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Title of Thesis:

A survey of selected steelpan
literature written by local authors
of Trinidad and Tobago,
between 1969 and 2019.



**The University of the West Indies
St. Augustine Campus
Faculty of Humanities and Education**

Caribbean Studies Project (HUMN 3099)

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Degree Program: Musical Arts
Supervisor: Mr. Satanand Sharma
Academic Period: 2019-2020

TITLE OF THESIS

A survey of selected steelpan literature written by local authors of Trinidad and Tobago, between 1969 and 2019.

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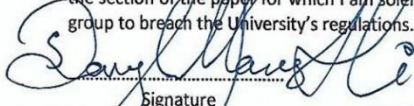


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Firstly, I would like to thank Almighty God for his benevolence and presence amidst all the positivity and negativity during my journey at the university. I am indebted to his grace which guided me through the creativity and understanding processes of my coursework in able to complete each task. I am grateful to Caribbean Studies Project Supervisor, Mr. Satanand Sharma, for his continued encouragement and guidance. His remarkable advice directed my creativity along the way of this intriguing quest to exploring my topic.

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Daryl Zion M. Ali

Abstract

The purpose of this Caribbean Studies Project is to survey selected steelpan literature written by local authors of Trinidad and Tobago, between 1969 and 2019. The steelpan literature considered vary in types from books on the history of bands or pioneering “steelbandsmen”, to pedagogy books on the various types of steelpan instruments to books with scores containing music notation that an individual can use to play music on a steelpan instrument. The study provides valuable information about the quality of the steelpan literature reviewed based on criteria such as content, aesthetics, publication issues and accessibility. The study has found that there is in general a lot of work to be done to improve the quality of books especially with the books with scores.

KEYWORDS:

Caribbean, Steelpan, Trinidad and Tobago, History, Steelbandsmen, Pedagogy, scores, music notation, steelpan literature.

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Introduction

RATIONALE:

The purpose of pursuing this study of work is to explore literature written by local authors of Trinidad and Tobago that has been published in the past 50 years up to the present year (2019). It is a search to review and evaluate the attention given to the national instrument in terms of published works. In so doing, this project will focus on the relevance and accuracy of such publications to enhance the documented history and education of steelpan in Trinidad and Tobago. Also because of a personal interest in publishing material, this study will provide valuable information about the quality of the literature reviewed how the quality can be improved according to experts interviewed.

THESIS STATEMENT:

In Trinidad and Tobago, the published books on steelpan in the past 50 years have been fairly numerous. It can also be said that the quality of the publications can be improved in many ways.

PARAMETERS:

The selection of steelpan literature authored within the 50 year period would have been published by recognized publishers or may have been self-published. All selected books examined throughout this project will be concerning history books, pedagogy books, and steelpan repertoire.

History books will include books that contain the origin and development of the steelpan instrument and also views, testimonies or personal experiences of others within the field. Some of these history publications being reviewed and studied may also include books that include at least one chapter on steelpan history, the steelpan instrument itself or both.

Pedagogy books will include materials used for teaching someone to play a particular steelpan instrument. Steelpan repertoire¹ books will include sheet music or music scores that have been written using standard music notation of composed or arranged music for the steelpan or steelband.

The steelpan will refer to the various types of steelpan instrument such as the Tenor pan, Double Tenor pan, Double Seconds pan, Guitar (also known as the Grundig), Three Cello and four Cello pans and Basses (including Tenor Bass and Six Bass).

OBJECTIVES:

This work is intended to list, critique and analyse publications of steelpan literature and ways in which their quality can be improved.

METHODOLOGY:

The study will be conducted through the genre of literary study (in this case, music literature in the form of music scores and books about steelpan and its history), sources of data collection by Secondary documentary sources and Primary oral sources (interviews). The data

¹ Repertoire – A selection or compilation of music that a musician can learn to play. These can also be scored and kept in storage.

generated will be qualitative. These documents, publications and other necessary information will be sourced from the Festival Library and Cultural Centre, the West Indiana Library of the University of the West Indies' Alma Jordon Library and other private libraries. An Interview will also be conducted with Jeannine Remy² [see appendix 10], senior lecturer at the University of the West Indies, who lectures on Music literature for the steelpan.

CHAPTER OUTLINE:

These are the topics assigned for the following chapters:

- A. Chapter 1 – Literature Review
- B. Chapter 2 – Books on Steelpan History
- C. Chapter 3 – Books on Pedagogy
- D. Chapter 4 – Books with Scores
- E. Chapter 5 – Analysis and Discussion

² Dr. Jeannine Remy is a native of Sturgeon Bay, Wisconsin. She holds both her Bachelor's and Master's degrees from Northern Illinois University and her doctorate from the University of Arizona in percussion performance [Sabian]. She is also the course lecturer for "Music Literature of the Steelpan" at the University of the West Indies.

Chapter One

Literature Review

Literature is an aspect of steelpan studies that has not been given much attention, especially in the matter where books are authored. Throughout a lengthy process of studying and reviewing these publications of steelpan literature, the main goals of the authors were to provide their readers with knowledge of steelpan history and music theory, as well as performance of repertoire. With respect to the books on music theory and performance pedagogy, each one of these authors had the independence to choose and design their own curriculum beginning as elementary a level as they wished and then to educate the reader to whatever level of complexity they desired. The same can be said about the history books depending on the authors' areas of focus.

Discussions and inspiration for this project followed a list of thirty points that was created and proposed by Jeannine Remy in her *Music Literature of the Steelpan* course³, where this list is used. This is the only course of its kind that deals specifically with steelpan music literature, of which the researcher is aware. Remy's list is a compilation of ideas set down by herself and her students over the years who have commented on the characteristics of "what makes a good method book" [See Appendix 1].

For the purpose of this project, the same list was then examined, rearranged and divided into four criteria, by which an author may consider in the process of composing his or her pedagogy or history book(s) about the steelpan and its music. These points do not dictate what

³ *Music Literature for the Steelpan* is a course offered at the Department of Creative and festival Arts, UWI in the Certificate in Music programme.

must be written in the contents of the document but can provide ideas and questions to fashion the published document and to clarify the authors' general perspective.

These points can also assist as a checklist for producing a quality book, for example, with regards to (1) aesthetics of the book, (2) content that would include methodology for teaching music theory and the practical element of playing the instrument, (3) accessibility (cost and availability), and (4) matters related to the publication itself, such as endorsements and whether or not the book is self-published.

AESTHETICS (A)	
1.	Thickness and length of the book.
2.	Does it look aesthetically pleasing?
3.	Is the book cluttered? Does it look overwhelming?
4.	The layout has to be user friendly.
5.	How is the font? Is the font easy to read?
6.	Is the book bound in hard cover, soft cover etc.?
7.	Does the book have a table of contents, glossary and/or index?
8.	Does it have a professional look?
CONTENT (C)	
9.	A pan pedagogy book MUST have samples of music.
10.	The samples must culturally represent the instrument.
11.	The student must be able to relate to the instrument by way of pieces that they already know.
12.	How does the book progress?
13.	Does it go from easy to hard?
14.	Does the book have illustrations?
15.	Does it show how to set a pan up?
16.	Does it show how to hold the sticks?
17.	How to stand behind the pan?
18.	Does it show where the notes are positioned on the pan?
19.	Does the book have a CD?
20.	Does the book recommend other musical sources?
21.	Ranges of the instruments and the family of the instruments?
22.	Elements of music theory?
23.	Practical elements? How to care for the instruments?
24.	Does it have historical facts about the pan history and pioneers?
25.	Technique/rolls?

ACCESSIBILITY (AC)	
26.	How much does the book cost?
27.	Where can the book be purchased?
PUBLICATION-RELATED MATTERS (P)	
28.	Is the book self-published?
29.	Are there any reviews on the book?
30.	Endorsement or about the author?

Figure 1. Table of Remy’s checklist for authors of steelpan books.

According to Remy in an interview (conducted on Wednesday 11th March 2020), “The *Music Literature of the Steelpan* course was established by Ann-Marion Osborne who wanted someone to teach ethnomusicology at the University.” It was first lectured by Mervyn Williams and then Osborne looked to Remy to replace Williams as the practising ethnomusicologist.

Remy also mentioned that the course was developed and designed to inspire the certificate students to do research, which introduces the students to using microfilm machines, finding tangible newspapers and using the library fearlessly. Furthermore, the course was used to provide an awareness of steelpan literature in Trinidad and Tobago and its current standards and that of the past; and that if a student should become a teacher in the future, to have the knowledge of sourcing material for their students.

She also spoke about her checklist of points an author can use to create model pedagogy or method book and she listed that the lessons must depend on the level; it must contain music indigenous to the culture of Trinidad and Tobago; the book must not contain too much text; it should include the “do’s and don’ts”; methods of maintaining the instrument; how to hold the pan sticks; setting up the instrument; and it should include rote learning, sight-reading exercises

and technique exercises. She added specific attention to the author's possession of an International Standard Book Number (ISBN), which is a unique code that identifies a publication. This can be thought of as an identification number for the book. She states that this number makes a book legitimate.

The collection of reading materials that were studied for this project was an assembly of pedagogy books, scores, scorebooks, and steelpan history and literature publications. [Appendix 11 provides a listing of publications that were reviewed.]

Chapter Two *Books on Steelpan History*

There have been a few books written on the history of the steelpan, even though it is a relatively young instrument compared to many of the other existing instruments. These books portray stories about the birth of the steelpan instruments in the Caribbean along with the toiling of very important persons that have contributed to its development in whichever way possible. They also voice and share the opinions, encounters, experiences and historical facts from authors who have worked in the field of steelpan, as well as some books from important steelpan aficionados.

These books, not only speak of the steelpan instruments and the players themselves, but they provide much more in terms of the changes in society that have shaped those persons and their relationship with the instrument. In addition, these books often provide valuable information about other aspects of the history of the people of Trinidad and Tobago. The books on steelpan history therefore present various perspectives depending on the author.

Below is a listing of steelpan history books that have been studied and reviewed. Not all of these books are written only or mainly about steelpan but can also refer to the steelpan instruments or its history in some way.

- 1. *Developments in Caribbean Music: Papers presented at The Seminar for National Liaison Officers of the Caribbean Intercultural Music Institute.* Edited by Joycelynne Loncke.**

This book is a compilation of reports written by representatives of the thirteen CARICOM countries in the Caribbean, which provides “brief notes on the history and culture of the territory through music, dance, contexts of performance, structure of cultural administration, cultural training and prospects.” It attempts to provide an overview on the impact of steelpan since the 1940s on these Caribbean countries and some of the problems that have been experienced concerning the instrument. Other styles of music and dance at that time are also explained.

This document is covered by a sturdy material and contains glossed pages. Difficulty was observed with the fragile staple binding from over the years. However, it was able to maintain a more user-friendly presentation of content in a professional formatting.

2. *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago.*

Authored by Stephen Stuempfle

This book is 287 pages in length and focuses strictly on the development of the steelpan instrument through its eras from the coming of the enslaved to the West Indies to the 1990s. The third chapter alone presents a few photographs of steelpan being used from its early birth to including the ‘Operation to Britain’ (1951) and other steelpan competitions and events. Overall, the binding was pleasing along with its endorsements ISBN number and accessibility. However, difficulty may occur with its choice of font as well as the font size when the readers beings to read the document.

3. *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad and Tobago (1763-1962).* **Authored by Hollis Liverpool.**

This is a publication written in 518 pages. Its focus is not on steelpan strictly; however, a few areas within the book speak directly about the history of the instrument and mention

other important persons within the field (pages 389-397, 416-421, 427-429, 462-465 and 472-474.) These grouped areas of the publication speak on topics about the Tamboo Bamboo, steelpan parades and the use of fake sheet music, bottle and spoon and the formation of the Trinidad All Steel Percussive Orchestra (TASPO). There are also photographs of steelbandmen and two other mentions of the development of the four-note Ping Pong⁴ and the accomplishments of Winston “Spree” Simon on the Ping Pong.

In the third chapter, another interesting point to note was the attempt at teaching and the introduction to music theory. In addition, there were a few examples of music notation (pages 73-77 and 198-203), which were hand-written by ink pen. There is an issue with content layout that could have been more professionally presented.

4. Four Hundred Questions and Answers on Pan: 1960 to Present. Authored by Ian R. Franklin.

This is a self-published book. It writes out questions for the years and centuries, which compiles a gathering of steelband names, famous steelpan players and arrangers and mentions winners of steelpan competitions both solo and ensemble. Its time range focusses from 1960 to 2016. The choice of font could be better and there is a minor issue with content layout. This publication was edited to six hundred questions and answers with 80 pages. No table of contents, glossary or index page was found. Content for this document was not as pleasing as the cover in terms of formatting and layout.

⁴ Ping Pong – This was the name given to the early Tenor Pan, which started with three to four notes and later grew in range by Dr. Elliot ‘Ellie’ Mannette.

5. *Desperadoes: Rudolph Charles Era and Beyond.* Authored by Ian R. Franklin.

This is another self-published book done by Franklin. It is his sixth of many books on steelpan history and fun facts with fifty page. Not all pages were numbered. The book records and lists events of the Desperadoes Steel Orchestra, as well as special steelpan persons in the field from the well-known steelpan man and women.

Most of the book is written in first person and mentions other persons affiliated with the band who have provided parts of the history from their own experiences. Photographs are provided on both inner and outer sides of the covers. However, more attention was needed concerning the layout of the document's content.

6. *Winners of Various Pan Competitions: 1952 to Present.* Authored by Ian R. Franklin.

This is another self-published steelpan trivia book in thirty-four pages. According to the text, it is Franklin's seventh publication done. The questions asked along with the topics discussed in this book related to various steelpan competitions within Trinidad and Tobago from 1952 to 2016 and discusses other major or minor events that have occurred over the particular period.

Some of these steelpan competitions were National Panorama for Trinidad and Tobago, Pan is Beautiful, World's Steel Orchestra Music Festival, Pan in the 21st Century and School's Panorama. In Franklin's publications mentioned in points 4 and 5 previously, there are issues with content layout and selection of font styling as in the publication below by the same author *Desperadoes: Rudolph Charles Era and Beyond*. However, it is still an excellent book for researchers, steelpan players and students.

7. *From Oval Boys to Invaders (1939-2008): Anecdotes of the Invaders Steelband.*

Authored by Andrea McEachnie

This publication is a small handbook of 157 pages. It shared parts of the Mannette family's story in Trinidad and their contribution and involvement in the field of steelpan. It gives the reader an understanding of the birth-years of the steelpan and other incidents related to the steelbandmen. Other events which have been experienced by steelpan aficionados and witness have been documented through interviews. In addition to these interviews, extra interesting information is given by the interviewees of their livelihood in those past times and also a sense of their communities at the time.

