

Curriculum Development in Music Programs: The Accommodation or Cooptation by Other Cultures to Conform to the Canadian Mosaic Ideology and How These Have Been Successful or Unsuccessful

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Abstract

The narrative begins with a historic survey of music programs in public institutions of learning in Canada. Looking at its inception, how, when and where did the music enter the schools’ system? What are the factors, that allowed and provided for its growth and development to the present day? Was Canada’s music derived of its own origin, or was it borrowed from another culture? Understanding Canada’s diversity is essential to the narrative. I will examine its views on multiculturalism as this will form a background for what is to follow. However, the research and focus will be limited to the many varied systems that are in use in Toronto. This city exhibits the most in diversity in all of Canada. It also offers a healthy discussion on a wide range of practical examples in multiculturalism. The research will therefore incorporate these examples as they relate to the respective areas of cultural diversity and race relations. I will also be looking at the documentations and programs of the elementary and secondary school systems, as well as the higher institutions of learning. While understanding the diversity of cultural musical instruments and programs that exist in these institutions, it is equally important to know, when and why were they allowed into the Western Art Music (WAM) traditions. As a final case study, I will examine a specific cultural instrument’s emergence on the academic platform, the steelpan. This instrument has been introduced to Canadian academia since the early 1970’s. Why and how was the steelpan introduced to the public-schools’ system? How was it sustained and developed to become an accredited program a decade after its inception? What was the impetus for the steelpan’s continuing journey into post secondary education? After more than a decade in colleges and universities of Toronto, an examination of the types of programs offered at this level is relevant. In addition, an analysis should determine whether or not this has been a successful development of a cultural music incorporated in the Canadian mosaic.

(Background - early music, universities, conservatories)

It is to be stated, that the indigenous peoples of Canada, have been making music for thousands of years before the arrival of the European immigrants. They brought their own music¹, which was reinforced by the arrival of additional Europeans, bringing along more of their traditions. This trend continued until the confederation period (1867). Up to this time, general music was very limited to the travelling musician² who made a living plying his art from town to town. Such was the state of music in Canada at this period. As time passed singing schools appeared, but the limited general instructions were simply to satisfy the aspirations of local choirs or instrumental ensembles. Music education was later provided by agencies, private schools, private music teachers, conservatories and universities. Some advances in musical education were made after World War I, but, they were limited to vocal music. Instructions were given by private tutors for instrumental music. (Ford 1982). Throughout the advancement of music in Canada, various music organizations were established, and they became pivotal in setting standards norms and regulations. Later on, the conservatories formed affiliations with the universities.

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Some of the main goals and objectives of these affiliations were the preparing of the students in theoretical subjects, mainly harmony and counterpoint. Examinations, awards, and degrees were set by the universities. Advanced musical instructions were then further established in departments and faculties of these universities. (Ford 1982)

Meanwhile, the conservatories began setting themselves as preparatory feeder schools for the universities and administered diplomas that were accepted as entries for the universities. This was a unique relationship between these two entities of academia. They established a musical framework that benefited students, while assisted in the advancing of Canadian music education. More Canadians became proficient in music making, including singing and instrument playing. This created a greater demand for sheet music as well as musical instruments. The outcome was that publishing of music, and manufacture of musical instruments became feasible business enterprises. From this relationship, both the universities and the conservatories enjoyed the academic and economic benefits that resulted. However, this situation also helped in bringing control of conservatories under universities. An example is the case of the Board of Governors of the University of Toronto, taking control of the Toronto Conservatory of Music in 1922 (Ford 1982). University undergraduate students in arts programs were able to do music appreciation programs while conservatory music students were able to do music degree programs. This arrangement facilitated many universities. The faculty of music was established by the University of Toronto in 1918 (Ford 1982). The private studios, conservatories and schools of music still relied heavily on private tutorship. As the general music grew, there were national attempts to set up and organize standard systems of teaching practices. The Canadian Federation of Music Teachers Association was founded in 1935. They connected organizations and established standards where member teachers were obligated to have a minimum graduating diploma from the conservatories. Restructuring and re-organizing of the Royal Conservatory of Music of Toronto and the Faculty of Music began after the Second World War. The established norm was that the conservatories and private teachers were responsible for the training of amateur musicians (Ford 1982).

(Music in the public schools)

As general music began growing and developing socially as accepted norms, a greater emphasis of music in the elementary and secondary schools became a focus. In 1919, the music department of the Ontario Education Association was formed. They were later known as the Ontario Music Educators Association (OMEA). Their functions included the coordination of the music education development programs in the province. Prior to World War II, there were limited outreach and availability of music programs to all schools. Christopher Ford explains that due to the slow process of change, innovation was needed to advance the programs. Around this time the music courses were centered on vocal music, rudimentary theory and music appreciation. Instrumental music would only be introduced around the mid 1940's in Ontario. It took many years before universities would even consider accepting music as a credit for university entrance. (Ford 1982)

The 1960's produced global awareness, worldwide protests, race riots, equal rights promotions. These were contributing factors to the beginning of acceptance of diversity and globalization. All facets of life would be affected including education and the public schools' systems. Different and alternative methods of music training were introduced into the public schools. The Suzuki³ training system were used for teaching strings and the Kodaly⁴ system had great merit because it uses folk music culturally, as a means of enhancing the musical experience. Music was also introduced to school children through rhythm and rhythmic instruments. Other methods included the string education of Bornoff and the body movement of Dalcroze (Ford 1982). It was after the Second World War that instrumental music was introduced at the secondary school level. This had some positive effects, but it was looked upon by scholars as a mere reinforcement of rote performance of cultural subjects. They insisted that the focus of the education process of theory, history and aesthetics were relegated to secondary status. A reaction by the scholars provided immediate programs of incentives for literacy, beginning at the early age of elementary level. This initiative was a major attempt at rebuilding the music program from the bottom (Ford 1982). Since the 1960's schools have enjoyed greater enrolment in music and in many ways, have replaced the traditional function of conservatories. The conservatories still function, but more as a vehicle for qualified students of secondary level who wish to advance to the university programs.

