

EVOLVING WORLD MUSIC EDUCATION PEDAGOGY IN THE UNITED STATES:
A NOVICE SECONDARY STEEL BAND CURRICULUM

by

Alexander William Maxwell Merideth

A Report Submitted to the Faculty of the

FRED FOX SCHOOL OF MUSIC

In Partial Fulfilment of the Requirements

For the Degree of

MASTER OF MUSIC

MUSIC EDUCATION

In the Graduate College

THE UNIVERSITY OF ARIZONA

2017

TABLE OF CONTENTS

Abstract.....	3
Introduction.....	4
Review of Literature.....	12
Syllabus.....	23
Overview of Units.....	29
Unit Outlines.....	35
Repertoire Selection and Concert Programming.....	62
Teaching Steel Drum Pieces by Rote.....	65
Technique.....	69
Engine Room and Rhythm Section.....	70
Pans, Mallets, Supplies.....	72
Appendix.....	74
A- Introductory Student Information.....	74
B- Scales and Pan Layouts.....	78
C- Assessments.....	84
D- NAFME Performance Standards.....	94
E- Sample Concert Programming.....	97
F- Steel Band Supply Sources.....	98
G- Instructional Strategies.....	103
References.....	106

Abstract

The purpose of this project is to design a year-long beginning high school steel band curriculum. This project is inspired by the steel band program at Catalina Foothills High School in Tucson, Arizona under the direction of Dr. Christina Walton. This project utilizes research and literature from the leading steel pan researchers and music educators in the world, and offers resources for current and future directors. This curriculum includes weekly outlines and learning goals for a two-semester school year system, repertoire selection and concert programming suggestions, technical practices, tools for meeting the NAfME 2014 Novice Performance Ensemble Standards in a school year, and the processes necessary for creating, running, and maintaining a first-year beginning steel band.

Introduction

Multicultural education within the fine arts is a necessity in broadening any student's understanding of the world. Cultural diversity in music education instructs students in accepting people from other cultures, reduces intolerance, and cultivates open-mindedness (Knapp, 2012). Steel band offers students a window into the world of Trinidad and Tobago and it is the responsibility of the director to convey authenticity in course instruction and offer an experience that instructs not only tradition but also history and integrity. Educators can use a variety of media in presenting non-performance course instruction. Content should include historical and cultural materials pertaining to important people, instruments, and musical styles of Trinidad (Morford, 2007). While a completely traditional ensemble might not always be possible, an understanding of what a traditional ensemble would look and feel like should be one of the instructor's goals.

One challenge facing music education is the high percentage of students whom fine arts programs never reach. In the modern Western music education system, students are often given the option to participate in band, orchestra, or choir. Other options such as jazz band or general music exist, but not as commonly as the three core musical ensemble options. A student who does not have interest participating in one of these ensembles may never receive a secondary musical experience. Per Child Trends Data Bank's 2015 report, 48 percent of eighth-graders participate in their school performing arts activities. That percentage drops to 36.7 percent by the senior year of high school. An appealing element of having a steel band in a public school is the wide range of students the ensemble attracts. Since steel band pedagogy can be taught through formal music instruction or through the oral tradition, steel classes draw students with all levels

of musical backgrounds (Esarey, 2016). Steel band offers students an alternative to musically enriching experiences within their school setting.

Convincing administrators the value of introducing a steel band into their curriculum is one of the biggest hurdles that one must face in starting a program. Potential and existing directors need to be able to advocate for steel band and its value and worth in the music education community. Administrators may be convinced to include steel band due to its roots in cultural diversity and its ability to attract and motivate students who might typically not choose to participate in school music programs. (Haskett, 2009). Administrators are more likely to support a steel band program in their schools if they understand an entirely different percentage of the student population is likely to become involved with the fine arts, and have a culturally diverse and truly valuable educational experience.

Another problem facing steel bands in the Western world is including cultural aspects within the program and maintaining integrity and authenticity of the ensemble. When asked about what he thought the goals of music education should be, Trinidadian steel pan virtuoso, arranger, and educator, Duvone Stewart, went on to describe that the main priority is the passion and a love for music (Cullen, 2012). The goal of bringing joy and inspiring a passion and love for music is almost always one of the roots of most music educators' teaching philosophy. This element must first and foremost be maintained in creating an authentic experience. A key difference between Trinidadian steel bands and non-Trinidadian steel bands is the method of instruction. The following is a selection of the transcript of Joe Cullen's interview with Duvone Stewart:

JC: There are two tiers in many schools in North America. The pan programs tend to not read music at all, but the band, keyboard, guitar, strings, and other music classes all read

music. Steel bands often learn by rote, or with pages of just letters in a row. What approach do you use?

DS: It can become difficult. Back in Trinidad they did not marry the theory and practical. Many great pannists play well but do not read at all. It is what it is. When I do workshops for example in Paris, Germany and Italy, I often hand out music because many of the students can already read. Some musicians who perform by reading music sometimes do not have the feeling. Some play with feeling without reading, others play better when they read. My advice is to try to learn to play both ways, reading and by ear. I can hear a chord progression and play a piece note for note but that is my gift. For some, reading works better. (Cullen, 2012, Pg. 54)

