



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

Student name: Milano Lewis
Student ID no.: 815009303
Degree Program: B.A. Musical Arts (Special)
Supervisor: Kelly Ramlal

Title of Thesis:

The Instrumentation and Orchestration of contemporary bands in Trinidad that incorporate the steelpan, including the Trinidad and Tobago Steel and Brass Symphonic Orchestra (TTSBSO), the UWI Arts Wind Ensemble (UWIAWE), and the UWI Arts Jazz Ensemble (UWIAJE)

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.
3. I consent to have my attached thesis used in any publication comprising Caribbean Studies Projects by The University of the West Indies. I understand that I will receive no compensation. I hereby assign publishing rights for the contribution to The University of the West Indies, including all copyrights.

Signature of Student: _____Milano Lewis_____ Date: _____07/05/2020_____

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 – The Instrumentation and Orchestration of contemporary bands in Trinidad that incorporate the steelpan, including the Trinidad and Tobago Steel and Brass Symphonic Orchestra (TTSBSO), the UWI Arts Wind Ensemble (UWIAWE), and the UWI Arts Jazz Ensemble (UWIAJE)

COURSE CODE – HUMN 3099

COURSE TITLE - CARIBBEAN STUDIES PROJECT

STUDENT ID - 815009303

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 – Milano Lewis

DATE – 07/05/2020

ACKNOWLEDGEMENTS

I would like to acknowledge God firstly for giving me the strength and mental capacity to get through this final year of my degree. I acknowledge lecturers Kelly Ramlal, Judith Clement, Khion De Las, Jessel Murray and part time lecturer Isaiah Clement for their expertise and support throughout this process.

The information and research presented in this thesis would have not been properly executed without the help and dedication of these people with their constant help and guidance. The aid from Kelly Ramlal has been nothing short of amazing. Her dedication and consistent guidance has heled me to put together this project and she has my utmost gratitude.

I would also like to acknowledge my family for their unconditional support and motivation to keep on going during this process especially my parents Marlon and Marcia Lewis. The continued support and sacrifices made for me to be able to complete this degree is beyond anything I can repay them.

ABSTRACT

This Caribbean Studies Project is about the use of The National Instrument of Trinidad and Tobago, the steelpan, in ensembles and orchestras where they are not traditionally found or used. I have focused on looking at the instrumentation and orchestration of the steelpan in the following contemporary orchestras: Trinidad and Tobago Steel and Brass Symphonic Orchestra (TTSBSO), the UWI Arts Wind Ensemble (UWIAWE) and the UWI Arts Jazz Ensemble (UWIAJE). There is little to no information, resources and knowledge on the subject and the instances where you find information it is extremely limited and does not go into depth as it should.

In this project I gathered information on how the bands use the steelpan, how they are physically positioned and how the bands incorporated the steelpan. In the process of gathering information, I conducted interviews with five members which consisted of arrangers, composers and musical directors of various bands both past and present to compare the instrumentation before and after the steelpan was incorporated (see appendix A for interview questions). Information was also gathered on orchestration from a few sources to clearly indicate what parts of music certain instruments usually play and why certain parts are doubled to impact the overall sound of the band. Information has been gathered from the ensemble leaders and co-leaders involved in programming repertoire for the ensembles.

Keywords: Instrumentation, Orchestration, Trinidad and Tobago, University of the West Indies (UWI), Ensemble, Orchestra, Steelpan, Contemporary Ensemble

TABLE OF CONTENTS

ABSTRACT..... i

TABLE OF CONTENTS..... ii

LIST OF FIGURES..... iii

LIST OF APPENDICES iv

INTRODUCTION..... 1

CHAPTER ONE 4

CHAPTER TWO 9

CHAPTER THREE 20

CONCLUSION..... 26

WORKS CITED..... 28

APPENDIX A..... a

APPENDIX B..... A

LIST OF FIGURES

1A: Image of The Modern Sound Quartet in Gibraltar	6
2A: Image of the Trinidad and Tobago Steel and Brass Symphonic Orchestra	10
2B: Image of the UWI Arts Jazz Ensemble	13
2C: Image of traditional jazz setting	14
2D: Image of the UWI Arts Wind Ensemble	17
3A: Image of the Trinidad and Tobago Steel and Brass Symphonic Orchestra	20
3B: Image of the UWI Arts Jazz Ensemble	22
3C: Image of Arielle Nelson	24

LIST OF APPENDICES

Appendix A: Interview Questions	a
Appendix B: Master Scores	A

INTRODUCTION

Within the last 15 years, there has been a number of musical orchestras, ensembles and contemporary bands that were developed in Trinidad. Though steel bands have been around for a number of years, there have been new contemporary jazz bands, wind orchestras, philharmonic orchestras and ensembles that are made of wind and brass instruments that incorporate the steelpan into their instrumentation and orchestration. There are contemporary bands all over the islands of Trinidad and Tobago. Contemporary music is not a stagnant genre and it is always evolving and can never have just one definition. In an article from the Berklee College of Music, it is said that contemporary music is music performed and created with what is rhythmically, harmonically and textually current (Mendoza). Jazz music was formally considered contemporary music until other genres were later included.

The bands, whether they are non-government organizations (NGOs), national orchestras or tertiary level ensembles do not usually incorporate the steelpan in a symphonic orchestra or classical orchestra group. To draw a comparison of two symphonic bands for example, the University of Akron Wind Symphony uses woodwind, brass and percussion, compared to a contemporary band such as the Trinidad and Tobago Steel and Brass Symphonic Orchestra (TTSBSO) that includes woodwinds, brass and percussion including the steel pan. While these two orchestras are similar, their instrumentation and the use of different instruments have very distinct sounds and timbres which can mix well with other instruments, but in some cases for instance a traditional orchestra where there are strings, woodwinds and percussion instruments, the sound of a steelpan can be challenging to blend in with the sound of the orchestra for instance, the UWI Arts Wind Ensemble (UWIAWE).