(Effects of diversity)

By the end of the 1960's Western Art Music was fully entrenched into the Canadian academic system from the elementary level to the university level. But all facets of Canadian life were changing as more people from all corners of the world immigrated to Canada, bringing and adding their own cultural experiences. Diversity became not just a major talking point but a reality on the streets, in the workplaces and in the schools. A response was clearly necessary from all areas. Academia responded, universities, school boards, principals and teachers reacted to these inherent changes by first re-educating themselves on the benefits of embracing diversity. Programs were established for principals and teachers to bring awareness and a new sense of pedagogy unfolded. A renewed approach to race relations, multicultural education, inclusiveness and acknowledgement of cultural diversity, provided a framework for expanding into these areas. The concepts perpetuated from all levels of academia set the stage and aided in the acceptance of cultural music, dance and instruments into the academic system. This phenomenon was a world-wide occurrence. However, a noted fact was that the true success of many music programs, all had a common denominator, a person or people who were totally committed and dedicated to establishing the programs. These are the people who will go the extra mile to make sure that there will be positive results at the end. They are totally engaged and in so many cases, especially in the arts, they find themselves doing much more than what is expected. Nevertheless, these are the people, principals and teachers, who are the diligent workers in providing the resources and ways and means of making music programs work. Author Bernard Rainbow expresses, “When a good teacher of music leaves a school, it is by no means unusual for the music in that school to collapse very soon after his departure.”⁵ (Rainbow, 1979). Principal Aldorothy Wright of Ford Greene Elementary School expressed “Multi-cultural education programs do not miraculously occur. Their development is a result of planned strategies and the co-operative efforts of many groups.”⁶. (Pasternak 1979). She continued that in all cases the principal has the responsibilities of leading by example. There are many case studies of this type of leadership that results in positive outcomes. A lot can also be said by the role of ethnomusicologists in bringing to the public and academia the concept of the world's music, instruments, and cultural traditions of these musical genres.

(Organology)

In referring to the typology of instruments of Western Art Music programs, these are the instruments that exist in practice at the institutions of learning. The dominance observed are in the various families of string and wind instruments, with some minimal percussion, notwithstanding, the piano and respective family. This served well, the traditional genre of music inherited from Europe. The addition of different genres of North American music and influences, like jazz, blues, gospel and rock n roll, aided in opening the doors to more diversity and eventually more instruments. The banjo an American made instrument is attributed to the African American.⁷ These new genres of music became both practical and theoretical study programs. The jazz programs expanded to other forms of jazz, afro-Cuban and afro-Cuban rhythms and instruments. This all aided and facilitated new musical instruments and concepts into the public education system with an ongoing trend. The diversity that began in the 1960's exploded in the 1970's, with waves of new migrants coming to North America from all over the world. They brought with them, their traditions, customs, cultures, music and instruments. Toronto would become a big benefactor of this cultural explosion. Professional musicians and groups would record and tour with this concept of some new cultural phenomenon in music.

A notable example was the famous English group “The Beatles” who included in their performances the professional Indian artist Ravi Shankar and his instrument the sitar (Appendix D). This type of high-profile exposure of cultural instruments aided the acceptance of similar instruments into western academia. But the greater push of new cultural instruments into the public schools' system came from the ordinary migrants bringing with them their culture. This, combined with the positive reaction of the schools' systems, facilitated in the adopting and adapting to these new diverse cultural expressions, while incorporating them into the classrooms. These cultural expressions included all forms of art, poetry, dance, drama and music. Teachers became creative with the introduction of new elements of diverse cultures from around the world. This concept extended from elementary, to high schools and higher institutions of learning. Instruments like recorders, flutes and ukuleles were easily introduced into the elementary school system. They were simple for kids and more importantly formed an easy ensemble for group activities. Percussion instruments formed practical ways to engage group ensembles, meanwhile allowing for development of rhythm, co-ordination and general group activity amongst the students.

African drumming and samba drumming were some of the easier programs to be co-opted into high schools, colleges and universities, even elementary schools. The actions of group activity, practical expression and not too much of music theory became a method for simple and practical introductions to music programs. Many of these percussive ensembles also began springing up in communities as private enterprises. The African djembe drum is an example⁸ of a culture fused into the communities by its adherents. Numerous drum-instructors' classes have sprung up in the Toronto area in the past three decades. They offer community-oriented programs inclusive of all peoples of different ages who can participate. It also produces a bonding activity for family members and friends⁹. This activity is now introduced to elementary and high schools in the Greater Toronto Area. Similarly, samba drum classes¹⁰ were introduced into the expanding communities and have now been co-opted in programs and enjoyed in many schools and universities in Toronto. Ethnomusicologists can also be credited for uncovering many families of percussion instruments the world over. The fusion and incorporation of other musical instruments into main stream music, also depended a lot on the quality of musicians, who were the practitioners and innovators. The saying that theory follows practice holds true, in that many of these cultural instruments and music oftentimes eventually get established in academia, after being exposed to the communities and public.

(Rote learning and teaching)

A common noted factor with "cultural" instruments in comparison to that of WAM is that of learning and teaching by rote. The samba and djembe drum programs are examples of this but, they fulfill many other aspects of music making including rhythm, time, form, hearing, co-ordinations, group ensemble, and practical performance. Looking at teaching systems, primarily rote teaching and note teaching, we have different opinions on this subject. While the emphasis of literacy goes hand in hand with academia at every level, it is equally important that the practical training of rote be also emphasised as expressed by some teachers. They have found that there is merit in combining rote and note learning¹¹. (Russell 1960- p92). How students adapt to learning music also depends on how they adapt to learning a musical instrument. Some studies have shown a direct correlation with early childhood development and early childhood music. Gruenhagen states,¹² "Curricula recommendations and models in early childhood music parallel those found in early childhood education." (Gruenhagen (Thompson/Campbell) 2009). The research has also shown the effects that occur with direct teacher involvement at all levels. MENC states that "Music is essential in early childhood and must be provided by teachers who have received training in early childhood music." (MENC: The National Association for Music Education 1994). The great push by schools, institutions and teachers in promoting music from the very early childhood age has galvanized the security and progress of music programs throughout. This has served well and now with the diversity and globalization of today's systems, it forms a backbone for inclusion and fusion of cultural music and instruments from the "global village".