The book is very user-friendly and presents its content in an easy-to-read manner. Photographs were few in number at the end of chapter five and at the end of chapter nine. Binding was aesthetically pleasing as the *Rituals of Power and Rebellion: The Carnival Tradition in Trinidad and Tobago (1763-1962)*. The final chapter provided a brief description of persons who were affiliated with the family of the Invaders Steel Orchestra such as Norman Tang, Beryl McBurnie, Emmanuel "Cobo Jack" Riley, Nervin "Teach" Saunders, Ray Holman, Barbara Jenson and Trevor Cooper.

8. *Invaders Steel Orchestra: The History of a Legendary Trinidad Steelband.* Co-authored by Jeannine Remy and Ray Fun.

This book contains 336 numbered pages and some uncounted pages. There is a bountiful of photographs and photographs of easy to follow newspaper articles, as well as, a large gathering of interviews conducted with steelpan person and other important steelpan aficionados. Other books, pamphlets, and related resources were used to put this book together. It provides a wider collection of numerous history topics compared to other mentioned history publications studied thus far. At one point the books was nicknamed 'the

brick book' because of its size and weight. Overall, this publication was an excellent product of steelpan history.

9. *The Spirit of Trinidad and Tobago Pan through the Years (1952-1996): The Republic of Trinidad and Tobago. Authored by Gideon Maxime (1997)*

This publication provides a wider range of Steelband competition results than “*Pan through the Years (Volume 2)*” through 1952 to 1996 in a total of 235 pages and 13 non-counted pages. In addition, it provides the rules for the some of the competitions along with highlighted notes of specific events.

However, apart from advertisements within the contents, there were no photographs provided inside. Pages 188 to 235, before the appendices, list and discuss different important men and women who have dedicated their labours to the steelpan field in either teaching, arranging, steelpan tuning, performing or a combination of the above. The appendices provide winning bands, score placements were provided and the arranger responsible for the music at that particular competition.

10. *Pan Through the Years (Volume 2). Authored by Gideon Maxime (2003)*

This book was authored and compiled by Gideon Maxime with results and rankings of Steelband competition marks from 1997 to 2002. Some of these Steelband competitions includes National Panorama (Small Medium and Large and for Semi-finals and Finals), Junior Music Festival, Pan Chutney, Steelband Music Festival, Bomb Competition, Pan Parang and Pan in the 21st Century. Apart from the many advertisements of generous sponsors and treasured information provided, only two photographs were presented of players from Topical Angel Harps (page 19) and St. James Tripolians (page 43). The

appendices provide a listing of winning bands and scheduled dates for Carnival Monday and Tuesday from 2004 to 2030.

11. Steelpan Recollections. Authored by Sherman Fyfe. (2018)

This is a self-published handbook of 104 pages, which can be considered as history. There are unlabelled chapters and does not contain a contents page. There are mentions of various steelbands and their workers. A special reference is made to the Crossfire Steelband fewer times and in conjunction to his relation to that band. Many pages throughout the book contained quotes but were placed at the direct center. This may cause difficulty to some of the readers attempting to understand the message.

Other books researched and analysed for steelpan history books [found in appendix 6] were:

- ***Ring of Steel: Pan sound and Symbol. Authored by Cy Grant (1999)***
- ***History of Steelband Panorama of Trinidad and Tobago (1963-1990). Authored by Gideon Maxime (1990)***
- ***The Trinidad and Tobago Steelband: History and Evolution. Authored by F. I. R. Blake (1995)***
- ***Festival Carnival. Authored by Olivia Bennett (1987)***
- ***Forty Years in the Steelband (1939-1979). Authored by George Goddard (1981)***
- ***Stories in Steel 2: The True Account of the Invention of the Steelpan and the Emergence of the Steelpan Movement. Authored by Norman Adams (2005)***
- ***Caribbean Currents: Caribbean Music from Rumba to Reggae. Authored by Peter Manuel (with Kenneth Bilby and Michael Largey).***

- *Renegades: The History of Renegades Steel Orchestra of Trinidad and Tobago.* Authored by Helene Bellour, Jeffrey Chock, Kim Johnson and Milla Riggio. (2002)
- *If Yuh Iron Good You Is King.* Authored by Kim Johnson. (2006)
- *Steel drums and Steelbands: A History.* Authored by Angela Smith. (2012)
- *Unheard Voices: The Rise of the Steelband and Calypso in the Caribbean and North America.* Authored by Myrna Nurse. (2007)
- *Genesis of the Steelpan: Life and the 20th Century's only Instrument.* Authored By Lloyd Williams. (2012)
- *The Soul of Pan.* Authored by Trevor Belmosa.
- *From Congo Drum to Steelband: A Socio-Historical Account of the Emergence of the Trinidad Steel Orchestra.* Authored by J. D. Elder. (1969)

Chapter Three

Books on Pedagogy

In the books on pedagogy (also called method books), content is imparted in a practical approach (by steps or fundamentals in learning an instrument) or through a theoretical approach. In most pedagogy books, authors try their best to provide both aspects to each person interested in learning a particular instrument. Through their publications, they provide a basic and brief presentation of theory to establish a proper foundation and understanding of music notation. This foundational theory is varied from book to book with no consistent standard.

Furthermore, the Grade One Theory syllabi from recognised institutions such as the Associated Board of the Royal Schools of Music (ABRSM) or Trinity Guildhall Music Theory, for example, can be a major source for topics authors can employ. Topics such as (1) Letter names of notes on treble and bass staves; (2) Time names of notes; (3) Accidentals; (4) Time Signatures; (5) Barlines or measures; (6) Articulations, and (7) Key Signatures, (8) Scales (Major and Minors) are all included to some extent in the pedagogy books.

These lessons demonstrate (1) letter names of notes on treble and bass staves in a soprano and higher ranges to the bass level; (2) Time names of notes provide a chart of notes that are used in music notation and their divisions; (3) Accidentals, which shows how notes are raised (by sharps) or lowered (by flats) either by semitones or tones (by double sharps or double flat); (4) Time Signatures, the way in which music is measured by a particular meter; (5) Barlines or measures, the separation or division of music based on the time signature being used; (6) Articulations include symbols like accents and staccatos, two very distinctive ways in which a note is struck on the steelpan instrument apart from legato (to play smoothly); and

(7) Key Signatures, which is a grouping of sharps or flats that indicate the key or tonal center chosen for the written piece of music.

Moreover, the pedagogy books can be and are usually arranged in order of difficulty from elementary to advance in their treatment of the various topics. On an overall observation, most of the music theory written in these documents focus mainly on Grade One materials and can have additional lessons, which may separately include materials from Grade Two and Three, for example, Intervals⁵, Key Signatures and Time Signatures.

In some instances, the author determines whether his or her publication can be a single document or a series of documents that can be categorised through grades or in various parts, for example, Grade One and Grade Two or Part One and Part Two. It is within these Grades or Parts that an author can be selective over his or her teaching methods. This can be a step-by-step approach to teaching music theory or a compilation of various content such as repertoire and lessons. The authors may also decide, contrary to the mentioned institutions, to create and construct their own curriculum based on the instrument of choice. However, depending on the particular type of steelpan instrument, the methodology and training topics within each book can vary, for example, learning the pattern of notes for the C Major⁶ scale on the Tenor pan as opposed to the same scale on the Double Second steelpan.

Together these written pieces of literature can come as books published by a publishing company or by the author his or herself. Some of these publications will now be discussed and examined.

⁵ Interval – The distance between two pitches (quantity) and the preceding descriptor (quality).

⁶ C Major – C being the tonic (or first main note) of the scale. It has no accidentals in its key signature.

1. *Steelpan Playing with Theory*. Authored by Salah A. Wilson (1999)

This is a pedagogy book authored by Salah A. Wilson and published in the year 1999 by Salahpan⁷, Canada. In the contents of this publication, the author used both approaches: the theory making up the majority of the book and the practical approach using personal arrangements and compositions for both solo and full steelband performances. The book was wire bound and is strictly black and white in print with three hundred and ninety-four pages in total length.

A good effort is maintained in attempting to simplify the theory written in the publication from a preliminary level to advanced, with Elementary to Intermediate in practical and a Grade One to Five in written music theory. The book also provides more complex teaching in jazz theory along with a range of scales in that particular style of music. Also included is the history of the steelpan and an extensive amount of demonstration on note patterns for various scales on each steelpan instrument in the family of steelpan instruments, which are the Tenors, Double Tenors, Double Seconds, Guitars, Three Cellos, Tenor Bases and Six Bases.

2. *The Tenor Pan*” (Fifth Edition). Authored by Sherman Fyfe (1990).

This publication was authored by Sherman Fyfe and produced in Trinidad and Tobago. It is 59 pages in length and is strictly black and white in print. The content of the document attempts to teach theory but takes a practical approach in majority. It can be used for beginners at a preliminary level, for both practical and theory perspectives, which

⁷ Salahpan is the brand of Wilson’s family business a publishing company; booking agency; import and export business. (<https://www.steelpanplus.com/salahpan--contact.html>)

demonstrates the proper holding of the pan sticks to other basic Grade One theory as a foundation to understanding music notation used throughout the book.

Even though the majority of the theory in the book can accommodate a Preliminary to a Grade One level student, the scales being taught further in the book extends from Grade One to Five. All practice pieces come with a simple tonal *center*⁸, which for Grade One are C Major, F Major⁹, G Major¹⁰, D Major¹¹. The more advanced tonal centres (or keys) used were E^b (E-flat) Major, E Major, A Major and A^b (A-flat) Major. Some authors may choose to follow a similar pattern of covering the different types of key signatures or tonal centres.

Grade 1	C Major, G, Major, D Major and F Major.
Grade 2	A Major, B ^b (B-flat) Major and E ^b Major.
Grade 3	Melodic and Harmonic Minors: B, F#, C#, G, C and F.
Grade 4	(Majors: B and Db.) (Minors: G# and Bb)
Grade 5	(Majors: F# and Gb.) (Minors: D# and Eb)

Figure 2. Table of key signatures thought by Grades One to Five.

In contrast to *Steelpan Playing with Theory* by Wilson, Fyfe's *The Tenor Pan* is mainly focussed on the Tenor pan instrument alone and demonstrates scale patterns on both "C" and "D" Tenor pan unlike Wilson's publication, which showed scale patterns on the "C" pan only. In addition, *The Tenor Pan* displayed only solo pieces in contrast to Wilson's publication and showed minor errors in music notation.

⁸ Tonal Centre – A key in which the music is set to a particular tonic.

⁹ F Major – F being the tonic of the scale and has one flat in the key signature: B^b (B-flat).

¹⁰ G Major – G being the tonic of the scale and has one sharp in the key signature: F# (F-sharp).

¹¹ D Major – D being the tonic of the scale. Two sharps in key signature: F# & C#.

3. *Steelpan Method. Authored by Liam Teague (2014)*

This is the most recent steelpan pedagogy publication written by Liam Teague. It is created mainly for beginners with majority as a practical approach. Not too much literature is given but it is direct to the point and for the first time a “Steelpan Anatomy” is provided with proper posture and stick holding techniques.

Only Grade One music theory is educated in the book but lessons are few and not heavy on the reader. It also teaches the reader rhythm, Grade One meters and scales with the addition of sticking around the pan. In doing so, the author provides familiar pieces of music that a student can relate to and finally introduces Calypso, where syncopation is attempted to be educated to the reader.

4. *Teach Yourself to Play Pan Book 4: Advanced. Authored by Sherman Fyfe (1996)*

This is a self-published spiral bound book done Sherman Fyfe. It is an advanced booklet for someone who is interested about the works and functions of the instruments of the steelpan family in the orchestra and will help that individual learn an extract of steelpan arranging. The first three to four chapters provide an essential fundamental of Grade One theory and a small percentage of Grade Two theory before teaching about the works of the instruments that are and can be used in an arrangement or composition for steelpan. It also shows the readers examples of the full score and how a score for steelpan can be written according to the selection of steelpan instruments chosen for a particular piece.

5. *The Art of Steelpan – Double Seconds (Alto) Pan Book 1 – Beginners: A Comprehensive Method for Beginner Steelpan. Authored by Gay Magnus (2009).*

This publication is very user-friendly book and provides music notation for every lesson starting on page 18 with the beginning lessons of music theory to the end of the document

(page 67). It is simplified to an easy approach for a beginner to use. Proper sticking is reinforced throughout the document and encourages the student to perform short exercises that also include the music instructor. This is done with duet exercises where both student and music teacher play parts to a piece of music on separate instruments for the same song.

Other books researched and analysed [found in appendix 7] were:

- ❖ *The First Text Book on 'Steel Band'. Authored by Louis C. Smith (1979)*
- ❖ *Tenor Pan Owner's Manual: The Tenor or Soprano Pan Fourths and Fifths Model Middle "C". Authored by Eddie Wade (1994).*
- ❖ *How to Play the Soprano Pan (From Middle C): An Introductory Book with Exercises on Scales, Chords and Arpeggios. Authored by Jim Phillip.*
- ❖ *Teach Yourself to Play Pan: The Double Seconds (Volume Three). Authored by Sherman Fyfe.*
- ❖ *Teach Yourself to Play the Double Tenor (Volume Two). Authored by Sherman Fyfe.*
- ❖ *How to Play the Soprano Pan: Fifth Style from D. Authored by Jim Phillip.*

Chapter Four

Books with Scores

When students learn music theory over a period of time, it can be used to transcribe their musical ideas and thoughts or inspirations. This can be done by music students at a practical and theoretical level of beginners¹², intermediate¹³, advanced¹⁴ and even professional musicians continuing their musical career and study. These ideas or compositions are written into scores¹⁵ based on the knowledge of theory learned by the composer (or the music student) and their understanding of form, style, meter and other elements of music.

Scores can come in several categories of orchestration, for example, a piece of music for a solo¹⁶ performance, duet¹⁷, trio¹⁸, a pan solo with piano accompaniment¹⁹ or a transcription for a full steelband orchestra. A score for a solo piece is written as a single line of music and can resemble a paragraph in some instances, depending on the level of difficulty. This is either an elementary or an intermediate level. In the case of an advanced player, the score can range from two to six pages and beyond in length.

Music scoring can be done by hand using manuscript paper²⁰ or can be done using computer notation software. Some different types of music notation software can be, for example, Musescore, Sibelius, Finale, Crescendo and NoteWorthy. Notation from the earlier

¹² Elementary level – Grade one to three.

¹³ Intermediate level – Grade four to six.

¹⁴ Advanced level – Grade seven and above (including learning through professional career).

¹⁵ A Score – Notation for a piece of music, which can be written by the composer or arranger before.

¹⁶ Solo – Music written for a performance done by one musician.