This Caribbean studies project is focused on the instrumentation and orchestration of the steelpan in contemporary bands in Trinidad. The three contemporary bands focused upon in this project are the Trinidad and Tobago Steel and Brass Symphonic Orchestra TTSBSO, The UWI Arts Wind Ensemble UWIAWE and The UWI Arts Jazz Ensemble UWIAJE. This project explores in depth on how composers and arrangers incorporate the steelpan inside of a contemporary orchestra/ensemble, looking at how they use the instrumentation of the steelpan to blend with woodwind, brass and percussion instruments. Research questions:

1. Why is the steelpan used?
2. Why are certain steelpan used to double parts?
3. How do the musical directors decide which steelpan to use?
4. How the musical directors orchestrate?
5. Where are the steelpan instruments placed in the band?

It is important to study this phenomenon due to the lack of information there is about the topic. There is little to no information, resources and knowledge on the subject and the instances where you find information it is extremely limited and does not go into depth as it should. This project will be helpful to students and other musicians who are interested in incorporating the steelpan in a setting where it would not have been utilized. The data will show how one can successfully utilize the steelpan in a jazz band, symphonic orchestra or contemporary ensemble. I am motivated to do this research due to lack of information and I found the topic interesting for discussion. There are some dissertations such as “The Art of the Steelpan in a Jazz Combo “, “A Collection of Afro and Latin- Caribbean Compositions” and books “The Musical Imperative” and “Instrumentation and Orchestration” that provide some information on the use of the

steelpan. Students, musicians and arrangers today will benefit from this thesis. They will be more knowledgeable on how pans are orchestrated and incorporated into their ensembles. The chapters begin with a literature review on the topic, then it flows into the second chapter of instrumentation in the ensembles and then the third chapter focuses on the orchestration of the steelpan and what they play within the ensemble.

CHAPTER ONE: Literature Review

There are a couple of relevant sources including books and articles that are available online pertaining to the steelpan that focus on steelpan history, origin, the evolution of the instrument and any information about the instrument's physics and band history. There are several relevant Caribbean Studies Projects and dissertations relevant to compare the data collected.

In *Instrumentation and Orchestration*, Blatter (1997) explains how to orchestrate in a formal setting such as a contemporary band and illustrates the ranges, transposition, and details of the timbres of the different registers of each instrument. Blatter also provides tips on combining different instrumental timbres to create different timbre colours and effects. The strings include Violin, Viola, Cello, Double Bass etc. The book also provides some history on the instruments and their traditional roles within an orchestra or ensemble. Blatter demonstrates how to properly orchestrate your music and how to write for different instruments including woodwinds and brass, percussion instruments and strings. Blatter also discusses how to arrange for the different timbral colours you get with the variety of instruments in your ensemble.

The book also includes a very brief section that features diagrams of percussion instruments and there are three different types of steelpan, but there is no information on the other steelpan found in the picture it displays. There is a Bass Pan, Cello and a Guitar Pan but Blatter does not go in depth into the steelpan, their ranges, or what they are playing like he does with the woodwinds, brass, string or percussion instruments. Though the book shows you the steelpan, it is not as informative or gives much insight and this is one of the justifications on why

this project is relevant. This information gives some credibility that there are not enough resources in this book for the steelpan instrument.

Another source that addressed percussion instruments and also goes into detail on the ranges, how to play the instrument and a brief history on them is *The Musical Imperative* by Simon V. Anderson. Within the chapter on instruments there was no information on the steelpan. This is just another example of why this study is important to upcoming musicians who may want to include the steelpan in their bands or ensembles and will not have enough information beforehand on how to properly orchestrate the steelpan instrument into their band and achieve the unique sound they would like to hear from the band. This book simply does not provide enough adequate information on the steelpan.



Fig 1A

The Modern Sound Quartet in Gibraltar 1965
Rudy Smith (alto pans), George Allyn (drums),
Ansel Joseph (Six Bass), Danny Grant (double seconds)

Source: <http://www.rudysmith.dk/steelpan.htm>

An article found on the internet “Rudy Smith: The introduction of the steelpan instrument in jazz,” highlights the use of the steelpan in a jazz band called the Modern Sound Quartet, founded by Rudy Smith, Danny Grant, Ansel Joseph and George Allyn. They claim to be the first jazz band to introduce the steelpan in jazz music back in 1965 in Spain, and used alto pans which are known as tenor pans, double seconds and six bass pans in their band. This article states that the four members were first a part of a steelpan group in Trinidad known as the Merry Makers Steel Band. Afterwards, they left for a European tour with the band, they formed their own group. Consequently, they decided to do jazz music and incorporate the steelpan into the mix. This information is useful for explaining that the steelpan can be used in a contemporary band setting. This article is relevant to my topic and the readers can understand that once you can orchestrate an instrument accurately, you can utilize it in any contemporary band or orchestra.

In a thesis submitted to the Florida international University of Miami Florida by Leon Thomas entitled *The Art of the Steel Pan instrument in a Jazz Combo* (2012) he goes on to explain how he utilizes the steelpan instrument in a full jazz combo setting. Thomas explains how he uses the full range of the instrument and the challenges that come with playing the steelpan in a jazz band alongside wind instruments including trumpet, tenor saxophone and trombone with the inclusion of bass and piano. He has the steelpan featured or as accompaniment at some point within the five pieces he analysed. The steelpan is playing melody, accompaniment, as well as soloing at different times in these pieces. Comparing this information to the knowledge I have from the UWI Arts Jazz ensemble, the steelpan is utilized in the same way when the group performs. This shows that the steelpan can and has already been used in contemporary spaces even outside of Trinidad.

