger, Music Festival arranger, driller and conductor for Hatters Steel Orchestra. Dr. Remy remains on call for any of the duties above described, as and when required by the Executive committee of Hatters Steel Orchestra.

**Q4: Can you list some of the arrangements or compositions, along with their years, that she did for the ensemble?**

**A4:** “Dr. Jeannine ‘J9’ Remy with Hatters Steel Orchestra,

100 Lady Hailes Avenue, San Fernando, Trinidad, TT

**The Trinidad and Tobago Steelband Music Festival**

6031 12 Respect the Steelband by Black Stalin (Leroy Calliste), Arr. (2013) & Cond. Dr.

J. Remy; Steel Orchestra, Ensemble; Hatters Steel Orchestra; TTSMF 2013 Pan is Beautiful XII; Ensemble (15 players max); Test Piece; earned 2nd place overall.

6034 15 The Renewal (Dr. J. Remy, 2007) from The Rainmakers Suite (8), Cond. Dr. J.

Remy; Steel Orchestra, Ensemble; Hatters Steel Orchestra; TTSMF 2013 Pan is Beautiful XII; Ensemble (15 players max); Tune of Choice; earned 2nd place overall.

**The Trinidad and Tobago Steelband Music Festival, The Junior Steelband**

categories (Appendix F, Pg 4 & 5)

6055 17 Jean and Dinah by The Mighty Sparrow (Slinger Francisco), Arr. & Cond. Dr.

J. Remy; Duet; Tenor and Double Seconds;

Hatters eXplorers One; Jr. Steelband MF 2005; Duet (under-16) Calypso; T, Dbl-2nds;

Donnie Crawford (T), Candice Gibson (Dbl2nds); earned 2nd place.

**The Trinidad and Tobago Steelband Music Festival, The Junior Steelband**

categories (Appendix F, Pg 4 & 5) (CONTINUED)

6056 18 Joyful, Joyful (Ludwig van Beethoven), Adapt. & Cond. Dr. J. Remy; Quartet;

Tenor, Double Seconds, 4-Cello, 6-Bass; Hatters Explorers One; Jr. Steelband MF 2005; Quartet

(under-21) Religious; T, Dbl-2nds, 4-C, 6-B; Donnie Crawford (T), Candice Gibson (Dbl2nds),

Joel Callender (4-C), Audie Smith (6-B); earned 4th place.

6058 20 Mama Dis is Mas by Lord Kitchener (Aldwyn Roberts); Arr. Anthony Williams; Trans.,

adapt., Arr. & Cond. Dr. J. Remy; Solo; Tenor; Hatters eXplorers One; Jr. Steelband MF 2005;

Solo (under-21) Calypso; T; Audie Smith (T); earned 6th place.

### **The World Steelband Music Festival (Appendix F, Pg 6)**

6072 9 Pan Talent by The Mighty Terror (Fitzgerald Henry), Co-Arrs. Earl Brooks Sr. & Dr. J. Remy, Cond. Dr. J. Remy; Hatters Steel Orchestra; TTSMF 2002 Pan is Beautiful X & WSMF 2002 (A dual festival); Orchestra, Test Piece; TTSMF 2002, Test Piece j-8 the; WSMF 2002, Test Piece 6 the; TTSMF 2002, Overall TT result 6th; WSMF 2002 Overall World result 7<sup>th</sup>.

6073 10 The Attacks and Aftermath of September 11th, 2001 [911, 9/11 or Nine Eleven] (Dr. J. Remy), Arr. & Cond. Dr. J. Remy; Hatters Steel Orchestra; TTSMF 2002 Pan is Beautiful X & WSMF 2002 (A dual festival); Orchestra, Tune of Choice; TTSMF 2002, Tune of Choice 6 the; WSMF 2002, Tune of Choice 6 the; TTSMF 2002, Overall TT result 6th; WSMF 2002, Overall World result 7<sup>th</sup>.