¹⁷ Duet – Music written for a performance done by two musicians. Each musician with an individual part.

¹⁸ Trio – Music written for a performance done by three musicians. Each musician with an individual part.

¹⁹ Pan solo with Piano accompaniment – Even though this is a piece of music written for two instruments (the steelpan instrument of choice and the piano), it is considered a solo piece and the piano part can be optional.

²⁰ Manuscript paper – This is also called staff paper. The staff is made up of five parallel lines and four spaces on which music is written.

years, the 1950s to the present day displayed differences in notation being hand-written (by inked-pen and pencil or both in some instances) and electronically notated using computer software. This can be found in publications created mainly for vending scores or could have been done in early pedagogy books without the access to notation software.

Depending on the context of the music scored, the music score may be one of the following: a composition²¹, an arrangement²² or an adaptation²³ and even a transcription.²⁴ These types of scores reflect the creativity, vision and inspiration of the creator who will put the music together. The quality of the full scores written for steelband orchestras or ensembles also depends on the creativity of the arranger. According to Remy, “The arranger is the person who is responsible for ‘passing on’ music to the pan players that was creatively conceived by himself or herself on paper, inspiration through thoughts or in some cases both” (22, Course booklet²⁵). Remy also, mentions two types of steelpan arrangers, which are the “grassroots arranger” and the “academic arranger” [See Appendix 4].

The grassroots arranger can have a piece of music played from their creativity; however, it is not always expected of this person to record their creativity and this raises difficulties. For example, changes given to the players in the band and the grassroots arranger’s decision to discontinue that change (or second idea). If the players are asked to return to the first idea, difficulty may arise when the player and also the grassroots arranger may not recall what was done. In some cases, certain parts of the arrangement may be forgotten or unintentionally left out. The arranger in such a case must decide if to abandon the first idea to

²¹ Composition – An original piece of music.

²² Arrangement – Modifying an existing piece of music, which could even lengthen the duration of the song by creativity of the arranger.

²³ Adaptation – A piece of music written for an instrument but that was not originally composed for.

²⁴ Transcription – Music notated from a performance.

²⁵ This is taken from a course booklet for Fundamentals of Pan Arranging offered by Department of Creative and Festival Arts, UWI.

something new or to have the segment rearranged. Remy notes that this can cause changes in direction for mood and feedback or can even lead the entire arrangement into something completely other than the original musical interpretation of the arranger.

The academic arranger is one who would have been educated professionally in music either by private practice and mentoring or through the institution of a University's music program. This arranger is likely trained in transcribing their arrangements and adaptations with music notation software on the computer, which is an advantage over the grassroots arranger. Most of their working process in terms of creating the arrangement can be done away from the band or panyard²⁶. Notation software is programmed to play back what was written, which removes the arranger's need for the steel pannists to be present. According to Remy, "there are still some arrangers who prefer scoring their music by hand and some arrangers who walk to the panyard with scraps of paper with only letter names [of notes]" (24, Course Booklet²⁷).

It is an excellent idea for an arranger to notate their arrangements so that it is documented and can be used again. It is mentioned that once a piece of music is performed on stage for Panorama, from that moment until a band is eliminated from the competition, the music then fades away or may unfortunately cease to exist. In addition, the arranger too may not recall everything that he or she would have created for the arrangement and may not be able to reproduce the piece again. Such notations done for Panorama and other events can be notated by the arrangers themselves or in other cases, one can be commissioned to do this transcription. There are instances where the arranger may encounter difficulty to scribe music notation and other cases where the arranger directly is not musically literate.

²⁶ Panyard – A community institution and an orchestra where a variety of pans in the family of steelpans can be found. It is the meeting place for steel pannists to practice music for certain events such as Panorama, special functions and occasions. Panyards can also be used to host other non-steelpan related events.

²⁷ From Fundamentals of Pan Arranging course.

Whenever a piece of music is created with multiple parts, which are to be played simultaneously by a number of musicians it is written as a full score²⁸ (also called the orchestral score or the master score). This is a score of each separate part from the highest to the lowest instruments used. However, the instruments in the score must be arranged according to set theoretical rules based on the instrumentation used, along with other accompanying families of instruments such as brass, woodwind, strings or percussion. The full score is mostly used for notating Panorama²⁹ arrangements or music for an ensemble, symphony or an orchestra. Each individual line or staff of music for an instrument or vocalist in a full score is referred to as a “part”³⁰. Notation done for each separate part will resemble a score for a solo piece, where it exists as a full essay but written as one paragraph³¹ and is divided into labelled sections alphabetically. Full scores can also have these sections labelled.

In fewer publications, arrangers showed their desire to include other non-steelpan instruments or voices with their steelpan music. In vocal writing³², a soprano voice can be doubling³³ the melody played by the Tenor pan or another steelpan instrument. Another example can be a score for two independent vocal passages sung together with a selection of steelpan instruments such as the Tenor pan with a soprano pan and a Double Tenor or Double Seconds pan with an alto voice.

The pieces are described in the way they are presented and documented on paper. They can be spoken of in selections of ranges by measures set according to the meter by the time

²⁸ Full Score – Music written for multiple parts or instruments in a song. [See Appendix 3]

²⁹ Panorama – A steelpan competition that occurs during the Carnival period for small, medium and large bands and also Single pan, Primary Schools and Secondary Schools.

³⁰ Part – A piece of music that is to be done individually by one instrumentalist or vocalist simultaneously in an ensemble or a band. [See Appendix 4]

³¹ In comparing written music for part or a solo piece, every single ‘page line’ is called a system.

³² Vocal writing – Music written for voice commonly using the soprano, alto, tenor and bass voices.

³³ Doubling - The term doubling is referred to a quotation or fragment of music being played at the same time. This doubled piece of melody or harmony can be played in unison (within the same range) or within another octave (above or below).

signature. The same is done for a particular instrument in the case of a full score. In case of a section being mentioned, it is named after the letter labelling given to it. Often times, sections can possess both a letter labelling and also text labelling to name a particular section, for example, verse, chorus, “jam”³⁴ or interlude. Other descriptions of analysis can be done.

The following below are published books for steelpan containing literature and scores and some that only contain music notation for the steelpan. In these books, there may be pieces at various levels (elementary, intermediate and advanced) along with steelband repertoire for any level in full scores. The scores vary in length depending on the intention of the composers or arrangers.

Scores that were studied and analysed can be found in appendix 8.

All of the published books on scores available and used for this project were produced by the Canboulay Productions. There were all plastic spiral bound and difficulty was observed in numerous views using Remy’s checklist along with independent issues. Some of these issues dealt in content where binding depreciated faster, pages were not properly organised, notation was not spaced out well causing difficulty in page view by musician,

³⁴ Jam – A section of an arrangement where the arranger is given the opportunity to improvise and compose using phrases of the original song selected.

Chapter Five *Analysis and Discussion*

Steelpan literature for this project was reviewed by the history, pedagogy and scores through books. This was conducted using the criterion list, *what makes a good pedagogy or method book on steelpan*, created by Remy.

The tables below are summaries of the various publications with an analysis of each from the criteria established in the literature review. Each of the criteria (Aesthetics, Content, Accessibility and Publication Issues) are described in a brief bullet form and a rating awarded based on the following standards or level of satisfying each criterion:

- 1 – Criterion is not satisfied
- 2 – Criterion is weakly satisfied
- 3 – Criterion is satisfied
- 4 – Criterion is well-represented

Out of the three publication types discussed in the previous chapters, three books from each chapter were selected for an analysis based on the four criteria. These books were selected based as representative samples based on their scores for each criterion and because of the presentation of the documents and their potential impact on the reader.

ANALYTICAL DISCUSSION OF BOOKS ON HISTORY:

Books on History	Aesthetics	R	Content	R	Accessibility	R	Publication Issues	R	T
<i>The Steelband Movement: The Forging of a National Art in Trinidad and Tobago.</i> Authored by Stephen Stuempfle	Standard use of fonts and layout consistent. Layout is too clustered. Font size is too small. Keeps a professional approach.	3	Historical development of pan to 1990s. Not much use of photographs. Mention of pan pioneers.	2	Such a publication may only be accessible in cultural store instead of most book stores nationwide.	2	Reviews on this publication can be found on the internet and within the book.	3	9
<i>Four Hundred Questions and Answers on Pan: 1960 to Present.</i> Authored by Ian R. Franklin.	Issues with font and layout. No contents page. Fairly easy to read. Staple binding. More progress needed for professional status	3	Photographs are limited. Only on cover. Attention needed to the order of data by year. Content is only text.	2	Cost of book not mentioned. This book can be purchased most likely at a music store.	1	Endorsements not provided. No ISBN number. Few reviews made online in limited comments.	1	7
<i>From Oval Boys to Invaders (1939-2008): Anecdotes of the Invaders Steelband.</i> Authored by Andrea McEachnie	User friendly Good choice of font Easy to read No data clusters Aesthetically pleasing.	4	Begin with the Mannette brothers to Family and further into the Steelpan field. Fewer number of photographs. Mention of pan pioneers and their messages through interviews.	4	No cost price is provided. Can be bought online. Culture and music stores may have this publication. Possibility of being sold in non-music store	2	Reviews on this publication can be found on the internet and within the book. ISBN number presented. Endorsements are provided in the book. Published by publishing company.	4	14

Figure 3. Analysis of Books on History.

Observing the points awarded in the analysis for the books on history, the three selected books showed high scores in Aesthetics, and Content. Publication Issues were satisfactory in two out of the three books examined in the table above. Even though a good score was earned by the book in Aesthetics and Content, there were minor challenges with layout, possible issues with binding and issues in the layout of photographs (if provided). Fewer items of these two criteria were not addressed. With regards to Accessibility, it is likely that a cultural store or a

music store would be the first choice of sourcing these books apart from a small number of bookstores with available copies to vend.

ANALYTICAL DISCUSSION OF PEDAGOGICAL BOOKS:

Pedagogical Books	Aesthetics	R	Content	R	Accessibility	R	Publication Issues	R	T
<i>Steelpan Playing with Theory.</i> Authored by Salah A. Wilson (1999)	Spiral Bounded Easy to follow Layout and font can be developed. Glossary and index included	3	Stick holding technique Easy to hard Diagrams of demonstrations on the pans. Music theory involved. Brief history.	4	This book can be found in books stores. Found in Music or culture stores.	3	Self-Publish books. No ISBN number. Endorsements are present in the book.	2	12
<i>Steelpan Method.</i> Authored by Liam Teague (2014)	Thick Cover and staple bound. Easy to follow. Lesson content. Good font choice and size. Professional output.	4	Sample music Protection for pan methods. How to hold the pan sticks Few elements of music theory Little history	3	Cost price is provided. This book can be purchased in music and non-music book stores or online.	4	It has an ISBN number. Endorsements are present in the book. Reviews on this book can be found online. Publishing company done.	4	15
<i>Teach Yourself to Play Pan Book 4: Advanced.</i> Authored by Sherman Fyfe (1996)	Bristol board cover. Spiral bound. Easy to follow. User friendly. Good font.	2	Brief history. Good layout of text and music notation. Both theory and practice.	3	Music store may provide this book	2	Not self-publish No Endorsements Few commentary online.	1	8

Figure 3. Analysis of Pedagogical Books.

For the pedagogical books, there were close numbers in points between Aesthetics, Content, and Accessibility. More challenges occurred with the Publication Issues criterion where two out of the three books did not carry an International Standard Book Number (ISBN). This was suggested by Remy as a critical aspect of any literature book through the interview. In this section, *Steelpan Method* by Liam Teague (2014), stood out above the other two published pedagogical books as it was able to satisfy Remy’s checklist very well. Instead of

providing a compact disk (CD) as fewer older books may provide, this publication uses internet technology to provide recordings of music pieces from the book’s content for the learner or reader. For the other two books, binding problems were evident and the choice of cover material was not very durable.

ANALYTICAL DISCUSSION OF BOOKS WITH SCORES:

Books with Scores	Aesthetics	R	Content	R	Accessibility	R	Publication Issues	R	T
<i>Classics in Steel: Contemporary Concert Music (Trinidadian)</i>	Spiral bound. Hard covers. Professional Look.	4	Good layout. East to follow.	4	Music stores. Blue Edition. Price cost not found.	1	This is a published book. No Endorsement.	1	10
<i>Classics in Steel: European Masters (Volume 1)</i>	Spiral Bound. Hard Covers. Professional look.	4	Music places in incorrect places.	1	Music stores. Blue Edition. Price cost not found.	1	This is a published book. No Endorsement.	2	8
<i>National Songs of Trinidad and Tobago</i>	Spiral bound. Hard covers. Professional Look.	4	Good layout. East to follow. Not much credit to transcribers, arrangers or composers.	3	Music stores. Blue Edition. Price cost not found.	1	This is a published book. No Endorsement	2	10

Figure 4. Analysis of Books with Scores.

The books with scores for this analysis process were all printed and produced by the Canboulay Productions after they were arranged and transcribed by many persons to be credited. They all follow a similar style in manufacture, which includes the plastic spiral binding, the choice of the cover, the cover’s pattern if any, and the layout of the printed music. In some cases, it was evident that different type of music notation software were used for some of the scores produced. These elements caused the similarity in criteria scores in the table. Close attention must be given in the process of printing music to avoid confusion to the readers. It may be impossible to find score books as such in a large number of non-music bookstores. The pedagogy books may be found slightly easier than the scorebooks for steelpan music.

Looking at the analysis done and the criterion of a steelpan literature book constructed by Remy, it shows the importance of the way in which an author should produce their material. In addition, publications making at least ten points in the total score of the analytical rating would be good examples of published literature. This is because their Aesthetics and Content for the most part would have stood out during the first impression of the reader.

Overall, the books with scores needed the most improvement with regards to quality and marketing. It would be more satisfying if all the books with scores had proper binding for more durability like some of the pedagogy and history books. The books on steelpan history, but definitely the books with scores, needed more improvement in the accessibility category. Since the history books and books with scores are likely to be limited in number and eventually will become out of print as time passes from their periods of production, it becomes difficult for one to source copies in stores. One must then rely on internet purchasing if available. A similar situation may occur with the history books which can be found in particular stores and perhaps a library if available.

Conclusion

This study points to ways in which the researcher or any prospective future author may improve on the production of quality books and there is much to be done in this area, especially with regards to steelpan and the musical culture of Trinidad and Tobago. It is important to understand what elements are needed to produce quality literature in general and then particularly for steelpan literature, especially with regards to music scores. While the history books were generally better produced, there was at least one pedagogy book that stood out. However, producing a book of scores seems to be an area that needs more research and development.