In a thesis submitted to York University, Toronto, Ontario Canada by Joy Lapps-Lewis entitled *A Collection of Afro and Latin-Caribbean Compositions* (2016), discusses the use of the steelpan instrument in the jazz idiom. The information presented touches on some of the history of the instrument, steelpan pioneers and includes musical scores that have been analysed specifically looking at rhythms, melody, harmony, texture and form. Lapps-Lewis goes on to speak on how the percussive instrument evolved from skin drums to bamboo, then to metal/iron from tin cans to its current state of being made from steel oil drums known as the steelpan.

Lapps-Lewis also mentions some steelpan pioneers such as, Rudy “Two Left” Smith, Othello Molineaux and Andy Narell. Along with the mention of these pan pioneers came some history on each of them and their contributions to the steelpan community, their achievements, bands that they played for and other information based on personal interviews. This thesis provides some diagrams of the tenor pan, double tenor and the double seconds with each showing the layout of the notes and giving their full ranges. While focusing on the steelpan in a jazz setting, there is also information on how the steelpan can be utilized for playing the melody and or countermelody, and additionally letting the steelpan play an ostinato. Though this research is credible, it only focuses on one aspect of using the steelpan which is jazz music and not in an orchestra setting or contemporary ensemble. There is more information that has not been included but this can be very useful otherwise to arrangers, ensemble leaders and students who may be looking into incorporating the steelpan into ensembles that they are not traditionally found in.

Based on the data that I have compiled from these sources it showcases some information on the use of the steelpan instrument in other band settings outside of the traditional steel

orchestra. There is still a lot of information to be added when it comes to incorporating the steelpan into a band where woodwinds and brass instruments are concerned and it only becomes more complex due to the variety of timbres and colours that will be found in the midst of all those aerophones. My goal for doing this project is to shed as much light as possible to the areas that were not discussed and or available in these sources for anyone trying to understand how to successfully incorporate the steelpan into a contemporary band, wind and brass orchestra and or jazz band.

CHAPTER TWO: Instrumentation of the Steelpan in the Ensembles

This chapter is focused on the TTSBSO, the UWI Arts Jazz Ensemble and the UWI Arts Wind Ensemble, how these contemporary bands incorporate the steel pan in their music, and how the directors decide to use the timbre of the steelpan to blend with the other instruments found inside the band. The TTSBSO, also known as the Trinidad and Tobago Steel and Brass Symphonic Orchestra is a musical organization developed to have a positive impact on youths in a community. The band is comprised of a wide variety of instruments including woodwinds, brass, percussion and steelpan.

Instrumentation is the particular instruments used in a band or ensemble. Most people make very little distinction between instrumentation and orchestration. Both deal with musical instruments and their abilities of producing various timbres and colours. Orchestration is a narrower term which is frequently used to describe the art of instrumentation. Instrumentation, therefore, is the art of combining instruments in any sort of musical composition, including diverse elements as the numerous combinations used in chamber groups, jazz bands, rock ensembles, ensembles, symphonic bands, and the symphony orchestra (Erb).



Fig 2A

Trinidad and Tobago Steel and Brass Orchestra

Summer workshop July 2019

Bon Air High Secondary School

Photo by: Matthew Ward

The Trinidad and Tobago Steel and Brass Symphonic Orchestra consists of Clarinets, Flutes, Saxophones, Trumpets, Trombones, Tuba, Euphoniums, Drums, Piano, Guitar, Bass, Tenor pan, Double seconds, Guitar pans and Double tenor. The music that the orchestra plays comprises of classical music, chamber music, Calypso, Soca music, movie themes and much more. Though the band sounds like there are a lot of instruments, there are parts to the music written by the composers that the band cannot execute due to lack of instruments such as the

Oboe, French horn, Bassoons, Marimba and Xylophone just to name a few and this is where the steelpan comes in.

The steelpan plays parts of the music that may need to be doubled due to the low membership of a given instrument for example, the oboe or flutes, this is due to the fluctuation of band members at any given time. Additionally, if there is no instrument playing the parts for example a marimba part, the steelpan then comes in to aid in executing the music. When asked about the use of pans in the orchestra, Judith Clement, founder of the TTSBSO, said “In order to develop a unique sounding orchestra that replaced the need for string instruments with the pan, thus making a unique Trinidadian orchestra.” When asked about what pans she uses for the orchestra, Clement responded “Mainly frontline pans tenor, double tenor and double seconds. Sometimes we also use the guitar pan.” Furthermore, when asked why the other pans such as the cello and six basses were not used, the response narrowed in on the amount of space required to accommodate the bass and cello pans on the stage is not feasible (Judith Clement).

The physical positioning of these instruments within the orchestra play a big role in how the overall sound of the orchestra is produced. Judith Clement explained that the pans are placed in an almost semi-circle formation in the back of the orchestra. With this format of the pans being behind the band, they would not block the rest of the band and it does not take away from the sound of the woodwinds and brass instruments in the orchestra. Whereas if the orchestra had strings, the string section could not be placed in the back because they will get lost behind the sound of the woodwinds and brass instruments in the band.

Seeing that the orchestra plays music regardless of missing some of the instruments, the steelpan comes in and substitutes some of the music. When asked what the pans would play when the orchestra is missing parts the response was that depending on the range of the music,

the guitar pans would substitute for the bassoon parts and the tenor pans would substitute for the flute parts. Substituting parts with the pan, while it works, there are cases where another instrument in the orchestra may have the parts doubled already, so in this situation what do the pans play? The solution to this would be again depending on the range of the music. The steelpan is a concert pitch instrument and therefore if players are reading music, you have to select a pan that will complement the sound of the parts needed. Concert Pitch will play a crucial part in this process due to the difference in the timbre of the instruments. The easier decision is just to give the instruments that do not transpose the parts to play.