The success of any program in the arts depends on many factors. They vary from community to community and school to school. Through research and documentations, many common factors of ways and means programs, now facilitate guidelines to achieving the desired goals. I have already stated the importance of principals and teachers in the public schools, the same applies for the communities, private schools and organizations. Choices of instruments are also important in attracting targeted groups and individuals. Drum ensembles of samba and djembe provide a varied assortment of groups inclusive of kids, adults and seniors. It often offers the opportunity of family bonding in communities with parents and kids simultaneously participating. Samba and djembe programs have continued to enjoy growth with different institutions promoting varied approaches. These two drumming programs have been successfully accommodated and co-opted into many elementary, high schools, colleges and universities in the Greater Toronto Area. Other cultural instruments which have not attained such success are due to several factors, but mainly not having the accommodations and appeals as that of the samba and djembe ensembles. Here in Toronto it is more common than one might expect. Recently in Black History Month, February 2018, I was part of an annual school concert, being the instructor of a special music program. In the general performance, the school's music teacher presented an act of a djembe ensemble. This was a very interesting show of physical engagement of the students, inclusive of unisons, groupings of rhythms and solo improvisations. Quite a performance with high energy and intensity, especially for kids at the elementary level. Enquiring about the program, I was informed that it has been in existence for almost fifteen years. In addition, the djembe drums were made by the original initiators of the program with full participation of the students. The school is Faywood Arts-Based Curriculum School of the Toronto District School Board. There are many schools in the TDSB which now have djembe programs. This phenomenon is expressed by world class djembe adherent and teacher Eric Charry.

“The djembe is on the verge of achieving world status as a percussion instrument, rivalled in popularity perhaps only by the conga and steelpan.” (‘A guide to Jembe.’ Charry 1996 p66-72).

Over the last century, ethnomusicologists have uncovered many cultural instruments. Some have found their ways of acceptance in various musical genres. However, there have not been many new additions of musical instruments, with the ability of attracting enough people and businesses. The difficulty for new instruments to become a part of main stream music and academia still exist. Belgian born, musician and instrument maker Adolphe Sax, in 1841 presented his new instrument, the saxophone. However, it took many years before the saxophone was fully accepted and incorporated into the standard family of musical instruments. Even though it is made of brass, it falls under the family of woodwind instruments because it uses a reed. An argument can be made that the genre of jazz music has elevated the status of the saxophone due to the many prolific and legendary jazz musicians who have used this instrument. The inverse could also be said that the instrument elevated the musician. The saxophone has successfully been co-opted into academia and is a major player in many genres of music.

(Birth of the steelpan)

Migration, cultural diversity and globalization have brought forward to the world, the newest complete family of musical instruments in the last century. The invention of this family of instruments from bass to soprano began just prior to World War II. The inventors are the ordinary people of Trinidad, a small island in the Caribbean. The instrument is called a steeldrum, or steelpan, but in its place of origin it is simply called a “pan”¹³. It can be argued that it has surpassed many other musical instruments in its acceptance into academia, from the elementary level to the university level. This is based on its arrival in Canada in the mid fifties; its acceptance in Toronto’s public schools in the mid seventies as extra curricula activities; and its accreditation in schools in the mid eighties. More interesting is that it was invented just a decade before its arrival in Canada. A brief history of its origin will illustrate and add to the importance of this narrative, as it applies to education.

In Trinidad, the need to celebrate emancipation (1834-1838) was a motivational key to produce some form of music. Skin drums, singing and handclapping were the means of making music. The drums were later banned by the “Peace Prevention Ordinance of 1884” (Grant 1999: 9) This may have been the catalyst that led to other forms of “musicking” and the invention of “musical instruments”. The chantuelle who became the calypsonian now began taking prominence in music making (Liverpool 2001). In time, the first forerunner to the steelpan came into existence. This instrument was made from the bamboo plant which grows locally. The “tamboo bamboo”¹⁴ bands made their debut around 1910. They provided the main form of music making for the celebrations until they were replaced in the late 1930’s by the “iron bands” (Stuempfle 1995: 33-35). From 1939 through 1941, these rhythmic iron bands became more melodic as they began adding notes to the “tin pans”. The Second World War’s ban on the carnival parades sent the innovative developments of the pans underground. The inventors and innovators sought refuge within the communities that harboured their endeavours. They were often the targets of the authorities, while being ostracized by the middle and upper class, as the outcasts of society. Unfortunately, this stigma and stereotype image would last for decades. The crude emergence and development, literally from “dustbins and garbage cans”¹⁵ are significantly associated with the beginnings of this instrument.

The steelpan had originally been taught and learnt by “rote.” in its place of origin. In addition, the inventors of the instrument came from a sector of the lower class of society that was considered illiterate and underprivileged. To this point, the steelpan was made to struggle through a process of recognition and acceptance from its own kind, before it could have been integrated and considered as a bona fide musical instrument. The inventors produced a process of innovation from dustbins and garbage cans to diatonic instruments. This was followed by the conversion of 45-55gallon oil drums to chromatic instruments with octaves. The process which took about two decades finally led to a complete family of instruments from bass to soprano, tuned in equal temperament. Little did these inventors, or anyone consider that this tiny island of Trinidad would be embarking on one of the pioneer concepts of environment sustainability. Trinidadians took a discarded oil drum “a garbage can” and re-cycled it into a musical instrument. However, the pan remained in the community settings for decades before the concept of the steelpan in the public schools’ system could have even become a meaningful thought. This was due to the stigma that was attached to these instruments and its adherents.

