A Proposed Curriculum for a University Level Performance-Based Seminar Using Works from Selected Caribbean Territories

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A PROPOSED CURRICULUM FOR A UNIVERSITY LEVEL PERFORMANCE-BASED SEMINAR USING WORKS FROM SELECTED CARIBBEAN TERRITORIES

By

Harley Robertson

A DOCTORAL ESSAY

Submitted to the Faculty of the University of Miami in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

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UNIVERSITY OF MIAMI

A doctoral essay submitted in partial fulfillment of the requirements for the degree of Doctor of Musical Arts

A PROPOSED CURRICULUM FOR A UNIVERSITY LEVEL PERFORMANCE-BASED SEMINAR USING WORKS FROM SELECTED CARIBBEAN TERRITORIES

Harley Robertson

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Considerable work has been geared toward creating music curricula at the university level. A significant number of such courses have often been developed with the intent of providing students with academic and practical knowledge of music. Within these courses, many have focused on European music. However, there are also many institutions that have designed courses in which students can participate in non-European performance seminars. One example of this is the emergence of Contemporary American Music seminars. It is in this context that this paper seeks to similarly contribute to the study of non-European music. This paper will explore the possibility of designing a course in which university students are provided the opportunity to learn about music from Jamaica and Trinidad and Tobago. This paper will serve as a blueprint to which music educators can refer. Instructors can then make any necessary adaptations to suit their needs. This paper will provide substantive information regarding the creation and evolution of some Caribbean musical traditions. This type of education would be beneficial to students who are seeking to expand their musical knowledge from performance and intellectual perspectives.
ACKNOWLEDGEMENT

I would like to thank my family, whose support throughout my graduate career, has been immeasurable. I would also like to express gratitude to my teacher, Dr. Brian Powell, whose belief in my abilities as a musician and academic has aided in my own development in multiple ways. I am also grateful for the useful and invaluable contributions made by my committee. I would like to especially thank many close friends who have provided technical and moral support throughout my years of musical study, especially Mr. Sameer Alladin (“ex fructibus cognoscetis eos”: by their fruits ye shall know them).
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Chapter 1

Statement of Purpose

Background

Many university performance curricula have been developed for the purpose of exposing students to the historical, social and cultural contexts of certain repertoire. The repertoires of a significant number of these curricula focused on the standard classical music canon. As a result of this, composers such as Beethoven, Mozart, Haydn and their contemporaries have often been given priority, with many instructors opting to use these works as a point of reference for understanding various performance and historical perspectives. Curriculum planners and designers such as C. Victor Fung address previously established underlying practices in the design of such curricula. One consequence of these practices is the treatment of western art music is seen as superior (See Literature Review).

The above mentioned composers, their contemporaries and musical descendants, have acquired significant training, which also largely stems from the western classical music tradition. In addition to this, they have contributed substantially to the canon as a whole. As a result of this contribution, learners gain more exposure to the aesthetics and stylistic elements of western classical music. This has proven to be beneficial to students both for the purposes of performing new repertoire on their instrument of choice, as well as understanding the significance of these works in the larger social, historical and cultural contexts of this particular genre. However, one limitation of this approach is the potential to restrict students’ musical exposure to one set of composers. Fung also recognizes this and notes that this approach is problematic for curriculum designers (See
Literature Review). As a result of this, students could also be restricted to one set of important information regarding aesthetics, culture, society, politics and history. Furthermore, participants who come from different backgrounds bring potentially different sets of experiences that may not normally be consistent with the experiences of those whose heritage is more closely linked to European composers. The inability and unwillingness to provide university level performers from varying backgrounds with the opportunity to explore extra-European musical forms could limit the experience and knowledge base of all students. This also prevents students from being able to further develop their total musical competencies and awareness.

Rationale

It is not uncommon for universities within the western hemisphere to create music performance curricula with the intention of exposing students to key aspects of western classical music. However, there also are some courses and approaches of study that are aimed at enhancing students’ understanding of music through exposing students to alternative musical and cultural backgrounds.

This particular concept encourages the study of different genres of music as embraced by various instructors of multiple levels and is reflected in their programs. In places like the United States of America, where a diverse population exists, ideologies and principles consistent with such a concept are to be encouraged (See Literature Review). It is important to ensure that students are provided with opportunities to learn more about the inherent heterogeneity in which they live.¹ In the American context,

justifications for embracing multicultural education include the fact that the ever-changing demographics of the American population warrant a more inclusive approach that is best representative of the current population.²

From a pedagogical perspective, approaches to program design may be based on the assumptions of inclusivity and the facilitation of learning and skill development within the context of the multicultural background of the target population. Pedagogues such as American violinist Mark O’Connor have proceeded along this mode of instruction for beginning students. His violin teaching approach, entitled *The O’Connor Method-A New American School of String Playing*, is a method of string instruction that focuses on North American music. In addition to providing some elements of cultural and historical information, great emphasis is placed on rhythmic development, ear training and improvisation. All of these are key components of musical instruction in general.³ These practices are also essential in understanding common performance practices in American folk music. Moreover, this method also proves useful in providing beginning and intermediate participants with sufficient familiarity with music outside of common classical repertoire.

This approach provides relatable repertoire to many North American natives. It is important to note that many of the concepts taught through this particular method are representative of the various cultures that came together to form a unique American sound, be it African American, Native American or European-influenced among several others. This type of education could potentially help students consolidate their own sense

² Volk, 5.

of identity and ultimately have a more intimate relationship with their own music. This also reiterates the heterogeneous nature of the American society and the benefits that exist in providing students with the appropriate musical education.

Multicultural music study is important because focus on a single musical form from unfamiliar historical, musical, cultural, technical and aesthetic perspectives could potentially alienate persons who are not born in that music’s country of origin. Students who are not native to the United States also stand to benefit from exposure to such an approach, as they are well positioned to acquire greater musical knowledge as well as technical proficiency in another genre of music.

Although O’Connor’s method primarily places focus on beginning student performers, the philosophy of providing non-European musical instruction is one that benefits learners of all levels. This is because any student stands to gain greater exposure to other cultures. Exposure to different genres of music also allows these participants to gain greater appreciation for different stylistic elements and approaches to performance.

An important dimension of music education is the need to accept that all music education need not be seen or pursued through solely one perspective. Music education scholar, David Elliott, endorses this notion of engaging students in such a way that all aspects of their musicianship become enhanced. Elliott maintains that musicianship should be developed through the combination of performing, composing, improvising, arranging, conducting and listening.\textsuperscript{4} Elliott also states that one should guard against making the assumption that all music should be viewed and appreciated through a

Western lens. This is a crucial point to note, as music from different parts of the world all possess their own historical and social contexts from which they emerged. As a result, the modes of expression would differ from one region to the next. In O’Connor’s own method, students are better able to acquire a more complete understanding of the components that make up American folk music from practical as well as cultural standpoints.

In addition to beginner/intermediate level curricula such as that of O’Connor, there are also more advanced university curricula which have also sought to focus on music indigenous to a particular nation or region. One such program is the Post-Baccalaureate Certificate in American Contemporary Music at the University of Maryland Baltimore County. Here, students have the option to engage in music of the Americas from the perspectives of performance, composition and music technology in great detail. Students also gain a thorough appreciation of the historical, cultural and stylistic elements that contribute to the unique sound of American contemporary music.

Given the basic argument presented here, a similar, yet more sophisticated, pedagogical approach will be taken by exposing students to music whose origins stem from outside the European continent. However, rather than merely providing instruction to beginning students, as is the case of the O’Connor approach, this paper will merge academia and performance through focusing on the development of a three-credit survey

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university-level music curriculum designed for seminar-styled instruction. Designing the curriculum in a seminar-styled format is particularly useful because it creates an environment that requires guided interaction of a group of students who are learning a particular topic. In addition to this, this style of instruction is among the best ways to foster social interaction among students, provide good motivation and learning experiences, as well as develop self-confidence and self-reliance. Furthermore, seminar-styled instruction allows instructors to regulate the creating and organizing of facts and information.\textsuperscript{7}

The music to be studied will be from selected Caribbean territories whose official language is English. This is somewhat akin to the program at University of Maryland Baltimore County. The focal territories of this course are Jamaica and Trinidad and Tobago. These countries have had a reasonably steady tradition in the evolution of its peculiar musical forms.

In this proposed university-level course, emphasis will be placed on ensuring that students develop a more advanced understanding of the social, political, historical and cultural contexts in which selected pieces were written. These participants will also learn about some of the compositional strategies used. Students will also learn about the performance practices associated with the genres being explored. It is noteworthy that a similar type of program exists in institutions such as the Berklee College of Music.\textsuperscript{8} However, the use of a performance element allows students to gain knowledge of these selected forms of music through a more hands-on approach, not unlike various

\textsuperscript{7} Sayadwad Institute of Higher Education and Research accessed July 12, 2018
https://www.slideshare.net/FIROZQURESHI/seminar-64022594

\textsuperscript{8} The Music of the English Speaking Caribbean Islands accessed January 22, 2018
https://www.berklee.edu/courses/mhis-342
performance seminars that exist for music of the western classical canon. The curriculum would be designed in such a way that graduate level university students, as well as final year undergraduate level students being optional participants, will be provided the opportunity to learn more about the music from these selected countries.

Furthermore, the proposed curriculum will cater to any student who is interested in learning about the English-Speaking Caribbean, regardless of their geographical location. This curriculum would be available via Internet and Skype worldwide.

**Purpose of Paper**

This paper will be designed with the intention of having a university-level curriculum which:

- Ensures that students are provided with the opportunity to learn about the circumstances that led to the emergence of selected music from the English-Speaking Caribbean.

- Gives students the opportunity to learn about the common performance practices used in these selected works.

- Allows students to perform these types of music using traditional Western instruments (incorporating the stylistic elements and other performance practices that they have learned).

A thorough awareness of musical forms from these aforementioned territories can benefit performers as they will be able to ascertain similarities and differences among the various regional genres from musical, artistic, historical, cultural and political perspectives. Such students may also be in a better position to understand and appreciate how they may compare to extra-regional genres that do not have as strict a European
influence. These genres include jazz and multiple indigenous folk musical styles. The proposed curriculum will allow students to ascertain the similarities and differences in the styles and instrumentation when examining the selected repertoire chosen from the Caribbean territories identified.

Not only would such a program equip students with the necessary performance practice skills to effectively engage with works originating from this region, but it would also equip them with substantive aesthetic, political, social, and historical knowledge. Considerable examination of the selected works will allow prospective learners to place this unique region in context and create a better understanding of some of these territories.

Research Tasks

The following tasks will be foundational to this study:

- Determining what would be some of the best methods for instructing students on the history and aesthetics surrounding Music from the English-Speaking Caribbean.
- Determining how those methods could be applied to an instructional setting.
- Determining what could be done to encourage instrumentalists to understand and subsequently encapsulate the aesthetics and performance practices that are common in music from the English-Speaking Caribbean.
- Determining what are the aesthetic and performance characteristics of music from the above mentioned region.
- Determining which characteristics are most important for discussion during the planning and implementation of the curriculum.

Instructional Goals
Upon engaging with and completing these tasks, it is expected that the proposed Curriculum will ensure that students:

- Understand the history of Caribbean Music.
- Are familiar with the genres of music from selected territories and their characteristics.
- Understand the impact of the social and cultural influences on the performance of music from selected English-Speaking Caribbean territories.
- Have acquired an understanding of the techniques used by composers from the above mentioned region.
- Gain a thorough understanding of the selected pieces of music from melodic, harmonic, textural and structural perspectives.
- Gain high levels of competency in music improvisation from the above mentioned region.
- Gain high levels of competency in individual and/or group musical performance from the above mentioned region.

**Objectives:**

At the end of this course, students will:

- Demonstrate musical and technical mastery in performing selected works from the Caribbean on their primary instrument (as a soloist and/or in an ensemble).
- Critically appraise (through oral and written means) the selected works through listening.
- Demonstrate practical knowledge and experience of Caribbean music through performing.
• Demonstrate an appreciation of the different genres that will be discussed in
  the curriculum and the aesthetics from which these genres emerged.

• Clearly articulate the social, political and cultural factors that impact
  the composition and performance of selected works.

• Explain/examine in detail the lives of composers and their compositions and show
  how these impacted their works.

• Demonstrate an appreciation for the similarities and differences that exist among the
  works coming from each selected nation (from aesthetic, artistic and national
  perspectives).

Limitations

The limits of the extended essay would allow the proposed curriculum to cater
mainly to music students at graduate university level, as well as optionally catering to
final year undergraduate students. Therefore, having basic theoretical and historical
knowledge of western art music as well as some knowledge of their instruments is crucial
for proper advancement in this course of study. However, although this curriculum is
designed for tertiary level study, it is a study that forms part of a greater whole.

Therefore, other instructors interested in developing a program for lower level students
(primary or secondary education) may use this document as a guide and make necessary
adjustments. While this paper may provide a basic structure of some of the lessons,
prospective instructors are at liberty to make any adaptations necessary in order to
disseminate course content to students effectively.

The repertoire list used for study, as well as the reading list, are not exhaustive. Both
can be adapted and updated as time progresses to include music from more Caribbean
territories. Students may learn these over longer periods of time. This can potentially
make this curriculum more dynamic and progressive. The majority of the repertoire will be sourced from preexisting arrangements for guitar, steelpan and string ensembles. Dynamic and performance markings on each of the arrangements are indicative of the ways in which the pieces should be played. Potential instructors may be required to adapt the arrangements to cater to the instrumental composition of their class.

**Prospective Target Groups**

- The following curriculum design is focused on providing instruction to university level students, both graduate and optionally final year undergraduate, in the area of music from the English-Speaking Caribbean.

- This curriculum may also prove useful in a variety of English-Speaking Caribbean nations where interest and knowledge of western instruments is still in its infancy and requires greater public and governmental support and exposure.

- Such a curriculum may also prove useful to North American areas in which there is a higher Caribbean population. This curriculum can potentially also create interest among citizens of this particular group as it may help consolidate identity.

- Considering the growing international popularity of Caribbean musical forms and instruments, (i.e., Reggae from Jamaica and steelpan from Trinidad and Tobago), this type of curriculum may also garner participatory support from any other musician in the world who may be interested in learning about music from the English-Speaking Caribbean. People from these parts of the world may gain an interest in music beyond that of European and North American genres and traditions and can potentially also acquire a deeper understanding of the music and culture being explored.
Duration

The program is structured for delivery in one semester.