Another example of a Trinidadian adopting to Western methods is Liam Teague's program at Northern Illinois University. Teague is considered by many to be one of the elite pan players and educators on the planet. He admits using primarily written notation because of the harsh reality of the time-consuming nature of teaching by rote. He has observed that Western players in his ensembles sight-read at a high level but have a weaker ear, while his Trinidadian players memorize almost everything but struggle when it comes to sight-reading. While this is to be expected given the educational upbringing of the two groups, it demonstrates the large problem facing the recreation of an authentic experience in the Western world. The inclusion of non-performance content in his ensemble is where Teague introduces historical content, composer backgrounds, and information about the instruments (Morford, 2007). Non-performance education is where Western educators rely heavily on maintaining integrity within their ensembles. Both Stewart and Teague believe in the importance of repertoire selection as being a key element in the representation and advocacy for the instrument. Unfortunately, much

of the music performed throughout history in Trinidad has gone undocumented (Cullen, 2012). Western researchers and arrangers such as Ron Kerns and Shelly Irvine began writing down transcriptions of Panorama¹ and traditional music. Today, Teague, Stewart, and many other Trinidadians have begun to record their compositions in musical notation. This curriculum has been designed to first offer students the experience of learning by rote, while also recognizing the reality of the amount a time a high-school ensemble can spend together. Daily recognition, education, and exposure to authentic elements of Trinidad and Tobago, steel band history, and the leading historical figures of the steel band world will be the most important method of creating an ensemble of integrity, awareness, and authenticity.

The final problem facing the world of steel band educators is the lack of pedagogical materials, resources, and support. Steel band in the Western world is still finding its place in the formalized music education community. A need for appropriate pedagogical resources exists with the high amount of steel bands existing in the public and charter school environment. Up until recently, the steel band community has functioned as somewhat of a grassroots movement. As popularity of the instrument rises and it continues to find its place in the school setting, new breeds of directors are starting to rise (Tanner, 2007). Educators with formal training and experience are beginning to integrate steel pan into their pre-existing fine arts programs or are bringing the option to new schools. Unfortunately, formalized curriculums are scarce and because of the variety in the size of ensembles, layout of instruments, and lack of resources, many educators are left to their own devices to design and formulate their curriculum and understanding of steel band pedagogy.

¹ The yearly international steel band competition held during Carnival season at the Queen Parks Savannah in Port of Spain, Trinidad

The history of steel band can be traced back to an evolution of African drumming, French Mardi Gras-style masquerade balls, French-Catholic religious festivals, and East-Indian holiday drumming processions (Walton, 1996). The French, Spanish, English, and Dutch all fought for control of the Caribbean islands in the 16th, 17th, and 18th Centuries. This created a cultural melting pot that led to the rich musical traditions seen today. Enslaved Africans are largely responsible for the rhythm, melody, and musical styles they maintained when they were forcibly brought to Trinidad (Walton, 1996). The Carnival season, brought to Trinidad by French Catholics, is one of the most important reasons for the existence of the steel band. The celebration of Carnival brought parades and celebrations which allowed slaves to participate, dance, sing, play music, and enjoy some momentary free expression. Mas' bands, or masquerade bands, were bands where some of the earliest Trinidadian music originated. In the early 20th Century, Trinidad came under British rule and the musical drumming and expression used by the slaves during Carnival was banned out of fear of sparking rebellion (Haskett, 2009). The instruments that filled the void were tuned bamboo sticks or "tamboo bamboo." The large size of the bamboo made it difficult for quicker rhythms to be produced so the bamboo often formed more macro rhythmic patterns while smaller wooden sticks, "cutters," created more complex cross-rhythm patterns (Walton, 1996). Tamboo bamboo evolved to include more metallic options such as biscuit tins, salt boxes, olive-oil containers, and tin pans. Playing bottle-and-spoon also developed alongside the evolution of the tamboo bamboo ensemble and ultimately the glass and primarily metallic instruments completely replaced the bamboo.

The roots of steel band can be linked directly back to a 1938 Masquerade band in Port of Spain, Trinidad called Alexander's Ragtime Band (Walton, 1996). Some of the earliest engine room instruments arose from this group who was founded by Carlton Forde or "Lord

Humbucker.” Trash cans, automobile parts such as the brake drum, and any other metallic object became the new model and completely replaced all bamboo and wooden instruments in Carnival within one year. This was also attributed to a shortage and overconsumption of the most viable bamboo. Trinidadians began to experiment with all sorts of metal instruments to find different timbres and possibilities for their performing ensembles. During World War II, oil refineries on the islands of Trinidad and Tobago began to discard 55-gallon metal oil barrels. As popularity of these barrels increased and materials ran out, Trinidadians began to steal barrels from oil companies and military bases. As these instruments were picked up by musicians and played over a long period, the steel drum began to emerge. Ellie Mannette is often attributed as being the first inventor of the steel pan as it is known today. (Some other historians will argue that it was Anthony Williams.) Mannette along with others began to explore ways of making the oil barrels produce more than one pitch. Melodic metallic percussion music began to emerge and bands started developing their own pieces. In 1957, United States Navy Admiral Daniel Gallery was in Trinidad during the Carnival celebration and heard some of these early steel drums. He was so captured by their sound that he approached Navy band master and chief musician Charlie Roeper and asked him to form a United States Navy Steel Band (Haskett, 2009). Ellie Mannette was approached and asked to build the first set of steel drums for the United States Navy. Mannette ended up not only building the pans but also training the group himself. The United States Navy Steel Band is the biggest reason for the popularity of the instrument in the United States. The band toured around the United States and made appearances on popular television series such as the *Ed Sullivan Show*. Mannette opened a door for other steel pan builders and musical arrangers to immigrate to the United States. Throughout the 1960s and 1970s, many important individuals such as Cliff Alexis, Rudolph Carter, and Ellie Mannette all made their

way to the United States to help spread their love of the steel band and to make a living for themselves. As the instrument grew in popularity, United States steel band ensembles started to emerge. The earliest being in 1959 in New York with Kim Loy Wong, Pete Seeger, and Murray Narell (Haskett, 2009). There were no officially recognized steel band ensembles in collegiate universities until the early 1970s (Walton, 1996). By 1985, there were steel pan ensembles existing in at least twelve states, as documented by Jeanine Remy, a pioneer in the steel band music of the United States. As collegiate music performers became involved in their school's steel band programs, they spread the music into their communities and brought their knowledge and expertise to the public-school systems.