In the final text and message of Remy's *Fundamentals of Steelpan Arranging: MUSC 0407* course booklet, she writes directly to the readers and future arrangers of steelpan. She identifies some of the challenges faced by arrangers and highlights the importance of notating music scores [See Appendix 12]. To paraphrase, she states that it is important that the arranger or composer of steelpan music carry with themselves the skill to notate their creations; it is not only for a competition, a job outside of the panyard or a social event that the band would have practiced the music for but it creates more availability of more literature that others can source and/or that can be purchased by music enthusiasts and collectors.

There are many competitions Trinidad and Tobago in which arrangers may notate their arrangements or compositions, such as, National Panorama, Music Festival, Primary and Secondary School's Panorama and San Fest. Some other events that no longer exist are Pan is Beautiful, Pan in the Twenty-first Century or Steelband Music Festival. But there are many arrangers who still do not score their music who take part in such compositions; a popular example for the lack of steelpan music notation is National Panorama. If more arrangements

were scored and published there would be a greater record and source material for the music literate enthusiast.

Producing quality books is a vital and valuable way to earn a living and research like this study points the way for persons with the necessary knowledge to earn an income. It provides employment, not just the authors, but booksellers and printers and suppliers of materials needed for books.

It is also important to consider cost in a publication when using graphics and images in the process of making a book more aesthetically pleasing, along with the type of binding and the type of paper, such as glossed pages. Another factor to consider would be the public demand and how many persons may wish to purchase a physical book from a store and those who may wish to purchase an E-book online. Using song files online for that matter would be ideal for a person using a pedagogy book.

Observing the analysis, this research paper has proven that a lot of work should be done to improve the quality of steelpan literature. It is the hope that persons reading this paper will receive useful information and obtain good ideas from some of the publications done in recent years. Moreover, in-depth work is needed with regards to the books with scores and also producing more of them, so that they become more accessible to the public.

Glossary

1. **A tempo** – A return to the main tempo, which was the first temp marking at the beginning.
2. **Acciaccatura** – An ornament or grace note that both precedes and clashes into a note.
3. **Accidentals** – the alteration of a note, which shows how notes are raised (by sharps) or lowered (by flats) either by semitones or tones (by double sharps or double flat);
4. **Adaptation** – A piece of music written for an instrument but that was not originally composed for.
5. **Advanced level** – Grade seven and above (including learning through professional career).
6. **Allegretto** – Fairly quick (or brisk).
7. **Allegro Moderato** – Fast but moderate.
8. **Anacrusis** – An incomplete starting measure. It may contain a single not or series of notes comes before the first complete measure. It is not counted as measure one but can be nicknamed as the first incomplete measure. This causes the final measure of the piece to be the second incomplete measure, whereby it should account for the missing beats of notes or rests of the written anacrusis.
9. **Appoggiatura** – An ornament (grace note or leaning note) that delays and subtracts a note by a fragment of its original value in order to be used. It is always smaller in size compared to the notes of the melody or part on the left hand side of the note.
10. **Arpeggio** – notes of a chord heard one after the next in a swift movement. It can be played either ascending or descending depending on symbol marking on the score.
11. **Arrangement** – Modifying an existing piece of music, which could even lengthen the duration of the song by creativity of the arranger.

- 12.** Articulations – Symbols like accents and staccatos, two very distinctive ways in which a note is struck on the steelpan instrument apart from legato (to play smoothly);
- 13.** Background pans – Considered to be the Guitars, Cellos and Basses; and other lowers steelpan instruments.
- 14.** C Major – C being the tonic (or first main note) of the scale. It has no accidentals in its key signature.
- 15.** Cantabile – Meaning to play in a walking pace.
- 16.** Chord tones – Notes or pitches that create a chord.
- 17.** Chromatic note – A pitch that does not belong to a key or scale. These are notes that have been altered, for example, where a note is raised with a sharp or lowered with a flat.
- 18.** Chromatic Scale – Use of all thirteen notes (by semitones/ whole steps) within an octave.
- 19.** Common time – Another way of writing four-four (four over four) that mean four crotchet beats per bar.
- 20.** Composition – An original piece of music.
- 21.** *Cresc. poco a poco* – *Cresc* is the abbreviation for Crescendo and ‘poco a poco’ is given the meaning little by little. Together this can be interpreted as gradually getting louder little by little.
- 22.** Crescendo – Gradually getting louder (meaning).
- 23.** D Major – D being the tonic of the scale. Two sharps in key signature: F# & C#.
- 24.** Decrescendo – Gradually getting softer (meaning).

25. Diminuendo – Same meaning as decrescendo.
26. Doubling - The term doubling is referred to a quotation or fragment of music being played at the same time. This doubled piece of melody or harmony can be played in unison (within the same range) or within another octave (above or below).
27. Duet – Music written for a performance done by two musicians. Each musician with an individual part.
28. Dynamics – Indicated to the musician the volume that is required and must be played.
29. Elementary level – Grade one to three.
30. F Major – F being the tonic of the scale and has one flat in the key signature: Bb (B-flat).
31. Fermata – This is also called a pause and it can be written above or below the staff.
32. Fine – This is the end. [Pronounced ‘fee-nay’]
33. Forte – Means loud. It is represented as “*f*”. [Pronounced ‘met-so-for-tay’]
34. Frontline steelpans – Consisting of the Tenors, Double Tenors and the Double Seconds.
35. Full Score – Music written for multiple parts or instruments in a song. [See Appendix 3]
36. G Major – G being the tonic of the scale and has one sharp in the key signature: F# (F-sharp).
37. Grand Staff – Two staves; one with the treble clef above and one with the bass clef below and is marked with a brace or bracket on left-hand side of each system.
38. Intermediate level – Grade four to six.

- 39.** Interval – The distance between two pitches (quantity) and the preceding descriptor (quality).
- 40.** Jam – A section of an arrangement where the arranger is given the opportunity to improvise and compose using phrases of the original song selected.
- 41.** Key Signatures – A grouping of sharps or flats that indicate the key (or tonal center) chosen for the written piece of music.
- 42.** Manuscript paper – This is also called staff paper. The staff is made up of five parallel lines and four spaces on which music is written.
- 43.** Mean moderately loud and is represented by “*mf*”.
- 44.** Metric modulation – Moving from time signature or meter to another. It can also be used to fit music together.
- 45.** Mezzo-piano – Means moderately soft. It is represented as ‘*mp*’. [Pronounced ‘met-so-piano’]
- 46.** Modulation – Moving from one key to another.
- 47.** Mordent – A mordent is an ornament indicating that the note is to be played with a single rapid alternation with the note above or below; like trills, they can be chromatically modified by a small flat, sharp or natural accidental above the zig-zagged symbol [Wikipedia].
- 48.** Note rolling is symbolised with a tremolo, which is a slash placed on the stem of the note. It is also important to note that Semibreves, Minims and crotchets get three stem slashes, quavers get two slashes and semi-quavers get one stem slash.
- 49.** Ossia measure – This is an alternative method of playing a fragment of a piece of music and it is usually written smaller than the size of staves used throughout the entire score.

50. Pan solo with Piano accompaniment – Even though this is a piece of music written for two instruments (the steelpan instrument of choice and the piano), it is considered a solo piece and the piano part can be optional.
51. Panorama – A steelpan competition that occurs during the Carnival period for small, medium and large bands and also Single pan, Primary Schools and Secondary Schools.
52. Panyard – A community institution and an orchestra where a variety of pans in the family of steelpans can be found. It is the meeting place for steel pannists to practice music for certain events such as Panorama, special functions and occasions. Panyards can also be used to host other non-steelpan related events.
53. Parallel key – When a Major or Minor scale is related to each other and uses the same key signature.
54. Part – A piece of music that is to be done individually by one instrumentalist or vocalist simultaneously in an ensemble or a band. [See Appendix 4]
55. Piano – Means soft. It is represented as “*p*”.
56. Ping Pong – This was the name given to the early Tenor Pan, which started with three to four notes and later grew in range by Dr. Elliot ‘Ellie’ Mannette.
57. Presto ma non troppo – Fast but not too fast.
58. Prima Volta – An instructor indicating that the section of music is to be played on the first time through only and not on the repeat. [Lexico Us Dictionary]
59. Range – May refer to the chromatic pitch contents of a steelpan instrument or the pitch contents of a score.
60. Repeats – This is indicated by symbols using double barlines and two dots (like a colon) between portions of the music that is needed to be played again.

- 61.** Repertoire – A selection or compilations of music that a musician can learn to play. These can also be scored and kept in storage.
- 62.** Ritardando – To slow down. It can also be abbreviated as ‘rit’ or ‘ritard’.
- 63.** Ritenuto – An indication to sudden and temporary decrease in tempo; to hold back for dramatic effect. [Kraemer]
- 64.** Score – Notation for a piece of music, which can be written by the composer or arranger before.
- 65.** Seconda Volta – A second ending of a musical section performed only at the end of the repeat. This omits the prima volta on the repeat. [Merriam-Webber]
- 66.** Sight-reading – Reading and playing a piece of music on the spot without any previous practice.
- 67.** Solo – Music written for a performance done by one musician.
- 68.** Staccatissimo – The superlative of staccato. It means that a note is to be played extremely separated (or detached).
- 69.** Staccato – When a note is played detached as the term suggests and it light in sound.
- 70.** System – In comparing written music for part or a solo piece, every single ‘page line’ is called a system.
- 71.** System – In music, a system is like a page line in a paragraph. It can be a single line in a solo score and it can be a group of staves in the case of a full score.
- 72.** Tempo – This is the speed of the piece.

73. Time Signatures – The way in which music is measured by a particular meter.
74. Tonal Centre – A key in which the music is set to a particular tonic.
75. Transcription – Music notated from a performance.
76. Trill – This is considered as a shaking sound between two notes.
77. Trio – Music written for a performance done by three musicians. Each musician with an individual part.
78. Triplets – Groupings of three notes under a specified type of beat. Pieces of music can also utilize triplets in combinations of rhythmic patterns using more than three notes for triplets.
79. Vocal writing – Music written for voice commonly using the soprano, alto, tenor and bass voices.

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Appendix 1:

What makes a good pedagogy or method book on steelpan?

1. Thickness and length of the book. (A)
2. Does it look aesthetically pleasing? (A)
3. A pan pedagogy book MUST have samples of music. (C)
4. The samples must culturally represent the instrument.
5. The student must be able to relate to the instrument by way of pieces that they already know.
6. Is the book cluttered? Does it look overwhelming?
7. The layout has to be user friendly.
8. How does the book progress? Does it go from easy to hard?
9. How is the font? Is the font easy to read?
10. Does the book have illustrations?
11. Does it show how to set a pan up?
12. Does it show how to hold the sticks? How to stand behind the pan?
13. Does it show where the notes are positioned on the pan?
14. Does the book have a CD?
15. Is the book self-published? (P)
16. Is the book bound in hard cover, soft cover etc.?
17. Does it have historical facts about the pan history and pioneers?
18. Does the book have a table of contents, glossary and/or index?
19. How much does the book cost? (AC)
20. Where can the book be purchased?
21. Are there any reviews on the book?
22. Does the book recommend other musical sources?
23. Endorsement or about the author?
24. Does it have a professional look?
25. Ranges of the instruments and the family of the instruments?
26. Elements of music theory?
27. Practical elements?
28. How to care for the instruments?
29. Technique/rolls?

Appendix 2:

Example of a Full Score

“Air” (4 Pages)³⁵

Air
from Orchestral Suite No. 3 in D Major, BWV 1068
J.S. Bach
Ad. S. Sharma

Score

$\bullet = 40$

The image displays a musical score for the piece "Air" from Orchestral Suite No. 3 in D Major, BWV 1068 by J.S. Bach, adapted by S. Sharma. The score is presented in two systems. The first system includes parts for Tenor, Double Tenor/Double Second, Guitar/Cello, and Bass. The second system includes parts for Tenor (T), Double Second/Double Tenor (D.S./D.T.), Guitar/Cello (G./C.), and Bass (B.). The score is in D major and common time, with a tempo marking of quarter note = 40. The first system shows the beginning of the piece, and the second system shows a first ending bracket and a repeat sign.

³⁵ Clippings from *Steel Orchestral Techniques: MUSC 3103*. Compiled by Satanand Sharma. (Page 66-69)

2

Air

Musical score for measures 7-9. The score is written for four staves: T (Trumpet), D.S./D.T. (Drum Set/Drum Trumpet), G./C. (Guitar/Contra Bass), and B. (Bass). The key signature is one sharp (F#) and the time signature is 2/4. Measure 7 starts with a first ending bracket over measures 7 and 8, with a '2' indicating a second ending. Measure 9 begins with a second ending bracket over measures 9 and 10.

Musical score for measures 10-12. The score is written for four staves: T (Trumpet), D.S./D.T. (Drum Set/Drum Trumpet), G./C. (Guitar/Contra Bass), and B. (Bass). The key signature is one sharp (F#) and the time signature is 2/4. Measure 10 starts with a first ending bracket over measures 10 and 11, with a '10' indicating the measure number. Measure 12 begins with a second ending bracket over measures 12 and 13.

Air

The image displays a musical score for a piece titled "Air". The score is arranged in two systems. The first system begins at measure 12, and the second system begins at measure 14. Each system contains four staves: a vocal line (T) in the top staff, and three instrumental parts (D.S./D.I., G./C., and B.) in the lower staves. The key signature is one sharp (F#), and the time signature is 3/4. The vocal line features a melodic line with various note values and rests. The instrumental parts provide harmonic support, with the D.S./D.I. part often playing a rhythmic accompaniment and the G./C. and B. parts providing bass support. The score is written in a standard musical notation style with a vertical bar line separating the two systems.

The image displays a musical score for a piece titled "Air". The score is divided into two systems, each containing four staves. The first system begins at measure 16, and the second system begins at measure 18. The vocal line (T) is written in a soprano clef, while the instrumental parts (D.S./D.T., G./C., and B.) are written in bass clefs. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as notes, rests, slurs, and trills (tr). The vocal line features a melodic line with some grace notes and a trill in measure 18. The instrumental parts provide a rhythmic and harmonic accompaniment.

Appendix 3:

Example of a 'part' from a Full Score.

Tenor Pan Part of "Air"³⁶

(1 Page)

TENOR

Air

Violin I

from Orchestral Suite No. 3 in D Major, BWV 1068

J.S. Bach
Ad. S. Sharma

♩ = 40

5

9

12

16

tr

³⁶ Clipping from *Steel Orchestral Techniques: MUSC 3103*. Compiled by Satanand Sharma. (Page 70)

Guitar and Cello **Part** of "Air"³⁷

(1 Page)

Air

Guitar/Cello

from Orchestral Suite No. 3 in D Major, BWV 1068

J.S. Bach
Ad. S. Sharma

♩ = 40

6

10

14

18

³⁷ Clipping from *Steel Orchestral Techniques: MUSC 3103*. Compiled by Satanand Sharma. (Page 72)

Appendix 4:

Responsibilities of the Arranger &

Comparing the grassroots and academic arrangers.³⁸

steelpan instrument(s). A *musical arrangement* is the rewriting of an existing piece of music with additional and new material added. Arranging is the art of giving the existing melodic, harmonic, and rhythmic material musical variety. This musical variety includes, but is not limited to, manipulating the elements of music such as melody, harmony, rhythm, texture, and form. In addition, articulations, such as dynamics, accents, and rolls, are also varied [see the components of a Panorama arrangement pgs 32-34].