Entry Competencies

The course will operate on the assumption that students who are pursuing studies at university level have acquired sufficient knowledge and practice in the playing of their chosen instrument. Therefore, considering that the curriculum is designed with final year undergraduate and graduate university level students in mind, it is expected that the average student at these levels would possess, at minimum, advanced proficiency on their primary instrument. Students should also have a basic understanding of how to improvise on their own instruments. This level of competency allows for students to be better equipped to appreciate some of the common performance practices found in the music of the English Speaking Caribbean. With this knowledge, students are then in a better position to make necessary performance-oriented adaptations to/for their respective instruments. Students should have had some exposure to some theoretical and historical knowledge of western art music. This knowledge will allow students to compare and contrast what they already know to what they would be learning throughout the semester in the curriculum.
Chapter 2

Methodology

The design of this course was influenced primarily by the systematic format laid out by Robert Reiser and Walter Dick in their 1996 book, Instructional Planning: A guide for Teachers. The basic format for planning and designing a curriculum includes the following:

- Establish Instructional Goals.
- Identify Objectives.
- Plan Instructional Activities.
- Choosing Instructional Media.
- Developing Assessment Tools.
- Implementing Instruction.
- Revising Instruction.

Issues/Themes Explored:

- Defining the Caribbean.
- Formation of the Caribbean (rediscovery, slavery, indentureship, colonialism, independence, nationalism, regional integration).
- Impact of Historical Events on Music Evolution.
- Background of Selected Genres from Selected Territories (social, political, cultural).

---

**Materials - Music to be Explored**

The following genres and specific works (subject to change) will be selected and explored throughout the curriculum.

<table>
<thead>
<tr>
<th>Country</th>
<th>Genre</th>
<th>Composer(s)/Artist(s)</th>
<th>Pieces</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jamaica</td>
<td>Mento</td>
<td>Terrence Parkins A.K.A. Count Lasher, Lord of the Flea, The Jolly Boys</td>
<td>“Lord of the Fleas,” (written in the style of “Naughty Little Flea,” Figure 1.5) “Facing Forward” (Figure 1.6) “Check Your Pockets,” (written in the style of “Samfi man,” Figure 1.7)</td>
</tr>
<tr>
<td></td>
<td>Ska</td>
<td>The Skatalites, The Wailers</td>
<td>“Straight Ahead” (in the style of “Forward March,” Figure 1.8) “Strum it up” (written in the style of “Simmer Down,” Figure 1.9) Skanks for the Memories,” (written in the style of “Flowers for Albert,” Figure 2.0)</td>
</tr>
<tr>
<td>Rocksteady</td>
<td>Hopeton Lewis, Burning Spear, Horace Andy</td>
<td>“Chill Out Rude Boy” (written in the style of “Take it Easy,” (Figure 2.2), Never Forget (written in the style of “Slavery days,” Figure 2.3) “Back Alley Dreadlock” (written in the style of “Sleepy,” Figure 2.4)</td>
<td></td>
</tr>
<tr>
<td>------------</td>
<td>----------------------------------------</td>
<td>----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>Reggae</td>
<td>Bob Marley</td>
<td>“Redemption Song” (Figure 2.5) “No Woman No Cry,” (Figure 2.6)</td>
<td></td>
</tr>
<tr>
<td>Trinidad and Tobago</td>
<td>Calypso</td>
<td>Mighty Sparrow, Brother Valentino, music for extempo “Jean and Dinah,” (Figure 2.7) “Trinidad is Nice,” (Figure 2.8) “Sans Humanite”</td>
<td></td>
</tr>
</tbody>
</table>
The following is a prospective breakdown of the way in which topics would be covered during the semester. While the overall structure could be subject to change, the following is expected to be covered:

<table>
<thead>
<tr>
<th>WEEK(S)</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>General Intro, Defining the Caribbean, The Formation of the Caribbean (rediscovery, slavery, indentureship)</td>
</tr>
<tr>
<td></td>
<td>The Formation of the Caribbean (colonialism, nationalism, regional integration)</td>
</tr>
<tr>
<td>2</td>
<td>Influences of First Peoples – instrumentation, harmonic and melodic structures</td>
</tr>
<tr>
<td>3&amp;4</td>
<td>African Influences – emphasis of drum, call and response, distinct vocal quality and texture</td>
</tr>
<tr>
<td></td>
<td>African Influences–improvisation, comparison to non-Caribbean genres (such as Jazz for example, among others)</td>
</tr>
<tr>
<td>5</td>
<td>Indian Influences – instrumentation, harmonic and melodic structures</td>
</tr>
<tr>
<td>6</td>
<td>European Influences–instrumentation, harmonic and melodic structures, tonalities</td>
</tr>
<tr>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>7</td>
<td>FIRST EXAM</td>
</tr>
<tr>
<td>8&amp;9</td>
<td>Forms (structure and function) –Mento, Ska</td>
</tr>
<tr>
<td></td>
<td>Forms (structure and function) –Rocksteady, Reggae</td>
</tr>
<tr>
<td>10&amp;11</td>
<td>Forms (structure and function) –Calypso</td>
</tr>
<tr>
<td>12</td>
<td>Forms (structure and function)–East Indian Influenced Music</td>
</tr>
<tr>
<td>13</td>
<td>SECOND EXAM/PAPER TOPICS DUE</td>
</tr>
<tr>
<td>14</td>
<td>IN CLASS PERFORMANCES/PRESENTATIONS</td>
</tr>
<tr>
<td>15</td>
<td>IN CLASS PERFORMANCES/PRESENTATIONS</td>
</tr>
<tr>
<td></td>
<td>FINAL CLASS DISCUSSION/PAPER DUE</td>
</tr>
</tbody>
</table>

**Figure 1.2**

In-Class Performances and presentations: These activities require students to choose a short piece of music from a particular country. The piece should be performed keeping in mind the stylistic elements associated with the genre selected. Students need to ensure that they can justify the choice for performance. Justification for performance choice(s) should be based on readings, discussions in class, and interaction with any other relevant and reliable sources of information.

There will be three sessions a week. Each session will last for one hour. One session will contain a lecture while the other two sessions will be filled with performance-based activities.

Each topic may be addressed through exposing students to any combination of the following:
- Audio recordings.
- Video recordings.
- Guest lecturers.
- In-class discussion.
- Performance Activities
Chapter 3
Literature Review

This paper mainly aims to develop a curriculum document that addresses the needs of the main target group, as well as other potential beneficiaries as previously described. This section provides a review of the relevant literature as addressing the guiding philosophy, the supporting curriculum research, and the approach to curriculum design and a possible structure to the lessons. This study also provides the socio-cultural background within which the study will be operationalized from both academic and performance standpoints.

Victor Fung’s *Rationales for Teaching World Musics* explores the complexity of world musics and the importance of these genres to various stakeholders in the American music education system. Fung recognizes that American society is not homogeneous as many may have believed. In addition to this, American society has undergone a plethora of social changes. This is not unlike the Caribbean, whose population includes descendants of Africa, India, China, Europe, as well as Indigenous people. The changes experienced in American society have led to an increased awareness of the importance of world musics in music education programs.

These changes have also led researchers to challenge established notions regarding music education. These notions include the view of western art music being viewed as superior. For Fung, this has posed a few major problems for curriculum designers. From intellectual and moral perspectives, non-western music is viewed through a very narrow lens. This ultimately leads to the assumptions that the aesthetics of non-Western musics is too simplistic for academic pursuit. The supposed simplicity leads to non-western music being viewed as completely inferior.
Fung also recognizes that there is little difference between changes that exist in music curriculum development and other spheres of life such as in law and academia. Because of these adjustments made, the education system is gradually adjusting to be more reflective of American diversity.\textsuperscript{10} This is becoming more evident through curriculum organizers recognizing that there are advantages of exposing students to non-western music and other artistic endeavors. These are all important issues in exploring the creation of a curriculum in which English Speaking Caribbean music is at the core.

This is especially noteworthy when examining curricula as set out by the Caribbean Examination Council. This examining body has created curricula which allows students to study and reflect on music that have European, American and Caribbean backgrounds.\textsuperscript{11} Through this, students of the Caribbean gain an appreciation for the diversity of their own music as well as the backgrounds of music foreign to them. Students also are able to determine similarities and differences that exist among the various genres that originated from different regions.

The proposed curriculum will allow students to approach the selected pieces in a similar fashion. Considering that the proposed curriculum is also meant to target non-Caribbean nationals, combined with the growing diversity of nations such as the United States, this type of curriculum will prove useful with regards to exposure to a wide array of non-western musical genres. Through this proposed curriculum, students can

\begin{flushleft}
\textsuperscript{10} C. Victor Fung “Rationales for Teaching World Musics” \textit{Music Educators Journal}, Vol 82 No. 1(July 1995), 36
\end{flushleft}

\begin{flushleft}
\textsuperscript{11} Caribbean Examination Council \textit{Caribbean Advanced Proficiency Examination CAPE: Performing Arts Syllabus}, (The Garrison, St Michael, Barbados, 2013), 183
\end{flushleft}
potentially also be in a better position to give each genre of music equal importance even though they will be encouraged to see these genres through different perspectives.

Fung also highlights the research of Maria Navarro and Terese Volk. Both of these scholars have contributed substantially to the body of work involving multicultural perspectives in music and its importance. According to Fung, Navarro recognizes that there have been strong Austro-German influences since the inception of public school music education in the United States since 1838. Navarro also suggests that these influences are still evident in current music teacher training curricula. On the other hand, Volk sees a gradual change of values regarding multicultural music education. In this instance, there is documented evidence found in the *Music Educators Journal*. This evidence suggests that world musics is being used more often in American music education. It is important to note that related to the use of world musics in this system is the exploration of these genres of music in relation to their respective cultures from which they emerged.\(^{12}\) This perspective is of utmost importance especially in relation to this proposed curriculum. Students will have introductory sessions in which they gain exposure to the historical, social and cultural factors that have played a role in the development of the genres of music being studied.

Fung provides three broad rationales for providing instruction of world musics. All of these rationales are useful and appropriate to the exploration of the genres outlined in the proposed curriculum. These broad rationales entail social, musical and global viewpoints. A social rationale for this sort of academic pursuit allows us to see that learners may develop greater multicultural awareness and develop understanding and

\(^{12}\) Fung, 37
tolerance. Through this rationale, learners also acquire a deeper understanding of people from other cultures. Learners can also be more willing to accept such people. Furthermore, students may cultivate greater open-mindedness and unbiased thinking.

The social rationale also suggests that exposure to other musical forms is better reflective of ethnic diversity. A musical rationale allows students to study new musical concepts while also reinforcing the knowledge of musical elements already known to them. This rationale provides students with the opportunity to refine aural skills, critical thinking skills and psycho-motor development. Through this perspective, students also will gain increased tolerance of unfamiliar music. A global rationale allows one to be sensitive to music in a global context. All of these are important in addressing a curriculum in which music from the English-Speaking Caribbean is the main focus. Learning about music from this region will develop the knowledge base of students from all these previously mentioned perspectives.

Fung also briefly discusses some assumptions that are made when approaching non-western art music in a classroom setting. First, absolute authenticity is not possible considering the fact that classrooms are themselves restricted with available equipment. This is useful to consider, as the proposed curriculum will have to be constantly adapted to facilitate the instrumentation of the prospective class.

In addition to this, the sociocultural context of the classroom is restrictive in itself. Because of this, this classroom setting will not be truly representative of the environment from which the music emerged. The proposed curriculum will not seek to create a strict representation of the original musical environment. However, it will aim to provide

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13 Fung, 39  
14 Fung, 39
students with the necessary information on history, societal circumstances as well as performance practices. All of this information will be used to better inform students about the ways in which one ought to approach each piece of music to be explored.

Another assumption made is that world music is used as a supplement area of study as opposed to being viewed as an area worthy of exploration in itself. Based on the intention of this paper, a curriculum in which a musical genre outside of the western musical canon will be designed for study from academic and performance standpoints.

Gordon K. Lewis’ *Main Currents in Caribbean Thought: The Historical Evolution of Caribbean Society in its Ideological Aspects, 1492-1900* provides readers with a greater set of contexts within which Caribbean society had been formed. Readers also learn of the various ways in which its population responded to their particular circumstances. Lewis introduces the reader to the problem in defining the Caribbean region from geographic and cultural standpoints solely. This is because people unaware of the true history of the Caribbean have tended to overlook and even negate the indiscriminate mixing of peoples and cultures in the Caribbean. This has been combined with fantastic and romantic notions of the Caribbean as being part of the New World of the Americas as opposed to a thorough examination of the facts surrounding its unique emergence.

Lewis cites fantasy oriented portrayals of Robinson Crusoe, the portrayal of native citizens as cannibals in need of taming and the fabled city of gold El Dorado as evidence of popular myths surrounding the nature of the Caribbean. Also, the notion of the Caribbean being solely seen as a place of sun, sea and sand is additional evidence of this basic and fantasy perspective of the Caribbean.15 These points are related to issues as

highlighted by Fung, who noted the superiority complex that proponents of sole Western European musical study possessed. Like Fung, Lewis illustrates the once conventional school of thought in which scholars from imperial centers have seen the region as a backward area requiring guidance from outside to modernize it. It is important to note that in this instance, modernization equates to mainly westernization. Both Fung and Lewis demonstrate recognition of the fact that in multiple arenas, including music education as well as intellectual thought, there has been a pervasive school of thought that involves the supremacy of European art, largely at the expense of its non-European counterparts.

This thought negates the history of the Caribbean, whose master-slave hierarchy has remained consistent well after the abolition of slavery. Those who form the latter have had to find ways of making sense of their circumstances. This has been achieved through various means, including the artistic. The proposed curriculum will explore the ways in which music was represented in this context of enslavement and colonialism. It will also explore the genres that are best representative of the masses and its interaction with genres of the colonial power. Musical genres such as Reggae and Calypso are both examples of this and have arisen out of social adversity. For example, The calypso singer arose from the working class. Some of the legendary Calypso singers, such as Attila the Hun, the Roaring Lion, Lord Executor, a weapon in an anti-English, anticolonial politics.\textsuperscript{16} While this proposed curriculum will not explore these composers specifically, it will examine the specified genres and the ways in which singers and performers used various strategies to highlight the concerns of the lower class population. Also, the

\textsuperscript{16} Lewis, 21
The curriculum will examine the ways in which European musical elements were merged with some of the indigenous forms of music in order to create a unique sound for the masses of the Caribbean.

Determining what it means to be part of the Caribbean requires one to encapsulate the experiences and attitudes of the people from this particular region. Jennifer Mohammed expands on Gordon Lewis’ narrative and identifies a few ways of viewing the Caribbean. Mohammed also examines how each definition could best be suited for the purposes of understanding the Caribbean. Mohammed indicates that the Caribbean region shares a unique geographical and geological space. However, all territories that share this space may not share historical, political, linguistic, and diasporic similarities. With this in mind, greater emphasis would be placed on understanding the Caribbean from historical, political, and diasporic perspectives. These perspectives allow one to establish a clear position on the significance of being a member of this region. Furthermore, one could better appreciate the circumstances that led to its political and cultural maturity through exploring these perspectives. Exposure to these definitions also allows students to learn about some of the musical ways in which musicians/artists sought to reflect the circumstances and times in which they lived.