The steel band movement has spread far and wide and the instrument is finding its place amongst the ranks of the modern Western education performing musical ensembles. Authenticity can exist while also developing systems that allow for the measurement of standards, data collection, and integration of pre-existing and effective pedagogical methods. The Western music world uses scales and arpeggios as a tool for further developing technique of an instrument, learning musical vocabulary, and supporting melodic and harmonization understanding. These ideas can be incorporated into the steel band while still performing traditional musical repertoire, learning via traditional methods, respecting historical and cultural context, and allowing for continuing changes and innovations.

This project connects a steel band curriculum with the 2014 National Association for Music Education's performance ensemble standards, offers 21st-Century instructional strategies necessary for developing a diverse classroom, and structures a course sequentially allowing students may transfer their knowledge via rote learning to an efficient and practical note-learning method. Offering academic structure and an outline to a steel band curriculum can secure the

steel pan's position in the public-school setting, as well as offer insight and direction to future or current directors seeking a more formalized structure. Giving educators an understanding of resources available and where to find the necessary materials required to run a steel band also furthers the expertise of future and current directors. One of the primary goals of this project is to give educators a curriculum and source for finding materials to be incorporated into a program.

Review of Literature

Curriculum and Pedagogy

One of the most important pieces of literature in the world of steel pan pedagogy is Chris Tanner's (2007) *The Steel Band Game Plan: Strategies for Starting, Building, and Maintaining Your Pan Program*. Tanner provided educators a rough outline of all the details of the steel pan world, including a brief history of what the instrument is, some basic details of how the instrument is made, how to develop an ensemble, and some basic performance practices for all sections of the steel band. Tanner provided self-created figures demonstrating proper technique of the instrument, note layout and ranges of instruments, and basic grooves and rhythms in standard musical notation. Tanner's book is a great starting point for anyone searching for a gateway guide to vocabulary of the instrument and the practices of steel band. Some of the more important elements of Tanner's text are the strategies for conducting the early stages of the creation of an ensemble and how to properly represent steel pan in the Western world. Tanner has accreditations including extensively researching steel pan, running the Miami University Steel Band, and taking multiple steel pan groups to the Percussive Arts Society International Convention. His text is regularly referenced in theses and dissertations and is one of the staples in the pedagogical literature.

Dave Walton's (1996) *Music for Steel Band* covered some brief background information of the instrument, as well as its rise in popularity across the United States. Walton discussed many of the performance skills gained in participating in a steel band, multiple styles of music and how they apply to pan, and methods of instruction. Walton offers four approaches to running and instructing a steel band: Trinidadian Panorama approach, theory-based rote method, Orff approach, and rote-assisted methods. This is a valuable resource for giving educators different

perspectives on how to format their instruction, arrange and relay a wide variety of styles via steel band, and properly define the benefits of steel band from an enhancement standpoint.

Despite being somewhat dated, Walton's text still serves as an extremely valid source for steel band educators, composers, and arrangers. Dave Walton graduated with a doctorate from the University of Arizona and has been a long-standing member of the steel band community in Arizona, as well as a popular arranger and composer for the steel band.

Brandon Haskett is one of the premiere researchers and historians in the steel band community. His text, *A Case Study on the Importance and Value of the Desert Winds Steelpan Programs* (2009), is an important in-depth case study of one of the oldest elementary steel band programs in the United States. His study documented the progress and development of the program from its inception in 1978, through 2008. Haskett's research of the Desert Winds program chronicles the success of its program director, Jerry Lopatin. Haskett attributes Lopatin's success to his background in the traditions of steel drums, his use of aural-oral transmission models, and his rich pedagogical knowledge. Haskett's document is a quality source for someone looking at how steel pan affects the participating members of the ensemble and how quality leadership, expertise, and dedication by the director can lead to a fruitful and long-term program of success. This is also an important source for educators who wish to look at the practical aspects of growing their programs long-term and evaluating proper methods of instruction in their own classrooms. Brandon Haskett holds a Doctorate of Musical Arts from Arizona State University and is a music professor at Saginaw Valley State University. He is a regular steel pan performer, lecturer, educator, and researcher around the country. Haskett is a frequent presenter at Percussive Arts Society conventions, as well as one of the leading mentors to future and current steel band educators.

Adam Grise is a steel band scholar, educator, performer, and composer. His document, *Scholastic Steel Bands in the United States: A Comprehensive Profile* (2012), is an extensive mapping of steel band programs in the United States and their place in the field of music education. Grise surveyed 211 directors about their steel band programs. Grise documented the starting year of programs across the country, layout of the pans used in their ensemble, demographic make-up of their ensemble, degrees held by directors, age of students, and other important features of their program. Grise along with Haskett have laid the foundational work for creating a steel band database and directory. Understanding this network is essential for any director to plug in to available resources and individuals who are the leaders of the community. It is also important for educators to be able to contact a director who may have similar pan layouts and ensemble demographics to discuss viable pedagogical methods specific to their situation. This is an important study useful to directors in correspondence with administrators to understand the trends of steel bands in the educational system. One of the issues with a study such as this, is that the information submitted and documented almost certainly changes within the next year. While it is important to have a snapshot of data, it must be taken into consideration that certain programs might no longer exist, or have gone through significant changes. In addition, programs might have arisen who are not a part of the study.