(Pan in Canada)

The steelpan arrived in Canada in the early to late 1950's with the demographic migration of Trinidadians. They settled primarily in the major cities of Montreal, Toronto and Vancouver. Some early information about steelpan activities in Montreal was around 1955, taken from a written account on the internet, *The Vignettes of Pan History – The Montreal Story* by Bert Boldon (See Appendix B). Boldon a Trinidadian stated that as early as 1955 there were steelpan activities at McGill University in Montreal. Two popular steelpan groups, “Invaders” and “All Stars” had visited Montreal. Boldon also acknowledged that he had met a prolific pan player, Louis Blesdell another Trinidadian. Blesdell was also a pan tuner and had made some of the pans to form their first group called “Pan Jammers”. Boldon insisted that Louis Blesdell indeed did have a steelpan as early as 1953 in Montreal. Meanwhile, in Toronto, a Trinidad migrant by the name Selwyn “Sello” Gomes is regarded as one of the primary pioneers in this area. Joe Cullen gives a descriptive account of Selwyn Gomes’ exploits from his native country Trinidad, to his migration and promotion of the steelpan culture in Toronto. Selwyn Gomes states that by 1955, a steelband had performed in Toronto.¹⁶ “We also played at the Canadian National Exhibition (CNE) in 1955 under the name “Trinidad Esso Tropitones Steelband” (Cullen 2010). Vancouver story takes place in 1959 led by a Trinidadian who was a student at the University of British Columbia. Authorities involved in a major event the Pacific National Exhibition approached Wilson “Moon” Wong-Moon and his friends to see if they would participate in an exhibition. They agreed to import steelpan instruments from Trinidad and Air Canada offered to fly them in for free. The event was a success and Moon was allowed to keep the instruments. He subsequently set up his group “Moonlighters” and ran an operation including a weekend “Moonlighters club” event that lasted decades. (Appendix D)

Each year new migrants arrived, some with more experienced adherents and new instruments creating additional pockets of steelpan activities. A note worthy professional in the early 1960's to arrive in Montreal, was a well-known Trinidad steelband leader by the name Rupert Nathanael. Ed Peters was also one of the newcomers in 1963, to arrive in Montreal. Meanwhile, in Toronto Patrick McNeilly “Pan-man Pat” arrived in 1966 and stated that there was an all-girls steelpan group which performed regularly at a place owned by a Trinidadian, Charlie Roach. The place was called “The Little Trinidad Club”. Selwyn Gomes by this time had put together his own ensemble comprising of himself, Dick Smith and Joe Brown. It would be easy for Pan man Pat to fall into this type of group. There were significant events in 1967 in both Montreal and Toronto that impacted the steelband world locally and helped to further propel the steelpan on the World's Stage. Montreal presented its famous International World's Fair entitled the “Montreal Expo '67. Three steelpan groups from Trinidad were some of the most featured acts for the entire duration of the festival and beyond. One of these groups “Trinidad Tripoli Steelband” caught the eye, ear and imagination of the then famous pianist Liberace. He took the band on a tour of USA cities that would last three years. They performed extensively in major places including Carnegie Hall, Radio City Music Hall, numerous TV shows, (Appendix C) and a Grammy nomination. (Appendix D) 2

Another remnant of one of these groups continues to be a fixture on the Montreal scene to this present day. They go under the name of “Trinidad Playboys”. Meanwhile, Toronto in 1967 initiated the now world famous “Caribana Parade” of the Caribbean Carnival (Appendix D). This has grown to be one of Canada's largest annual event. In this festival the local steelbands of Toronto played a prominent role. The steelbands at that time were a part of the principal music bands for the parade.

With the annual arrival of migrants, came more talented and engaged pan players. I was among the new migrants in 1973, arriving with my wife Adiyah and my steelpan, a chromed alto pan made by Wallace Austin. My wife and I went directly to Montreal, where I began my own chapter in steelpan development. I immediately became a part of Montreal's first community steelpan group, “Super Steel”. This group began preparation for Montreal's first Caribbean carnival festival and parade in 1974 (later called “Carifete”). The event and organization were spearheaded by Leroy Butcher. Guest of Honor was the legendary boxer, Muhammad Ali. Pan personnel from this steelband included Knolly Smith, Bonnie Buccoo, Edmund and Kenneth Charles, Bernard Gibbs, Adrian Ali Romano and “Pudden” Ulman. Some of the steelpan developments that I was able to set up began with the introduction of steelpan buskin in the subways and streets of Montreal in 1984. I then presented steelpan programs to two Caribbean communities in the late 1980's, one still exists today. In 1991, with the help of a Trinidadian school teacher, Britten Bernard, and Trinidadian principal Jackie Webb, I introduced the first steelpan program to a public school in Montreal, Coronation school. The program continues to the present day, now conducted by one of my daughters Fatima Wilson.

Steel pan programs were subsequently introduced throughout the years by my family to other elementary and high schools in Montreal. From 1992-1995, I completed my first degree at Concordia University a bachelor's degree in jazz specialization using my pans as my principal instrument. My family and I were also responsible for setting up outlets for pan programs including both winter and summer Pan Jamborees and the Montreal International Steelpan Festival. Our family group and academy (Salah's Steelpan Academy) have been a fixture in the Montreal circle for the last three decades, likewise an active and annual participant in the Caribana and Pan Alive steelpan activities in Toronto since 1994.