For instance, the examination of the Caribbean from a historical perspective allows one to examine the territories in the region that have shared experiences of European colonization, slavery, indentureship, and the plantation system. Some of the more salient aspects of this definition include the fact that the colonial powers established large-scale agriculture production of crops that was fueled by slave labor first and indentureship later on.
Certain Caribbean territories have retained close ties to their colonial powers through language and religion. Thus continental countries such as Belize and Guyana, in addition to the islands of the Bahamas, are now part of an experience that has been relegated largely to islands based in the Atlantic region. While this view of the Caribbean could include French and Spanish-speaking countries, this curriculum would focus on music stemming from the Caribbean territories in which English is the official language. This is especially significant when learning about the background in which many of the selected songs were composed.

This is important, especially when learning about the background out of which many of the selected songs were composed. The Mighty Sparrow’s “Federation” is an example of a song that provides listeners with historical information about the circumstances that led to the formation and ultimate collapse of a Caribbean political union within a colonial context. This is an example of the type of repertoire that will be explored in this curriculum.

As a result of this history, there is a connection between European territories and countries in the Caribbean region that should be explored through historical, cultural and artistic perspectives. Though the history of the Caribbean is one fueled by enslavement, indentureship, colonialism, and subsequently characterized by marginalization on various levels, the formalization of musical conventions by European territories (e.g. notation) has proven useful to many Caribbean artists who have made use of these conventions to create their own works. This has been done while still being able to preserve the Caribbean aesthetic and stylistic approaches.17 This would be explored in greater detail

through a closer examination of the selected pieces during the course. This will include historical context, circumstances in which the songs were written, stylistic elements, and performance practices. All these elements are crucial in the development of the curriculum.

We should emphasize the close-knit relationship that exists between history and politics in the Caribbean. A critical appraisal of the Caribbean from a political standpoint provides one with the opportunity to see the main systems of governance inherited from European colonial territories. Furthermore, there is also the opportunity to see the types of systems that were used to replace what was inherited. While some territories of the wider Caribbean region have adopted socialist forms of government or have become departments of their colonizers, the English-Speaking Caribbean is largely comprised of independent states that have some adaptation of the British governing model-- as in Trinidad and Tobago and Jamaica. Subsequent political unions particularly within this region emerged to strengthen economic and political bonds. The West Indian Federation, the Caribbean Free Trade Association (CARIFTA), and the Caribbean Community and Common Market and Economy (CARICOM), are among the more notable unions that existed throughout much of the Caribbean’s history, the last of which still exists today.\footnote{Mohammed, 77} This is a substantive starting point for prospective students, as they could then determine the commonalities that exist in this region, the circumstances of their shared experiences and the manners in which artists chose to express their sentiments related to these experiences. Furthermore, prospective students could then gain an understanding of
how crucial the shared history and political unions are in terms of its influence on the artists and their own craft. Students would also have the chance to understand the strategies composers used to encapsulate the thoughts and sentiments of the population during the time these works were created. Participants could also gain an understanding of artistic responses to the political and social systems that may/may not have positively impacted the wider Caribbean community.

*Music of the Caribbean*, by Beverly J. Anderson, is a compilation of academic writings which all seek to illustrate the importance of music from selected Caribbean territories by examining them through historical, social and cultural lenses. In the introduction of this book, Anderson speaks of the diversity of the Caribbean from racial, cultural and political standpoints. The merging of all these identities and ideologies has been the result of European dominance throughout the region. The expansion of various European empires occurred largely through the slave trade, indentureship and colonization.\(^{19}\) This expansion inadvertently led to a stark contrast of attitudes toward music of the indigenous, enslaved and indentured populations against the music stemming from the metropole. However, despite the overarching political and cultural influence of European territories and negative attitudes toward non-European music, much of the development of music from this region has been the result of the merging of both European and non-European elements. It is in this context that the intention of the proposed course would examine all phenomena that contributed to the

development of music arising from English-speaking territories. While certain western conventions have been retained in many Caribbean musical forms (e.g. notation), students will gain an appreciation for the history and circumstances in which music from this region originated. This will be accomplished by discussing the history and background in which some pieces were written.

Peter Manuel’s, *Caribbean Currents*, provides greater detail on the variety of circumstances through which music from the Caribbean has emerged. It also identifies some of the Caribbean’s distinctive characteristics. Manuel first introduces the reader to the Amerindian musical heritage of the Caribbean and highlights the performance of music as a communal activity. In this context, socio-religious activities such as *areito* allow for communal musical practices. This includes call and response, where one person may sing a verse while the others may sing/perform the refrain. Many genres of Caribbean music have been similarly impacted by music from the African continent. In this instance, collective participation, where all performers are viewed as equal, is of greater importance.

While soloists may occasionally feature in the music-making experience, it is not uncommon for the wider community to also engage in singing, clapping, or playing musical instruments. Many artists from the Caribbean incorporate this communal aspect of music into their works, thereby not only recognizing their heritage, but also allowing for other participants, and even audience members, to become part of the musical experience. Communal music is one of the characteristics that would be explored in

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some detail for this proposed curriculum. In addition to examining the history of call and
response, students would be given an opportunity to learn about how this feature has been
used and performed in Caribbean music. A composition such as the Mighty Sparrow’s
Calypso “Ten to One” is one of many works that incorporate this call and response.
Students can listen to this piece and compare it to “Trinidad is Nice,” which they will be
listening to and performing. Elements noticed in “Ten to One” can later be applied to
“Trinidad is Nice.”

Manuel also highlights the fact that Caribbean music tends to be quite rhythmic. This
is an inheritance of African music that has gained considerable prominence in many
Caribbean musical forms. Rhythmic practices such as syncopation and polyrhythms (two
or more regular pulse patterns combined) feature quite heavily in the music of the
Caribbean region. While this is common throughout much of the region, the proposed
curriculum will focus on the ways in which these rhythms are manifested in music from
the region to be explored.

Manuel also speaks to some degree about the European influence in Caribbean
music. This includes instruments, chordal harmony, sectional formal structures (as
opposed to cellular ostinatos), concepts of ensemble orchestration and arrangement, the
practice of notating music, and a vast repertoire of written and orally transmitted
musics. These practices have found their way into many Caribbean musical works and
have facilitated a level of popularity of Caribbean music in other parts of the world.
Throughout the Caribbean, musicians have been able to adopt these European practices
so that a wider cross-section of musicians internationally can engage with these works. It

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21 Manuel, 13-14
is in this context that through this proposed curriculum, one could examine arranged works which have used these conventions so that students would be able to learn more about this music from a practical as well as historical standpoint.

It is important to note that while some of these characteristics would be critically appraised throughout the curriculum, there would also be some exploration of the exchanges that have occurred between music from these selected territories as well as any other musical genres (such as those that originate from the North American such as Jazz). Through investigating these musical interactions, we could gain a greater appreciation of some of the factors that might have contributed to the unique nature of these styles of music.

The move toward creative musical expression in a colonial context and the creation of a unique Caribbean sound varies among each territory. This occurs despite the existence of fundamental similarities, which are applicable throughout the region.

Michael Garnice’s *Mento Music* examines the history of Mento and the circumstances in which this genre came to prominence. We learn of Mento being one of the earlier forms of Jamaican music, from which later genres such as Ska and Reggae emerged. Mento was also noted for its similarity to Trinidad Calypso, with many people often using the term “Mento-calypso” in order to distinguish the two versions of the genre. However, Mento does possess its own sound as well as its own instrumentation, rhythms, pacing, vocal styles, harmonies and lyrical concerns.\(^{22}\) The original Mento sound was the result of the combination of instruments such as banjo, acoustic guitar, homemade saxophone, clarinet

\(^{22}\) Garnice, Michael *Mento Music*, last modified January 31, 2003, accessed July 10, 2018
or flute made from bamboo, a variety of hand percussion and a rhumba box. With this in mind, students learning music in this curriculum will try to emulate the sound and style using their own instruments. Also, students will also be able to learn of the various performance practices that are common in this genre. For example, the use of strumming techniques, commonly used by the banjo, can be learned and applied not only to Mento itself, but to later Jamaican genres of music. The strumming exercise based on music from Lord Flea, entitled “Lord of the Fleas”, can serve as a good introduction to Mento, after which students can learn of the other pieces in this genre. After this point, students will apply this particular exercise to pieces such as “Check Your Pockets,” and “Facing Forward.” Students will also be exposed to a Mento-Calypso entitled “A Dash of Sunshine” by Joseph Gordon, also known as Lord Tanamo. This will be useful as students can listen to the piece and then subsequently compare this piece to Calypso music itself. Students can better compare through also playing the music of the different genres.

The documentary *History of Jamaican Music (From Ska to Reggae to Dancehall)* provides an account of the various circumstances and events that contributed to the formation of Jamaican identity through music. In this instance, there is a juxtaposition of the rise of Jamaican music with the decline of British rule in its former colony. Ska, a term that initially had negative connotations, had been part of an underground movement in pre-independent Jamaica. After Jamaica’s independence in 1962, Ska was viewed with greater pride and as a result was performed more frequently in public. Songs such as

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23 Garnice Mento Music
24 “History of Jamaican Music: From Ska to Reggae to Dancehall” Posted by JamaicaLandWeLove876, last modified July 18, 2014, accessed July 18, 2018 https://www.youtube.com/watch?v=bqryE-
Derrick Morgan’s “Forward March” became significant at this point in time in part because it was the first emancipation song written in celebration of Jamaica’s independence.25 The public performance of Ska was heightened through the popularization of the sound system in Jamaica, which served as a “street disco.” This became part of Jamaican culture. In addition to this, Ska’s emergence was directly linked to the Jamaican population gaining more access to American music through radio stations that played this music. Because of this, artists such as Fats Domino and Ray Charles were frequently heard on the Jamaican airwaves.

The popularization of American music in Jamaica led to many Jamaican artists creating their own version of American Rhythm and Blues (R&B) songs. These American songs were adapted to a Jamaican sound and style. Instead of playing rhythms straight (emphasis on the first beat of a measure), as was the case in most R&B songs, Jamaican performers placed emphasis on upbeats (beats two and four). This technique is known in Ska as the skank and is most commonly used by guitarists. This is an important performance difference that would need to be explored when students study this music.

Even though Ska is credited with this rhythmic difference, it has been asserted that Fats Domino has done similar with songs such as “Be My Guest,” which has been in part credited for influencing the sound of Ska.26 Other performance characteristics include the steady 4/4 beat played by the drums while the bass and snare drums accent the third beat of every four-triplet phrase.27 With this curriculum, students will get an opportunity to

listen and critically appraise songs such as “Be My Guest” in order to get a sense of some of the original sources of Ska. Students will also get the opportunity to use pieces written in the style of “Forward March” by Derrick Morgan (Figure 1.9) to compare the music of Morgan and Fats Domino. Students will also then be able to use this exercise to learn about the skank. Students can also learn how this technique can best be transferred to western instruments. Students may take turns playing the melody as well as the harmony lines. This would serve as a suitable introduction to the genre from practical and historical standpoints.

Another feature of Ska is some of their melodies, originally played by the brass section. These horn sections play short, catchy melodies during intros and interludes, then often switch to offbeat chord stabs (sharp, rhythmic hit or attack), along with the rhythm section, during the verses and choruses of the song. Pieces written in the style of the introduction to “Simmer Down” by The Wailers are examples of melodic lines that have featured prominently in Ska. Students can use this piece and take turns playing the solo lines while being accompanied by the harmony.

This documentary also speaks of The Wailers and their own impact on Ska music. In 1964, this group, of which Bob Marley was a part, sold 17,000 copies of “Simmer Down.” Bob Marley’s involvement in Ska is significant as it represents Marley’s own musical development, as well as the actual development of Jamaican music. Songs written in the style of “Simmer Down,” which possesses a very upbeat and lively tone, represents the earlier part of Marley’s career. Students would be in a good position to chart this evolution through the pieces selected. Moving from pieces such as “Simmer
Down” to “No Woman No Cry” allows for one to not only examine Marley’s artistic development but also the ways in which his music was reflective of each of the times in which he lived. The history and circumstances of each period from Ska to Reggae would be explored in greater detail throughout the curriculum via the selected pieces.

Another important contributor to Ska is The Skatalites. This group’s emergence was in large part the result of more formalized training at Alpha Boys School. This school provided training in various trades including music, all of which can be used for future employment. Musical training at this institution, which is similar to that of Julliard School of Music, is more suited for musicians who lived in downtown Jamaica and who had somewhat better economic standing. This training included greater focus on instrumentation, especially in relation to brass and percussion. Their training and subsequent compositions are viewed as representing the peak of Jamaican music. Exposing students to pieces such as “Flowers for Albert” will provide learners with the opportunity to not only see some of the compositional strategies, but also how best one can emulate the style of the genre on their respective instruments. In this instance, students can take turns playing the melody line while being accompanied by other members of the ensemble. This will allow all students to gain a greater appreciation for the unique techniques used in this music, all of which may be used to create a unique sound.

The exploration of Ska in the documentary highlighted that its popularity was also in part the result of its spread to the United Kingdom as more Jamaicans migrated there for more employment opportunities. Due to its spread, greater focus was placed on creating a more international sound. Ska had an upbeat and lively mood to which a wider audience
could relate, especially in party settings. This was a far cry to the worsening social and political situation in Jamaica, with the majority of the population living in abject poverty with little possibility of any relief. The music reflected this and soon the upbeat rhythms of Ska soon began to slow down considerably. Thus began the entrance of Rocksteady into the Jamaican musical landscape.

Rocksteady was initially considered to be Jamaica’s pop music. It first focused on love ballads. Pieces such as “I’ve Got a Date” are good examples of this and can be used in this curriculum to illustrate the progression from Ska to Rocksteady. Students learning about this music will be able to note that elements of Ska are still evident, particularly with respect to rhythm. However, in addition to Rocksteady being much slower, there was greater emphasis on being lyrical. Therefore, singing and harmonizing became more important. In addition to this, lyricism is not relegated to solely the melodic instruments. Whereas Ska was so fast that the bass lines remained largely the same, the rhythm in Rocksteady was slowed down so that the bass player could improvise a bit more in order to produce more elaborate bass lines.²⁹

In learning about this music, students could learn more about the fundamental ways in which the bass lines were embellished and imitate that based on what they have heard in recordings. For the purposes of the proposed curriculum, this practice will not be restricted to just the bass player. Instead, all members of the class will be given the opportunity to see how best they could create the same sound. After this, all members of the class can engage in greater discussion in order to determine the extent to which these performance approaches worked for their instruments and what are some restrictions to

executing these techniques on non-bass instruments. Pieces written in the style of “Take It Easy” and “Hold Them” are good examples of pieces that can be used in this manner. Pieces can be rearranged to allow students to play the bass lines on their own instruments, in addition to also performing the original melody as seen fit.