Incorporating the steelpan in this contemporary orchestra seems to have a seamless fit and the orchestra leader agrees, Judith Clement explained that it was not difficult to incorporate the steelpan into the ensemble because the steelpan is a natural fit, if there was ever an issue, it would be that there is not enough space to incorporate the bass pans on stage. In conclusion, when Judith Clement was asked what benefits does incorporating the steelpan in the TTSBSO include, Judith Clement responded “It enriches the sound of the orchestra by adding a new timbre to the texture. It also provides the conductor with the opportunity to incorporate readily available instruments to replace instruments like the bassoon and oboe that are not always available.” In conclusion of the data collected on this orchestra, incorporating the steelpan with woodwinds, brass and percussion was a natural and seamless fit to the orchestra. Judith Clement believes that the steelpan is a natural fit into her band and will continue to utilize the instrument for its unique texture, colour and timbre. Next I will continue on to how the UWI Arts Jazz Ensemble handles the steelpan in their band.



Fig 2B

UWI Arts Jazz Ensemble

Trinidad and Tobago

Department of Creative and Festival Arts Campus

Source: Vibert Medford Photography

April 26th 2018

The UWI Arts Jazz Ensemble is one of the most exciting and creative ensembles the UWI St. Augustine campus has to offer. The ensemble has been around for eight consecutive years and has been in the hands of Khion De Las since 2013. The UWI Arts Jazz Ensemble is made up of woodwinds, brass, percussion and steelpans. Usually in a jazz ensemble, there is no steelpan found in the setting because it is not viewed as a jazz instrument but this has been proven to not be true as earlier sources have utilized the instrument in jazz bands. A typical jazz combo is saxophones, trumpets, trombones, drums, bass, guitar, piano and vocalist depending on if they are doing a vocal piece. An article by Earl MacDonald gives information on a jazz band

and its set up. In this article there is a diagram of a standard jazz band with its instruments and their set up positions. This jazz band does not use steelpan in their setup.

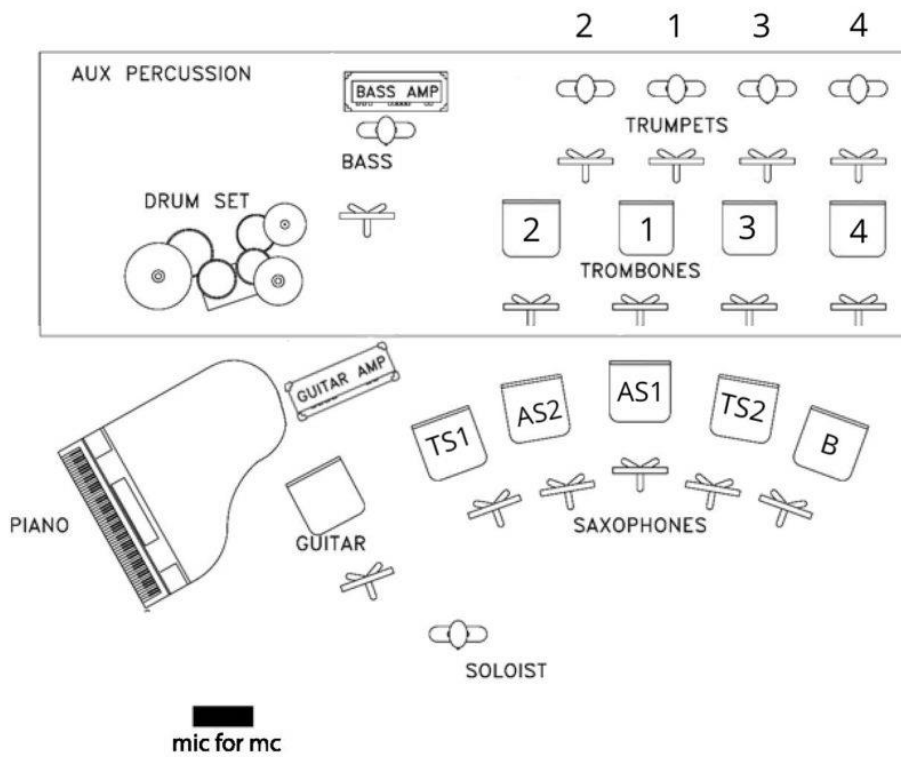


Fig 2C

Traditional Jazz Band Setting

Diagram by Earl MacDonald

Source: <http://www.earlmacdonald.com/jazz-big-band-seating-placement/>

With regard to the decision to incorporate the steelpan into the UWI Arts Jazz Ensemble, De Las explained, “I decided to use the steelpan because of its versatility, its predominance in the university and Trinidad and Tobago and because it is my primary instrument so arranging and composing would be seamless on it.”

With experience of me being a saxophonist of this ensemble, the steelpan does play a huge role in the execution of some of the music that we play due to its versatility with being able to play chords and maintain a full sound with the piano and bass. The University of the West Indies St. Augustine Campus has a full steel band instrumentation which includes the Tenor pan, Double tenor, Double seconds, Guitar, Cello, the Six bass and the G bass pans¹. Though the jazz ensemble does not require the entire steel band set up, De Las stated “I use the Tenor, Double tenor and Double seconds pans.” De Las also suggested that the instrumentation is determined by the amount of students who participate in the ensemble.

Formation of any ensemble is important and with the jazz band, all sections are physically placed in a particular order to ensure that the sound travels evenly. De Las uses the pans at the centre of the ensemble with the brass divided on each side while the guitar, bass, keys and drums are set at the back on the ensemble. Incorporating the steelpan is not always an easy thing to do especially when it comes down to what instruments are available to you. Being as proficient as he is in the musical arts, De Las simply said that there was no issue at all. Additionally, me being a saxophonist as part of this ensemble, the steelpan blends well with the woodwind and brass instruments.

¹ The G six bass pan, also known as the Genesis Pan, covers the range of the 9 bass, 6 bass and tenor bass. This steelpan was created by pan inventor Brian Copeland.