### **Panorama (Appendix G, Pg 2)**

7005 1 Chuku Chuku (Denise Belfon), Arr. & Cond. Dr. J. Remy; Panorama 20181

7006 2 Shakin It by Shandileer (Ronnie MacIntosh), Arr. & Cond. Dr. J. Remy; Panorama 2016.

7007 3 Live Your Life Like You're Playing Mas (Kes the Band), Arr. & Cond. Dr. J. Remy; Panorama 2014, Semies.

7008 4 Superman by Super Blue (Austin Lyons), Arr. & Cond. Dr. J. Remy; Panorama 2013.

7009 5 Madness (David Rudder), Arr. & Cond. Dr. J. Remy; Panorama 2012, Semies.

7010 6 Pan Music Sweet (Winsford DeVine), Arr. & Cond. Dr. J. Remy; Panorama 2007, Semies.

7011 7 Mystery of Pan (Eunice Peters), Arr. & Cond. Dr. J. Remy; Panorama 2005, Semies.

7012 8 In the Savannah (Hollis Wright), Arr. & Cond. Dr. J. Remy; Panorama 2004, Semies.

**Pan in the 21st Century (Appendix G, Pg 3)**

7023 2 Be Without You (Mary Jane Blige), Arr. & Cond. Dr. J. Remy; Pan in the 21<sup>st</sup> Century 2007.

7024 3 That's the Way (KC and the Sunshine Band), Arr. & Cond. Dr. J. Remy; Pan in the 21st Century 2005; Joint 10th place (With Tamana Pioneers).

**Borough Day Point Fortin (Appendix G, Pg 3)**

7026 1 Kitchener Medley from Lord Kitchener (Aldwyn Roberts), Arr. Dr. J. Remy; Borough Day Point Fortin 2005.

7027 2 Soca Baptist by Super Blue (Austin Lyons), Arr. Dr. J. Remy; Borough Day Point Fortin 2005; Carnival 2004; Road tune.

**Republic Day Pan Fiesta (Appendix G, Pg 3)**

7028 1 My Band (Ray Holman), Arr. & Cond. Dr. J. Remy; Republic Day Pan Fiesta 2003; Joint-10th place (With Laventille Sound Specialists).

7029 2 A Dollar out of 50 Cents (50 Cent-In Da Club), Adapted & Arr. Jeannine Remy;  
Republic Day Pan Fiesta 2003; Parade Road tune.

**Carnival & Stage Side activities (Appendix G, Pg 4)**

7030 1 TT Nation Anthem (Patrick S. Castagne 1962), Adapt. & Arr. Dr. J. Remy; Steel  
Orchestra; General use; Scored 2007.

7031 2 In De Congaline (Spice), Arr. Dr. J. Remy; Stage side 2008.

7034 5 All is Yours (Onica Bostic), Arr. Dr. J. Remy; Carnival 2005; Road tune.

7036 7 Dead or Alive (Shurwayne Winchester), Arr. Dr. J. Remy; Carnival 2005; Road tune.

7038 9 Axel F (Harold Faltermeyer), Adapt. & Arr. Dr. J. Remy; Carnival 2004; Road tune.

7039 10 Bridge Over Troubled Water (Paul Simon, Art Garfunkel), Adapt. & Arr. Dr. J. Remy;  
Carnival 2004; Road tune.

7040 11 Carnival is Over, The by Lord Kitchener (Aldwyn Roberts), Arr. Dr. J. Remy; Carnival  
2004; Road tune.

7042 13 Soca Train by Maximus Dan (Edghill Thomas), Arr. Dr. J. Remy; Carnival 2004; Road  
tune.”