Responsibilities of the Arranger

Some steelpan arrangers are musically literate while others are not. The ability for the arranger to accomplish the same end product is really defined by their experience as a grassroots and/or academic arranger. Both types of arrangers learn from each other. All steelpan arrangers should: (1) have an understanding of the roles and functions of each steelpan in the family of steelpan instruments (2) know the range of notes of the specific instruments for which they are arranging (3) have an understanding of how to orchestrate and voice steelpan music, including the engine room and (4) have a system of giving and drilling the music [See section called the factors that affect the arrangement pgs 28-29].

Culturally the method of teaching music to steelbandmen is part of the fascinating history and development of this artform. As the instruments gradually moved from rhythmic "unintentionally" pitched metal beating to "intentionally" and chromatically pitched instruments, the possibilities of performing all types of musical genres were at the fingertips of these grassroots panmen. Early panmen became experienced in the art of adapting and arranging popular songs by ear and teaching by rote. From the beginning, trained musicians (e.g. Lieutenant Joseph Nathaniel Griffith and Lennox Pierre) were called in to assist these grassroots arrangers with classical music however, there were some grassroots arrangers like Anthony Williams and Bobby Mohamed who were doing it all.

Comparing the Grassroots and Academic Arranger

A *grassroots arranger* can set his/her musical thoughts out and get them played back. At that point, the decision is whether to carry on (if the results are compliant) or to change or fix it then and there (if they are undesirable or non compliant). In the case of the latter, whatever was learned is scrapped and the piece or segment is rearranged in another try. The judgment on the decision for compliance is purely subjective to the arrangers' personal mood at that time. This is coloured by the musical impact of the part and the mood, fed back or vibe that is given to him/her by the players and even management. Any change made to the music may send the tune into myriad possible directions, which in most cases is restricted only by the pattern of the original theme of the tune being rendered. This is part of the creative process in the style of that arranger.

³⁸ Clipping from *Fundamentals of Pan Arranging MUSC 0407*. Authored by Jeannine Remy. (Page 23-24)

For the *academic arranger*, most of this process may be done away from the band, where the creativity, although similarly imagined subjectively, is nearly completely defined beforehand. Changes can be easily implemented, but they are less likely to occur. The final product is more reliant on the arranger's own confidence in the work being presented and less subject to the overall mood prevailing at the time the piece is reproduced by the players. Those arrangers working from a computer must have a good sense of transforming the sound from the computer into the panyard. Certain articulations are not always firmed up until the arranger walks into the panyard.

With respect to the life and longevity of the piece being rendered, there are certainly differences between the grassroots and the academic methods. The academic approach keeps the tune for posterity, subject only to how well and detailed and to what degree the notes are put to paper. Today, one will find academic arrangers mostly using computers with music notation software. There are still some arrangers who write it out by hand. There are even some arrangers who walk in the yard with scraps of paper with only letter names (only they know what rhythms are to be taught). For the sake of history, musical scores that have been archived can be found in the West Indiana Collection at the University of the West Indies St. Augustine. *Pan in Education Projects* are produced by Mark Loquan and Simeon Sandiford. These are marketed by Sanch Electronix [<http://sanch.com/>] and contain dual CDs with an audio disc enhanced by a data disc with all the music scored.

The grassroots approach is far more fragile as even in its creational phases it is subject to loss. If the arranger should fail to remember what music was given the night before, the arrangement is subject to change. Over time, if an arrangement is not written down, is subject to getting lost. Bands with active stagesides are generally able to retain their musical arrangements and stand a good chance of some type of archival process (e.g. a recording which is subject to misinterpretation).

The Solution

There are some who feel a balance of both music writing, and rote learning, should be maintained. People like Ray Holman argue that when pan is in the classroom both methods, rote and reading, should be used as methods of teaching. He also advocates that people forget how to listen and develop their aural skills when they solely rely on their eyes to read the music. What is undeniable at the turn of the 21st century is that Trinidad and Tobago has been witnessing two schools of arrangers: 1) those who create music on the spot by "catching a vibe in the panyard" and who are not musically literate and 2) those who come prepared with a written score in hand and who are musically literate.

Lastly, we do not want to lose the grassroots arranger. They are important to the culture of the steelpan and they offer a special *signature sound* academic arrangers often seek to imitate [see samples signature sounds pgs 39-41]. The next generation of steelpan arrangers should study the contributions of all of the arrangers and learn as

Appendix 5:

Final text and message of Jeannine Remy

to Future Arrangers

FUTURE RESPONSIBILITIES OF THE ARRANGER

In this new Millennium, an arranger for steelpan music in Trinidad and Tobago faces a wide range of compositional challenges when seen from the variety of annual or biennial performance arenas available. From Panorama to Music Festival, from stageside music to Pan the 21st Century...all of the little competitions, engagements, special visitor functions, foreign tours, special holiday events...the list goes on. The Music Festival may impose the requirement of supplementary and other learned skills where the arranger may also be placed in the position of conductor. There is indeed much work here for those with talent.

The arranger must never lose focus of the fact that he or she is responsible for a piece of music that will be judged not only by his or her peers but also by a varied and more knowledgeable public than has ever been the case before. That because of today's printing and recording technologies; any composition is likely to survive for posterity and in perpetuity. That the arranger calls on the time and talents of a unique collection of individuals who will attempt to perform, at a time and at a place, to portray a musical experience that in itself will become unique in presentation. The pride of a steelband, a community or even that of a nation may ride together with the aspirations of the arranger.

The arrangers' responsibility is unquestionably large. At the end of the day, what has begun in imagination, hopefully transposed to script in studious and creative endeavour, practised with care and attention to detail, will finally turn to emotional light when the music itself sings its song.

Clipping from *Fundamentals of Pan Arranging MUSC 0407*.

Authored by Jeannine Remy.

Page 46

Appendix 6:

Book on Steelpan History Continuation.

12. *Ring of Steel: Pan sound and Symbol.* Authored by Cy Grant (1999)

This is a publication authored by Cy Grant and published by Macmillan Education Limited with a total of 120 pages in length. It begins with a map of the Caribbean with the “different types of immigration to Trinidad through history” (third uncounted page from the front cover). The book is presented using glossed pages.

The contents of the book begin with a very short history of the enslaved to the West Indies, to the Tamboo Bamboo and then stick fighting. It provides the reader with an image of the community in the early days of the steelpan and its growth with the pan and the acceptance of the steelpan instrument. Later chapters speak about the crafting and building of the instrument and then to the presentation of Panorama competitions during the Carnival season. It also discusses the steelpan’s travel to other countries of the world and the continued use the instrument through musical performances and the development of the steelband movement. At the beginning of each chapter, a quotation is provided from other referenced authors of the past.

13. *History of Steelband Panorama of Trinidad and Tobago (1963-1990).* Authored by Gideon Maxime (1990)

This is another Steelpan competition compilation book of results done by Gideon Maxime containing 71 pages in total. Its layout follows his *The Spirit of Trinidad and Tobago Pan through the Years (1952-1996): The Republic of Trinidad and Tobago*. The contents list the proceedings for only the National Panorama of Trinidad and Tobago from

1963 to 1990. A few photographs are shown of bands during various Panorama competitions and there are also a few miniature artistic graphics among the text. (See appendix *****)

14. *The Trinidad and Tobago Steelband: History and Evolution.* Authored by F. I. R. Blake (1995)

This is a longer publication, which was written by F. Blake in 314 pages. The contents of the document are very user-friendly and contains useful photographs of the steelpan pioneers and other important men and their contributions in the early days of the steelpan world. The content is very accessible and provides a variety of topics that are important to steelpan history. Only once in the book is music or staff notation used (pages 107 to 119) that illustrates the ranges of the steelpan and compares each instrument in the family of steelpan instruments to the piano.

15. *Festival Carnival.* Authored by Olivia Bennett (1987)

This handbook is only 37 pages authored by Olivia Bennett. It focuses on the culture and festivals within Trinidad and Tobago and only a few pages on steelpan (pages 3 and 16-19). These pages share photographs and a brief story of steelpan from the Bamboo era. Many of the pages contain photographs with easy descriptions and other aspects of Carnival. No sort of music notation was written in this book. There was a graphic using music notes used for artistic purposes only.

16. *Music from Behind the Bridge: Steelpan Spirit and Politics in Trinidad and Tobago.*

Authored by Shannon Dudley.

This publication is a 311 paged document authored by Shannon Dudley. Just as Cy Grants *Ring of Steel: Pan sound and Symbol*, this publication begins with a map of Trinidad and Tobago (zoomed in) and provides another map of 16 steelbands located in Port-of-Spain. Few areas of the book provided music notation and at the end were images of the various types of tenor pans made such as the Ellie Mannette's Invaders pan, thirds and fourths pan, the Anthony Williams spider web tenor pan and the modern fifths tenor.

17. *Forty Years in the Steelband (1939-1979).* Authored by George Goddard (1981)

The author states that this publication is not a history book; however, he provides an expansive series of topics within 249 pages that have occurred in the field of steelpan. This publication provides first-hand accounts of events during the development of the steelband, thus making a useful resource for secondary school and older researchers. Photographs and the content layout are presented well.

18. *Stories in Steel 2: The True Account of the Invention of the Steelpan and the Emergence of the Steelpan Movement.* Authored by Norman Adams (2005)

This publication is authored and compiled in 50 pages. It shares accounts of various stories and historical events through surveys and interviews conducted with steelpan pioneers and persons who witnessed activities within the field. It provides photographs and use of microfilm image caption. Each of the nine chapters are very short in length.

19. *Caribbean Currents: Caribbean Music from Rumba to Reggae.* Authored by Peter Manuel (with Kenneth Bilby and Michael Largey).

This publication was written in 272 pages. It is not a steelpan book; however, it refers to the steelpan instrument (as steel drum) on pages 197, 201-203 and 205-208. Music notation was used in fewer pages at the beginning chapters of the book. In the instance of rhythmic music notation, an attempt was done to demonstrate the rhythm. Pages 205-208 covers slight history on the steelpan about the bamboo era, steelband clashes, tuning and building of steelpans, the formation of the Trinidad All Steel Percussion Orchestra (TASPO) and National Panorama at the Queen's Park Savannah.

20. *Renegades: The History of Renegades Steel Orchestra of Trinidad and Tobago.* Authored by Helene Bellour, Jeffrey Chock, Kim Johnson and Milla Riggio. (2002)

This book is laid out in a landscape orientation with 170 pages together. There are multiple pages of photographs featuring band members, past arrangers, newspaper articles, and persons affiliated with the Renegades Steel Orchestra. It also provides images of older years before in the country, especially when the history is discussed. It is another user-friendly just as the *Invaders Steel Orchestra: The History of a Legendary Trinidad Steelband* authored by Jeannine Remy and Ray Fun, and it follows a similar column layout. For a more interesting steelpan related event was the presence of Brittan's Prince Charles as he "takes a knock in Renegades panyard" (Page 102).

21. *If Yuh Iron Good You Is King.* Authored by Kim Johnson. (2006)

This book's 244 pages book contains information in a variety of topics covered within three to six pages in length based on years of researching and interviews to persons in the

field of steelpan. The size of the book is wider in length. It uses glossed pages and includes an album at the back of the publication in a sturdier material.

22. *Steel drums and Steelbands: A History.* Authored by Angela Smith. (2012)

A 208 paged document with a good layout. Discussions are simple and concise in length. It provides an easy track of some of the development in the field of steelpan. This book would be a good source of literature for secondary school level students. In the other perspective, according to Remy, she states that the information in the book was plagiarised and that there is not much credit offered to the original authors.

23. *Unheard Voices: The Rise of the Steelband and Calypso in the Caribbean and North America.* Authored by Myrna Nurse. (2007)

This publication contains 456 pages together. Its literatures is a compilation of messages and stories of steelpan aficionados and steelpan players and arrangers who share history, their experiences in steelpan and include childhood stories and many other topics in easy to ready chapters. Each chapter is written on one steelpan person in particular.

These persons include Ray Holman, Neville Jules, Hugh Borde, Albert Jones, Rudolph V. King, Shirlane Thomas, Desmond Bravo, Rudolph Babb, Vincent Hernandez, Jeff Narell, Franz Grisson, James Leyden, Clifford Alexis, G. Allen O'Connor, Philbert Solomon, Othello Malineaux (and list of achievements, performances and appearances), Leeroy Ali Williams, Trever Sulks, Ruth and Terrance Cameron, Dawn Batson and Lennard Moses.

24. *Genesis of the Steelpan: Life and the 20th Century's only Instrument.* Authored By Lloyd Williams. (2012)

This book contains 115 numbered pages in length and is sized as a handbook. Fewer pages in between were not numbered. Its literature is written in first person by the author and it shares personal stories from young to old including a handful of memories from the steelpan field. Each chapter is concise and easy to follow through and the contents is presented in a user-friendly manner.

25. *The Soul of Pan.* Authored by Trevor Belmosa.

This red pocket-sized self-publication can be categorised as a pamphlet in 39 pages. It is divided into two sections. The first section (pages 1 to 20) is a history section. Most of this history makes numerous references to Winston “Spree” Simon and his achievements with the Ping Pong instrument (or Tenor Pan as it was called during the early days of the steelpan). The second half of the book (pages 21 to the end) is a compilation of poetry about the culture of the steelpan. Photographs and images are fewer in number.

26. *From Congo Drum to Steelband: A Socio-Historical Account of the Emergence of the Trinidad Steel Orchestra.* Authored by J. D. Elder. (1969)

This self-published booklet contains 21 pages together in five chapters. It is an in depth research of the development of steelpan from the immigration to the West Indies, the different types of groups and backgrounds and styles of music for the first chapter. Chapter two and onward the chapters become smaller. It provides a better image of the slavery period right into independence and into the Tamboo Bamboo era, where other important historical events occurred both in and out of the Caribbean.

On some of the pages, one can find quotes of lyrics from Calypsos and the important input of others. Another interesting aspect of the book would be its cover styling. Other copies of this document contain the same style of glossed pages; however, they do not have the same type and styling of cover.

Appendix 7:

Book on Pedagogy Continuation.