Morgan Whitney Esarey's (2016) *Pandemonium: An Evolution of Steel Pans and Its Place in Music Education* drew upon research and a survey conducted with existing music educators. Esarey's survey was aimed at understanding the programs of fifteen directors and how steel drums affect student's improvement in music theory, ear training/aural skills, creativity, personal growth/development, academic achievement, and joy experienced in playing. Esarey uses evaluations from the directors to highlight the key points of development that students

experience in performing with a steel band. The insightfulness and qualitative nature of Esarey's study allowed for educators to gather an in-depth evaluation of pre-existing steel band programs.

David Knapp is a co-founder of Engine Room Publishing, one of the premier resources for steel pan repertoire. Knapp is also currently an assistant professor of music education at Syracuse University. Knapp's (2012) *The Effects of Multicultural Music Instruction on the Perception of Authenticity and Preference for Teaching Multicultural Music* examined undergraduate music education students' multicultural musical training, perceptions of authenticity of multicultural music, and preferences for teaching multicultural music.

Authenticity is one of the core ideas in any ethnomusicology and music education crossover examination. With the rapid growth of steel pans in the United States, Knapp's document is one of significant importance. Knapp examined the historical approach to the idea of multicultural education and how our modern-day education system is still grappling in finding a balance and medium in the curriculum. The growth of steel pan in the United States has led to a recognition by the largest music education association, National Association for Music Educators, as being an appropriate route for music education in the classroom. This recognition gives steel band educators an organized platform for discussing and developing pedagogical theories, the incorporation of steel band in schools, and authenticity. One of the key components of authenticity for steel pan educators is the method of instruction. Rote teaching is the traditional method of instruction used in Trinidad and Tobago. In modern day Trinidad, there are some groups who have switched to using standard musical notation, but many groups still employ the rote system. Some of the challenges faced by directors in the United States when employing such methods are the fact that rote teaching is time-consuming, individual practice might not be possible depending on the age group of students, and students have not been trained at a young

age to develop the necessary aural and pattern recognition skills to effectively learn via the rote method. It is common to see directors in the United States combine rote and note methods in their instruction as it is an appropriate method of pedagogy that takes students' learning styles and strengths into consideration. Knapp's document is important for educators in understanding how transmission affects the interest level of students and attempts to respect authenticity and avoid cultural appropriation.

William Hailey's (2005) *Developing an After-School Steel Drum Program in the United States Based on a Middle School Experience* addressed the fundamental requirements for operating an after-school middle-school steel drum program. There are obvious differences between after-school and in-school programs, as well as a middle-school versus high-school programs. The usefulness of a document like Hailey's for this project is his commentary on general methods of instruction, rehearsing schedules, funding, transportation, technique, and maintenance of the instruments. The logistical necessities at any level of performing ensemble often have many similarities so those elements transfer over between any steel band ensemble. The most important resource that Hailey provided is the suggestions on how to properly address the funding of a new program both from an individual perspective, as well as a district perspective. Monetary challenges are consistently plaque with any school district. It is important for educators to understand how to manage financial concerns so that they may get their program off the ground or maintain their existing setup. Hailey provided logical solutions such as grant writing and approaching donors in a manner that can give educators strategies to tackle their own obstacles regarding funding. Hailey also addresses technique in such a way as to allow educators to translate the material to their own ensemble and integrate Hailey's ideas with their own students.

James Morford's (2007) *A Study of the Pedagogy of Selected Non-Western Musical Traditions in Collegiate World Music Ensembles* examined the pedagogical practices of two collegiate steel bands and two West-African performing ensembles. The two steel band directors interviewed by Morford were Liam Teague, the co-director of the Northern Illinois University Steel Band, and Chris Tanner, the Miami University Steel Band director. There was pedagogical consistency between the two directors regarding inclusion of non-performance material in their courses. Both directors admit to the time-consuming nature of the rote method and musical notation is an indeed necessity in their ensembles. Both directors also recognize the challenges with relying on written notation as the ear does not develop the same way when written notation is utilized. Performers are also bound to their music when written notation is utilized. Interestingly, both directors' ensembles do not resemble the pan yards of Trinidad, despite Teague being a native of the country and a current arranger of Panorama ensembles. Morford's study is important as both Tanner and Teague are leaders in the global steel pan community. Their innovative thinking and completely different backgrounds show in part the evolution of steel band pedagogy both inside and outside of Trinidad. Morford holds a Masters in Music Education from West Virginia University and is a researcher, performer, and educator in the steel band community.

Benjamin Yancey's (2009) *An Investigation of the Perceived Impact of the Inclusion of Steel Pan Ensembles in Collegiate Curricula in the Midwest* investigated the impact on learning from both the student and instructor perspective. Yancey's goal of the survey was to explore how such a young instrument has infiltrated so many musical programs across the country. This is the key point in understanding the value of a document like this within the scope of this project. There is an infectious dimension to playing in a steel band and it is important that there be

quantifiable data to better help understand this feature for advocates of the instrument, as well as administrators evaluating the worth of such an ensemble. A large amount of quantifiable data creates researched support for advocating for the instrument in a school setting. The value of enjoyment cannot be understated when dealing with in-school musical ensembles. Retention and recruitment are two important facets to consider when facilitating any musical program. It is important for educators to understand that these are requirements to running a successful program measured by longevity. While Yancey's text deals with collegiate musicians, the approach to and appreciation for the instrument can be cross-generational. One of the important details of Yancey's study is the reasons stated by students for why they enjoyed participating in the steel band. Yancey created options for students to select for what they enjoyed most about participating in a steel band. The most selected answers were: stress reliever, fun atmosphere, energetic, engaging, sense of community, learn a new instrument, accessibility, appreciation of music, performance opportunities, and improve themselves as a musician. These responses are important for any educator to understand the variety of reasons a student might join his or her ensemble, at any level. It is also important to note that in Yancey's study there were participants in steel bands who were not music majors. Yancey completed his Master of Music from Kansas State University.