**Q5: What would you consider her style of arranging to be?**

**A5:** “In a sense; it was the first time in its modern revival era (considered to start in 2000 with  
their sponsorship by Trinmar Ltd.) that Hatters had an academically trained, as opposed to a

traditionally trained (Earl Brooks Sr.), arranger working with the band. An immediate difference was that Remy was more organised and had a better disciplinary attitude with the players. Hatters were going through a transitional phase and it was a lucky instance that this was taking place with a Festival event, rather than a Panorama event; as the different abilities of both arrangers was called for; with a Test Piece (Calipso – Brooks) and a Tune of Choice (Classic references – Remy) allowed a separation of egos to exist for a time, as both the arrangers and the steelband players, got acquainted with each other. Remy had one hurdle to get over when she started. She had to earn the confidence and gain the respect of the players, by proving that she knew what she was doing. It turned out that Remy is a natural borne teacher, possesses an encouraging charm, a sharp wit, a calm, patient but controlling no-nonsense attitude, knows her pans, knows her players tricks and is totally at home in the panyard, no matter what condition it's in. Remy won the respect of the players in no time flat. In a comparatively short time, Remy brought a new-order to the practice space. She had the not seen before music score, and required a music-stand. She required a full sized steel drum on her right, that she would knock for attention, or to time in phrases, using a drum stick she would wave around in her right hand. The drumstick would change in time to a proper baton, as more music was learnt and Remy began conducting the result. Remy encouraged players to remain behind their pans while 'parts' were being taught to other voices of the pans. She encouraged a clean practice area. No smoking and no drinking. So all the smokers, weed-heads and drinkers had to finish their business outside, before joining the band space. This stressed-out some of the old guard, but the panyard was large, the practice area remained clear and the old guard eventually fell into the routine. In other words, Remy brought a renewed degree of respect and discipline to an old traditional steelband. Brooks Sr. would continue in his traditional way of developing his music, by directly feeding the

band the parts he conceived, and listening to the results, to get the music vibe in feedback. He would then continue the development of the arrangement by organising some ideas in his head, then give the band the parts directly again, to then hear how the arrangement was going in feedback. He would intrust the band to remember what they had just learnt to play, so that the next time he came by, they would play it again, and he would be able to carry on from where they left off; all because nothing was written down. So the tune would shape itself in his head; and the bands players would be the memory device.

This was the traditional, by rote, way of arranging. There is nothing wrong with this method of arranging. It has proved itself time and again in the past; and does work. It however has a weakness; it only works if you have a disciplined band. If members of the band, representatives from all ranges of the pan voices, do not turn up for practice the 'next time'; their memory in that range is missing and if the arranger of the band forgets these details due to a weed-out or a heavy night on the bottle; parts can get lost and will need to be reinvented. Hatters, a semi-disciplined band, has experienced these lapses at times before. Remy came with a score and technology, a methodology that works, but in a completely different and far-reaching way. Remy would do her arranging away from the panyard. She would conceive her arrangement, in her own private space, using a tenor pan as a companion to try out ideas. She would then write the music down on her computer, using Sibelius software. This is a powerful technique, as the software allows all voices of the pans, together with rhythmic devices or instruments, to be represented. It also allows immediate playback, across all or selected voices, for that vital arranging component, as used by Brooks Sr., feedback. A process that takes a lot of time and effort up front; but once done, it's a ready product for the panyard. All that happens next; is to teach. Yes, the next thing to happen if it's a TT panyard, it's 'Teach'; if it's the London or Boston Philharmonic, it's not.

That is the weakness of this system in TT; there are very few pan players who are literate musicians in a TT panyard; so you can't give them a music score to learn the music. You have to teach them all, in real-time, by rote. This is not the place to discuss the disposition of music literacy of TT panyards, but in passing it is useful to note that; to the best of the authors knowledge, no general survey has ever been made on this topic across TT panyards. However, an educated guess puts the figure of literate musicians as averaging about 3% across all panyards. That's about two people per panyard; with the arranger being one of them. But in reality, half the steelbands have none at all. In reflection, that's the magic of TT steelbands. Remy's different way of arranging, together with her scores, would speed the delivery of music into the steelband. Her future teaching exploits at UWI would give TT steelbands more musically literate arrangers and some additional literate players. But this early period of her stint with Hatters, was before that change began to take effect. Now here in the panyard, her influences were beginning to take effect and had some additional surprises, all of their own. Remy's complete arrangement delivery philosophy works very well, but is modified only by the ability of the pan players to render her music. If she founds that a particular range of pan voice are muddling the music, she would simplify the score. On the other hand, if she discovered, for a particular event, that she had some particularly talented players in a particular voice range, she would increase the complexity of the music in the score for that range. Remy proved herself in the main, in many ways, to be a very competent arranger. But she possesses a few qualities that are particularly noteworthy. She has the ability to deliver very clear and unmuddled music, in that whatever is going on in the music, all voices can be heard clearly and distinguished. She has another ability in that her orchestration produces a balanced sound across all ranges in the music, and the band always sounds full and bright as necessary. With little restraint, this author has consequently