As any band, there are always pros to having an instrument in the band. With the use of the steelpan in this jazz combo, De las said “Having the steelpan in the ensemble brings a unique sound as compared to the traditional jazz ensembles. It also demonstrates the versatility of the steelpan and represents the diversity of Trinidad and Tobago.” De Las as a proficient musician and arranger had no issue finding ways to utilize the steelpan in the UWI Arts Jazz ensemble and deemed it an easy and fluent process. With its versatility, De Las intends to continue to find ways to keep incorporating the steelpan within the ensemble.



Fig 2D.

UWI Arts Wind Ensemble at UWI Graduation 2020

At UWISPEC

Source: Unknown

The UWI Arts Wind ensemble is the last band to be looked into on how they incorporate the steelpan in the ensemble. The UWI Arts Wind Ensemble consists of woodwinds, brass and percussion. The steelpan is not often used in this ensemble currently, but the instrument was incorporated for an entire academic year in 2018. The UWI Arts Wind Ensemble used to be in the hands of the late Leslie Clement up until 2018. The new directors for this course are Judith Clement, Isaiah Clement and Jessel Murray. The steelpans that were incorporated into this ensemble were the tenor pans, double tenor and the double seconds. The other mid-range and background pans such as the guitar, cello tenor bass and six bass pans were not utilized due to

lack of people playing the instruments, there was no need for them to play chords due to the trombones and the euphoniums within the ensemble.

The physical placement of the steelpans goes at the back of this ensemble next to each other rather than separated on either side. When incorporating steelpans into this ensemble, the double seconds would get the bassoon parts and the tenor pans would play the flute parts (Isaiah Clement). Additionally, the membership of this ensemble fluctuates and that results in fewer players in certain sections. If a part needs doubling in this ensemble, it would be the oboe, flutes and bassoons. This is because there are excessive parts in certain sections and not enough flautist to play all three parts required. There is also no oboist or bassoonist to play the required parts. The easiest solution to get the colour and timbre for the missing parts is to distribute them to the steelpan. Keeping in mind when giving the steelpans these parts, one must only give the steelpans the parts that are already in concert pitch and the correct range which are usually the flute, oboe and bassoon. Giving the steelpans these parts makes it easier because one does not have to transpose. However, if the musical director desires, the steelpan can be used in place of one of the transposing instruments once the music is transposed.

Due to the small number of steelpans used in this ensemble, the band leader did not find it difficult incorporating the steelpan into the wind ensemble (Judith Clement,). Getting the steelpan to blend with the other instruments in the ensemble is not a difficult thing to do as proven by the Trinidad and Tobago Steel and Brass Symphonic Orchestra and the UWI Arts Jazz Ensemble. The timbre of the steelpan adds a unique sound to almost any idiom it is incorporated in. The benefit of having the steelpan in the wind ensemble is that the steelpans were able to bring the colour and timbre to the ensemble that would have been completely left out if not for giving it to the pans (Isaiah Clement). Furthermore, where instruments are not available, giving

the parts to the steelpan help strengthen the overall sound and helps balance the ensemble where there are fewer parts.

In these three contemporary bands, the steelpan is used in a variety of ways compared to “Rudy Smith: The introduction of the steelpan instrument in jazz,” and Thomas *The Art of the Steel Pan instrument in a Jazz Combo*, the steelpan proves to be utilized in a variety of ways in comparison to the sources stated earlier with using the instrument in a jazz ensemble. This suggests that the steelpan can be used in places where it is not traditionally utilized. The musical directors of the three groups agreed that the steelpan adds a distinct and unique sound to their respective ensembles and utilizing them has aided in their vision of what they would like to hear from a different and unique sounding ensemble. Within the next chapter I will shed insight on how the groups orchestrated the steelpan within the ensembles.

CHAPTER THREE: Orchestration of the Steelpan in the Ensembles

Moving on from the instrumentation of the steelpan in the various ensembles, now the orchestration aspect comes in. Orchestration is similar to instrumentation but it is more focused on what the steelpan would play in the ensemble. Orchestration is simply the arrangement of a musical piece for an orchestra or ensemble group. When dealing with the orchestration of the steelpan in the Trinidad and Tobago Steel and Brass Symphonic Orchestra, it is quite important to decide what the pans would play, which parts the pans would double and how they would divide the multiple parts amongst the different pans they utilize.



Fig 3A

The Trinidad and Tobago Steel and Brass Symphonic Orchestra

Source: <https://www.facebook.com/TTSteelandBrassSymphonicOrchestra/photos/a.1058436224320282/1061617190668852/?type=3>

When it comes down to an arrangement that already has written parts and the orchestra is lacking the instruments required, what happens when you need to give the pans a part to play, if they need to compose new parts for the steelpan to play, how does one decide which parts go to which pan and how do you decide which pans to give the new parts to being melody, chords or basic strumming patterns? “It depends on the sound but the melody can be can be played by the tenor and the guitar pans, and the double seconds play the chords or even counter melodies” (Isaiah Clement). Based on the person who arranges the music, it can impact which pans substitute certain instruments mainly the flute, oboe, bassoon, marimba parts and so forth (Isaiah Clement).

In the instance where the band leaders do not write out new parts for the steelpans and just decide to distribute parts to the relative pans, the three main instruments they divide the parts up with are the flutes, oboes and bassoons (Isaiah Clement). When asked if the arrangers do not write parts for the steelpan, what parts they would give the pans, Isaiah responded, “the tenors will get the flute parts or the oboe parts depending on the level of the song. Because the flute parts may go out of range, the parts will have to be rewritten and adapted for the tenor pan. The double tenor and double seconds can play the oboe part and the guitar can play the bassoon part.” The Trinidad and Tobago Steel and Brass Symphonic Orchestra has found a way to successfully orchestrate parts for the steelpan in the midst of their band, by equally distributing music and making sure that all the pans that they incorporate have a purpose in the music and contribute to the overall unique sound and balance of the orchestra.



Fig 3B

Source: Anonymous, UWI Arts Jazz Ensemble presents “Out of the Box” at LRC UWI St. Augustine campus, Dec 1st 2019.