Joe Cullen's *Interview with Steel Pan Virtuoso Duvone Stewart* (2012), gave us some insight on a Trinidadian's view of the current state of steel pan and its reputation with the global community from an insider's perspective. Cullen asks Stewart about his viewpoints on music education, his reputation as an internationally acclaimed panorama arranger/composer, his experience as a performer, and the incorporation of steel band into the Western world. As a leading member of the steel band community in Trinidad, Stewart holds credibility and offers

validation for the route the steel pan has taken in the Western world. Cullen runs the largest steel drum credit course in Canada, is a steel band educator and historian, as well as a jazz and marching percussionist.

Assessment

Scott Shuler's (2011) Journal Article *Music Assessment, Part 1: What and Why* laid out some primary guidelines for music educators to use when approaching assessment. Shuler does an overview of why assessment is important, the primary purposes of assessment, and four levels of student independence as evidenced by their ability to self-assess. This article is important in relation to this curriculum because it creates a foundational approach to approaching assessment in the steel band classroom. Shuler discusses the importance of creating multiple criteria in a rubric when assessing students as it allowed honest and informative feedback about multiple areas instead of approaching grading in a completely holistic manner. One of the important facets of this curriculum is teaching and guiding students to becoming independent learners. Shuler's levels of student independence perfectly align with this philosophy and are an easy-to-follow structure that can be referenced by educators. Shuler served as an elected president for the National Association for Music Educators and is a lifelong researcher and educator.

Samuel Simon's (2014) Journal Article *Using Longitudinal Scales Assessment for Instrumental Music Students* outlined a form of assessment that contributes to multiple educational goals both within and outside the fine arts discipline. The Longitudinal Scales Assessment (LSA) is a tracking system that follows students' scale and arpeggio progress over time. Students apply goal setting, musicianship, integrity, and reflection to the process of learning the major and minor scales as well as the corresponding arpeggios. The LSA aligns with this curriculum as scales and arpeggios are used as the root of learning melody, strumming

patterns, composition, and improvisation. Simon notes that while the LSA is primarily a measure of musical skill, it is not intended to be a primary form of measurement of success in the classroom. The LSA can both serve as a formative and summative assessment. The LSA gives students power and responsibility over their own learning as they can set individual goals but are still required to set goals building upon their previous ones. Simon teaches general music for grades K-5 and band for grades 6-12 in Georgia and is a contributor to the *Music Educators Journal*.

Laura Dunbar's (2011) *Performance Assessment of the Masses in 30 Seconds or Less* was a journal article aimed at providing helpful suggestions for quick and informative formative assessments. Dunbar focused on breaking down observable concepts into smaller parts that can be quickly assessed so that the instructor is aware of the rate of learning going on in the classroom. These tools are important in a steel band classroom as the environment often seems chaotic with so much individual practice time going on and the instructor needing impromptu formative assessments. Dunbar has taught as a public-school music teacher and holds a doctorate in music education from the University of Arizona.

Maria Stefanova's (2011) journal article, *Developing Critical Thinking and Assessment in the Music Classrooms*, provided music educators with different strategies for approaching assessment. Stefanova ties teaching music with teaching literacy in the classroom. Balancing instructional time and incorporating literacy skill instruction is the base of each one of the strategies Stefanova offers. The value of this article is the advocacy such insight offers to the arts. While the fine arts should stand alone as holding self-worth, administrators and parents enjoy reading data showing the influence of success the fine arts participation has on other disciplines. The strategies that Stefanova provided directly connect the arts to language, writing,

and reading literacy. Stefanova is a native of Bulgaria, is an author and researcher in the field of strings pedagogy, and holds a Masters in Violin Performance from the University of New Mexico.

Conclusion

Balancing authenticity, reality, expectations, and innovation are at the root of important concepts underpinning this steel pan curriculum. Research and content study should be balanced with performance practice to provide students with the necessary background information relevant to creating an experience where students can appreciate, respect, and hold value in their own experiences. Regarding the cultural appropriateness of creating such an ensemble in a United States public education setting, it is helpful to have guidance from the pioneers of the instrument, many of whom are still alive today. One of the key points of consideration incorporated into this curriculum is the methodology. Students are given an authentic experience in the initial stages of the curriculum with rote instruction, but the reality of school scheduling is taken into consideration and note methods are gradually introduced. These methods are adopted by leading Trinidadian educators such as Liam Teague, Duvone Stewart, Ellie Mannette, and Cliff Alexis. University programs, such as Northern Illinois University and West Virginia University, give us insight into concert programming and the appropriateness of how to construct programs with a variety of repertoire. For this curriculum, historical content will be introduced throughout the school year and the opportunity for students to develop a deeper understanding of a specific topic will be available in the form of a research project. Assessments will be based around research and information provided by Dunbar, Simon, Stefanova, and Shuler. Students will regularly learn about traditional artists, composers, and styles with the use of their musical outlook journal entries. The wisdom provided by the researchers in the steel band and music

education world will be utilized in formatting the layout of the course, structure and arrangement of the ensemble, and key points of reference for any future instructor of the curriculum.