nicknamed her the Elgar of the steelpan. She has a further ability that applies mainly to her Panorama arrangements. Whatever the hook, the verse or chorus in a Panorama tune; one is reminded of its place as a theme in the background, occurring throughout the story-line of the tune. We return to that earlier period of Remy's tenure with Hatters to illustrate one of Remy's most unusual developed talents and to appreciate the strength by application of the technologies that she introduced to the panyard. We recall that it was 2002, a period when TT panyards in general knew very little about I.T. technologies. A few of them had used word processors to write letters and spread sheets for accounts, but very few had actually, begun to use these technologies to advance their music activities. Remy, with her Sibelius software, had brought advanced script writing to the panyard. By necessity, the use of I.T. technology by Hatters would step up to higher level, to meet the demands of their Music Festival ambitions. Remy spent about 6 weeks, mid-July to the end of August, her summer break, teaching Hatters 9/11 in the panyard; that's the Tune of Choice, ~15 mins long, all scored. She then went back to Idaho State University in the USA to teach. Brooks Sr. then took over the panyard to put down, a calypso, the Test Piece, ~6 mins long, by rote, no score. Remy needed a score of everything, to be able conduct Hatters at the Festival in October 2002; and Hatters needed to practice in the panyard, at nights leading up to the Festival, with a score. How did Hatters do that? With the use of one of Remy's formidable talents, the use of I.T. technology and the luck of having a talented member of their own, in the panyard. This was 5 years before iPhones. In the panyard, a young member, teacher and panman Kevin McLeod, could read music scores. He also had the added talent of being able to teach the band music from a score. As a Stage Side arranger, McLeod kept the band in practice while Remy was away.

Earl Brooks Sr.'s music was tape recorded in the panyard, converted to digital mp3 sound files, and then emailed to Remy in the States. Remy would somehow unpick all ranges of the pan voices from the 2-track-stereo sound files, write the music into Sibelius scores, and then email the Sibelius score files back to Trinidad. The Sibelius scores were then printed in Trinidad and taken to the panyard to McLeod. And so it went, 'round the houses'. I.T. at it's best. Earl Brooks Sr., ran out of music at around the 2.5 minute mark, and Remy had to finish the ~6 minute Test Piece on her own. Hatters ~28 members steelband had a successful and memorable TTSMF2002 & WSMF2002 experience. Earl Brooks Sr.'s Test Piece - Pan Talent with his Solo and Remy's Tune of Choice - 9/11 - The Attacks and Aftermath of September 11th 2001 both attained World 6th place in their respective categories. Hatters SO overall placed World 7th out of a field of 18 contenders. The TT rumour-mill later posited that had Invaders not bottled-out to play a gig in the US, their strength of a full 50 members steelband at the TT Festival, would have won them the show. Hatters would agree with this, in principle; but respectfully dispute it with a 'No'; because they contend that Invaders wouldn't have had the benefit of Earl Brooks Sr.'s Solo.

Hatters conclude that Dr. Jeannine 'J9' Remy is a multifaceted and articulate arranger in many genres of music. She is creative and inventive but not only with the steelpans, where she has sometimes used some 'traditional old' steelpans with her music, but by also introducing other musical and percussive instruments into her arrangements. She is a commendable asset to any steelband who may care to utilise her talents. Hatters hope to find her working with the steelband again in the future."