Rocksteady’s popularity lasted for approximately eighteen months. After this, Jamaican music became much heavier in content and musical ideas. With this arose the rise of Reggae. Roots, Reggae, Rebellion: Full BBC Documentary explores the emergence of this genre in considerable detail. Here, there is detailed discussion of Reggae and its association with the Jamaican peasantry. Reggae was also considered to have been the main source of expression of freedom. Reggae was a genre that artists used to reflect on the circumstances of their own environment. Sentiments of dissatisfaction with the status quo and the unfair position of the underprivileged were messages that resonated not only throughout lower class Jamaica, but also throughout the Caribbean region as well as the African diaspora. As was the case with Rocksteady, Reggae was a much slower form of music, unlike its predecessor Ska. Reggae became more distinct through its more melodic bass lines.

These bass lines, alongside the drums, contribute to what is known as the “riddim.” Both the bass lines and drums have helped change the identity of the music’s foundation. In learning about this genre of music, students will learn more about of the ways in which bass players and other musicians within an ensemble would have embellished chords and in effect became more inventive with their music. One such technique is the bubble.30 Mostly associated with keyboard players, bubbling involves playing the chords with an

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30 Green, 33
alternating left hand, right hand pattern. This pattern includes the sixteenth note and the upbeat following it. It is important to note that bass players do not have to be the only ones who will learn and perform this technique. As a result, all students will need to consider how best to make adaptations to their own instruments while still trying to create the same effect as was originally intended.

Pieces written in the style of “Slavery Days” by Reggae artist Burning Spear would best facilitate this. Students may execute these passages either individually or as an ensemble. Students may also learn of other ways in which rhythms were embellished through using pieces written in the style of “Child of the Ghetto” by Horace Andy. In this piece, students would learn to add an eighth note upstroke on the upbeat of each measure and hold the chord over for the next beat. In addition to this, once in a while the upstroke may be held over into the new measure. These are a few performance practices that may be included in this studying this genre.

The study of Reggae cannot be examined without considering the impact of Rastafarianism on Jamaican society on the whole and on this genre of music in particular. This documentary illustrates how Rastafarianism was a movement that perfectly fit with the anti-colonial sentiments that had already existed in Jamaica. Jamaica, one of the Caribbean nations that had the most slave rebellions, had experienced the conversion of thousands of people to Rastafarianism post-independence.

According to Professor Carolyn Cooper, Rastafari became, in the early 20th century, a manifestation of the spirit of resistance.³¹ As a result of this, following Marcus

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³¹ “Roots, Reggae, Rebellion Full BBC Documentary” Posted by Reggae House January 20, 2017
https://www.youtube.com/watch?v=PQ1BNJpVS5M
Garvey’s ideologies of African repatriation and redemption via the crowning of a new King/Emperor of Ethiopia was one of the means through which Jamaican followers of Rastafarianism sought to find solutions to their tough lives. Also, resistance of the status quo became evident through Rastas growing their dreadlocks and beards, usage of marijuana and not consuming meat and its by-products. In addition to this, the most significant event of Jamaica’s post-independent history was the arrival of Haille Selassie to Jamaica in 1966. Approximately 100,000 people witnessed this event in person. This underscores the fact that never before in Jamaican history had there been such a non-European influence post-independence.

The impact of the Rastafarianism was also noticed in Reggae. Despite its original messaging containing themes of peace, poverty, government oppression and the worship of “Jah,” Rasta inspired music was originally seen as too controversial and was frowned upon by non-followers of this belief system in Jamaica. However, the international acclaim of singers such as Bob Marley had allowed Reggae to gain greater global recognition and acceptance. Marley, who was already famous through singing Ska with The Wailers, also embraced the Rasta philosophy and communicated Pan-African ideologies to the Jamaican population, and by extension the world. Songs such as “No Woman No Cry,” and “Redemption Song” are some songs that would be used in this curriculum so that students can gain a greater appreciation of the genre as well as the thematic issues that arose. Students may be able to see the ways in which elements from earlier Jamaican genres of music have crossed into Reggae and how this genre has been able to manipulate these elements to suit this particular musical purpose. Students could also examine the evolution of Bob Marley from his earlier days as a Ska performer and
discuss the similarities and differences that exist between Ska and Reggae from stylistic and performance perspectives.

*The West Indian Generation: Remaking British Culture in London 1945-1965* by Amanda Bidnall explores the importance of Calypso music to Trinidad culture and identity. The author cites Calypso singer Raymond Quevado, also known as Atilla the Hun, who affirms the African origins of Calypso. According to Quevado, Calypso was conditioned by its new environment and French acculturation and as a result, developed most distinctively in Trinidad into a form of mass art in song and dance uniquely or typically West Indian.\(^{32}\) Some of the genre’s main attributes include the syncopated rhythms, extemporaneous singing, as well as call and response variations. All of these attributes have also been derived from West Africa during the seventeenth and eighteenth centuries. Bidnall highlights the fact that Calypso also gradually combined European and American elements. This is evident through the fact that Calypso was originally sung in French. In addition to this, rhythms of the Venezuelan paseo were also incorporated. Furthermore, according to Bidnall, one of the most prized skills of the true calypsonian is extemporaneous composition, and it is this talent that often distinguishes the calypsonian from the commercial calypso singer.\(^{33}\)

One extemporaneous approach involves using a set melody over a sustained rhythm known as “Sans Humanite.” This term, which means “without mercy,” refers to the creative, witty and even combative nature of the extemporaneous lyrics that competing singers use. This playful, yet lyrically combative branch of Calypso is known as

\(^{33}\) Bidnall, 111
“Extempo” and it bears some similarity to freestyle rap battles. These practices in Extempo bear some similarity to approaches taken to instrumental improvisation.34

With this in mind, the proposed curriculum will also include opportunities for similar types of improvisation. Even though lyrics are more important in Calypso, instrumentalists may gain an opportunity to try their hand at improvising in similar or even more creative ways. The “Sans Humanite” music can be used in this manner, as this provides opportunities for improvisation using this approach. Students may use this music to improvise in ways that best suit them. Students may also attempt to improvise using the Jean and Dinah score. This score is not restricted to the structure as the Sans Humanite. Therefore, students will be at greater liberty to improvise as they see fit.

The documentary Calypso Dreams reiterates some of the salient points that were made by Bidnall in her work. The Calypsonian Brother Valentino is cited here and also notes that Calypso was born out of a struggle. Brother Valentino also notes that practices such as call and response and syncopated rhythms do feature prominently in many works, including his own Calypso entitled “Trinidad is Nice”. This piece is a critique of Trinidad society in light of political, social and economic injustices that plague the nation from both external and internal perspectives. For the purposes of this curriculum, this piece will be used to showcase this practice and its importance to the music as a whole. Students will be given an opportunity to not only learn about the history of the music, but also understand the importance of call and response and the importance of all musicians in the ensemble while performing. This would require students in the ensemble to learn

about how to create a proper balance among the various instruments so that each melody line can be heard properly. Through this piece, students will learn about communal music-making and how it is related to the thematic issues that arise in it.

While much of this curriculum focuses on music that forms part of the African diaspora, some consideration will be made for some exploration of music of East-Indian origin. Peter Manuel’s *Tales, Tunes and Tassa Drums: Retention and Invention in Indo-Caribbean Music* discusses the circumstances in which people of East-Indian descent came to Trinidad and the evolution of their musical expression. We learn of their experiences being quite similar to enslaved Africans, although they also earned meager wages as indentured workers.

However, Manuel further suggests that in addition to facing discrimination and negative stereotypes from colonial rulers, Indentured Indian workers experienced colonial prejudices from not only colonizers. European and Christian influenced stereotypes fueled tensions between newly christianized people of African descent and East-Indian immigrants, who still maintained connections to their own religion and culture.35 These erroneous stereotypes illustrate the extent to which people of this community negatively experienced Caribbean society. However, this difference between the ways in which the East-Indian community was viewed as opposed to how the community viewed itself is significant, as the East-Indian community has sought to create its own space in the midst of some premature notions of nationalism.

In light of this, it is important to note some of the ways in which the East-Indian community sought to develop themselves as well as their musical expressions. This has

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35 Manuel, Peter *Tales, Tunes and Tassa Drums: Retention and Invention in Indo-Caribbean Music* Urbana: Chicago University Press, 2015, 6
been achieved both through a stricter adherence to their original musical styles and practices as well as through merging with other styles of music within the Caribbean. These styles include women’s songs (including work songs, wedding songs, and funeral songs), seasonal songs (songs sung mostly by men during the rainy season and festivals such as Holi), religious songs (such as Hindu devotionals, otherwise known as “bhajans,” and instrumental music (music played on the “nagara” drum pair and by the tassa ensemble.36

In addition to this, it would be beneficial to students to learn about the instruments used as well as common compositional strategies used in some East-Indian genres of music. Tina K Ramnarine’s Creating their Own Space: The Development of an Indian Caribbean Musical Tradition explores some of the characteristics that are found in one of the more popular East Indian genres of music known as Chutney. According to Ramnarine, much of this music is diatonic and East Indian instruments, such as the harmonium, encourages diatonicism. The harmonium generally follows the vocal line closely and even anticipates any chord changes that may occur. Ramnarine also discusses the origin and importance of the harmonium. It is viewed as an instrument which has exerted a strong influence on concepts of pitch and thus on melodic presentation. It was an instrument patented by the French instrument maker Alexandre Francois Debain, in 1842 and it was widely disseminated by colonial powers in India and in Africa where it has played an important role in shaping local traditions.37 Considering the fact that the proposed curriculum will be geared towards musicians who specialize in using Western

36 Manuel, 23  
37 Ramnarine, Tina K. Creating their Own Space: The Development of an Indian Caribbean Musical Tradition University of the West Indies Press, 2001, 49
instruments, greater emphasis will be placed on how best performers could use emulate similar harmonic and timbral features.

However, more important to the purposes of this curriculum is discovering artists of East-Indian descent who have merged their own musical expressions with genres of music already established within the region. The exploration of African and East-Indian elements raises significant questions of identity in the Caribbean and the extent to which merging various elements may appeal to a wider Caribbean society despite its origins from the East Indian region. One performer who merges these different musical styles is sitar player Mungal Patasar. Patasar, who was born in 1948, views himself as a world musician, as opposed to an East-Indian musician or a Trinidad musician solely.\(^\text{38}\) He grew up in a household in which his parents performed classical Indian music. In *Breaking Barriers*, we learn of Patasar being more intentional with respect to the merging Classical Indian music with Calypso and Jazz in order to create a new sound. Patasar created his own band called Pantar in 1994. This band merges Indian, Western and Afro-Caribbean musical items and concepts, all in an effort to create a newer sound.

Instruments in this band includes the steelpan, sitar, tabla (two instruments of East Indian origin which usually work together as one unit) electric guitar, bass guitar, keyboard, drums, brass instruments and saxophone.

In learning about Patasar’s music, especially through his popular composition “Dreadlocks,” students will learn about considerations that are made with respect to balance and instrumentation. In the original version of his work, brass instruments and the electric guitar need to adjust their own volume in order to accommodate the sitar and

\(^{38}\) *Mungal Patasar* last modified June 2, 2013, accessed July 10, 2018

www.lastfm/music/Mungal+Patasar/+wiki
tabla. With this in mind, students will need to not only listen to the original compositions, but also determine how best to adapt the musical ideas to their own instruments. After having done this, students may also take the opportunity to engage in improvisation in a similar fashion to what they would have done when exploring Calypso.

However, this would be an opportune time to provide students with information on ragas (5-7 note Indian scales), which is what most of the music by Patasar is based on. This may be referred to as modal in western music. With this information, students can compare and contrast the ways in which these modes are used in East Indian music to what they may have already known in western music. Students may use this information, as well as previous knowledge learned, to become more creative in their improvisatory melodies.

In light of learning about the history of East-Indian indentured immigrants in the Caribbean and their musical practices, as well as some of the innovations that have come about since their arrival, students can determine the extent to which Patasar can be viewed as not only a creator of a new sound, but also a bridge between two distinctive styles of music.

The guiding philosophical notion of using musical instruments as a vehicle for learning about indigenous music is a practice that has existed in various forms throughout history. One of the more popular and contemporary methods that does this, which has also served as inspiration for this proposed curriculum, is the Mark O’Connor Method. This method of string instruction focuses on North American music. Great emphasis is placed on rhythmic development, ear training and improvisation. This method provides students with sufficient familiarity with music outside the traditional repertoire, thereby
making new repertoire available and relatable to North Americans. O’Connor’s “A Reemerging American Classical Music” justifies the introduction of indigenous American music to younger musicians by recognizing that even composers such as Aaron Copland understood the importance of works of established masters such as Haydn, Mozart, Beethoven, among many others. However, there is also a need to understand that exposure to these masters should not be done at the expense of indigenous music. It is in this context that a similar philosophical approach would be taken in creating this curriculum for students. While this particular approach largely stands to benefit people who may have some connection to the Caribbean, this proposed study may serve all people who have an interest in understanding the historical and cultural contexts within which some of the musical forms of the Anglophone Caribbean originated.

O’Connor also refers to Antonin Dvorak, the famous Czech composer who, after having moved to the United States during the late 19th century, recognized the great importance that African-influenced musical phenomena such as jazz, blues and spirituals have had on the emergence of the American musical landscape. Though geographically different, similar is the case for much of the music coming out of English-Speaking Caribbean territories. This region comprises various ethnic and racial groups. Greater focus would be placed on largely African-influenced musical styles and would speak more to the circumstances that led these musical styles becoming prominent in Caribbean music. This curriculum will also explore how artists from the region have been able to

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use the unique musical conventions of their time to express their particular thematic concerns.

The methodology used for this paper is a systematic approach to curriculum development which also allows the designer of the curriculum to reflect of various philosophical and theoretical frameworks within which a curriculum can be created. Wilson and Cowell’s “First Steps in the Curriculum” is one such framework that allows one to consider various perspectives in curriculum design. Wilson and Cowell highlights some of the most salient issues that involves one’s understanding of the definition and necessary considerations to be made in designing a comprehensive curriculum. One needs to understand what curriculum means as well as the value attached to teaching certain subjects. It is also important to ascertain what is worth teaching and learning in each respective subject area. After having done this, it becomes easier to justify to all stakeholders the importance of teaching a particular subject.

Wilson and Cowell also highlight some other considerations regarding developing the curriculum. These include how we actually teach the curriculum, how often the content should be delivered, whether the content should be compulsory, as well as whether or not students would benefit from it. These considerations are all secondary and should so remain until the previously mentioned core issues are properly addressed.\(^{40}\)

This philosophical approach is just as important when designing a curriculum for musicians, where music coming out of the Caribbean is the central focus. Creating such an initiative requires an examination of some of the chosen features of Caribbean music

that would be explored in some detail. In doing so, the curriculum could then determine not only which of these are of greatest importance, but also which of these features may be most readily related to students’ exposure and life experiences. For example, these features may include syncopation and cut time.