(Pan in the public schools of Toronto)

In the early 1970's pioneer Selwyn “Sello” Gomes was the first known Trinidadian to introduce steelpan to a public school of Toronto. This was a lone initiative and a successful one.¹⁷ In an interview with Panman Pat McNeilly, he pointed out that officials of the Toronto municipal government in the 1970's were looking for ways and means to accommodate the new flow of Caribbean immigrants. Montreal had its political upheaval in 1976 and was no longer a favourite welcome option to non-French speaking immigrants. The initiation of a Heritage Program Fund by the municipal government of Toronto, allowed activities to manifest in the black and Caribbean communities. This provided an opportunity for the steelpan community to push the agenda of steelpan programs in the available institutions. One such venue where this type of program was introduced was The Harriet Tubman Centre in the early to mid 1970's. Ian Jones who arrived in Canada in 1965 as a student at Queens University explained his initial involvement with the Centre. This was backed up by Earl La Pierre Sr. who also played a major part in community steelpan development during this period. Ed Peters who arrived in 1963 in Montreal, confirms in an interview, that he along with Ken Jeffers were also involved as a part of the pioneer projects at that time in Toronto. Ed Peters was then embarking on his pan tuning career. The presumed success of these programs was noticed not only by the municipal government but also by the school boards who were also faced with a flux of migrants from the Caribbean. They sought to co-opt the steelpan into some form of extra curricula activity to allow for the accommodation of the growing population of migrants. So, the school boards, the municipal government and the steelpan community got together to initiate this program into the public schools. However, they soon found out that although the program was intended for Caribbean students, it quickly became inclusive for all. This all began happening around 1976, where the primary instructors capable of coordinating those classes were Trinidadians. It was expected that they would have had some form of steelpan experience, if not professional training. Amongst these people were the likes of Earl La Pierre Sr., Ian Jones, Lindy Burgess, Cecil “Mugs” Clarke, Panman Pat McNeilly and others. This type of activity began spreading in the school boards of Toronto. The success of the program gained momentum as it continued its spread across the Greater Toronto Area. In so doing it caught the interest of the provincial government. In 1986 the Ontario Ministry of Education designated a course code for the steelpan programs initiating accreditation. School boards across the province now had the choice of having credited steelpan programs within the music curriculum or use the steelpans as extra curricula activities. This is a milestone in steelpan development and augurs well for the future. Panman Pat McNeilly indicated that he was called in, to sit at some of these meetings with the authorities, where the accredited course code AMQ was initiated. (Appendix E)

In the early 1990's, a request by the school boards was sent to Trinidad for steelpan teachers. There was a limited amount of capable people for the now growing steelpan programs in the public schools. Salmon Cupid was one of the Trinidadians who responded, to the call for steelpan teachers in Toronto. In an interview, he indicated that after the initial response in 1992, he eventually migrated to Canada in 1994. He still teaches in the public schools, organizes a tour abroad, every two years with a local school. He has also invented an electronic pan he calls the “E-pan.” Many school boards merged in 1998 to become the Toronto District School Board (TDSB). The research has shown that there are over fifty schools with steelpan programs in Toronto since its inception in the late 1970's. The TDSB has a total of 52 schools with steelpan programs of which 39 are elementary schools and 13 are high schools. In addition, there are 13 schools which use the course code AMQ and offer the steelpan program as an accredited course (Appendix E). Other school boards in the Greater Toronto Area account for more steelpan programs. The great majority of programs are however concentrated in the elementary schools. Cecil “Mugs” Clarke well known pan personnel in the community who arrived in 1970, suggests a greater push for more equipment in the high schools, mirroring what was done in the elementary schools. In an interview with Hameed Shaqq, a Trinidadian who arrived in 1978 and became the first steelpan “busker” in Toronto's subways in the mid 1990's, he also laments the lack of steelpan activities in the secondary schools. He is responsible for introducing steelpan programs to the youth correctional facilities under a program entitled the “Second Chance Scholarship Program”.

Hameed suggests a need for more steelpan specialist to address the secondary schools. Regarding the views of other pan personnel interviewed (Panman Pat, Ed Peters, Winston Fredericks, Ian Jones), they expressed and shared the following concerns that the TDSB is lacking comprehensive syllabi for the pan programs in both the elementary and secondary schools. The programs are taught by individuals with their own concept of how a program should be conducted, resulting in the experienced teachers producing better results. To address this issue an intuitive Teacher's Training Program is highly recommended. In addition, the TDSB should re-consider a steelpan advisory board with a vision for implementing a framework of a syllabus for the pan courses and a program to train teachers. In addition, regarding the programs or lack of steelpan programs in the secondary schools, this must be addressed to provide continuous progress and development.

(Pan in the higher institutions of learning)

With all the steelpan activities happening in the elementary and some in the secondary schools, the need for continuity was essential in the scheme of things. The impetus for steelpan program in higher academia in Toronto became inevitable. It also represented part of a broader world-wide advancement and phenomenon of the steelpan movement. This is manifested quite easily in the USA, as many of their universities with steelpan programs offer the bachelor's and master's degrees in performance and compositions (Appendix A). However, there are quite a limited amount of higher learning institutions in Toronto, that offer steelpan programs. Among those are the West Humber Collegiate, Humber College, University of Toronto and York University. I have researched the initiation and development of their respective steelpan programs. Interviews with some of the people who were initiators and pioneers in these endeavors, have confirmed that similar approaches were used to get programs established. In most cases, the insight, determination and ability of individuals, with that type of interest, were the most needed factors for some form of successful integration in the public schools' system of music. Panman Pat was the initiator of the program at West Humber Collegiate, this program signaled an increase in steelpan activities at a higher level, than that of the elementary and secondary schools. In 1994 Panman Pat decided to return to Trinidad for a short period and introduced Joe Cullen to the program at West Humber Collegiate. Joe began developing the program and continues to the present day offering an upgrade to the level of what was taught in the elementary and secondary schools. In an interview with Joe Cullen, he confirmed that he adopted the program from Panman Pat and subsequently introduced note learning, rather than just the traditional rote learning. The program successfully continues today and offers a continuity from the elementary and secondary schools. Joe also explains the method he used to introduce the steelpan program to the University of Toronto. Uneventfully, he simply sent in an application as they were searching for a teacher. He explained that he taught the program without actual steelpan instruments for a few years. West Humber Collegiate (a high school) offers a comprehensive steelpan program including note learning and an extensive repertoire. At Humber College a different perspective and system is offered. Winston Fredericks explained that while doing a music program with the piano at Humber, he was invited to play his steelpans in a couple of events. The authorities were impressed and inquired whether there were community players interested in doing a program at Humber. One of Toronto's most prolific steelpan players responded, Mark Mosca, who also had a background in piano at the Toronto conservatory. He was the most adequate choice, and this galvanized the concept of a steelpan program at Humber. Mark Mosca confirmed these events and Taurean Clarke became the first student to successfully complete a degree program in music using his steelpans at Humber College. However, the programs at both the University of Toronto and York University do not measure up to the steelpan programs at the universities in the USA. The program at University of Toronto is very limited, offering only accreditation in music programs. Classes are offered once a week for half a school year according to Joe Cullen.