The UWI Arts Jazz Ensemble which is now mostly made up of steelpanners due to fluctuation of members playing the instrument, with the guidance of their musical director Khion De Las, have also found ways to orchestrate parts for the steelpan in this unique jazz band. The steelpanners usually get the melody when the jazz ensemble performs any piece, but they also get chords and counter melodies so that the melody can be present in the other sections in the ensemble. For this ensemble there is not much substitution to be done because there are not many sections and no specific parts necessarily need to be doubled, yet they have their own

individual lines. The music in this ensemble is created by De Las most times and often he already has a melody with chords when the class begins. Additionally, he has co-arranged pieces for this ensemble with the members by suggestion melodic lines and chords. The tenor, double tenor and double seconds pans do not all play the same things at the same time. While the tenor pans carry the melody in a piece, the double tenor may assist in the counter melodies playing underneath and the double seconds take the chords and strum (Khion De Las).

When composing music for the jazz ensemble, De Las keeps in mind that the pan is so versatile that he knows exactly what he would want the pans to play, depending on the mood of the piece he is trying to portray. The steelpans can do things that the brass and woodwind instruments cannot do and vice versa, due to this reason the pans may get melodies that are a bit more complex or easier to play depending on the level of the piece and what lines he would want to be highlighted in a piece. Additionally, the pans will get more countermelody and more counterpoint rather than the brass. De Las later emphasizes that depending on the mood of a particular piece, the function of each steelpan would vary within the ensemble. The versatility of the different steelpans in the ensemble will all contribute their own unique sound to whatever role they are given, whether it is melody, countermelody, chords or a strum pattern.



Fig 3C

Steelpan player for the UWI Arts Wind ensemble

Arielle Nelson (Tenor Pan)

Photo by: Awkward Carrot Media

The UWI arts Wind Ensemble incorporates the steelpan similar to the Trinidad and Tobago Steel and Brass Symphonic Orchestra. Both the TTSBSO and the UWI Arts Wind Ensemble share the same band leaders, so finding a way to incorporate the steelpan from one band to the other was a smooth and simple transition. When asked what would the steelpan instrument would play, Isaiah responded “Chords, melody or just strumming.” Isaiah agreed that

the steelpan should either double or play the bassoon or flute parts. During this time in the wind ensemble there were no bassoons so the double seconds would have been the substitute instrument to provide the missing parts. Additionally, when the ensemble is given written music that is already set, a question pertaining to what the pans would play was presented. Isaiah responded “if it is an original composition or arrangement, then a good arrangement would have the melody moving between instruments. The genre or style of music will also determine if you need the pans strumming or not. There are a lot of factors which will determine how and what is given.”

Additionally, if they do not write out parts for the steelpan in an original composition or arrangement, what is likely to be doubled was asked. Isaiah responded “flute, oboe and bassoon parts that are already written at concert pitch.” Judith Clement also went on to say that due to the arrangements, sometimes the pans will end up augmenting the chords that are being played by the flutes and that most times the pans are the only ones that tend to play the oboe and bassoon parts. The ensemble benefited from the steelpans, unique sound and ability to pierce through the ensemble with its timbre. The doubled parts that were played by the steelpans aided the flute section greatly due to there being only three flautists at the time. The bassoon section was substituted by the guitar pans usually, but in the UWI Arts Wind Ensemble there were only the tenors, double tenors and double seconds used.

The UWI Arts Wind Ensemble has grown in numbers over the last few years and now includes an oboe, an English horn and two bassoon players. Because of the new instruments being added to the ensemble, the steelpan has been replaced. But incorporating the steelpan was beneficial at the time of its presence in the ensemble. The steelpan brought a distinctive sound to the ensemble and stayed in the ensemble for around two years before it was entirely removed.

CONCLUSION

The three contemporary bands, the Trinidad and Tobago Steel and Brass Symphonic Orchestra, the UWI Arts Jazz Ensemble and the UWI Arts Wind Ensemble, have all incorporated the steelpan instrument and has shown that the steelpan can be used in bands in which it is not traditionally utilized. The Trinidad and Tobago Steel and Brass Symphonic Orchestra, in order to bring to life their idea of a unique sounding orchestra they decided to incorporate the steelpan in their setup. With the use of the tenor, double tenor, double seconds and the guitar pan at times, they have found a mixture that works well with their woodwind and brass sections. The steelpan are used as a replacement for a string and tuned percussion instruments in this orchestra and the combination has been a successful one. The steelpan aid in filling in for some woodwind instruments and percussion parts that are missing or don't have enough players due to no person playing the instrument such as bassoon, piccolo, marimba and flute parts that need to be doubled. Overall, the Trinidad and Tobago Steel and Brass Symphonic Orchestra has found it beneficial to incorporate the steelpan into their band and have continued to use the instrument to this day.

The UWI Arts Jazz Ensemble has also found it beneficial to incorporate the steelpan in the ensemble. Director Khion De Las has been using the steelpan since he took charge of the ensemble and has made it just as important as the woodwinds and brass instruments within the band. The versatility of the steelpan and its dominant presence at the University of the West Indies St. Augustine Campus is the main reason that the steelpan is used in the Jazz Ensemble. The tenor, double tenor and double seconds are the pans that are present in the Jazz Ensemble. The role of the Tenor, Double Tenor and Double Seconds pan varies due to different moods in the music. The steelpan has proved to be one of the highlights of the jazz ensemble again for its

versatility and ability to add a unique timbre and sound to the ensemble. The steelpan is beneficial to the ensemble by the preference of the musical director Khion De Las.

The UWI Arts Wind Ensemble, with its partner directors, Judith Clement, Leslie Clement and Isaiah Clement incorporated the steelpan for a short period of time in the wind ensemble. The ensemble used the tenor and double second pans for doubling the flutes and for substitution of the bassoons. The steelpan also added a timbre to the ensemble that was not necessarily needed but it worked for the time it was used. While the presence of the steelpan was not in big numbers like the UWI Arts Jazz Ensemble and the Trinidad and Tobago Steel and Brass Symphonic Orchestra, the steelpan was still important and its role was fulfilled where needed. Though the steelpan is now currently not used in the ensemble, it was beneficial for the time period to the ensemble.