6. The First Text Book on ‘Steel Band’. Authored by Louis C. Smith (1979)

Louis C. Smith who is a steelpan tuner and arranger wrote this 80-page publication. The book begins with a brief history of the slavery period and the journey to the new world by Christopher Columbus, and then discusses Tamboo Bamboo to steelpan and some important steelpan persons. The book focusses mainly on “the Tenor or Lead Pan” (low C) and studies “the system of notation introduced by Anthony Williams (pan pioneer), which is based upon the cycle of fifths.” There was no use of Western music notation or listing of contents detected in this pedagogy book.

The book speaks about the tenor pan and the different types. Unlike many other books, it firstly introduces the reader or the new tenor pannist to the chromatic scale³⁹, then to the major scales, intervals, triads, minor scales (natural, minor, harmonic and melodic; with tenor pan diagrams for each scale) and finally chords and their relationship between major and minor. From the perspective of sound music theory conventions, major scales should not be written using both flats and sharps, which was done in this book. They should be written with only sharps or only flats, according the particular scale being used. This should be explained further with a topic on harmonic equivalents that provides the readers an understanding of pitches possessing more than one name, for example, F sharp is the same note as G Flat, likewise B Flat is the same note or pitch as A Sharp.

³⁹ Chromatic Scale – Use of all thirteen notes (by semitones/ whole steps) within an octave.

7. Tenor Pan Owner's Manual: The Tenor or Soprano Pan Fourths and Fifths Model Middle "C". Authored by Eddie Wade (1994)

This publication was an excellent attempt of grooming the steelpan pannist and also to inform readers further on the steelpan instrument within seventeen pages by Eddie Wade. The author speaks about the history of steelpan directly on steelpan in its process and listing some of its nicknames. This book does not take on a theoretical or practical approach but it teaches the reader of ways in taking care of the instrument, setting up the instrument, how to play the pan (such as posture, holding of the sticks hand movement around the instrument and creating sound), and proper sticking.

8. How to Play the Soprano Pan (From Middle C): An Introductory Book with Exercises on Scales, Chords and Arpeggios. Authored by Jim Phillip

This is a self-published and revised pedagogy book done by Jim "Jimi" Phillip for the low C Tenor pan with sixty-four pages (wire bound). It begins with a very brief history of the steelpan, a description of the low C Tenor pan instrument and a message that helped encouraged the reader in learning about the instrument. It is mostly theoretically based with music theory from Grade One material while fewer topics were from Grades Two and Three. There were also lessons in enharmonic equivalents and, which is Grade Four, including intervals. Outside Graded music theory, chords and modes were discussed on lightly before the practical aspect.

In terms of scales, only major and harmonic minor scales were individually done. The melodic minor was not chosen to be taught in the book. Just as Wilson's "*Steelpan Playing with Theory*" the image of the low C Tenor Pan is illustrated using numbered pitches but Philip uses sticking as method of manoeuvring around the instrument. Music is written both ascending and descending along with the number of the pitch with the staff notation.

Observing his scale notation, just as some pan educators, he demonstrates scales to be played in two or one octave where possible on the instrument. Once the lessons of both major and minor scales were done, he teaches arpeggios in the like fashion, which is then accompanied by other chord arpeggiations, in both major and minor tonality that were sixth chords, seventh chords, add ninth chords, dominant seventh chords, augmented chords and diminished chords.

This was a well-done book for a beginner learning to play the Low C Tenor Pan and other researchers. The back cover provides more of the author Mr. Jim Philip and list some of his accomplishments.

9. Teach Yourself to Play Pan: The Double Seconds (Volume Three). Authored by Sherman Fyfe

This is a self-publication done by Sherman Fyfe in a total of twenty-nine pages. It was designed for a learner to self-educate themselves within a timeframe of three weeks for the Double Seconds steelpan instrument alone.

The book begins with two separate discussions of the Double Seconds instrument mainly of its roles and functions. Notes on accidentals, chromatics of pitches and enharmonic equivalents were discussed on the first four pages of the text before music was notated to teach scales. The theory then paused on pages seventeen and eighteen for note rolling, the introduction to style names, cut-time and some familiar strumming patterns used by the instrument. It focuses on triads thereafter and demonstrates which appropriate ring or layered note that is to be used. It provides two pieces at the end, “Mangoes” and “Mary Had A Little Lamb”, but does not use music notation.

10. *Teach Yourself to Play the Double Tenor (Volume Two).* Authored by Sherman Fyfe

This is a hard cover and stapled self-published book done by Sherman Fyfe in a total of twenty-three pages. It is also designed to be a course completed in three weeks. The book attempts to teach scales but brings with more literature just as the “*Teach Yourself to Play Pan: The Double Seconds (Volume Three).*” It does not use any music notation in any of the pages but letter names of pitches are used. It is strongly suggested that the musician or new player using this book have an idea of music theory before attempting to use it.

11. *How to Play the Soprano Pan: Fifth Style from D.* Authored by Jim Phillip

This was a wire-bound self-publication done by Jim “Jimi” Philip. The book follows the exact format and order as his “*How to Play the Soprano Pan (From Middle C): An Introductory Book with Exercises on Scales, Chords and Arpeggios.*” The only difference is that this book will be teaching the reader or new pannist how to apply this knowledge to the D Pan, which is another type of single pan as the Low C Tenor Pan. Perhaps the only difference in this publication will be learning the patter for the type of D Pan used along with the suggest sticking.

Appendix 8:

Books with Scores Continuation

I. CLASSICS IN STEEL: CONTEMPORARY CONCERT MUSIC (TRINIDADIAN)

This publication was produced by Canboulay Productions and contains only scores for solo and full steelband. It was spiral bound and contains a collection of compositions by Satanand Sharma and an arrangement by Desmond Waithe, all for the steelpan.

A. Homage to Prospect. Composed by Satanand Sharma.

This is a solo piece written on the treble staff. It can be played on the tenor pan or the double seconds pan because of its range⁴⁰ (C4 to D6)⁴¹. It is two pages in length and consists of 54 measures. There was only one tempo⁴² suggested that was one hundred crotchet beats per minutes. The meter of the piece, two-four (two over four), is two crotchet beats per bar.

All of the notes used in the first page of the piece used semi-quavers, quavers, a dotted quaver, crotchets and dotted crotchets. A few staccato⁴³ markings were presented with rolls indicated⁴⁴ on the crotchets and dotted crotchets. In the written piece, the composer asked for the musician to rest at particular times. He used the quaver rest and the crotchet rest.

⁴⁰ Range – May refer to the chromatic pitch contents of a steelpan instrument or the pitch contents of a score.

⁴¹ C4 to D6 is the range of the music.

⁴² Tempo – This is the speed of the piece.

⁴³ Staccato – When a note is played detached as the term suggests and it light in sound.

⁴⁴ Note rolling is symbolised with a tremolo, which is a slash placed on the stem of the note. It is also important to note that Semibreves, Minims and crotchets get three stem slashes, quavers get two slashes and semi-quavers get one stem slash.

In terms of dynamics⁴⁵, forte (*f*), mezzo-forte (*mf*) and piano (*p*) were used and a crescendo⁴⁶ (using a line symbol and text *cresc*) and a *decrescendo*⁴⁷ (written in line symbols). Only one change in mood was *cantabile*⁴⁸. Dynamics can come as letter markings, lines and some can come in foreign musical terms. Together, these are called performance directions.

B. *Quick Changes*. Composed by Satanand Sharma.

This composition was done in two pages. It consists of 73 measures. The title of the composition “*Quick Changes*” shows evidently that there are sudden or quick changes in the tonal centre and that there will be new keys utilized by the piece. There are 19 modulations⁴⁹ done in this piece. The different keys modulated to were D Major (as the starting key), F Major, A^b Major, B Major and B Minor.

The suggested tempo is 100 minim beats per minute and *Allegro moderato*⁵⁰. Rolls were only used on minims and staccato were used lightly. Notes values ranged from a quaver to a minim. There were only five patterns used throughout the piece. No other changes or variation were done to these five patterns. Only piano (*p*)⁵¹, mezzo-forte (*mf*)⁵² and forte (*f*)⁵³ were used in dynamics, together with *crescendos* and *diminuendos*⁵⁴.

⁴⁵ Dynamics – Indicated to the musician the volume that is required and must be played. [See Appendix]

⁴⁶ Crescendo – Gradually getting louder (meaning).

⁴⁷ Decrescendo – Gradually getting softer (meaning).

⁴⁸ Cantabile – Meaning to play in a walking pace.

⁴⁹ Modulation – Moving from one key to another.

⁵⁰ Allegro Moderato – Fast but moderate

⁵¹ Piano – Means soft. It is represented as “*p*”.

⁵² Mezzo-forte – Mean moderately loud and is represented by “*mf*”.

⁵³ Forte – Means loud. It is represented as “*f*”.

⁵⁴ Diminuendo – Same meaning as decrescendo.

The tenor pan would be the best instrument for the performance of this piece because of the range (D4 to E^b6). The meter is known as a cut-time (and also alla breve). The letter ‘C’ with the slash through the middle, at the beginning of the piece, is an alternative way of writing two over two, which means two minim beats per bar.

C. Two Part Invention for Pan. Composed by Satanand Sharma

This is a solo written with two voicings (an upper and lower voice in a line of music that is to be played simultaneously by an instrument or two voices). It stayed in one tempo throughout the piece at one hundred crotchet beats per minutes and the key of the piece stayed in G Major, while some of the pitches were chromatic.⁵⁵ The dynamics used for this piece were piano (*p*), mezzo-forte (*mf*) and forte (*f*). The only text performance direction was *cresc. poco a poco*.⁵⁶

Notes used for this score ranged from semi-quavers to crotchet and rests ranged from a quaver rest to a minim rest. The tremolo was used only on crotchet notes in the three penultimate measures of the piece. *Crescendos* and *decrescendos* were also used as lines. However, there were two *arpeggiations*⁵⁷ used in bar seventeen and thirty-nine and finally a *fermata*⁵⁸ in the final bar that was done with a *ritardando*⁵⁹ from the previous measure.

D. Bagatelle. Composed by Satanand Sharma.

⁵⁵ Chromatic note – A pitch that does not belong to a key or scale. These are notes that have been altered, for example, where a note is raised with a sharp or lowered with a flat.

⁵⁶ *Cresc. poco a poco* – *Cresc* is the abbreviation for Crescendo and ‘poco a poco’ is given the meaning little by little. Together this can be interpreted as gradually getting louder little by little.

⁵⁷ Arpeggio – notes of a chord heard one after the next in a swift movement. It can be played either ascending or descending depending on symbol marking on the score.

⁵⁸ Fermata – This is also called a pause and it can be written above or below the staff.

⁵⁹ Ritardando – To slow down. It can also be abbreviated as ‘rit’ or ‘ritard’.

This piece of music can be categorised as an elementary piece because of its simple rhythmic patterns and level of difficulty. It was composed in the key of G Minor with a meter of four-four (four over four) meaning four crotchet beats per measure. The score is only one page in length and contains seventeen measures. Only a combination of quavers, crotches and dotted crotchets were used. All crotchets and dotted crotchets were given tremolo markings. The dynamics used for this piece were pianissimo (*pp*), piano (*p*), mezzo-forte (*mf*) and forte (*f*). Only a decrescendo was used two times.

The tempo marking is one hundred crotchet beats per minute and is only altered with a ritardando near the second incomplete measure. The piece being with an anacrusis⁶⁰, which causes the final measure to be less than four beats.

E. Searching for Something. Composed by Satanand Sharma.

This piece is three pages in length and divided into six sections (A to F) with a total of seventy-nine measures. It would be best performed on a Double Seconds steelpan for the range of the piece. The key is C Major. The piece also contains a plentiful of chromaticism and jazzy melodic lines and modulations.

Its tempo marking is one hundred crotchet beats per bar. It begins with four-four but then metric modulation⁶¹ occurs in measure four (five-four; five crotchets beats per minute) and then modulating back to four-four. Measure 20 modulated to three-four (three crotchet beat per minute) only for one bar before returning to first meter.

⁶⁰ Anacrusis – An incomplete starting measure. It may contain a single note or series of notes comes before the first complete measure. It is not counted as measure one but can be nicknamed as the first incomplete measure. This causes the final measure of the piece to be the second incomplete measure, whereby it should account for the missing beats of notes or rests of the written anacrusis.

⁶¹ Metric modulation – Moving from time signature or meter to another. It can also be used to fit music together.

Observing the rhythmic content of the composition, this piece can be categorised as an advanced piece. Also with rhythm, they are repeated; however, each time there are use of different pitches. Another reason for this would be the use of the double dotted crotchet. In music theory, double dotted notes are not taught in early grades.

Dynamics were piano (*p*), mezzo-forte (*mf*), forte (*f*) and fortissimo (*ff*). A majority of decrescendos were used than crescendos. Notes ranged from a semi-quaver to a semibreve and rest ranged from semi-quaver to crotchet rests. Pages one and two provide more articulation with accents and staccato markings.

F. Fantasia (Slave). Arranged by Desmond Waithe.

This is a full score for a steelband performance that was arranged by Desmond Waithe. It was arranged for tenor and Double Tenor sharing one staff, Double Seconds on one staff, Guitar and Cello sharing one staff and the Bass. It is twenty pages in length and there are two systems⁶² written on each page. It consists of 164 measures written in four-four in the key of E Minor with 11 unlabelled sections, separated by double bars. Four-four is the meter used. There is an anacrusis measure of two full beats used but the final measure is a complete measure of four beats.

There are four changes in tempo. It begins with 102 crotchet beats per minute (bar 1), then changes to 132 beats per minute (bar 29), but to “*a tempo*”⁶³ (also a *Tempo primo*), 126 beats per minute (bar 60), 144 beats per minute (bar 136) and finally 76 beats per minute (bar 147).

⁶² System – In music, a system is like a page line in a paragraph. It can be a single line in a solo score and it can be a group of staves in the case of a full score.

⁶³ A tempo – A return to the main tempo, which was the first temp marking at the beginning.

Dynamics used for this steelband arrangement are pianissimo (*pp*), piano (*p*), mezzo-piano (*mp*)⁶⁴, mezzo-forte (*mf*) and forte (*f*). Notes and rests both range from semi-quavers to semibreves including dotted minims and dotted crotchets. There is more use of staccatos than accents. Many *crescendos* and *diminuendo* are present. This piece also introduces the use of the *appoggiatura*⁶⁵ and the *trill*⁶⁶.

This piece can be categorised as an intermediate level piece because of the use of the skill required of the pannists, appoggiaturas and the variety of tempo. Sharing a staff can be a good way to conserve paper and ink but difficulty may arise in the notation. Just as Sharma's "*Two Part Invention for Tenor Pan*" piece, two lines of music shared one staff.