After building on their prior knowledge and introducing students to content that bears some similarity to what students already know, greater consideration could be made for the inclusion of newer and more foreign concepts. This may include differences in aesthetics, style, historical and social background. The importance of this material hinges on the fact that access to the repertoire of this genre provides students with far more knowledge and insight not only into Caribbean music, but also its relationships to other genres and the technical and artistic skills required to engage with this style of music. The historical and contextual knowledge acquired not only expands the knowledge base of students, but also puts into better perspective the emergence of these styles of music by themselves and alongside other musical genres that have historically gained greater prominence. This information could also provide clues as to how one should technically approach Caribbean music on their own instruments.

Wilson and Cowell also note that philosophers have sought to divide ideas into different categories that are logically different. This proves useful on many fronts. Most significantly, this approach makes curriculum planners think harder about what differences in method or perspective actually do exist in various subjects. The view is held that each subject area would have a different methodology or approach toward trying to understand the same phenomenon.\(^{41}\) This also applies to students’ exposure and

\(^{41}\) Wilson and Cowell, 10
comprehension of music, especially music that is unfamiliar or foreign to some of them. Though it may be slightly easier for students to play music from the Caribbean, prospective students will not necessarily know all aspects of the Caribbean and the music that emerged from this region. Since some of these students are interacting with music of which they may have had little experience or knowledge, a limited approach towards understanding Caribbean music could result in cursory/restricted application of techniques and aesthetics that are mostly associated with music from this region. Therefore, it is critical to engage with the material in a variety of ways so students can gain an appreciation for, and sensitivity to, Caribbean music, even while learning about it traditional Western instruments.

It is with this in mind that the proposed curriculum seeks to disseminate information in ways that are easiest to understand. Methods of instruction include lectures which provide the historical, social and political background of the countries being discussed, the genres that emerged from each country, and the circumstances under which each genre came about. Lectures would be conducted not only by the chief instructor, but also by guest lecturers who may have significant academic and/or practical experience in performing the various genres of music stemming from selected territories.

Modern technology will also feature in this curriculum, with videos from YouTube and other internet links being used to provide students with examples of the different genres. Prospective students will also get the opportunity to experience Caribbean music in live settings, listen to and participate in live performances and be asked to reflect on these experiences in essay format. This approach will allow students to gain a holistic understanding of the origins of Caribbean music. This entails being able
to differentiate between and among the different styles of music being discussed in this curriculum, as well as making comparisons between music coming from the Caribbean and the more familiar western art music. The above are some of the suggested ways in which this program would be conducted. Prospective instructors are still at liberty to make any adjustments they see fit so long as the course content is effectively and efficiently transmitted to students.

Wilson and Cowell’s article speaks at some length about some of the core angles in which every subject has been approached. Probably one of the more important angles is the acquisition of a practical skill set that would make people employable. This is a fragile category since changed circumstances (such as technological advancements) could soon make those particular sets of skills obsolete. This particular point is of great significance, as musicians make use of a finite set of rules and conventions in order to create near infinite utterances/compositions. Therefore, any exposure gained from learning about Caribbean music could provide students with an extra set of tools that could be used for performing these styles of music. These tools could also be useful when engaging with music that share similar origins as in the case of Jazz. Through this exposure, students could likely gain a greater appreciation for music that is not indigenous to them while also acquiring practical skills that would make them employable. Doing this allows for students to withstand any changes in the music industry that could otherwise render their original skill set obsolete. Therefore, acquiring these additional practical skills could provide a lifelong career filled with various performance opportunities.

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42 Wilson and Cowell, 9
The acquisition of these practical skills could be made possible through understanding the impact of the education system on all levels of society. Paolo Friere explores this in *Pedagogy of the Oppressed*. Here, Friere illustrates the complex relationship between the ruling and working class. He contends that there is an inherent bias against the working class in the overall social and economic hierarchy and that there is little chance for such people to move upward and out of this oppressive state. The only chance of any progress for the society as a whole relies on the active and conscientious interaction between the oppressed and the oppressors. The success of this crucial interaction depends significantly on the oppressed being at the forefront of the initiative. This is because the oppressed are more instinctively aware of their place in society, what it means to be among the underprivileged, and what ought to be done to ensure there is an improved state of existence for all involved. On the other hand, the political and economic support that the oppressors have could inadvertently disconnect them from the reality that faces the oppressed, who more often than not form the majority of capitalist societies.

Therefore, as Friere suggests, the oppressors would not be thoroughly equipped to initiate the necessary dialogue between oppressors and the oppressed. This dialogue must be honest and open but also should be done with the view of ensuring that all persons have a fair chance at gaining equal treatment and access to a variety of prospects.

These opportunities can be acquired through the development of a system of education that fosters an even exchange of information, rather than the traditional ways of teaching. The latter assumes that the students are empty vessels waiting to be filled while the teacher has all the knowledge and can disseminate it at a pace largely suited for them.
This common and outdated “top down” approach negates the fact that students have a set of experiences and cultural knowledge prior to meeting a teacher, and such information and skill ought to be respected and factored into the training program. Therefore, teaching should be done with consideration of context and perspective as opposed to randomly providing information. Rather, one must understand the background and significance of what students are learning in relation to who they are at present.

This would require teachers to plan instructional activities thoroughly, while also attempting to understand the general composition and background of the students in the classroom setting. This is one of the key steps that is outlined in Robert Reiser and Walter Dick in their 1996 book, *Instructional Planning: A guide for Teachers*. From this, we see that the teacher is responsible for bridging the knowledge of both themselves and the student, could by extension encourage students to become active participants in the education process and build off previous knowledge.

These are salient points to consider when developing a curriculum, particularly one based on something that may be part of the learner’s background field experiences. While a curriculum that is geared towards the exploration of music from these selected territories may be received differently by a wide cross-section of students, it is important to ensure that the curriculum is initially designed from a standpoint to where at least the majority of music students could relate. Conventions such as syncopation, ostinato bass patterns, and percussive elements are some of the important features of Caribbean music that competent music students can relate. From this, the proposed program could be developed to gradually incorporate many less familiar aesthetic and musical elements.
This has the potential to aid in the creation of an enjoyable and informative learning experience for musicians.

Elliot W. Eisner and Elizabeth Vallance’s article “Five Conceptions of Curriculum: Their Roots and Implications for Curriculum Planning” suggests that there are several ways in which one could establish a solid curriculum for students of varying ages. The first orientation is the development of cognitive processes. It focuses largely on the refinement of intellectual operation and the development of such processes. With this concept emphasis is placed more on developing as many intellectual skills as possible with the view of producing a student that has the capacity to work in multiple settings. Also, emphasis is placed on the development of the students themselves, as opposed to the subject area in a larger social context. Therefore, educators see their task as having to find the best ways in which they could enhance the mental capabilities of the student so that they could adapt to multiple contexts. In addition to this, students could make their own interpretations and selections of situations encountered beyond the context of schooling. This type of orientation may prove useful in relation to the proposed curriculum. This is because students would have an understanding of how to use instruments that are somewhat familiar to play music that is unfamiliar in terms of place of origin, aesthetics and/or cultural context. Having developed an appreciation for some of the Caribbean musical styles, students would then be in a position to make differentiations between music they are most accustomed to, and these other styles of music that are new to them. Knowledge of the origins, aesthetics and cultural context

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43 Elliot W Eisner & Elizabeth Vallance, Conflicting Conceptions of Curriculum: Their roots and implications for Curriculum Planning. (Stanford University 1974) 6
would also allow students to better appreciate that the approach taken with European music might not be suitable to music from English Speaking Caribbean territories.

There is a second orientation that views curriculum as technology. This perspective is more aimed at the ways in which the material could be effectively packaged so as to facilitate easy interaction between the material and the students. This orientation could be beneficial as it allows for teachers to present the material to students as effectively as possible. Multimedia such as laptops, tablets, and cellphones—all of which can access internet resources like YouTube, Facebook Live, Video and audio recording, etc.— could be utilized to ensure that the material is being taught in the most modern and relatable manner. In addition to this, technology also facilitates students’ ability to work at their own pace and in the terms they best understand. Not unlike the first orientation, viewing curriculum as technology facilitates the personal growth of students as they will gain exposure to the stylistic, historical, and cultural contexts that are different from their own culture. This exposure would exist in a form most accessible to them. Other methodologies that will aid in learning would include being part of live performances both as performer and as an audience member. Guest lectures from performers who have had many years of experience interacting with these particular genres of music will also form part of this curriculum, as this provides students with information about the material from experts.

The third orientation looks at curriculum as cumulative experience, whereby students interact with the content on a more personal level. This orientation holds the

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44 Eisner and Vallance, 7
view that not only is the content of the curriculum of highest importance, but also that students reach a point of self-actualization and personal growth. With this in mind, this orientation is similarly process-oriented as is the case with the previously mentioned orientations. However, whereas the first two focused on how to structure the curriculum to deliver content effectively, this orientation has a greater focus on how to ensure that students gain as much from the curriculum as possible to enhance their lives personally. As a result, there is the view that there ought to be more personal integration with the workload, thereby making the learning experience more enjoyable at an individual level. It is expected that through a more personal interaction with the material, students who consume the curriculum become part of a larger movement to reforming the education system altogether.\(^{45}\) Such an approach would be taken when designing this curriculum. Written assignments would be a way of assessing the extent to which students have developed an appreciation for the material being discussed in this curriculum, as students would be given opportunities to reflect on live performances for which they were both audience members and performers. Reflections would entail not just information of the technical and musical aspects of their experiences, but also would include their personal views on the different set of experiences. It is expected that using the method as outlined by Reiser and Dick will aid the teacher in creating instructional activities that will facilitate reflection, self-actualization and personal growth. This can be achieved especially in seminar-styled learning environment, in which students are encouraged to share their thoughts on the music that they are learning.

\(^{45}\) Eisner and Vallance, 7
Another orientation involves greater emphasis on the role of education and curriculum content, within a larger social context. Through this type of approach, curriculum organizers hope to encourage greater emphasis on societal needs over individual needs. Therefore, the focus would tend to be more on the total experience of education rather than on the using of immediate processes which they imply. Although the orientation of social reconstruction-relevance may have a less significant role in crafting this particular curriculum, consideration will also be given for providing students with the necessary skills to gain an appreciation for music of the English-Speaking Caribbean. This would include the political, social and cultural factors that contributed to its development and its place in relation to the rest of the world. Moreover, students would be provided with information and awareness of English-speaking Caribbean music, which could then be added to their broader knowledge and skill set. This would make them more marketable as they would have acquired a greater set of tools that could be used not only in the arena of Caribbean music, but also for other styles of music closely related to it.

The final orientation is academic rationalism, which embraces the notion that schools cannot try to teach everything deemed worth knowing. Their legitimate function is that of cultural transmission in the most specific sense: to cultivate the child’s intellect by providing him with opportunities to acquire the most powerful products of man’s intelligence. Through the academic rationalism orientation, we will see a curriculum that allows students to get a more thorough real-life immersion into the various genres

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46 Eisner and Vallance, 9

47 Eisner and Vallance, 12
that constitute Caribbean music. Students would be provided with historical, cultural, and contextual background information and would be given opportunities not only to perform but also to give critical appraisals of the works being discussed. This could be achieved, provided they have acquired all the essential bits of information needed to be able to interact with the music in these ways. Although these are five distinctive orientations, the proposed curriculum would be designed to facilitate a core part of each orientation, thereby strengthening its value for all participants.
Chapter 4
Expansion of Methodology

**Step One: Instructional Goals**

Instructional goals form the basis for establishing instructional outcomes. These goals are set out as broad statements which could be further broken down into several more specific behaviors. It is important to note that instructional goals speak to what is expected to be achieved over the long term, as opposed to the short term.48

In this context, the instructional goals for this course are listed below. It is expected that students who are participating in this course will:

- Have an understanding of the sociocultural history of the Caribbean.
- Become familiar with the genres of music from selected territories and with their characteristics.
- Understand the extent of the impact of the social and cultural influences on the performance of Caribbean music.
- Acquire an understanding of the techniques used by composers of Caribbean music.
- Gain a thorough understanding of the selected pieces of music from melodic, harmonic, textural, and structural perspectives.
- Gain high levels of competency in individual and group performance in Caribbean music.
- Be able to compare and contrast the features of Caribbean music to other western art music forms.

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**Step Two: Identify Objectives**

Instructional objectives set here provide an explicit description of what students will be able to do as a result of the instruction they receive.\(^{49}\) These objectives address the types of behavior students are expected to demonstrate after having taken part in this course. The objectives also speak to the conditions from which these expected behaviors arise. In addition to this, the objectives speak to the standards upon which we assess these behaviors. Instructional objectives for this course have been derived from the general objectives and are based on knowledge, intellectual skill, motor skill, and attitudes. At the end of this course, students will be able to:

- Categorize the music of the Caribbean according to genre (e.g. Reggae, Calypso, etc.), nationality (Jamaican, Barbadian, Trinidadian, etc.), historical era and culture using the appropriate vocabulary.

- Connect the various features of each genre and nationality with popular musical icons of the Caribbean (e.g., examining the common features of Reggae and how they are unmistakably connected to Jamaica and Bob Marley, etc.).

- Critically appraise the similarities and differences in musical expression among the various Caribbean territories.

- Review and assess the importance of the basic elements of music in musical expression.

- Learn about the contributions made by famous musicians.

- Explore the ways in which social issues impacted the compositions of musicians from the Caribbean.

\(^{49}\) Reisner and Dick, 43
• Learn about the extra-regional influences on the various Caribbean composers and their compositions (such as Classical, Jazz, etc.).

• Pinpoint and talk about the various compositional devices used and their importance.

• Identify and sing/play both regular and irregular meters found in differing works in the Caribbean.

• Execute passages from various works with perfect intonation, steady rhythm, and with an appreciation of the appropriate dynamics.

• Play passages from various works of varying degrees of difficulty with high technical proficiency, keeping in mind the importance of rhythm, melody, and harmony.

**Step Three: Plan Instructional Activities**

Instructional activities require active and passive participation in the course. As illustrated from the previous step, the specific objectives of this course will focus on the development of knowledge, psychomotor, and cognitive skills. As a result, instructional activities may include but not be limited to a combination of the following:

• Providing students with the opportunity to perform selected works in groups and/or solo. This will be done so that students could acquire a first-hand understanding and appreciation of the practices involved in Caribbean music performance.

• Viewing movies of the lives of composers from the Caribbean and examining the sociocultural contexts within which they lived and how that informed some of their compositions.

• Reviewing some of the other genres of music outside of the Caribbean, such as Classical music. Students would also gain exposure to Jazz music. These activities
will allow students to examine the similarities and differences that exist among the genres and the extent to which Classical and Jazz music have informed the compositions that have emerged from the Caribbean.