For further research, research can be done on the contrary side of this project. Looking at Philharmonic orchestras that only use traditional instrumentation such as Clarinets, Oboe, Bassoon, Violin, Viola, Cello, Double Bass, Trumpets, Trombone, French Horn, and Percussion instruments. Though the saxophone is a woodwind instrument, it is not considered to be a traditional orchestral instrument and therefore is not included in these types of orchestras. This would be an area that can be ventured into deeper and shed more light on to saxophone players who may want to join an orchestra but will be refused due to the instrument that they play.

WORKS CITED

Anderson, Simon V., et al. *The Musical Imperative*. Clifton Hills Press, Inc., 2013.

Blatter, Alfred. *Instrumentation and Orchestration*. Schirmer Books, 1997.

Clement, Judith. "Personal interview." 8th Mar. 2020.

Clement Isaiah. "Personal interview." 9th Mar. 2020.

De Las, Khion, "Personal interview." 21st Feb 2020.

Erb, Donald James. "Instrumentation." *Encyclopædia Britannica*, Encyclopædia Britannica, Inc., 12 June 2016, www.britannica.com/art/instrumentation-music.

Lewis, Lapps-Joy. "A Collection of Afro and Latin-Caribbean Jazz Compositions." *YorkSpace Home*, 20 Sept. 2016, yorkspace.library.yorku.ca/xmlui/handle/10315/32143

MacDonald, Earl. "Jazz Big Band Seating Placement Guidelines - by." *Earl MacDonald Composer, Jazz Pianist, Music Educator*, www.earlmacdonald.com/jazz-big-band-seating-placement/.

Mirisola, John. Victor Mendoza. "What Is Contemporary Music?" *What Is Contemporary Music? | Berklee College of Music*, 13 Sept. 2019, www.berklee.edu/news/berklee-now/what-contemporary-music.

"Smith, Rudy: The Introduction of the Steel Pan Instrument in Jazz." *Rudy Smith / The Introduction of the Steel Pan Instrument in Jazz*, www.rudysmith.dk/steelpan.htm.

Thomas, Leon. "The Art of the Steel Pan Instrument in a Jazz Combo." *FIU Digital Commons*,
digitalcommons.fiu.edu/etd/651/. 24th April. 2012.

University of Akron. "Symphonic Band." *The University of Akron*,
www.uakron.edu/bands/concert-bands/symphonic-band.dot.

APPENDIX A

INTERVIEW QUESTIONS

1. Why did you decide to use the steel pan in your ensemble?
2. Which pans do you use? Why not others?
3. How do you position your pans amongst the ensemble?
4. How do you decide what the pans play?
5. If another instrument has a given melody and needs doubling, which pan do you use?
Why not another instrument?
6. If you compose new parts for the pans, how do you decide what they play? Will they play melody, chords, strums etc.
7. If you do not write music for pans, which parts are you likely to give to the pans?
Will they play in unison or will you adapt and remove parts to make it distinctive?
8. Are there any challenges you faced when incorporating the steelpan into the ensembles?
What benefits do you gain from using the steelpan in the ensemble?

APPENDIX B

HAL LEONARD CONCERT BAND SERIES

JUMP, JIVE AN' SWING

(Flip, Flop and Fly • Rock This Town • Jump, Jive An' Wail)

Arranged by PAUL MURTHA

Grade 3
Duration - ca. 3:25

INSTRUMENTATION

- 1 - Conductor
- 1 - Piccolo
- 8 - Flute
- 2 - Oboe
- 2 - Bassoon
- 4 - B♭ Clarinet 1
- 4 - B♭ Clarinet 2
- 4 - B♭ Clarinet 3
- 1 - E♭ Alto Clarinet
- 2 - B♭ Bass Clarinet
- 2 - E♭ Alto Saxophone 1
- 2 - E♭ Alto Saxophone 2
- 2 - B♭ Tenor Saxophone
- 1 - E♭ Baritone Saxophone
- 3 - B♭ Trumpet 1
- 3 - B♭ Trumpet 2
- 3 - B♭ Trumpet 3
- 4 - F Horn
- 3 - Trombone 1
- 3 - Trombone 2
- 2 - Baritone B.C.
- 2 - Baritone T.C.
- 4 - Tuba
- 1 - String Bass
- 2 - Percussion 1
Drum Set
- 2 - Percussion 2
Tambourine, Snare Drum
- 2 - Mallet Percussion
Xylophone
- 1 - Timpani

Additional Parts U.S. \$2.50
Score (04001246) U.S. \$7.50

8 51165 4

HAL LEONARD CORPORATION
7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

Image showing master score of “Jump, Jive an’ Swing” with the original instrumentation

Source: Hal Leonard Corporation

DR 0400

LET THE BELLS RING!