Syllabus

Course Outline and Philosophy

This year-long performance ensemble is available to any student wishing to learn a new musical instrument and participate in a group musical experience. No previous music experience is necessary to participate in this course. Students will learn about the history of the steel pan, perform music by rote teaching and musical notation reading, compose their own musical patterns, and evaluate audio recordings and videos of performances. Students will be required to rehearse and practice independently, within their section, and as a full ensemble.

This course is sequentially structured to introduce students to the music of the Caribbean through historical context, learn a new a musical instrument and musical vocabulary, perform in four public concerts, and to create individual projects and performing acts. An ongoing musical outlook journal will be utilized at the beginning of each class throughout the whole year, as well as for assignments as they are encountered.

Instructor Goals

- Create a healthy, safe, and creative work environment where students may activate their full musical potentials.
- Present instruction so that all students can synthesize and process the curriculum.
- Encourage students to generate questions about the material and gain interest in areas of music which were previously unknown.
- Appropriately use technology to offer a deeper understanding of key curriculum concepts.
- Equip students with the tools necessary to pursue related academic study outside the classroom.

- Fairly assess and evaluate students for their progress and not their talent.
- Scaffold students to become independent and effective learners.

Course Objectives and Student Learning Goals

- Learn the foundational concepts of music.
- Develop independent learning practices.
- Demonstrate proper use of musical academic language.
- Identify and describe characteristics of musical genres and elements.
- Play, participate, and perform on a new musical instrument.
- Collaborate with other students to accomplish assigned musical research projects.
- Create a resource bank of music vocabulary, scale sheets, and sheet music.
- Complete multiple composition and arranging projects.
- Develop a deeper understanding of music and the role it plays in our lives.
- Complete a research project on a topic related to the music of Trinidad.
- Generate new ideas for a performing act.
- Listen and articulate thoughts on any piece of music.
- Use technology as a positive and healthy resource for musical reference, creation, and understanding.
- Have fun!

Daily Class Materials

Students will be required to bring the following items to class everyday:

- Three ring binder with organized music, handouts, and journal
- Working Pencil

- All sheet music

Classroom Procedures and Expectations

At the beginning of each class you will:

- Enter the room with your daily materials
- Begin warming up on your assigned drum. (If the drum is covered then you will uncover your drum and place the cover on the side of your drum's stand)
- Check the board for bell-work instructions.

There is no food or drink other than water allowed inside the steel band room. If you are coming from lunch or have just eaten a snack, you are required to wash your hands before handling the steel drum mallets. No backpacks, laptop cases, or any other bulky bags are allowed in the steel band room. This is for the safety of yourself, other students, and the musical instruments. The drums are surprisingly fragile and can be damaged by accidental contact.

Grading (Per Semester)

Each student's grade is calculated from five components: daily materials/participation, concert performance, musical outlook journals, performance-based assessments, and a final project. Sections having multiple data entries will be weighted equally to compute the overall total for that section (e.g., each daily materials and participation grade will contribute to 20% of the overall grade).

Daily Materials and Participation (20%)

Rubric:

- 4: Student has all their class materials and/or stays on task during class. Student is an active participant and/or is respectful of the individuals and environment.

- 3: Student has most of the required materials and/or generally stays on task. Student may demonstrate an acceptable level of respect to the individuals and environment.
- 2: Student has few of the class materials and/or is often off-task. Student rarely participates and/or rarely demonstrates respect for the individuals and environment.
- 1: Student has none or very few of the class materials and/or is consistently off-task. Student influences other students to be off task, does not participate, and/or is disrespectful to the individuals and environment.
- 0: Student had an unexcused absence for the day.

Excused absences will not count against a student's daily participation grade.

Concert Performances (20%)

Rubric:

- 4: Student was on-time for the concert performance call time and/or was a polite and respectful audience member for the entirety of the concert. Student had all the materials for the concert and/or stayed until the end of the concert.
- 3: Student was on-time for the concert performance call time and/or was polite and respectful for most of the concert. Student had the majority of the materials for the concert and/or stayed until the end of the concert.
- 2: Student was late for the concert performance call time and/or was rude while other groups performed. Student did not have the necessary materials for the concert and/or left after their group performed.
- 1: Student was late for the concert performance call time and/or was a disruptive audience member. Student did not bring the concert materials and/or did not actively participate in the concert/left the concert early.

- 0: Student had an unexcused absence for the concert.

Musical Outlook Journal (20%)

Rubric:

- 4: All materials and assignments are completed in the musical outlook journal, the journal is turned in on time, and/or it displays evidence of effort, care, and excellence.
- 3: Only a few materials and assignments are missing from the musical outlook journal, the journal is turned in on time, and/or it displays evidence of effort, care, and excellence.
- 2: Some of the materials and assignments are completed in the musical outlook journal, the journal was turned in late, and/or it displays little evidence of effort, care and excellence.
- 1: Student has very little materials and assignments presented in their musical outlook journal, the journal was turned in late, and/or it displays little evidence of effort, care, and excellence.
- 0: Student does not turn in a musical outlook journal.

Performance-Based Assessments (30%)

Rubric:

- 4: Student displays a mastery of the concept, performs with minimal errors, and displays consistency in execution.
- 3: Student displays competency of the concept, performs with some errors, and displays an approach to consistency in execution.
- 2: Student approaches competency of the concept, performs with frequent errors, and displays an uncertainty in consistency.

- 1: Student attempted to perform the concept, exhibited a low-level of understanding, and is detached from being able to execute consistently.
- 0: Student did not attempt to perform the concept.