**Q6: What are some of the challenges, if any, did the ensemble face while working with her?**

**A6:** “Hatters never had any problems with Dr. Remy and her music capabilities in any way. Any problems that the band may have had was usually to do with the players. Hatters emerged as a steelband from the communities of Broadway (now Independence Avenue) and the Embackadere on the East coast of San Fernando, Trinidad, TT. These communities evolved out of a social economically stressed community of the colonial era to become a somewhat less economically stressed community post-Independence Trinidad as the islands’ economy improved. It further evolved, comparatively, into a low to middle class community by the year 2000. This community provided the main core of Hatters players, with any additions coming again mainly from anywhere around San Fernando. Within this group, particularly from Embackadere, were a large contingent of members who were related from one family. When one of these family members became Captain of the band, this caused the evolution of factions within the band. When this member was ousted as Captain, the attitude of factions became even stronger. The existence of internal factions within the band would plague the membership of Hatters throughout this period. As whoever became Captain, seemed to change the allegiances of community members who supported the band. So with any change of Captain, came a change in support by players; yet all these dissenting players would always say “Hatters is My Band”. The paradox of the Trini attitude to anything. Hatters were never a racially prejudiced band as they always had member representatives from all races; but there was always a strong cultural conservatism about the band. When Remy transitioned from being a Festival arranger to a Panorama arranger, the cultural conservatism of the factions began to affect the number of players that would join the Panorama steelband. It was not ‘colour’ prejudice either, as the community in general would often refer to her, warmly, as 'De White Woman' or 'De White Lady'. but it was because she was

a foreigner. They considered this 'foreigner' as incapable of understanding how to arrange Panorama music in the form to which they were accustomed. They were wrong with their simple ignorance; but because of this prejudice, Hatters was ever hampered with membership numbers. Always on the edge for the right number of members; always with late players with not enough practice who hampered the band from a tight play. The band would often make the semis with Remy, but would get no further because they were not quite ready enough. There was one occasion when the Panorama adjudication dissed the band because of Remy, but that's a different story. The bottom line is; you give Remy a good steelband, and you are damn sure to get somewhere. Sadly, Hatters never quite managed to do that."

**Q7: What has been the overall gain or accomplishments acquired during the period in which Dr. Remy has worked with the ensemble?**

**A7:** "In general, Dr. Remy pointed the way for discipline within the band, a characteristic which was supported more strongly by the Captains of the band who were in charge while Remy was with the band. Dr. Remy encouraged international cultural relations with a US university steelband, with Idaho State University member players experiencing two separate Panorama seasons with Hatters. Dr. Remy's assistance with organising Hatters Steelpan and Music Literacy Workshop programmes; directed at the bands junior members and recruitment, has been a positive influence for the band. During one season this was also of benefit to UWI students who

came to teach in the panyard; as the Hatters panyard was officially designated a UWI teaching location. Dr. Remy introduced Hatters to Sibelius software with which music scores are written.

This software approach is of continuous use by the arrangers of the band today. In simplicity, any time Dr. 'J9' Remy is around; you band moves forward.”

## APPENDIX C

Interview Questions and Responses from Vanessa Headley on behalf of Golden Hands.

**Q1: What year did Dr. Jeannine Remy started working with Golden Hands?**

**A1:** “2004”

**Q2: What lead the management of Golden Hands to choose Dr. Remy as their arranger?**

**A2:** “She composed solo pie es for Vanessa Headley to participate in Steelband Festival - Tropical Moods”

**Q3: How many years did she work with the band?**

**A3:** “5 years”

**Q4: Can you list some of the arrangements or compositions, along with their years, that she did for the ensemble?**

**A4: COMPOSITIONS AND ARRANGEMENTS**

Patterns In Steel- Quartet Composition

Here’s That Rainy Day- Jazz arrangement

Joyful, Joyful- arrangement

God and God Alone- Gospel arrangement

Feel So Good- Calypso/ Latin/ Jazz arrangement

She was asked to compose The Music for the original Steelpan Musical, The Rainmakers, written by President of Golden Hands, Franka Hills-Headley