Turning to York University, there have been some steelpan activities as early as 1990, with a few York students establishing a steelpan group entitled "York Tones" this was more of a community-based initiative. However, a steelpan program at York University was inevitable, it was only a matter of time, with the interested people required to make it a reality. In an interview with Lindy Burgess, the first and present teacher at York University, he explained how the program did in fact get started. He stated that York was interested in expanding their world music programs. Through the interest of a leading staff member Michael Coghlan, the Graduate Program Director in music at that time, the program became a reality. It has been set up as a performance course like the samba program and has been running for the last fifteen years. Michael Coghlan, initiator of the steelpan program in an interview addressed the following topic. He explained that in looking at the World Music concept, he recognized the importance and growing phenomenon of the steelpan and thought that it would be best that York pursue a path in establishing a steelpan program.

He sought out the ways and means of obtaining the steelpan equipment and putting together a program for York. At York the program is entitled “Caribbean Ensemble” it is an introductory course to steelpan playing. The concept is a performance course like that of a samba course. Rote learning is exercised in lieu of note learning. An extensive repertoire is introduced and various techniques in practical playing. The program has shown some measure of success in its continuity for over fifteen years. However, its limitation has been a continuous point of conversation within the steelpan community. They have expressed concerns that the pan program at York should be upgraded, in comparison to similar pan programs at universities in the USA.

An interesting development in the steelpan community of Toronto has occurred within the last decade. Prominent steelpan players, and pan tuners, some, who are considered senior citizens, have opted for higher education in music and York University has been the choice for many. Their pursuits include the bachelor’s degree, the master’s degree and the PHD in music. Among these are Andre Rouse (master’s in music composition), Joy Lapps (master’s in music composition), Michael Redhead (master’s in music composition) Kwesi Karmani (bachelor’s in music and teacher’s certificate), Taurean Clarke (bachelor’s in music and teacher’s certificate), Winston Fredericks (bachelor’s in music composition and performance), Hameed Shaaq (bachelor’s in anthropology of music), Ed Peters (master’s in ethnomusicology). I am also a part of this group as I pursue the PHD (musicology/ethnomusicology). This type of activity augurs well for the future in that, these local community members have now become role models for the younger generation. In addition, upon graduation all will be able to give back some of their acquired knowledge to the same community. The Toronto steelpan community is still the most vibrant community with steelpan activities, in all of Canada. There are dozens of steelpan soloists, numerous pockets of small steelpan ensembles, including steelpan church groups, pan pioneers and personnel including the likes of Tommy Crichlow, Danny Mosca, and Layne Clarke. It also hosts lots of steelpan teachers and younger steelpan arrangers Al Foster and Mark Mosca, including pan tuners, Earl Wong, Ed Peters, Tommy Crichlow, Jerry Jerome and Albert John. There are also steelpan organizations and associations that keep activities continually throughout the year, the most prominent is that of the Ontario Steelpan Association (OSA) which produces the annual panorama competition “Pan Alive”. Twelve of the larger bands participate with a couple of bands having up to sixty players. There is a push for community and academia to work together and extended steelpan programs of sharing is one step in that direction.

Summary

Clearly, what is to be understood, is the concept of the Canadian mosaic ideology. This is about different people, immigrants, bringing their culture to Canada, each culture is a separate entity, yet it becomes a piece of a bigger culture which is Canada. Nothing is lost, it retains its identity while it becomes part of the Canadian mosaic. Many people have written extensively on this topic, (John Murray Gibbon 1938), (Leo Driedger 1978), There are alternative ideologies to this mosaic perpetuated by Canada. An alternative concept is that of the “melting pot” ideology of America. It is about immigrants bringing their culture to America, each culture is a separate entity, when thrown into the pot, it assimilates by adding to America, but loses its identity and the output is American. This of course is refuted by many. The push for the Canadian multiculturalism policy in the 1970’s was in part due to the Canadian mosaic ideology that has been perpetuated in the writings of scholars and authors. Canada was envisioned as a cultural mosaic. (Kelley, Ninette; Michael J. Trebilcock (2010).

In the research, we have seen a chronological account beginning with the arrival of the early European immigrants and their music. A pattern of accommodation of the music was established first in the communities and then later in academia. There is the time factor of how long it took for music programs to become a fixed part of the education system; the important initial role of the conservatories; their relations to the universities; the transformation from vocal to instrumental music, and the gradual introduction of music to all levels of public schools. Up until the 1960’s, the general concepts of music and instruments were based on that of Western Art Music. With the explosion of many factors including migration, race relations and cultural diversity, new musical instruments and cultural expressions were introduced to all levels of public schools. The Suzuki and Kodaly methods of music training are examples of this factor, being introduced at the elementary level. The djembe and samba drum programs have been successfully integrated into the public schools’ system. Their accommodation and cooptation into Canadian mosaic of music are due to several factors, relative to the instruments and the Canadian society. The instruments lend themselves to inclusion for group ensembles. Simplicity and complexity are both parts to embrace and challenge. Rote learning and instant performance are key areas for practical involvements. The Canadian society has also pivoted to become more accommodating due to the perpetuated embrace of diversity and multiculturalism. This includes a broader sense of race and cultural understanding.