- Inviting composers and other practitioners from the various Caribbean territories to be guest instructors, and provide seminars and workshops for students. These will include Reggae artists, Calypso singers, as well as performers from the other genres as mentioned previously. It is important to note that these are optional and supplemental activities which would provide students greater insight into the common and current trends in this type of music performance, as well as some of the original intentions that the composer would have had in creating a particular work.

- In addition to this, students may be provided the opportunity to learn the rehearsal techniques and performance practices of local singers (Reggae singers, Calypsonians, etc.) and ensembles who perform some of these works on their indigenous instruments (e.g., steel pan, etc.) in person.

**Step Four: Choosing Instructional Media**

Instructional media will be used to facilitate the physical means by which instruction is delivered to students.\(^{50}\) Delivery of the curriculum includes the usage of traditional methods and materials such as textbooks and print material, all of which are used by teachers. More advanced methods, which include online websites and databases, audio and video recordings, and PowerPoint presentations, would also be utilized. In addition to this, a considerable portion of this curriculum will be delivered via experiential/live means. This would allow students to have a firsthand learning experience. Such an

\(^{50}\) Reiser and Dick, 81
experience would also permit students to gain greater appreciation for any and all performance practices that are associated with these genres of music.

Other media are just as important and do feature here. Videos uploaded to YouTube, DVDs, and any other video recordings that may be available at school and/or local libraries would be used to provide students with information on the lives of the composers about whom they are learning. The following are among some of the videos selected for review, reflection and discussion:

- Part 1- History of Jamaican Music (From Ska to Reggae to Dancehall Music)
  https://www.youtube.com/watch?v=bqYrE-ZrFHM

- Part 2- History of Jamaican Music (From Ska to Reggae to Dancehall Music)
  https://www.youtube.com/watch?v=rYOwqXmcFcg

- Roots, Reggae, Rebellion Full BBC Documentary
  https://www.youtube.com/watch?v=PQ1BNJpVSUM

- Inward Hunger: The Story of Eric Williams (DVD)

- The Birthplace of Trinidad and Tobago Calypso Part 1
  https://www.youtube.com/watch?v=W3rX7SGOo

- The Birthplace of Trinidad and Tobago Calypso Part 2
  https://www.youtube.com/watch?v=lnMQoI-yWc4

- History of Calypso-Part 1 of 6  https://www.youtube.com/watch?v=FFkD0U1fJA

Videos, as well as audio recordings, would be useful to students with respect to learning about and appreciating the aesthetic in which they will be performing. In
order to fulfill the academic component of this course, academic readings and articles will be vetted. These readings will be based on the writings of experts whose research has specific focus on issues surrounding music coming out of selected countries. These readings would be available for students for improving their understanding of the music that will be explored. The following are some of the readings that would be used for review and discussion. Readings would be selected from, but not limited to, the following texts:

- *Caribbean Currents* by Peter Manuel
- *Caribbean Popular Music: An encyclopaedia of Reggae, Mento, Ska, Rocksteady and Dancehall Music* by David Moskowitz
- *Calypso in Pre-Independence Trinidad* by Gordon Rohlehr
- *A Scuffling of Islands: Essays on Calypso* by Gordon Rohlehr
- *If Yuh Iron Good, You is King: Pan Pioneers of Trinidad and Tobago* by Kim Johnson
- *Calypso in the Tent and on the Road* by Hugo Ribero
- *Brief Histories* by Gad Heuman

*Other Resources For Lessons On Musical Influences*

In addition to resources provided above as part of the Instructional Media section, the following are some resources to be made available for reflection regarding musical influences on music of the English-speaking Caribbean:

A. Videos Related to First Peoples

- *Celebrating the First Peoples of Trinidad and Tobago and the Caribbean.*
  
  https://www.youtube.com/watch?v=Cc_DXiX9FnU
2016 First People's Heritage Week, Trinidad and Tobago: Water Ritual in Arima.
https://www.youtube.com/watch?v=K_iWytkyA

2016 First Peoples Heritage Week Trinidad and Tobago: Procession in Port of Spain.
https://www.youtube.com/watch?v=TCdX2awoukU

B. Readings on African Influences

- *Roots of Black Music in America.*

C. Readings and Videos on Indian Influences

- *Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition.* Chapters 1, 3, 5.
- *TASSA THUNDER: Folk Music from India to the Caribbean.*
  https://www.youtube.com/watch?v=jLu0dXWslcg
- *Chutney In Yuh Soca.*
  https://www.youtube.com/watch?v=nPCJqqYCXBs
- *The Caribbean East Indians Part 1.* https://www.youtube.com/watch?v=oxFrQd6lVzA

Step Five: Developing Assessment Tools

All assessment is related to the overall objectives as well as the more specific objectives as outlined above. The assessment component of this curriculum will be based on weekly work, lectures/class discussions accompanied by readings, listening
sessions/viewings, final research paper, and final performance. This would consist of the following:

1. **Practice and Performance of an Assigned Piece or Selection of Pieces:**

   Students will learn about the various musical elements of the particular genre and examine how they are presented in each genre. Before performance of pieces, all students will review the elements of the particular genre being examined. One student/one group of students will then be given the task of performing the piece(s) keeping in mind the elements examined and all other performance practices associated with the works being examined. These students will lead the discussion regarding performance issues associated with the task given. Other students will be encouraged to actively participate during the session through allowing them to pose questions and offer alternative perspectives regarding performing the pieces being discussed. This will take place twice a week. Students may decide whether or not they prefer to work on the pieces in groups or as a solo performer. These pieces will then be performed in class. Recordings and transcriptions of pieces may be made available to students for reference. Students are encouraged to listen to and present similar pieces for performance. (30%)

   Transcriptions will be made and can be adapted to cater to students’ instruments and class composition:

   - Green, Raleigh. *Jamaica: Your Passport to a New World of Music.*
   - Listhrop, Kenneth. *Brother Valentino. This Place Nice.*
2. Lectures/Class Discussions Accompanied by Readings, Listening and Viewing

sessions:

Each student in the class writes and submits to the entire class a short (1–2 page) response to the reading and listening, including at least 3 questions for the class to discuss the next session. The review should have a summary discussing the contents of the reading. The review should also have a critical response to the readings. Students should also include 3 questions about the reading which can be explored with other class members during the session. One student will be chosen beforehand to spearhead discussion regarding the assigned readings. Active participation by other students will be encouraged through allowing students to pose questions and offer alternative perspectives on the readings. This will take place once a week. (30%)

3. Final Paper Research Paper (based on one of the following):

- Comparative Study – Based on the information gathered from readings and lectures, compare two recordings of two pieces from different genres.
- Describe the social, cultural, political forces and their impact on composition and performance style.
- Select a composer and explain their influence on the genre as well as music of the region.
- Student may choose any other topic with the approval of the teacher. (20%)

- Nunley, Jerod D. *Mighty Sparrow. Jean and Dinah.*
4. Final Performance

Students will be given a selection of pieces from which they can choose. Students, with the approval of the instructor, could also consider selecting and transcribing a piece outside of the provided options for performance. However, pieces must still be among the genres of music that are studied during this course. Students will then be expected to prepare their chosen piece after having learned of all the intricacies involved in the proper performance of these pieces. Students will then be asked to perform on their respective instruments individually and/or in ensemble format. When performing in an ensemble, students will be assessed not only on their own technical proficiency, but also on the extent to which they are able to successfully present their chosen piece. Therefore, students must demonstrate that they have a clear idea as to what their role is in the ensemble as it relates to their chosen piece as well as how and when their role may change and why it would change in a particular context. During this assessment, students must also show that they know how to execute the appropriate contextual dynamics and how to create proper phrasing. Doing this would indicate to the teacher/examiner how well students have prepared the piece as well as how much they understand the basic concepts of ensemble music playing in relation to the music that they have studied. (20%)
# ASSESSMENT RUBRICS

**Performance Rubric**

<table>
<thead>
<tr>
<th>Performance</th>
<th>Does Not Meet Minimum Standards D, E, F</th>
<th>Needs Improvement</th>
<th>Meets Requirements</th>
<th>Exceeds Requirements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Overall</td>
<td>Unable to address the musical task in an appropriate or relevant manner</td>
<td>Relevant musical components were incorporated in an unintegrated and less coherent form</td>
<td>Key musical components were unified into a meaningful whole and demonstrated in an integrated and coherent form</td>
<td>Musical task was taken beyond the point of merely unifying key components into a meaningful whole and exceeded both expectations and parameters</td>
</tr>
<tr>
<td>Articulation technique was lacking and does not meet the expectations of this musical task</td>
<td>Technical elements of articulation were demonstrated in an unintegrated and less coherent/cohesive manner inconsistent with the expectations of the musical task</td>
<td>Articulation was accurate and demonstrated integration of the requisite techniques for satisfaction within the expectations and parameters of the musical task</td>
<td>Demonstration of technique in articulation was superb in quality and beyond what is expected for this musical task</td>
<td></td>
</tr>
<tr>
<td>Balance/Blend</td>
<td>Balance/blend demonstrated was not demonstrated appropriately and did not meet the expectations of the musical task</td>
<td>Balance/blend was demonstrated in an unintegrated and inconsistent manner that fails to meet the expectations of the musical task</td>
<td>Balance/blend achieved was appropriate and demonstrated the requisite skills that satisfied the expectations of the musical task</td>
<td>Balance/blend achieved was superb, appropriate, and complimentary of the composition/arrangement, environment, and musical task</td>
</tr>
<tr>
<td>Concept/Theme</td>
<td>Lacks relevance/ coherence with a weak/ unoriginal result that does not address the expectations of the musical task</td>
<td>Concept/ theme had relevant components incorporated into a unintegrated and less coherent whole</td>
<td>Concept/ theme was appropriate and was integrated into a meaningful and coherent musical task</td>
<td>Strong concept with a coherent, universal and unique approach that reaches beyond expectations of the musical task</td>
</tr>
<tr>
<td>Creativity</td>
<td>Creative aspects</td>
<td>Creative elements</td>
<td>Musical elements</td>
<td>The imagination and original ideas created a new musical experience that reached beyond the expectations of the musical task</td>
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<td>were not relevant and/or appropriate for the musical task</td>
<td>were demonstrated and incorporated into an unintegrated and less coherent whole</td>
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<tr>
<td>Dynamics were inappropriate/irrelevant/lacking for this musical task</td>
<td>Dynamic elements were demonstrated in an unintegrated and less coherent/cohesive manner inconsistent with the expectations of the musical task</td>
<td>Dynamics were appropriate and demonstrated integration of the requisite techniques for satisfaction within the expectations of the musical task</td>
<td>Dynamics reached beyond expectation during the musical task and were appropriate, relevant, and complimentary</td>
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<tr>
<td>Ensemble Direction/Leadership</td>
<td>Demonstrated a lack of ensemble direction/leadership necessary to address the musical task</td>
<td>Elements of leadership were demonstrated in an unintegrated and less cohesive manner inconsistent with the expectations of the musical task</td>
<td>Effective and appropriate leadership/Ensemble direction that appropriately satisfied the expectations of the musical task</td>
<td>Leadership/Ensemble direction exceeded expectations and created a professional, unified, respectful, and musical atmosphere that established clear intentions, direction, and guidance</td>
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<tr>
<td>Expression</td>
<td>Did not address the expressive aspects in a manner relevant or appropriate to the musical task</td>
<td>Relevant musical components were demonstrated but fail to effectively communicate expressive intent</td>
<td>General expressive intent was communicated to audience through a meaningful incorporation of musical components</td>
<td>Effectively and clearly communicates expressive musical intentions to the listener beyond what is expected and prescribed in the musical task</td>
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<tr>
<td>Harmonic Language</td>
<td>Application of harmonic aspects</td>
<td>Components of the harmonic language were demonstrated but integration into an appropriate and relevant harmonic scheme was lacking</td>
<td>Key aspects of the harmonic language were demonstrated and organized appropriately applied into a meaningful whole</td>
<td>Application and fluency of the harmonic language seamlessly integrated into a cohesive and meaningful musical task that demonstrated skill and understanding beyond expectation</td>
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<tr>
<td>Structure for Improvising</td>
<td>Unable to apply and develop improvisational components to address the expectations of the performance task</td>
<td>Relevant improvisational elements were demonstrated in an unintegrated and less coherent structure than expected</td>
<td>Key structural components were demonstrated and integrated into a coherent improvisation that addressed the expectations of the musical task</td>
<td>Representation of harmonic scheme, phrasing of melodic musical statements, and creative use of compositional and stylistic components demonstrate skill beyond what was expected for this performance task</td>
</tr>
<tr>
<td>Ability to Effectively Interpret</td>
<td>Interpretation was not appropriate or relevant to this musical task</td>
<td>Elements of interpretation were incorporated in an unintegrated and less coherent/cohesive manner inconsistent with the expectations of the musical task</td>
<td>Interpretation was appropriate and integrated key musical components that satisfied the expectations of the musical task</td>
<td>Interpretation was appropriate, relevant, and complimentary beyond the expectations of the musical task</td>
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<tr>
<td>Intonation</td>
<td>Attention to intonation was lacking and does not meet the expectations of this musical task</td>
<td>Technical elements of intonation were demonstrated in an unintegrated and less accurate manner inconsistent with the expectations of the musical task</td>
<td>Intonation demonstrated was accurate and demonstrated integration of the requisite techniques for appropriate satisfaction within the expectations and parameters of the musical task</td>
<td>Intonation demonstrated during this musical task was flawless and beyond the expectations of the musical task</td>
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<p>| Knowledge | Knowledge of the subject(s) presented does not meet the expectations of the task | Facts, skills and information failed to demonstrate an integrated and complete and/or accurate understanding of the subject consistent with the expectations of the task | Facts, skills and information demonstrated theoretical and practical understanding of subject appropriate for satisfaction within the expectations and parameters of the task | Facts, skills and information were accurate and demonstrated theoretical and practical understanding on par with or beyond current professionals in the field |</p>
<table>
<thead>
<tr>
<th>Melody</th>
<th>Melodic aspects</th>
<th>Melodic motifs and phrases were demonstrated but failed to integrate into a coherent and cohesive musical task</th>
<th>Melodic motifs and phrases integrate into a meaningful whole that appropriately satisfies the parameters of the musical task</th>
<th>Melodic aspects reached beyond expectations resulting in a pleasing, musically appealing, and memorable experience</th>
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<td>neglected to bring together musical elements in a manner appropriate or relevant to the musical task</td>
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<tr>
<td>Preparation</td>
<td>Performance</td>
<td>Elements of the musical task</td>
<td>Preparation was evident and key components of the musical task were integrated into a meaningful whole that demonstrated familiarity and understanding.</td>
<td>Preparation demonstrated by performer/group was apparent and the execution of the musical and logistical aspects demonstrated attention to detail beyond what is expected for this musical task.</td>
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<tr>
<td>preparation was lacking and did not meet the expectations of the performance task.</td>
<td>preparation was evident and key components of the musical task were integrated into a meaningful whole that demonstrated familiarity and understanding.</td>
<td>but integration of these elements was less successful than expected.</td>
<td>Preparation demonstrated by performer/group was apparent and the execution of the musical and logistical aspects demonstrated attention to detail beyond what is expected for this musical task.</td>
<td>Preparation demonstrated by performer/group was apparent and the execution of the musical and logistical aspects demonstrated attention to detail beyond what is expected for this musical task.</td>
</tr>
</tbody>
</table>
Presentation was not appropriate given the parameters of the musical task. Key components of presentation were demonstrated but fail to effectively integrate into a meaningful and coherent whole. Presentation demonstrates the ability and confidence to appropriately present a musical task. Presentation exceeded the expectations of the musical task and created a professional and musical environment.
<p>| Rhythmic Accuracy | Technique of rhythmic accuracy was lacking and does not meet the expectations of this musical task | Elements of rhythm were accurate and incorporated into an unintegrated and less coherent manner inconsistent with the expectations of the musical task | Rhythmic accuracy was demonstrated and satisfied the expectations and parameters of the musical task | Rhythmic accuracy was flawless and beyond the expectations of the musical task |</p>
<table>
<thead>
<tr>
<th>Song Structure</th>
<th>Structure of the composition/arrangement</th>
<th>Structural components demonstrated but failed to integrate these into a cohesive and coherent musical task</th>
<th>Structural components incorporated into a meaningful and coherent whole that satisfies the parameters of the musical task</th>
<th>Structure brought the musical elements of the composition/arrangement together in a unique and complimentary approach that reached beyond the parameters of the task</th>
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<tr>
<td>Technique</td>
<td>Technique demonstrated</td>
<td>Elements of technique demonstrated and integration into the musical task was attempted with inconsistent quality</td>
<td>Technique was appropriate and demonstrated familiarity within the prescribed parameters and expectations for the musical task</td>
<td>Technique demonstrated a fluidity and fluency beyond what is expected for this musical task</td>
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<td>did not address the expectations of the musical task</td>
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| Tempo | Tempo demonstrated was not appropriate for the musical task | Elements of tempo were appropriate and incorporated into an unintegrated and less coherent manner inconsistent with the expectations of the musical task | Tempo was accurate and appropriate within the expectations and parameters of the musical task | Tempo was appropriate and steady, and complimentary to the musical task |
| Timbre demonstrated was not appropriate and/or relevant for the musical task | Elements of timbre were demonstrated in an unintegrated and less appropriate/relevant manner inconsistent with the expectations of the musical task | Timbre was an appropriate and relevant integration of the requisite techniques that satisfied the expectations of the musical task | Timbre demonstrated during the musical task was characteristic, relevant and appropriate |
| Tone | Technique of tone production was lacking and did not meet the expectations of this musical task. Technical elements of tone production were demonstrated in an unintegrated and less coherent/cohesive manner inconsistent with the expectations of the musical task. | Tone demonstrated integration of the requisite techniques for satisfaction within the expectations and parameters of the musical task. | Demonstration of technique in tone production was of superb quality beyond the expectations and parameters of the musical task. |