**Q5: What would you consider her style of arranging to be?**

**A5:** A mix of Latin/ Funk/ Jazz

**Q6: What are some of the challenges, if any, did the ensemble face while working with her?**

**A6:** Nothing significant.

**Q7: What has been the overall gain or accomplishments acquired during the period in which Dr. Remy has worked with the ensemble?**

**A7: THE TRINIDAD AND TOBAGO MUSIC FESTIVAL**

Golden Hands won Junior Instrumental and Steelpan Ensembles as well as Open Instrumental and Steelband classes on three occasions at the Trinidad and Tobago Music Festival

Trio- Golliwog's Cakewalk Mixed Instrumental Ensembles- Pan Hoe Down

Solo- One Note Samba for Extended Seconds with Four sticks- Vanessa Headley

Improvisation - Take Five - South Champion- Vanessa Headley.

#### **THE RAINMAKERS**

Was the first steel orchestra to perform as the Showcase Concert for the Percussive Arts Society International Convention (PASIC). This happened in 2008 in Austin, Texas. Golden Hands performed the original musical, The Rainmakers. Dr. Remy's Percussion Ensemble performed with the band on three of the pieces. Two of the highlight pieces were virtuosic and featured a new configuration of pans- The Extended Seconds. These were played with four sticks by Vanessa Headley, who, as well as being a member of Golden Hands was also a DCFA student at this time. This show was also staged at The Learning Resource Centre, The

University of The West Indies (UWI), Queen's Hall and Naparima Bowl. This project was a staged collaboration between Golden Hands and the DCFA, UWI.

**SAN FERNANDO JAZZ FESTIVAL**

Golden Hands was the opening performance at the San Fernando Jazz Festival

**PANORAMA AND PAN IN THE 21ST CENTURY**

Golden Hands performed with Hatter's Steel Orchestra while they had Dr. Remy as their arranger. This included, three National Large Conventional Steelband Panorama and one Pan

In The 21st Century

**NATIONAL STEELBAND FESTIVAL**

Vanessa Headley placed third with Tropical Moods, which is written for four sticks on double seconds.

Second with No Pretty Laces, also written for four sticks

Vanessa Headley and Keon Marcano- Duet- First place- Jane

## **APPENDIX D**

### **Interview Questions and Responses from Mazzi Gill on behalf of Sforzata Steel Orchestra.**

**Q1: What year did Dr. Jeannine Remy started working with the band Invaders?**

**A1:** 2010.

**Q2: What lead the management of Invaders to choose Dr. Remy as their arranger?**

**A2:** Dr Remy was recommended to Sforzata by one of the founding members Merlin Gill.

**Q3: How many years did she work with the band?**

**A3:** Dr Remy worked about 4-5 years.

**Q4: Can you list some of the arrangements or compositions, along with their years, that she did for the ensemble?**

**A4:** 2010 pan in the 21<sup>st</sup> Century tune of choice Jazmine Sullivan's "Bust Your Windows" and won!!!

2017 national panorama tune of choice "ducking" by Fadda Fox

2018 national panorama tune of choice "get up and dance" by Leston Paul

**Q5: What would you consider her style of arranging to be?**

**A5:** Dr Remy style of arranging is incredibly intricate.

**Q6: What are some of the challenges, if any, did the ensemble face while working with her?**

**A6:** No challenges.

**Q7: What has been the overall gain or accomplishments acquired during the period in which Dr. Remy has worked with the ensemble?**

**A7:** Dr. Remy, brought significant changes to the Sforzata Steelband. Her expertise likely

influenced various aspects of the band's operations, such as musical arrangements, performance techniques, or organizational structure. With her guidance, the steelband improved its repertoire, refined its playing style and expanded its artistic horizons, leading to enhanced musical experiences.

## **APPENDIX E**

The Google Drive link below will take you directly to the folder of PDF master scores of Dr Jeannine Remy's arrangements and compositions.

[Sheet Music of Dr Jeannine Remy's Arrangements and Compositions used for Analysis Component for Research Study](#)