However, without providing stem direction to show which voice is to carry which notes, it may not be clear to the performers. This can be observed in the part for the Guitars and Cellos. This lack of clarity can also raise doubts as to whether or not sections are to be played in unison, or if a pan has a solo or, if the upper line is written alone, the other instrument should not play the notes that may be out of range.

2. CLASSICS IN STEEL: EUROPEAN MASTERS (VOLUME 1)

This publication is a spiral bound scorebook of Classical pieces for solo performances in steelpan, which were all adapted by Satanand Sharma. It also provides a contents page of the original composers and suggest grading levels for each piece. The book was divided into two sections, the first with pieces adapted for the tenor pan and the second part with

⁶⁴ Mezzo-piano – Means moderately softy. It is represented as '*mp*'.

⁶⁵ Appoggiatura – An ornament (grace note or leaning note) that delays and subtracts a note by a fragment of its original value in order to be used. It is always smaller in size compared to the notes of the melody or part on the left hand side of the note.

⁶⁶ Trill – This is considered as a shaking sound between two notes.

six of the same pieces adapted for the double tenor and the Double Seconds instruments with the inclusion of new pieces.

A. *Moderato Dolce from Sonatina in G. Composed by Beethoven.*

This piece was adapted by Satanand Sharma. The adaptation is a solo performance with piano accompaniment. The accompaniment score will have the main melody that will be played by the steelpan instrument (written on one staff) and the piano accompaniment is then written below the melody line on two staves (each staff using a treble clef and a bass clef) called the grand staff⁶⁷. The score for the solo part is one page long and the accompaniment score is two pages. Each musician will have their own score.

The key of the piece is G Major. A majority of the song is quavers while crotchet and minims were mostly used in accompaniment. More minims were used than crotchets in the melody but only one instance of semibreves being used was in the final measure. There was no need for articulation, however, tremolos were well used. Rhythmic patterns were similar from the beginning until measure 21. Measure 25 introduced double voicing which lasted for eight measures long before the *fine*⁶⁸ with a fermata. An ornament or grace note that both precedes and clashes into a note.

Dynamics used were pianissimo (*pp*), piano (*p*), mezzo-forte (*mf*) and forte (*f*). Many *crescendo* and *decrescendo* lines were used. The piece also introduced acciaccatura⁶⁹. Only two rests were used that were the minim and crotchet rests.

⁶⁷ Grand Staff – Two staves; one with the treble clef above and one with the bass clef below and is marked with a brace or bracket on left-hand side of each system.

⁶⁸ Fine – This is the end. [Pronounced 'fee-nay']

⁶⁹ Acciaccatura – An ornament or grace note that both precedes and clashes into a note.

There were two solo scores made for this composition: (A) one for a tenor pan, and (B) another for the Double Tenor and Double Seconds steelpan. The tempo of 100 crotchet beats per minute did not change including the meter, which was done in common time⁷⁰. It is a piece for the elementary level and Grade Two was the suggested.

B. Largo from Sonata No. 3. Adapted by Handel.

An adaptation by Satanand Sharma. It is written in the meter of 3/2 (three over two), which means three minim beats per measure with a tempo of 44 beats per minute. It is also cut time just as the two-two (two over two) meter. It simply means that each minim will be given one beat and the notes will be played as half the value opposed to common time.

Notes values consist of semiquavers to dotted semibreves. No rests were used for this piece but there were a large number of tremolos used. Dynamics consisted of pianissimo (*pp*), piano (*p*) and forte (*f*). Few *crescendos* and *decrescendos* were used. The piece utilised triplets⁷¹ and repeats⁷² which were also accompanied with a *prima volta*⁷³ and *seconda volta*⁷⁴. Then a *ritenuto*⁷⁵ was observed at the end. This piece was suggested as to be a Grade Three.

⁷⁰ Common time – Another way of writing four-four (four over four) that mean four crotchet beats per bar.

⁷¹ Triplets – Groupings of three notes under a specified type of beat. Pieces of music can also utilize triplets in combinations of rhythmic patterns using more than three notes for triplets.

⁷² Repeats – This is indicated by symbols using double barlines and two dots (like a colon) between a portion of the music that is needed to be played again.

⁷³ Prima Volta – An instructor indicating that the section of music is to be played on the first time through only and not on the repeat. [Lexico Us Dictionary]

⁷⁴ Seconda Volta – A second ending of a musical section performed only at the end of the repeat. This omits the prima volta on the repeat. [Merriam-Webber]

⁷⁵ Ritenuto – An indication to sudden and temporary decrease in tempo; to hold back for dramatic effect. [Kraemer]

C. *Presto ma no troppo*⁷⁶ from Sonata in D. Composed by Haydn.

This is a three-page solo piece of one hundred and twenty-four measures adapted by Satanand Sharma. It introduced the use of *ossia measures*⁷⁷, mordents⁷⁸, demisemi-quavers and *staccatissimos*⁷⁹. There were also five modulations done in the piece. It began in D Major with an anacrusis, to F Major (bar twenty), back to D Major (bar forty-one), to G Major (bar sixty) and to D Major (bar ninety-eight). The meter remained as one hundred and twenty crotchet beats per minute.

The dynamics used were piano (*p*), mezzo forte (*mf*) and forte (*f*). The music time values ranged from a demisemi-quaver to a dotted crotchet. Every dotted quaver was given a tremolo (two slashes) and fewer of the crotchets and dotted crotchets were given tremolos (three slashes). The meter is two-four (two over four), which is two crotchet beats per measure.

There was an anacrusis measure with only a quaver note. It shows that this was a particular pattern or melodic motif used throughout the whole piece. This can be seen by other sections of the music beginning with the same quaver at the end of the measure and in some cases a start repeat may highlight these sections. Only towards the second half of the piece showed the use of double notes. This piece was suggesting to be Grade Four.

⁷⁶ Presto ma non troppo – Fast but not too fast.

⁷⁷ Ossia measure – This is an alternative method of playing a fragment of a piece of music and it usually written smaller than the size of staves used throughout the entire score.

⁷⁸ Mordent – A mordent is an ornament indicating that the note is to be played with a single rapid alternation with the note above or below; like trills, they can be chromatically modified by a small flat, sharp or natural accidental above the zig-zagged symbol [Wikipedia].

⁷⁹ Staccatissimo – The superlative of staccato. It means that a note is to be played extremely separated (or detached).

D. Adagio. Composed by G F. Handel.

A score for Tenor pan and a score for both Double Tenor and Double Seconds was adapted for this piece. Semiquavers are the dominator of the score. It begins with three-four (three crotchet beats per bar) at 60 crotchet beats per minute. The notes used ranged from a demisemiquaver to a one dotted minim at the 'fine' of the final measure. Dynamics were pianissimo (*pp*), piano (*p*), mezzo-forte (*mf*) and forte (*f*). A few more *crescendos* than *diminuendos* are present in the score and a *ritenuto*.

When a piece of music is dominated by quavers and semiquavers, it is best notated with enough system spacing so that musician reading the music can view the paper clearly. In advanced pieces, a piece in common time, for example, can have four groupings of four semiquavers through an entire system. When this occur, it is not only difficult for the musician to view but also squeezed the music to an uncomfortable display. This can become more problematic if the musician is sight-reading⁸⁰ and following fast tempos.

E. Allegro from Sonata in E, Op. 1 No. 5. Composed by J. Haydn.

This piece was also adapted by Satanand Sharma. It is a score for the tenor and a score for the Double Tenor and Double Seconds steelpan instruments were made with two major differences in keys. The Tenor score was written in key of E Major and the score for the Double Tenor and the Double Seconds was written in the key of D Major. However, they both possess the same melody, rhythmic patterns and dynamic changes. They are both two pages in length and consist of 66 bars.

⁸⁰ Sight-reading – Reading and playing a piece of music on the spot without any previous practice.

The notes and rests used were only a semi-quaver, a quaver and a crotchet. Dynamics were piano (*p*), mezzo-forte (*mf*) and forte (*f*). Tremolos were used lightly alongside the accent articulation. The meter of the piece remained two-four (two over four; two crotchet beats per bar), and same as the tempo with 90 crotchet beats per minute.

F. *Allegro from Sonata in G. Composed by Handel.*

This is a two-page solo for the Tenor pan with 80 measures. It is written in the meter of two-four with a tempo of 84 crotchet beats per minute. It shows triplets in semiquavers on an overall view with a number of forte (*f*) and piano (*p*) being used with a mezzo-piano (*mp*) and a mezzo-forte (*mf*). There are tremolos used causing spacing issues and system three of the piece. Trill ornamentation and tremolos were observed. No articulation was used in this piece.

G. *Romance from Sonatina in G. Composed by L. V. Beethoven.*

The suggested tempo is Allegretto⁸¹ with eighty-four crotchet beats per minute. The meter is six-eighths (six over eight), meaning six quaver beats per bar and it begins with an anacrusis of three quavers. Both acciaccatura and appoggiatura were used in the piece. Dynamics used were piano (*p*), mezzo piano (*mp*), mezzo forte (*mf*) and forte (*f*). Tremolos were mainly given to crotchets and dotted crotchets. Only one pause was made with a fermata in the middle portion of the piece.

⁸¹ Allegretto – Fairly quick (or brisk)

3. NATIONAL SONGS OF TRIIDAD AND TOBAGO

This was another publication produced by Canboulay productions of 2006. It is also a spiral bound scorebook of five vocal pieces and two pieces written for the steelpan instruments. Most of these pieces were accompanied by the piano and no accompaniment when a score for a full steelband occurred.

Four of the vocal pieces were written for soprano and alto voices with piano accompaniment: (A) “*This is my Flag*”, (B) “*Boca Chimes*”, and (C) “*Our Land of Sun and Seas*”, and (D) “*God Bless our Nation*”. The other vocal piece was written for SATB voices with piano accompaniment, which was “*Our Nation’s Dawning*”. One idea to observe is that an arranger at times may decide to use one of these vocal scores to adapt the same music for steelpan. Below are two pieces within the publication that was written for the steelpan instruments.

A. National Anthem of T&T. Composed by Pat Castagne.

This piece is a full score of four lines and two systems per page. It is three pages and 28 measures in length. It was written for Tenor and Double Tenor (top staff), Double Seconds (second staff), Guitar and Cello (third staff) and the bass (forth staff).

There is another case of multiple voicings sharing the top and bottom voices. The inner staves (staff two and three), begin with double notes for harmonic support but continues as a single melodic line for the rest of the arrangement. The bass line together with the first staff is doubled an octave higher, however, the higher doubled voicing (or doubled melodic line) may cause difficulty because of the range of the instruments.

There was one modulation observed from F Minor at the beginning of the piece, to the parallel key⁸², to F Major at measure 11. The notes ranged from a semiquaver to a dotted minim. The meter is common time for four crotchet beats per bar and 104 beats per minute in tempo. The piece also showed quaver triplet to be played in the time of one beat. A fermata was observed where metric modulation to two-four and then back to four-four in the next measure. No usage of articulation was used. The Dynamics, however, were mezzo-piano (*mp*) and piano (*p*) with one crescendo only.

B. *Portrait of Trinidad.* Composed by Len Ward. Arranged by Nervin Saunders. Edited by Desmond Waithe.

This is another full score for steelband and each of the six of the main instruments were each given an individual staff. The arrangement is sixteen pages and 117 measures. The Double Seconds line continued its regular strumming patters from measure 30 but throughout the piece, and just as the beginning, it copied the rhythm of the Tenors and added different chord tones⁸³ to enhance the harmony.

The Double Tenor did not have a strumming pattern but its part copied the rhythm of the Tenors as often times and harmonised the melody to be done by the Tenor pans. Another rhythmic pattern was given to the Guitars and Cellos to follow but was different from the frontline steelpans⁸⁴. Sometimes both instruments could have been asked to play the same thing or could be asked to play a different selection of pitches (to a particular chord) to the same rhythm.

⁸² Parallel key – When a Major or Minor scale is related to each other and uses the same key signature.

⁸³ Chord tones – Notes or pitches that create a chord.

⁸⁴ Frontline steelpans – Consisting of the Tenors, Double Tenors and the Double Seconds.

This piece began and concluded with the same tempo of one hundred and two minim beats per minute and meter in cut-time. No dynamics were written in the score. Only one use of staccato was written in on the second notes of the final beat of the piece. Notes and rests ranged from a quaver to a semibreve.

4. CARIBBEAN FOLK SONGS (VOLUME 6)

This publication was a product of Canboulay Productions 2005. A scorebook containing solo pieces for voice and full score arrangements for the steelband. The first three were “*Sabaneando*” and “*Feliz Ano*” transcribed by Yolande Joseph, and “*Honore*” transcribed by M. Phillips and R. Gibbons. There were four arrangements done by Michael Phillips for the steelband, which were transcribed by R. Gibbons and edited Desmond Waithe. They were also accompanied with lyrics for a choir.

A. *Tombre Du Ciel.*

This piece, and also the next three pieces below, was written for voice using the treble staff, Tenor pan (on one staff), Double Tenor and Double Seconds (one staff), Guitar and Cello (one staff) and Bass (one staff). In total the score is 11 pages in length plus accompanied with a lyrics sheet and contains 91 measures.

The piece is written in the key of G Major and the meter was common time (or four over four), for four crotchet beats per minute. There was no suggested tempo marking, no section markings in the score and no tremolo markings to indicating a sustained note by rolling on notes. The dynamics used were pianissimo (*pp*), piano (*p*), mezzo-piano (*mp*) and forte (*f*). Notes and rests ranged from a quaver to a semibreve.

B. *Sus, Sus Berger.*

This piece was done just as “*Tombre Du Ciel.*” The Double Tenors and Double Seconds in the third line were given a more challenging part in their various strumming patterns. In addition, there was no suggested tempo marking, no section markings in the score, no tremolo markings to indicating a sustained note by rolling on notes, and further, there were no dynamics.

Nevertheless, in the “*Sus, Sus Berger,*” less measures of silence or rests were given to the Tenors and modulation by key and meter occurred. Metric modulation as observed two times for one measure each, which common time was stepping to two-four and then back to common time (measures 14 and 35). Modulation of the tonal center happened once which was the starting key D Major going to G Major in measure 50.

This arrangement was written using five lines as the “*Tombre Du Ciel.*” The score is eighteen pages in length, plus accompanied with a lyrics sheet, and contains 65 measures. Semiquavers to semibreves was the range of notes used. Looking at the last two beats of measure 19 in the Tenor part, there was an issue of note grouping and this two-beat of rhythm occurred multiple times.

For both arrangement and vocalist, in the situation for all four arrangements in this publication and others, it is a good idea to provide a score for the vocalist, which has both melodic passages and lyrics together. The vocalist will be able to view their music properly and gather an understanding of what they are required to sing. This is a big assistance with rhythmic patterns for voice change from verse to verse, for example, hymn music in church.