**Figure 1.3**
## Writing Rubric

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<tr>
<td>CONTENT</td>
<td>Paper has a clearly articulated main idea. Paper was thoroughly researched with proper citations. Paper thoroughly addresses all aspects of the assignment. All parts of paper support the main idea and clearly and accurately make case.</td>
<td>Paper has a clearly articulated main idea. However, some of the aspects of the assignment have been addressed in the paper. Some research was conducted with some inconsistent citation. Some parts of the paper support main idea.</td>
<td>Paper’s main idea is not as clearly articulated nor is it fully address the assignment. Little research conducted. There is a tendency to stray from topic.</td>
<td>No attempt at addressing the assignment.</td>
</tr>
<tr>
<td>GRAMMAR</td>
<td>Perfect spelling, punctuation, and appropriate vocabulary used. Perfect sentence construction.</td>
<td>There is some good use of spelling, punctuation, and appropriate vocabulary.</td>
<td>There are some consistent errors in spelling and limited vocabulary.</td>
<td>Paper is replete with all sorts of spelling and grammar errors.</td>
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<tr>
<td>SPELLING,</td>
<td>Perfect spelling, punctuation, and appropriate capitalization. Good sentence structure. A few minor lapses in each of the previously mentioned cases.</td>
<td></td>
<td>Consistent errors in spelling and limited vocabulary.</td>
<td>Inappropriate vocabulary used throughout the paper. Poor sentence construction.</td>
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<td>VOCABUL</td>
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Quality points are awarded as follows:
A+ 4.00, A 4.00, B+ 3.70, B 3.00, B- 2.70, C+ 2.30, C 2.00, C- 1.70, D+ 0.00, D 0.00, E 0.00

**Step Six: Implementing Instruction**

The manner in which instruction is implemented in this course may be most effective and appropriately executed through a traditional approach. This traditional approach involves presenting the first unit of instruction to the entire class and then assessing all the students. This method continues until all units have been completed and all students have been assessed. Teachers may intermittently review elements of the music being studied in this course to ensure that all students have a clear understanding of what is expected. This may reduce the need for individual remediation, although this may still occur to varying degrees. The prospective structure of lessons, as well as primary issues for each genre of music explored, can be found in the appendix section.

**Step Seven: Revising Instruction**

After having instructed and assessed students, data will be gathered based on how well students have done in the various individual assignments and their total percentage. This data, which will be calculated via the appropriate software, will provide the mean, median, and mode of the scores and how the scores are distributed based on a normal curve. An ideal distribution of grades is where sixty-eight percent of the student population falls within one standard deviation below or above the mean. Regardless of the results being skewed in a favorable or unfavorable manner, instruction will be revised to help accommodate students who possess different learning styles. Revising instruction
will be contingent upon the extent to which the assessment tools are reliable enough to provide sufficient data that can then be analyzed.
Conclusion

The above paper has been geared toward creating a program in which focus is placed on music from selected territories of the English-Speaking Caribbean. While Caribbean music courses of study do exist, emphasis is largely placed on the academic or on performance. However, approaching Caribbean music through a combination of both is not a common phenomenon, particularly at the university level. This paper was designed with the hope of providing a framework within which performance practice study for Caribbean music could flourish. Furthermore, it is the view that this course of study could be a foundation upon which similar exercises could be based and expounded upon. As the study has illustrated, there has been considerable research done on music various territories within the Caribbean region. Research on this paper has focused on the origins and evolution of these types of music. Through this paper, it is hoped that more music and any related exercises from this region could be made available to the wider public. Such a vital resource would be useful in providing students with the opportunity to examine works not commonly explored from both academic and musical perspectives. This also allows prospective students to enhance their musical knowledge as well as acquire skills that make them more marketable in the world of both academia and performance.
Appendix

MENTO (PIANO REDUCTION)

Lord of the Fleas (Mento Strumming Exercise)

Figure 1.5
Figure 1.6

Facing Forward

The Jolly Boys

Figure 1.7

Check Your Pockets

Count Lasher

Green, 8

Green, 9
SKA (PIANO REDUCTION)

Straight Ahead
in the style of Forward March
Derrick Morgan

Figure 1.8

Green, 16
Strum it up
in the style of Simmer Down
The Wailers

Figure 1.9
Skanks for the Memories
in the style of Flowers for Albert

A modulation up a half-tone typically occurs here, with the chord progression being identical to that in measures 5-12.

Measure 13 represents the typical end pattern after modulation.

Figure 2.0
ROCKSTEADY (PIANO REDUCTION)

Rude Boyfriend
in the style of Girl I've Got a Date

Alton Ellis

Figure 2.1
Chill Out Rude Boy
in the style of Take it Easy

Hopeton Lewis

Figure 2.2

Green, 25
Figure 2.3

Never Forget
in the style of Slavery days

Burning Spear
Back Alley Dreadlock

In the style of *Sleepy*

Horace Andy

FIGURE 2.4
FIGURE 2.5

Nyabinghi Beat
in the style of Rasta Man Chant

Bob Marley
FIGURE 2.7

FIGURE 2.8

http://www.maumaumusic.com/latedownload.asp
Dis Place Nice

Brother Valentino

Music Notation
FIGURE 2.9

64

Brother Valentino “Trinidad is Nice,” ed. Kenneth Listrop, 2009
EAST INDIAN INFLUENCED MUSIC FROM TRINIDAD EXAMPLE (SCORE)

DREADLOCKS

Mungal Patassar

©2009
FIGURE 3.0

Prospective Structure Of Introductory Lessons

A. Specific Objectives- At the end of the lesson, students should be able to:

1. Define the Caribbean from geographic, political, diasporic, and historical perspectives.
2. Differentiate between the various Caribbean territories (English, Spanish, French, Dutch).
3. Discuss the circumstances that led to the formation of societies of the Caribbean in general.
4. Identify the territories that comprises the English-Speaking Caribbean.
5. Determine the differences between territories that form the English-Speaking Caribbean and other Caribbean territories.
6. Assess the contributions of various migrant groups to society and culture of the English-Speaking Caribbean.

B. Process

1. Introduction: Engage students in a brief discussion on the geography and history of the Caribbean.
2. Illustrate possible similarities between the history of the Caribbean and other countries from which they may originate.
3. Discuss the impact of history on Caribbean society and culture by:
   i. Briefly highlighting some of the more important periods in Caribbean history. This could be done through the use of a PowerPoint presentation (Rediscovery, Genocide, Slavery, Indentureship).
ii. Briefly discussing/describing the major migrations into the Caribbean that took place during the previously mentioned periods.

iii. Illustrating through PowerPoint and videos the major migrations into the English-Speaking Caribbean. Address the following:
   a) Types of migration (African slavery, Indian and European indentureship etc.).
   b) The various groups of migrants: why they came, where they settled, and contributions each group made to the region (economic, cultural, political, social).

4. Providing a timeline which showcases the movement towards independence across the Caribbean region. The following will be addressed:
   i. Differences across the French, English, Dutch, and Spanish Caribbean (which territories were colonized by which European nation)
   ii. Circumstances that lead to the independence of the nations within the Anglophone Caribbean and their subsequent attempts at regional integration.
   iii. Impact of politics and the economy on society and culture of the Caribbean (music, art, etc.)
   iv. Political unions that exist among the Anglophone Caribbean (West Indian Federation, CARIFTA, CARICOM)
LESSON PLAN ON MENTO

A. Learning Objectives- At the end of this lesson, students will be able to:

1. Identify characteristics of Mento.
2. Delineate and establish an understanding of the origins of Mento.
3. Thoroughly discuss the circumstances that influenced the creation of Mento.
4. Name a few Mento artists.

B. Duration of session: 50 minutes

C. Materials

1. YouTube video performances on Mento.
2. Articles on Mento (provided by instructor). Articles may be taken from the following:
   i. *Caribbean Currents* by Peter Manuel.

D. Process

1. Instruct students to read articles/watch videos before coming to class.
2. Select one student to lead the discussion on what was read.
3. Use the following questions to further facilitate the discussion (others may be included):
   i. What were some of the issues that emerged from the readings/videos?
   ii. Is there any progression from earlier indigenous Jamaican genres to Mento? What are they? What are the similarities/differences between previous Jamaican genres of music and Mento?
iii. Is there any indication that Mento itself has undergone any changes? What are they? To what extent were some of those changes the result of extra-national influences?

4. Provide students with video performances of various Mento songs.

5. Use the following questions to facilitate discussion on the performances themselves:

i. What are some of the musical characteristics of Mento that you notice? Are there any African or Indigenous elements present in the music that you have heard? How are they manifested in the music?

ii. What do you notice of the overall structure of the pieces being examined?

iii. What is the overall message of the song? What are some recurring themes? How best does the performance of the music aid in conveying the message(s)? What musical performance strategies did you notice? Would you perform the piece in the same way? If not, what would you do differently? Justify your response based on readings and recordings/demonstrate to the class.

iv. How would you describe the sound of the music?

v. Can you identify any of the instruments used in the song?
LESSON PLAN ON SKA

A. Learning Objectives- At the end of this lesson, students will be able to:

1. Identify the characteristics of Ska.
2. Explain what is meant by “Ska.”
3. Delineate and establish an understanding of the origins of Ska.
4. Thoroughly discuss the circumstances that influenced the creation of Ska.
5. Name some Ska artists.

B. Duration of session: 50 minutes.

C. Materials

1. A YouTube recording of “Rock Fort Rock.”
2. YouTube video performances on Ska.
3. Articles on Ska (provided by instructor). Articles may be taken from the following:
   i. Caribbean Currents by Peter Manuel.

D. Process

1. Instruct students to read articles/watch videos before coming to class.
2. Select one student to lead the discussion on what was read.
3. Use the following questions to further facilitate the discussion (others may be included):
   i. What were some of the issues that emerged from the readings/videos?
ii. Is there any progression from earlier Jamaican genres to Ska? What are they? What are the similarities/differences between what came before Ska and Ska itself? What elements from previous genres have been retained in the emergence of Ska?

iii. Has Ska itself undergone any changes? What are they? To what extent were some of those changes the result of extra-national influences?

4. Provide students with video performances of various Ska songs.

5. Use the following questions to facilitate discussion on the performances themselves:

   i. What are some of the musical characteristics of Ska that you notice?

   ii. What is the overall message of the song? What are some recurring themes? How best does the performance of the music aid in conveying the message(s)? What musical performance strategies did you notice? Would you perform the piece in the same way? If not, what would you do differently? Justify your response using readings and recordings/demonstrate to the class.

   iii. How would you describe the sound of the music?

   iv. Can you identify any of the instruments used in the song?
LESSON PLAN ON ROCKSTEADY

A. Learning Objectives- At the end of this lesson, students will be able to:

1. Identify key characteristics of Rocksteady
2. Delineate and establish an understanding of the origins of Rocksteady
3. Thoroughly discuss the circumstances that influenced the creation of Rocksteady
4. Name a few Rocksteady artists

B. Duration of session: 50 minutes

C. Materials

1. YouTube video performances on Rocksteady
2. Articles on Rocksteady (provided by instructor). Articles may be taken from the following:
   i. Caribbean Currents by Peter Manuel
   ii. Caribbean Popular Music: An encyclopaedia of Reggae, Mento, Ska, Rocksteady and Dancehall Music by David Moskowitz

D. Process

1. Instruct students to read articles/watch videos before coming to class.
2. Divide students in groups and give students 10-15 minutes to discuss the articles.
3. Select one student from each group to lead the discussion on what was read.
4. Use the following questions to further facilitate the discussion (others may be included):

   i. What were some of the issues that emerged from the readings/videos?
ii. Is there any progression from earlier indigenous Jamaican genres to Rocksteady? What are they? What are the similarities/differences between previous Jamaican genres of music and Rocksteady?

iii. Has Rocksteady itself undergone any changes? What are they? To what extent were some of those changes the result of extra-national influences?

iv. Provide students with video performances of various Rocksteady songs.