(Based on "Ukrainian Bell Carol")

Traditional
Arranged by **ROBERT BUCKLEY**

INSTRUMENTATION

1 - Conductor 1 - Piccolo 4 - Flute 1 4 - Flute 2 1 - Oboe 1 1 - Oboe 2 2 - Bassoon 4 - B♭ Clarinet 1 4 - B♭ Clarinet 2 4 - B♭ Clarinet 3 2 - B♭ Bass Clarinet 2 - E♭ Alto Saxophone 1 2 - E♭ Alto Saxophone 2 2 - B♭ Tenor Saxophone 1 - E♭ Baritone Saxophone	3 - B♭ Trumpet 1 3 - B♭ Trumpet 2 3 - B♭ Trumpet 3 2 - F Horn 1 2 - F Horn 2 2 - Trombone 1 2 - Trombone 2 2 - Trombone 3 2 - Bass Trombone 2 - Baritone B.C. 2 - Baritone T.C. 4 - Tuba 1 - String Bass 2 - Percussion 1 Drum Set 2 - Percussion 2 Bells, Vibraphone 2 - Percussion 3 Timpani, Chimes 1 - Piano (opt.)
---	--

Additional Parts U.S. \$2.50
Score (04004423) U.S. \$7.50

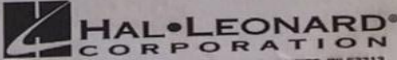



Image showing the master score for "Let The Bells Ring" with the original instrumentation

Source: Hal Leonard Corporation

Recorded by **MARK RONSON** featuring **BRUNO MARS**
UPTOWN FUNK!
Words and Music by **MARK RONSON, BRUNO MARS, PHILIP LAWRENCE,**
JEFF BHASKER, DEVON GALLASPY and NICHOLAUS WILLIAMS
Arranged by **JAY BOCOOK**

Grade 3

INSTRUMENTATION

- 1 - Conductor
- 4 - Flute 1
- 4 - Flute 2
- 2 - Oboe
- 2 - Bassoon
- 4 - B^b Clarinet 1
- 4 - B^b Clarinet 2
- 4 - B^b Clarinet 3
- 2 - B^b Bass Clarinet
- 2 - E^b Alto Saxophone 1
- 2 - E^b Alto Saxophone 2
- 2 - B^b Tenor Saxophone
- 1 - E^b Baritone Saxophone
- 3 - B^b Trumpet 1
- 3 - B^b Trumpet 2
- 3 - B^b Trumpet 3
- 2 - F Horn 1
- 2 - F Horn 2
- 3 - Trombone 1
- 3 - Trombone 2
- 2 - Baritone B.C.
- 2 - Baritone T.C.
- 4 - Tuba
- 1 - Electric Bass
- 2 - Percussion 1
Drum Set
- 2 - Percussion 2
Cowbell
- 2 - Mallet Percussion
Bells
- 1 - Timpani

Additional Parts U.S. \$2.50
Score (04004217) U.S. \$5.00


 **HAL LEONARD®**
CORPORATION
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

Image showing the master score for “Uptown Funk” with the original instrumentation

Source: Hal Leonard Corporation

HAL LEONARD CONCERT BAND SERIES

CONDUCTOR 02501569

Music from the Motion Picture HOW TO TRAIN YOUR DRAGON


JOHN POWELL
Arranged by SEAN O'LOUGHLIN

Grade 3
Duration — ca. 4:45

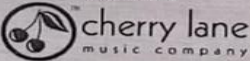
INSTRUMENTATION

- 1 - Conductor
- 8 - Flute
- 2 - Oboe
- 2 - Bassoon
- 4 - B♭ Clarinet 1
- 4 - B♭ Clarinet 2
- 4 - B♭ Clarinet 3
- 1 - E♭ Alto Clarinet
- 2 - B♭ Bass Clarinet
- 2 - E♭ Alto Saxophone 1
- 2 - E♭ Alto Saxophone 2
- 2 - B♭ Tenor Saxophone
- 1 - E♭ Baritone Saxophone
- 3 - B♭ Trumpet 1
- 3 - B♭ Trumpet 2
- 3 - B♭ Trumpet 3
- 2 - F Horn 1
- 2 - F Horn 2
- 3 - Trombone 1
- 3 - Trombone 2
- 2 - Baritone B.C.
- 2 - Baritone T.C.
- 4 - Tuba
- 1 - String Bass
- 2 - Percussion 1
Snare Drum, Bass Drum, Low Tom, Field Drum
- 2 - Percussion 2
Sus. Cym., Low Toms (2), Cr. Cym., Triangle
- 2 - Mallet Percussion
Bells, Chimes
- 1 - Timpani

Additional Parts U.S. \$2.50
Score (02501569) U.S. \$7.50

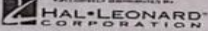


A Publication of



cherry lane
music company

EXCLUSIVELY DISTRIBUTED BY



HAL LEONARD
CORPORATION

7777 W. BLUEMOUND RD., P.O. BOX 13819 MILWAUKEE, WI 53213

J. W. Pepper to MRS JUDITH CLEMENT on order # 21885303 on Sat Nov 03 12:19:14 ET

Image showing the master score for “How to Train Your Dragon” with the original instrumentation

Source: Hal Leonard Corporation

CONDUCTOR **HAL LEONARD DISCOVERY BAND SERIES** 0872

Recorded by **THE JACKSON 5**

I'LL BE THERE

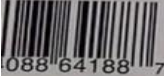
Words and Music by **BERRY GORDY, HAL DAVIS, WILLIE HUTCH and BOB WEST**
Arranged by **JOHNNIE VINSON**

INSTRUMENTATION

- 1 - Conductor
- 8 - Flute
- 2 - Oboe (opt.)
- 2 - Bassoon*
- 6 - B \flat Clarinet 1
- 6 - B \flat Clarinet 2
- 2 - B \flat Bass Clarinet*
- 2 - E \flat Alto Saxophone 1
- 2 - E \flat Alto Saxophone 2
- 2 - B \flat Tenor Saxophone
- 1 - E \flat Baritone Saxophone*
- 5 - B \flat Trumpet 1
- 5 - B \flat Trumpet 2
- 4 - F Horn (opt.)
- 8 - Trombone/Baritone B.C.*
- 2 - Baritone T.C.*
- 4 - Tuba*
- 4 - Percussion 1
Opt. Drum Set
- 2 - Percussion 2
Tambourine
- 2 - Mallet Percussion
Bells
- 1 - Timpani (opt.)

*Any one or more of these instruments will provide an adequate Bass part.

Additional Parts U.S. \$2.50
Score (08725350) U.S. \$5.00



088 64188 7

Image showing the master score for “I’ll Be There” and the original instrumentation

Source: Hal Leonard Corporation