Various instruments and programs by their nature may have some form of limited success in comparison to the djembe and samba drum programs. In many cases they function in ensembles but are associated as soloist's instruments or may offer a level of complexity. The sitar, tabla and flamenco guitar, are examples in this case. The same applies for the steelpan programs as in the case of the djembe and samba drum programs. However, the steelpan programs offer much more than rote and instant performances. The instrument by itself stands complete with an entire family from bass to soprano. This means it can deliver performances in the symphonic orchestral chamber music genre. Likewise, that of a small ensemble or a big band jazz genre. Yet, it is equipped with its own genre of Caribbean-style music. It is quite common to have steelpan groups numbering up to 120 players for their annual panorama competitions in places like Trinidad, other Caribbean islands and New York. The instruments of soprano, alto and tenor ranges also form excellent individual solo instruments which can adapt to play along in any type of conventional music setting.

The phenomenon of the acceptance of the steelpan in academia is a confirmed world-wide event. "Now that the instrument has become prominent in countries all over the world the question becomes how this did happen? How did an instrument created by the poor and repressed people of the small island of Trinidad become a standard in music education programs across the globe? How was this able to happen in only half a centuries' time? Why have music educators deemed it worthy of their curriculum and why do students deem it worthy of their time? Are their significant educational benefits or is it simply an enjoyable ensemble?" This is an excerpt from a thesis from Binyamin Yancey an American from the University of Florida 2009. The USA is the largest manifestation of this growth of steelpan interest, with academia playing a major role. "Currently in the United States there are over 120 steel pan ensembles within collegiate programs alone. When counting all bands, including primary schools and community groups, the estimated number is closer to 1,000. The ensemble has also spread across the globe and can be found in large numbers in Canada, France, Australia, and Japan." (Binyamin Yancey 2009). The steelpan is well represented in performance, teaching programs and schools which are continually growing. Likewise, from higher academia the number of theses, dissertations and books on the steelpan are increasing annually. (Appendix B)

The growing steelpan manufacturing industry is a topic for another discussion. But it too, has already entered academia in the USA. Within the last five years, we have had some experimental lessons in steelpan manufacture here at York University in Toronto. The fact is that these are all happening simultaneously around the world. The growth here in Canada is a mere one tenth of the growth in the USA. But, Toronto is leading the rest of Canada by more than fifty percent. The steelpan has been successfully co-opted into Toronto's public schools' system, but from the interviews, there remain numerous areas from elementary to higher education that still needs to be addressed. There are opportunities for universities to take avant-garde approaches in steelpan development in Toronto as their counterparts in the USA. They offer steelpan programs in both chamber and jazz music (original compositions plus) notwithstanding Caribbean genres like "panorama arrangements." They also offer steelpan manufacturing programs. Many of the programs in compositions and performance are up to the Masters level. (Appendix B). From the interviews, everyone especially the younger graduates of Andre Rousse, Joy Lapps, Kwesi Karmani and Taurean Clarke all agree with the need for steelpan development at the university level comparable to that of the universities in the USA. In the methods of conforming to the Canadian mosaic ideology, I have identified several factors that were contributors to some successful accommodation and cooptation of instruments and cultures. Likewise, I have pointed out some reasons and factors which have rendered some instruments and cultures less successful than others. Today, there are not too many new instruments created or discovered, so anymore cooptation or accommodation in academia will have to come from already existing instruments.

Endnotes (1)

¹"The original settlers transplanted their songs, dances and religious chants, and successive waves of immigrants reinforced old-world traditions." (Kalmann 2006)

²"The old people look back wistfully to the days when the 'Singing Master travelled from place to place with his modulator and pitch-pipe, satisfying the artistic appetites of his fellow citizens for the price of a dollar and bed and breakfast for himself and his horse." (Ford 1982-53)

³"More than fifty years ago, Japanese violinist Shinichi **Suzuki** realized the implications of the fact that children the world over learn to speak their native language with ease. He began to apply the basic principles of language

acquisition to the learning of music and called his **method** the mother-tongue approach.”

(<https://suzukiassociation.org/teachers/twinkler/>)

⁴“The Kodaly Method is a way of developing musical skills and teaching musical concepts beginning in very young children. This method uses folk songs, Curwen hand signs, pictures, movable-do, rhythm symbols and syllables. It was first introduced in Hungary but is now used in many countries, either alone or in combination with other methods.” (<http://musiced.about.com/od/lessonplans/p/kodalymethod.htm>)

⁵“No other subject in the curriculum depends so heavily for its well-being and status upon the personal quality of the individual teacher concerned.” (Rainbow 1979)

⁶“The Principal is the key person in this process. As the principal I became the leader in the development, utilization and integration of the concept of multi-cultural education in all phases of the school program. My support and active involvement in the multi-cultural program influenced many others in the school to participate.” (Pasternak 1979)

⁷“The modern banjo derives from instruments that had been used in the Caribbean since the 17th century by enslaved people taken from West Africa. Written references to the banjo in North America appear in the 18th century, and the instrument became increasingly available commercially from around the second quarter of the 19th century” (Wikipedia- *Odell, Jay Scott. "Banjo". Grove Music Online. Oxford Music Online. Oxford University Press*)

⁸Toronto (CAN): Djembe Drum Workshop by master drummer Amadou Kienou.

https://www.youtube.com/watch?v=FUd5rs_LRVA

⁹Drum Circle Meetups in Toronto

https://www.meetup.com/topics/drumcircle/ca/on/toronto/?_cookie-check=QoAgDjfq_QBuZpij