5. Use the following questions to facilitate discussion on the performances themselves:

i. What are some of the musical characteristics of Rocksteady that you notice? Are there any African or Indigenous elements present in the music that you have heard? How are they manifested in the music?

ii. What do you notice of the overall structure of the pieces being examined?

iii. What is the overall message of the song? What are some recurring themes? How best does the performance of the music aid in conveying the message(s)? What musical performance strategies did you notice? Would you perform the piece in the same way? If not, what would you do differently? Justify your response based on readings and recordings/demonstrate to the class.

iv. How would you describe the sound of the music?

v. Can you identify any of the instruments used in the song?
LESSON PLAN ON REGGAE MUSIC

A. Learning Objectives- At the end of this lesson, students will be able to:

1. Explain what is meant by Reggae music.
2. Delineate and establish an understanding of the origins of Reggae music.
3. Thoroughly discuss the circumstances that influenced the creation of Reggae music.
4. Name some Reggae artists.

B. Duration of session: 50 minutes

C. Materials

1. A YouTube recording of “Is this Love?”
2. YouTube videos on Reggae.
3. Articles on Reggae (provided by instructor). Articles may be taken from the following:
   i. Caribbean Currents by Peter Manuel.

D. Process

1. Instruct students to read articles/watch videos before coming to class.
2. Divide students into groups and give them one issue in the readings to discuss.
3. Shuffle members of groups so that they are with members of a different group.
4. Give students a few more minutes to discuss the different issues that they interfaced.
5. Select one student from each group to lead the overall class discussion on what was read.

6. Use the following questions to further facilitate the discussion (others may be included):

   i. What were some of the issues that emerged from the readings/videos?

   ii. Why is Reggae considered Jamaican music?

   iii. How did Ska lay an early foundation for Reggae? What elements of Ska and other earlier Jamaican music genres have been retained in Reggae?

   iv. Has Reggae itself undergone any changes? What are they? To what extent were some of those changes the result of extra-national influences?

   v. To what extent has Rastafarianism influenced Reggae from lyrical, ideological and musical perspectives?

   vi. What impact did Bob Marley make on the genre? Why do you think his music made such an impact? To what degree would the genre be different without Bob Marley?

   vii. To what degree do you think Reggae has influenced contemporary popular music (and vice versa)? Provide examples.

7. Provide students with video performances of various Reggae songs.

8. Use the following questions to facilitate discussion on the performances themselves:

   i. What are some of the musical characteristics of Reggae that you notice?
ii. What is the overall message of the song? What are some recurring themes?

How best does the performance of the music aid in conveying the message(s)? What musical performance strategies did you notice? Would you perform the piece in the same way? If not, what would you do differently? Justify your response/demonstrate to the class.

iii. How would you describe the sound of the music?
LESSON PLAN ON CALYPSO MUSIC

A. Learning Objectives- At the end of this lesson, students will be able to:

1. Describe Calypso music.
2. Delineate and establish an understanding of the origins of Calypso music.
3. Thoroughly discuss the circumstances that influenced the creation of Calypso music.

B. Duration of session: 50 minutes

C. Materials

1. A YouTube recording of “Jean and Dinah.”
2. Other Calypso performances found on YouTube.
3. Articles/Audio Recordings on Calypso (provided by instructor). They may be taken from the following:
   i. Calypso in Pre-Independence Trinidad by Gordon Rohlehr
   ii. What is Calypso by Mighty Duke
   iii. A Scuffling of Islands: Essays on Calypso by Gordon Rohlehr
   iv. If Yuh Iron Good, You is King: Pan Pioneers of Trinidad and Tobago by Kim Johnson
   v. Calypso Music by David Rudder
   vi. Anatomy of Soca by Maestro

D. Process

1. Instruct students to read articles/watch videos before coming to class.
2. Divide students into groups and give them one issue in the readings to discuss.
3. Shuffle members of groups so that they are with members of a different group.
4. Give students a few more minutes to discuss the different issues that they interfaced.

5. Select one student from each group to lead the overall class discussion on what was read.

6. Use the following questions to further facilitate the discussion (others may be included):

   i. What were some of the issues that emerged from the readings/videos?

   ii. Are these issues similar/different to those that exist with previous genres of music studied? What are they?

   iii. What were some of the historical, political and cultural issues that Trinidad and Tobago had undergone throughout the emergence and dominance of Calypso? How does that compare to what you may have learned about Jamaica and its music?

   iv. What role has Calypso music played in Trinidad and Tobago society? How similar is it to the role of Jamaican music in Jamaica?

   v. Discuss the relationship between Calypso music and the steel pan. What considerations do you think are made when composers for Calypso create music for the steel pan? What adjustments do you think would need to be made to accommodate the performance of Calypso music on western instruments?

   vi. Has Calypso itself undergone any changes? What are they? To what extent were some of those changes the result of extra-national influences?
vii. In what ways is Calypso similar/different from the various genres of Jamaican music previously explored in this class? Which genres of Jamaican music are most closely related to Calypso? Are there any possible indications of Jamaican music having influence on Calypso (or vice versa)? Provide examples to justify your response.

7. Provide students with audio/video performances of various Calypso songs from different time periods.

8. Use the following questions to facilitate discussion on the performances themselves:
   i. What are some of the musical characteristics of Calypso that you notice (rhythms, chord progressions, melodic lines, improvisation if any, etc.)?
   ii. What is the overall message of the song? What are some recurring themes? How best does the performance of the music aid in conveying the message(s)? What musical performance strategies did you notice? Would you perform the piece in the same way? If not, what would you do differently? Justify your response/demonstrate to the class.
   iii. How would you describe the sound of the music?
   iv. Can you identify any of the instruments used in the song?
LESSON PLAN ON EAST INDIAN INFLUENCED MUSIC

A. Learning Objectives- At the end of this lesson, students will be able to:

1. Describe Chutney music.
2. Delineate and establish an understanding of the origins of chutney music.
3. Thoroughly discuss the influences of Chutney music.
4. Thoroughly discuss the circumstances surrounding the rise of Chutney music.
5. Name a few Chutney artists.

B. Duration of session: 50 minutes

C. Materials

1. A YouTube recording of “Roll up the Tassa”
2. Other Chutney performances found on YouTube
3. Articles and Video Recordings:
   i. Caribbean Currents by Peter Manuel
   ii. Students may also watch the following link:
   iii. Chutney in Yuh Soca
   iv. https://www.youtube.com/watch?v=nPCJqqYCXBs
   v. Creating Their Own Space: The Development of an Indian-Caribbean Musical Tradition. Chapters 1, 3, 5.
   vii. What is Chutney Music?
ix. **TASSA THUNDER**: Folk Music from India to the Caribbean.

x. [https://www.youtube.com/watch?v=jLu0dXWslcg](https://www.youtube.com/watch?v=jLu0dXWslcg)

### D. Process

1. Instruct students to read articles/watch videos before coming to class.

2. Divide students into groups and give them one issue in the readings to discuss.

3. Shuffle members of groups so that they are with members of a different group.

4. Give students a few more minutes to discuss the different issues that they interfaced.

5. Select one student from each group to lead the overall class discussion on what was read.

6. Select one student to lead the discussion on what was read.

7. Use the following questions to further facilitate the discussion (others may be included):

   i. What were some of the issues that emerged from the readings/videos?

   ii. Are these issues similar to/different from those that exist with previous genres of music studied? What are they?

   iii. Has Chutney itself undergone any changes? What are they? To what extent were some of those changes the result of extra-national influences?

   iv. Considering the history of Trinidad and Tobago, to what extent do you think Chutney (an Indian-based genre of music) has been influenced by Calypso (and vice versa)?

   v. Do you believe there is evidence of Chutney being influenced by other genres of music outside of Trinidad and Tobago? What are they? In what
ways is this influence evident? Is it possible that Chutney has influenced other genres of music in Trinidad and Tobago and other English Speaking Caribbean territories? Provide examples.

8. Provide students with audio/video performances of various Chutney songs from different time periods.

9. Use the following questions to facilitate discussion on the performances themselves:
   i. What are some of the musical characteristics of chutney that you notice (rhythms, chord progressions, melodic lines, improvisation if any, etc.)?
   ii. What is the overall message of the song? What are some recurring themes? How best does the performance of the music aid in conveying the message(s)? What musical performance strategies did you notice? Would you perform the piece in the same way? If not, what would you do differently? Justify your response/demonstrate to the class.
   iii. How would you describe the sound of the music?
   iv. Can you identify any of the instruments used in the song?
Issues to Explore in Genres

Mento

A. History of Mento

1. 19th century origins, merging African and European traditions

2. Slaves were forced to perform European folk songs.

3. This eventually led to slaves incorporating their own musical elements to create Mento (e.g. merging quadrille with African folk music) \(^{66}\)
   
   i. Different periods (Golden Age and its comparison to Trinidad Calypso: 1950s, Middle Age: 1960s, Resurgence: 1970s-today)
   
   ii. Golden Age artists (e.g. Slim and Slam)
   
   iii. Middle Age artists (e.g. The Hiltonaires)
   
   iv. Resurgence artists (e.g. The Jolly Boys) \(^{67}\)

B. Performance considerations

1. Mento Strumming (rhythmic guitar strumming with downstrums, alternate strums and common open chords) \(^{68}\)

2. Mento Lead Melodies \(^{69}\)

3. Original Instruments involved (Typical instrumentation includes acoustic guitar, banjo, African drums, marimba)

\(^{66}\) Raleigh Green, *Jamaica: Your Passport to a New World of Music*. (California: Alfred Music Publishing Company, 2009), 4


\(^{68}\) Green, 6

\(^{69}\) Green, 7
**Ska**

**A. History of Ska**

1. Jamaican music of 1950s
2. Emerged from Mento
3. Combines Mento, Calypso, American Jazz, Rhythm and Blues
4. Introduction of technology (i.e. radios) led to Jamaicans
5. Jamaicans learn more about American music through broadcasts.
6. Emulates Rhythm and Blues (most notably music produced in New Orleans)

**B. Performance Considerations**

1. The Skank
   i. Rhythm guitar technique
   ii. First used by Ernest Ranglin (sought to imitate American R&B styles)
   iii. Chords are strummed with sharp upstroke on the off beats of every measure
2. Ska Horn Lines
   i. Short melodies played during intros and interludes then switches to offbeat chord stabs (a sharp, rhythmic hit/attack)
   ii. Original Instruments involved (electric guitar, bass guitar, trumpet, trombone, saxophone, piano, drums kit, electric organ)

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70 Green, 15
71 Green, 18
Rocksteady

A. History of Rocksteady

1. Originated in Jamaica mid-1960s
2. Popularity lasted for under two years
3. Lynn Taitt, from Trinidad, important figure in Rocksteady
   i. Moved to Jamaica 1962
   ii. Highly sought after guitarist
4. Successor of Ska, lays foundation for Reggae
5. Rocksteady musicians were well versed in Ska, Jazz, R&B.

B. Characteristics of Rocksteady

1. Much slower than Ska
2. Common themes included poverty, crime, and disenchantment with status quo
3. More prominent bass lines (slower rhythm allows for more creative bass lines
   made possible in part through arpeggiation)
4. Intricate vocal harmonies
5. No horn section

C. Performance Considerations

1. Off-beat Staccato Rhythms (chords played by guitar and piano)
2. One-drop drum beat (bass drum used on beat 3, leaving an open space on beat
   1)
3. Said to have been popularized by Carlton Barret of the Wailers 72

72 Green, 34
4. Original Instruments (Bass guitar, guitar, drum kit, electric organ, brass instruments, percussion, melodica)

Reggae

A. History of Reggae

1. Derivative of Ska and Rocksteady
2. Came to prominence in 1960s
4. More association with American funk than R&B as was the case with Rocksteady
5. Also incorporates elements of Jazz, Mento, Calypso
   i. Dub-remixing existing tunes.
   ii. Toasting-DJ talks and sings rhythmically to encourage dancing by audience

B. Rastafarianism

1. Began with ideologies of Marcus Garvey in the 1920s
2. Also influenced by Old Testament Biblical scripture, especially Exodus
3. People of African descent being enslaved through economic systems
4. Further influenced by New Testament, specifically Revelation
5. Deliverance from bondage, a return to Zion (their term for Africa)
6. Speaks of freedom of Africa through coronation of new king of Ethiopia

\[^{73}\] Green, 30
7. Haile Selassie was made Emperor of Ethiopia, was considered as fulfillment of Garvey’s prophecy.

8. Selassie was viewed as the physical manifestation of God.

9. Rastafarianism has been seen as a way of life rather than an organized religion.

10. Beliefs include not cutting hair because the body must remain whole, abstaining from certain foods, smoking marijuana

11. Reggae was influenced by the Rastafarian culture.

12. Made more prominent through the likes of Bob Marley 74

C. Performance Considerations

1. Played in 4/4 time

2. Uses the skank (refer to Ska)

3. Uses the bubble (common among keyboard players. Involves playing chords with alternating left-hand, right-hand patterns)

4. Reggae Rhythm Embellishments 75
   i. Slower than Ska, faster than Rocksteady
   ii. Instruments used include drums set, bass guitar (quite prominent), electric guitar (melodies), keyboards, horns, vocals
   iii. Riddim-instrumental accompaniment/rhythm section

Calypso

History of Calypso

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74 Green, 33
75 Green, 36
1. Originated during the 19th century genre in Trinidad

2. West African Rhythmic Influence

3. Also has French Influence; French planters settled in Trinidad during the 18th century.

4. First calypsos were sung in French Creole.
   i. Led by a Griot (West African storyteller)
   ii. The term Griot was later replaced by Chantuelle.
   iii. Eventually, the Chantuelle was known as the Calypsonian.
   iv. Calypso later moved from French to English, the eventual official language of Trinidad.
   v. Calypso became a genre of music geared towards members of the lower class.

**Meaning of the term “Calypso”**

1. The term was originally thought to come from the term “kaiso.”

2. The term is also thought to have been derived from the Effik and Ibibo languages which both mean “go on.”

3. “kaiso” was used to give support to the performer.

4. The term “cariso” refers to old time Calypsos.

5. The term “calypso” has been in use since 1930s.

**Extempo**

1. Improvised Calypso lyrics over repeated harmonies
2. Lyrics are usually 4 line stanzas

3. Lyrical battle between 2 performers to determine the superior lyricist

4. Sans Humanite (without mercy)
   i. Common melody in Extempo
   ii. Used to illustrate brutality of lyricism in battle

Performance considerations

1. Played in 4/4 or 2/4 time

2. Involves improvisation (in Extempo as well as in instrumental performance)

3. Employs syncopation

4. Employs call and response
   i. Viewed as a communal activity.
   ii. Second phrase is heard in response to the first.

5. Simple harmony

6. Instruments commonly used (bass guitar, upright bass, brass instruments, drum kit, other percussion)  

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