Note: All performance scales will be evaluated using the Longitudinal Scale Assessment (LSA) guidelines (Appendix C)

Final (10%)

Students will work together in small groups to come up with their own composition. Students will demonstrate their knowledge of form, harmony, melody, and strumming patterns. Students will be encouraged to use their understanding of scales and arpeggios to create their chord progressions and melodic patterns. The strumming warm-ups utilized in the beginning of the year will be held as the foundational tool for creating the chord progressions in the compositions. Students will be able to submit multiple rough drafts and seek guidance from the course instructor.

Important Dates

Concert dates make up 20 percent of the overall semester grade. These dates are mandatory and must be attended by all students enrolled in the beginning steel band course. Parents and friends are encouraged to attend. If there is an unavoidable conflict, an alternative research presentation will be required as a make-up assignment. Apart from emergencies, students must notify instructor at least a month before a concert date to be eligible for the make-up assignment.

A concert excuse form (given directly to student by the director) is available upon request. Students who do not perform in a concert are required to complete a make-up research paper on a topic given to the student by the director.

Overview of Units

Getting Started

When starting a steel band program, there are a few items to consider for success. A reasonable timeline of events should be established in preparation for the first day of instruction. This includes the time required to submit a new course request to a district or for a new curriculum to be implemented. Each district will have a different policy regarding this stage of the process. While submitting a request for the course, it will be necessary to also formulate a budget proposal (within this document are resources for purchasing all the necessary materials required to begin and run a steel band) and secure a location to hold the course class. It is important to consider sound logistics and the conflict a steel band might have with other classes. An ideal situation would be a separate building that can have sound insulation installed. A band room or other large area where no other classes are being held can also be a suitable rehearsal space.

Once a space, the course, and the materials are obtained, the most important part of your steel band should be acquired: the students! Recruitment is a necessary skill needed by any director in the fine arts discipline. Creating posters for the school, visiting middle school feeders, giving presentations to other classes, setting up at a booth during orientations/class registrations, holding parent information meetings, sending out emails, and putting information in the school or district newsletter are some great ways to reach the target audience of potential students. One of the biggest reasons students do not join a steel band is because of their perceived lack of musical background and knowledge (Grise, 2012). It is important to make clear that all students are welcome in the ensemble and understand that steel band may be the only musical experience a student ever will be a part of.

As is the case with any subject in education, the instructor should want to create a welcoming environment in the classroom for the students to walk into. Having a classroom that is organized, visually attractive, and vibrant can help make students feel welcome and safe. Chris Tanner's *The Steel Band Game Plan* (2007) offers possible setups and arrangements of the pans in the classroom. Ideally, a beginning class should be grouped by section, with the drum set in a central location. Depending on the size and dimensions of the classroom, the most maneuverable setting might need to be worked out. With rote teaching, the instructor will be moving between locations frequently, so it will need to be taken into consideration when making pods, rows, etc. The instructor will need to be able to demonstrate on a student's instrument as well as allow students to work nearby and collaboratively with one another.

Interview and Auditions

One of the first processes that will occur in the beginning stages of the year will be an interview and audition process to assign students to their instrument, as well as assess where students are in their musical knowledge and background. This is an important stage of the process for both the instructor and the students as it provides the best opportunity for students to end up on instruments where they will have the most potential to experience success.

A questionnaire (Figure 1a and Figure 1b) will be administered to each of the students in addition to their audition. The purpose of this information is to better assess and place students on an appropriate instrument. The bass and cello pans will lend themselves well to kinesthetic learners and visual learners. The lead pans will lend themselves well to auditory and visual learners. The double seconds and double tenors will lend themselves to auditory and kinesthetic learners. Each student will have their results paired with their auditions to create a ranking of placement for each of the instruments in the steel band family. One of the interesting realities

about steel band is that it stimulates multiple processes of learning. The combination of pitch recognition, visual elements of pattern recognition, and kinesthetic memory through movement makes it a viable tool for music educators to create a well-rounded experience (Hailey, 2005).

The auditions will be completed one-on-one with the student and instructor. (Note: to maintain supervision over students, all students will be doing side work during this process. This will be a great time for the other students to be working on their questionnaire and reading about the history of the steel pan.) Students will be evaluated on elements of pattern and melody memorization via rote teaching, as well as their ability to demonstrate on/off, banana, and tortilla rhythms². The evaluation sheet (Figure 1c) will be completed during each audition and will then be paired with students' musical backgrounds and learning style quiz sheets. These three documents will serve as the criteria for how the instructor will construct the steel band.

Musical Outlook Journals

Each student will keep a journal throughout the year for bell work, listening assignments, reflections, homework assignments, research projects, and rhythm/scale/reference notes. The journal will be an important tool of assessment throughout the semester. The journal should be kept in a larger binder that also contains the student's pan layout sheets (Figures 2a, 2b, 2c, 2d, 2e) and any handouts given throughout the semester. Figure 4a is an example of the layout for a listening journal entry for a concert piece selection. Students will be asked to listen to the music they perform as well as other musical entries related to Trinidadian and Caribbean music. Students will write the scales, rhythms, and form used for each piece they learn throughout the year in their journals. This will serve as their reference guides for each piece the band performs for the year, as well as a check for understanding by the instructor.

² Figure 3a demonstrates a written notation translation of all rhythms referenced.