C. *Chanton Noel.*

This piece was given a tempo of 204 crotchet beats per minute at the beginning to 96 crotchet beats per minute in measure 35. The same occurred in measures 48 to 82. No modulation of key or metric modulation occurred. The key of the piece was F Major and the meter was three-four.

As of “*Tombre Du Ciel*” and “*Sus, Sus Berger*”, there was no brace on the left-hand side at the beginning of each system and the extended barline from the Tenor line to the Bass was detached. This can become problematic for the conductor and also other views who purchase the book.

The arrangement’s notes ranged from a quaver to a dotted minim. A suitable level would be an intermediate group of steelpan players because of its structure in rhythm throughout. It would be best to give an intermediate this piece also because of the challenge in tempo.

D. *Chanton Noel No. 2.*

This next piece begins as the previous but suddenly changes to more complexity in the background pans⁸⁵. More melody and music was given to the Tenors on the second staff and the Double Tenors and Double Seconds on the third staff. Staccato was used and dynamics were used which were piano (*p*) and mezzo-piano (*mp*).

This arrangement is six pages and 60 measure in length. It begins in the key of F Major as the previous arrangement but no modulations of key or meter was done. There was a change in tempo from allargando in measure 35 and back to the original tempo in measure 40.

⁸⁵ Background pans – Considered to be the Guitars, Cellos and Basses; and other lowers steelpan instruments.

This score also faced similar issues with the extended barline not present and the missing brace at the left-hand side of every system. This piece would also be suitable for an intermediate ensemble and possible an elementary if doubled notes were to be shared to other pans. Having single melodic lines with single notes can simplify the arrangement and can also reduce difficult rhythmic and playing challenges for a single player with doubled notes.

E. Allez Moi Voisin.

This is the last arrangement of the publication. It is a full score arrangement of ten pages in length plus accompanied with a lyrics sheet and contains 31 measures. It uses a few staccatos and dynamics which were piano (*p*), mezzo-piano (*mp*) and mezzo-forte (*f*).

Just as the first two pieces, “*Tombre Du Ciel*” and “*Sus, Sus Berger*”, the extended line from the Tenors to the Basses was present along with the brace at the left-hand side of each system. However, an issue with page spacing was observed where some pages contained two systems whilst some contained only one in the middle of the page.

5. Musical Score – Panorama Steelband Arrangements: *Hold onto Your Man.*

Composed by Lord Kitchener and Arranged by Anthony Williams

This publication was done by Canboulay productions in 2004. It contains only one full score for steelpan in a total 23 pages and 214 measures. Three modulations occurred. Meter of cut time and tempo of 120 minim beats per minute remained the same throughout the piece. The layout of notation is well done but has too many unlabelled sections. An ensemble standing at an intermediate level would be able to play this piece.

6. Musical Score – Panorama Steelband Arrangements. *Queen of the Band.*

Arranged by Ray Holman.

This is a publication done by Canboulay productions containing only a full band score of 43 pages and 416 measures. Jeannine Remy, Michael Phillips and Desmond Waithe transcribed it. This score used section labelling. There was no change in meter (which was cut time) or tempo (which was 120 minim beats per minute) throughout the piece. Its use of notes, as well as the use of rests, ranged from a quaver to a semibreve. Again, an intermediate to advanced ensemble ought to be able to play this piece. This publication just as points seven and eight are both plastic spiral binding and problems have been evident with dislocation of books even in some stores and private libraries.

7. Musical Score – Panorama Steelband Arrangements. *Mama Dis is Mas.*

Arranged by Anthony Williams

Another single full score publications produced by Canboulay productions in a total of 20 pages and 188 measures. It was transcribed by Jeannine Remy, Nervin Saunders and edited by Desmond Waithe. There was no change in meter (which was cut-time) or tempo (which was 120 minim beats per minute) throughout the piece. Only two modulations were observed: F Major and Bb Major, where it returned to the original key of C Major.

8. *Playing for Fun.* Authored by Lenor Syder.

A Canboulay Productions of 2007 containing ten solo pieces for the tenor pan instrument composed by Lenor Syder. These pieces are (1) Lost Friend, (2) The Funny Clock, (3) Little Serious Fun, (4) A Little Something, (5) Dounkins, (6) Mini Rhumba, (7) Weh We Come From, (8) Cool Breeze, (9) Gloats, and (10) Alisha's Rag. It was the author's attempt of providing steelpan music for a teacher's resource for school students

which ranged from beginners to intermediate with a variety of genres such as Calypso and Jazz.

The first nine pieces are single paged compositions and the final piece is presented on two pages. There is a mixture of meter (three-four, four-four, cut-time and a two-four) and tonal centres (F Major, Bb Major, G Major and C Major) were used. Tempo markings were given only to *The Funny Clock* and *Alisha's Rag* each at 60 crotchet beats per minute. It is evident that an attempt of fitting the music on one page was done. However, there were three pieces, which needed proper system spacing. This will provide a better reading when the student is given a copy to play on the steelpan instrument.

Observing the scores discussed above, they are still few in number. Not many book store may vend steelpan scores except for certain music stores. Another wider collection of published scores for steelpan music can be sources at the Department of Creative and Festival Arts' (DCFA) *Graded Examinations in Solo Steelpan Performances* booklets. It is a series of books from beginners to advance (Preliminary to Grade 9), which is updated and has a changed syllabus according to their set grouping of years just as practical examination booklets sold from the Associated Board of the Royal Schools of Music (ABRSM).

In addition to sourcing music scores, one can find music published in pedagogy books, which can be used for performances by students. They can also be taken by teachers and be adapted for steelband ensemble or for duets.

Appendix 9:

Examples of Miniature Artistic Graphics used in
History of Steelband Panorama of Trinidad and Tobago (1963-1990) by Gideon Maxime (1990).



Appendix 10:

Questions for Interview with Dr. Jeannine Remy

1. How did you become interested in steelpan music?
2. How did the “Music Literature of the Steelpan” course begin?
 - In what year?
 - *If Dr. Remy started it:* What was your inspiration to start and continue the course?
 - Did it turn out the way you imagined it to be?
3. In your opinion, what makes a good steelpan literature book?
 - Is there anything in particular you look for in a steelpan book?
4. Do you believe that there is a lot of literature on steelpan out there?
5. What advice would you give an author wishing to write a steelpan pedagogy book?
6. What does the steelpan literature course presently require the students to do?
7. You have published books about the steelpan; could you describe the process in creating those books or books in general?
 - What were some of the challenges involved?
8. How important is it to have an editor or proof-reader?
9. How did you get a publisher and how did you market those books?
10. Were these publications done for research and documentation or for a love of the steelpan?
11. How many books have you authored?

12. Which books from your collection would you recommend for students?

- Are there any other literature apart from yours you would recommend?

13. Do you plan to write anymore books in the future?

- How do you plan to market them?

Interview Permission Form

I JEANNINE REMY hereby give DARYL ALI
(Interviewee) (Interviewer)

permission to place a copy of the materials collected in this interview done on

the 11TH of MARCH 2020 for educational purposes for his
(Date) (Month & Year)

coursework grade in the (HUMN 3099) "Caribbean Studies Project" at

The University of the West Indies, St. Augustine.

This information is also permitted to be archived by the University.

X Jeannine Remy
Dr. Jeannine Remy
(Interviewee) 11.3.20

X Daryl Ali
Daryl Ali
(Interviewer)

Appendix 11:

Listing of publications reviewed for thesis.

Below is a listing of publications that were reviewed.

BOOKS ON HISTORY

1. Adams, Norman. *Stories in Steel 2: The True Account of the Invention of the Steelpan and the Emergence of the Steelpan Movement*. ISBN 976-8194-50-2.
2. Bellour, Helene, *et al.* *Renegades: The History of Renegades Steel Orchestra of Trinidad and Tobago*. Macmillan Caribbean, 2012. ISBN 0-333-73311-8.
3. Belmosa, Trevor. *The Soul of Pan*. Servol Print, 1989.
4. Bennett, Olivia. *Festival Carnival*. Macmillan Education Limited, 1987. ISBN 0-333-37900-4.
5. Blake, F. *The Trinidad and Tobago Steelpan: History and Evolution*. Library of Congress Cataloguing in Publication Data, 1995. ISBN 0-952-55280-9.
6. Dudley, Shannon. *Music from behind the bridge: Steelpan Spirit and Politics in Trinidad and Tobago*. Oxford University Press. ISBN 978-0-19-517547-9.
7. Elder, J. *From Congo Drum to Steelband: A Socio-Historical Account of the Emergence of the Trinidad Steel Orchestra*. University of the West Indies, St. Augustine 1969.
8. Franklin, Ian. *Four Hundred Questions and Answers on Pan: 1960 to Present*.
9. Franklin, Ian. *Winners of Various Pan Competitions: 1952 to Present*.
10. Fyfe, Sherman. *Steelpan Recollections*. 2018. ISBN 978-976-8271-96-6.
11. Goddard, Sonny. *Forty years in the Steelbands, 1939-1979*. Karia Press, 1991. ISBN 1-85465-034-3.

12. Grant, Cy. *Ring of Steel: Pan Sound and Symbols*. Macmillan Education Limited, 1999. ISBN 0-333-66128-1.
13. Johnson, Kim. *If Yuh Iron Good You Is King: Pan Pioneers of Trinidad and Tobago*. Pan Trinbago, 2006. ISBN 978-976-8054-68-9.
14. Liverpool, Hollis. *Rituals of Power and Rebellion: The Carnival Tradition of Trinidad and Tobago (1763-1962)*. Research Associates School Times. Publications and Frontline Distribution Int'l Inc.1993. Pp. 389-397, 416-421, 427-429, 462-465, 472-474. ISBN 0-94839-080-8.
15. Manuel, Peter, *et al.* *Caribbean Currents: Caribbean Music from Rumba to Reggae*. Temple University Press. ISBN1-56639-339-6.
16. Margetson, Robert, *et al.* *Developments in Caribbean Music: Papers presented at The Seminar for National Liaison Officers of the Caribbean Intercultural Music Institute*. The Caribbean Inter-Cultural Music Institute Creative Arts, the University of the West Indies Trinidad and Tobago, 1991. ISBN 976-600-070-0.
17. Maxime, Gideon. *History of Steelband Panorama of Trinidad and Tobago (1963-1990)*. 1990.
18. Maxime, Gideon. *Pan through the Years (Volume 2)*. 2003.
19. Maxime, Gideon. *The History of Steelband Panorama of Trinidad and Tobago 1963-1990*.
20. Maxime, Gideon. *The Spirit of Trinidad and Tobago Pan through the Years (1952-1996): The Republic of Trinidad and Tobago*. 1997.
21. McEachnie, Andre. *From Oval Boys to Invaders: Anecdotes of the Invaders Steelband*. Branckas Publications, 2008. ISBN 978-976-8223-26-5.

22. Nurse, Myrna A. *Unheard Voices: The Rise of the Steelband and Calypso in the Caribbean and North America*. Universe Publisher's Choice, 2007. ISBN 0-595-40153-8.
23. Remy, Jeannine and Ray Funk. *Invaders Steel Orchestra: The History of a legendary Trinidad Steelband*. Jhullian Graphics Communication Limited, 2013. ISBN 978-8242-34-1.
24. Smith, Angela. *Steel drums and Steelbands: A History*. Scarecrow Press, Inc. 2012. ISBN 978-0-8108-3342-0.
25. Stuempfle, Stephen. *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago*. University of Pennsylvania Press, 1995. ISBN 0-8122-1565-6.
26. *The Spirit of Trinidad and Tobago: Pan through the Years, 1952-1996*.
27. Warner-Lewis, Maureen. *Guinea's Other Suns: The African Dynamic in Trinidad Culture*. The Major Press, 1990. ISBN 0-912469-27-7.
28. Williams, Lloyd. *Genesis of the Steelpan: Life and the 20th Century's only Instrument*. 2012. ISBN 9781479308194.

BOOKS ON PEDAGOGY

1. Fyfe, Sherman. Teach Yourself To Play Pan (Book Four): Advanced. MAJOR&minor Productions. 1996.
2. Fyfe, Sherman. Teach Yourself To Play Pan (Volume Two): The Double Tenor. Advanced. MAJOR&minor Productions. 1990.
3. Fyfe, Sherman. Teach Yourself To Play Pan (Volume Two): The Double Seconds.
4. Fyfe, Sherman. *The Tenor Pan (Fifth Edition)*. Tropical Pans. ISBN 976-8193-409.

5. Magnus, Gay. *The Art of Steelpan – Double Seconds (Alto) Pan Book 1 – Beginners: A Comprehensive Method for Beginner Steelpan*. Merrywang Publishers, 2009. ISBN 78-976-610-840-3.
6. Phillip, Jimi. *How to Play the Soprano Pan (Fifth Style from D): An Introduction Book with Exercises on Scales, Chords and Arpeggios*. 1981.
7. Phillip, Jimi. *How to Play the Soprano Pan (Fifth Style from Middle C): An Introduction Book with Exercises on Scales, Chords and Arpeggios*. 1981.
8. Teague, Liam. *Steelpan Method*. Hal Leonard. 2014.
9. Wilson, Salah. *Steelpan Playing with Theory: A simple, Hands-on, practical and theoretical approach to Learning Music with Steelpan instruments*. Salahpan, 1999. ISBN 0-9686188-0-4.

BOOKS WITH SCORES

1. *Classics in Steel: European Masters (Volume one)*. Canboulay Productions, 2006.
2. Devine, W., and Ray Holman. *Queen of the Band*. Transcribed by Jeannine Remy, Michael Phillips and Desmond Waithe, Canboulay Productions.
3. *National Songs of Trinidad and Tobago*. Canboulay Productions, 2006.
4. Roberts, Aldwyn. *Mama dis is Mas*. Arranged by Anthony Williams, transcribed by Jeannine Remy and Nervin Saunders, edited by Desmond Waithe, Canboulay Productions, 2005.
5. Syder, Lenor. *Playing Pan for fun*. Canboulay Productions, 2005.
6. Waithe, Desmond (Arranger). *Caribbean Folk Songs (Volume Six)*. Canboulay Productions, 2005.
7. Williams, Anthony (Arranger). *Hold on to you man*. Canboulay Productions, 2004.

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“A Season of Steelpan” (2018)



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“Goratta Vocalito: Hummingbird Meadow”
(2020)



[Ali, 2020]⁸⁶

⁸⁶ *Goratta Vocalito: Hummingbird Meadow*. (YouTube)
<https://www.youtube.com/watch?v=ZOOwyUV6pEg&list=PLnee3UwWorj7azzRyuefo3jjBJJmDUAd&index=10&t=0s>