¹⁰*Samba Drumming Workshop*

<https://linkedevents.net/toronto/samba-drumming-workshop/>

¹¹“The teacher alone can decide depending on the group. In general, it will be found that rote or rote note will be most successful.” (Russell 1960)

¹²“Researchers have examined (a) how children learn and understand music, (b) why music is important in early childhood, (c) kinds of experiences that should be available for young children and (d) curricula practices in early childhood and elementary music classrooms.” (Bennet, 1991, 2005; Fox, 1993, 2000, 2003; Gruenhagen, 2002, 2004,

2005; Hornbach & Taggart, 2005; Jordon De Carbo & Nelson, 2002; Kim, 2000; McCusker, 2001; MENC, 2000; Miranda, 2002; Neely, 2000; Sims, 1995)

¹³“In Trinidad the “pan” is used to refer to three different aspects of the Steelband music, and in deference to the wisdom of my people I shall present my overview along the lines of those three categories. They are, first, pan as the overall Steelband movement, which includes everybody and everything to do with Steelbands; second, pan as the instrument itself, a tenor pan, a bass pan, etc.; and third, pan as the music produced by the conventional Steelbands I mentioned above.” (Johnson 2006)

¹⁴“Sometime around the turn of the century, tamboo bamboo (tambour bamboo – “bamboo drum”) became the primary type of Carnival percussion. (Stuempfle 1995: 23)

¹⁵“It’s a can, square. They used to put sweet oil in it, vegetable oil. Oh boy! They used to bore a hole and run a string and run it round your neck. Noise! But it was nice, you know. People used to enjoy it. That start coming in when the bamboo start phasing out they was using all bamboo and the bottle and spoon. Don’t forget the gin bottle because if you see ten bands all ten have gin bottles. It used to give off a nice tone. They just pick up and empty the rubbish on the street and they gone because the long time it used have a dustbin shaped round and it have a cover and they rest it on the ground, empty the rubbish and hold it just so playing it. Only for Carnival you used to see these dustbins because as they go along, and they see a rubbish tin at the side of the road, it gone. People had to hide it for Carnival.” (Alfred ‘Sack’ Mayers – Red Army) Kim Johnson 2011:32

¹⁶Joe Cullen. Interview. *Interview with Pan Pioneer Selwyn "Sello" Gomes*, Canadian

Music Educator / Musicien Educateur au Canada: Spring 2011, Vol. 52 Issue 3, p44

¹⁷“Steel drummer Sello Gomes had been working as a cleaner for a chemical company for a couple years when Calypso Club offered him a gig for \$170/week to lead his Tropitones as the house band. A regular of the nightclub circuit, Gomes realized within a couple years that playing dances and after-hours clubs wasn’t paying enough to support his growing family.

“I wanted a steady pay cheque and liked to teach, so I went to the U of T (University of Toronto) for my B.A, my Honours degree, and then teacher’s college,” he said. After he got his teacher’s certificate and took a full-time job at Sir Wilfrid Laurier Collegiate, Gomes soon started a steelband and worked to integrate steel drumming into the city’s musical education curriculum.” (<https://torontoist.com/2013/12/historicist-sounds-of-home-ii/>)

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Appendix D:

Ravi Shankar/George Harrison Concert for Bangladesh (1971)
 TDSB Welcoming Communities
<http://www.tdsb.on.ca/Newcomers/Adults/Settlement-Services/Welcoming-Communities>

(Email from Ken and Sandy Wong-Moon from personal interview with the brother of Wilson ‘Moon’ Wong-Moon founder and leader of Moonlighters Steelband Vancouver)

Vancouver- Moon at the PNE -1958

“Wilson ‘Moon’ Wong-Moon, from Port-Of-Spain, Trinidad, was studying at the University of British Columbia and was approached to see if he could get a group of pan players together for the Pacific National Exhibition in 1958 as a “novelty act”. Air Canada sponsored the pans and flew them up from Trinidad for free. This was the first time a resident steel band was formed in British Columbia.” (Personal Interview with brother of Moon -2016-Ken & Sandy Wong-Moon)

 Trinidad Tripoli Steelband (The Esso Trinidad Steelband) Grammy Nomination

Grammy Awards for 1971

By Patrick Mondout

The big winner at the 14th annual Grammy Awards, which were presented on March 14, 1972, was unquestionably [Carole King](#). She won for both album ("Tapestry") and record ("It's Too Late"). No female had ever won both categories. She even won for writing "You've Got a Friend" which was made popular by James Taylor. In fact when you add the Best New Artist award for Taylor's future wife [Carly Simon](#), it was truly the musical Year of the Woman.

Note: All nominees are listed and 🏆 denotes the Grammy winner(s).

Best Ethnic or Traditional Recording	
🏆	They Call Me Muddy Waters - Muddy Waters
	18th Century Traditional Music of Japan - Keiko Matsuo
	The Esso Trinidad Steel Band - Esso Trinidad Steel Band
	Javanese Court Gamelan - Javanese Players
	Message to the Young - Howlin' Wolf
	Mississippi Fred McDowell - Mississippi Fred McDowell
	Stormy Monday Blues - T-Bone Walker

Appendix E:

Steelpan programs in the TDSB:

http://www.tdsb.on.ca/DesktopModules/Tdsb.Webteam.Modules.SPC/CourseDescriptionPopup.aspx?courseID=_+_2_1237_20172018

Course Title:	Steel Drum-Music
Course Code:	AMQ2O9
Course Type:	Grade 10, Open
Subject Area:	The Arts
Program Differentiation:	Special Education course
Description:	This course is designed for students wishing to play in a steel band and learn authentic repertoire.

Course Title:	Steel Drum-Music
Course Code:	AMQ2OA
Course Type:	Grade 10, Open
Subject Area:	The Arts
Program Differentiation:	0.5 Credit (Part 1)
Description:	This course is designed for students wishing to play in a steel band and learn authentic repertoire.