Assessments

Units are structured to be standards-based, student-centered, and sequential. Progress-based assessment will be an emphasized element and the NAFME³ musical standards will be used to broaden the palate for which the instructor will be able to formulate assessments (Austin, 2010). As this curriculum is designed to be an overall music education program open to all students, the program is designed to meet the needs of every child wishing to participate (Music Educator's National Conference, 1959). Units are structured in a way that allows the ensemble to remain on a structured timeline for the entire school year. There are four units in each semester and a concert performance every two units. Concert performances are important for any performance-based ensemble as it allows for visibility within the community and an opportunity for students to experience a full realization of the culminating experience of their musical growth (Music Educator's National Conference, 1959). Including public performances in the curriculum helps generate further motivation from the students, as well as provides an opportunity to educate and advocate for the instrument. The first concert is structured to have two pieces, the second and third concerts will each have three concert pieces, and the final concert will have four concert pieces. A theory-based rote method and rote-assisted method are the main methods of instruction utilized in this course (Walton, 1996). The course is structured to teach students all twelve major and minor scales, as well as the chromatic scale. Each week is accompanied by the main student learning objectives for the week. If there is only one beginning ensemble, it might be helpful to perform one concert in the first semester and two in the following semester to fill out a program. Or, an alternative would be to collaborate with another performance ensemble in the fine arts department to fill out a full-length concert for the first few concerts. In addition to

³ The 2014 NAFME Standards are the national music education benchmarks created by the nation's leading music educators and are recognized by public and charter schools.

the learning objectives, every NAFME performance ensemble standard is met over the course of the thirty-six-week school year. It is likely that there will be more standards than the ones listed being met each week. The purpose of incorporating the standards that are listed is to demonstrate the ability for a steel band ensemble to meet each one of the NAFME standards over the course of a given year.

In a performance ensemble where students are not able to take their instruments home to practice, a large portion of the course must be devoted to individual practice time, one-on-one instruction, and group rehearsal. The cultural aspects of this ensemble have been situated to include daily snippets of background information, with larger projects spaced out over the course of the year. To give students enough time to master their performance practices, each day of the year is spent playing through the content. This keeps students engaged, actively participating, and on track for their public performances.

There are four main reasons for providing informative assessment in the music classroom: improving student learning, improving instruction, improving the program, and informing students, parents, and administrators of progress (Shuler, 2011). One of the primary goals of the curriculum is to develop students into becoming independent learners. Independent learners can be so because they are also able to independently assess themselves. There are four stages of independent assessment: Stage one is when students rely entirely on the instructor; Stage two is when students have some understanding of where they can go and able to generally assess themselves; Stage three is when students can apply information, assess themselves, and identify steps to improve; and Stage 4 is when students are not only able to apply information but also develop information which leads them to assess towards limitless improvement (Shuler, 2011). The Longitudinal Scales Assessment (LSA, Appendix C, 2011) will serve as the primary

tool for summative assessment for scales and arpeggios. The three main areas of the curriculum that are assessed are concepts, skills, and repertoire (Simon, 2014). The LSA is the selected means of summative assessment for this area as it encourages students to learn goal-setting, integrity, and self-accountability. On-going formative assessments will be important for monitoring growth and progress from each individual student and will serve as a key tool for the instructor to format their day-to-day instruction. As our education system continues to implore standardized testing in secondary schools, music educators are being asked to incorporate more elements of reading and writing into their curriculum (Stefanova, 2011). Musical Outlook Journals will serve as a source of assessment, and allow students to incorporate written responses, feedback, analysis, and an opportunity to practice their writing practices in a musical setting. Using forms of assessment to also please administrators creatively shows the value of keeping steel band in the curriculum (Stefanova, 2011).

Unit Outlines

Semester 1

Unit 1

The first unit is completely dedicated to introducing students to all areas of steel band. This includes learning about the history of the instrument, auditioning and assigning students to an instrument, technique practices, scales and arpeggios, and beginning their first concert pieces. The instructor will spend most of this unit teaching entirely by rote and allowing students to learn the layout of their instrument.

It is important to allow students to experience what assessment looks and feels like in the classroom during this first unit as it will set up the philosophy of assessment for the whole school year. Proper assessment gives students specific and detailed feedback about the student's knowledge and tells the instructor their effectiveness in giving instruction (Dunbar, 2011). Concise daily assessments are key to measuring student's progress over time and gives the instructor daily feedback on the rate at which students are progressing. An example of a daily formative assessment would include a concept being introduced, students allowed time to process and then perform the concept, and then an evaluation. Students would be evaluated on a simple rubric which would give the instructor an outlook on the planning of future lessons. An attendance sheet can be used for both attendance and as a grade book. Students will be given a check mark if they were in class but did not master the content, a check with a plus (+) if they mastered the content, and a check with a minus (-) if they struggled more than their peers (Dunbar, 2011). This information would be treated differently than a student's daily participation grade and would be geared more towards helping figure out how the instructor needs to navigate their classroom. Exit slips and bell work are two great methods of assessing theoretical concepts,

vocabulary, and key musical concepts presented in class. An example of an exit slip or bell work might include asking the students to define key signature, write out the notes of the C major scale, and/or writing the order of sections in a concert piece.

A daily schedule during this first unit would include:

- Bell Work, Individual Warm-Up and Practice (3-5 minutes)
- Note Game (2-5 minutes)
- Scales and Arpeggios (5-7 minutes)
- Chord Strumming and Rhythm Pattern (5-10 minutes)
- Musical Outlook Journal Listening, Video, or Historical Assignment (5-10 minutes),
- Vocabulary (2-5 minutes)
- Concert Music, Individual Practice, Rote Learning, Self-Guided Learning (10-20 minutes)
- Successful Conclusion (3-5 minutes)
- Exit Slip

Students are expected to begin warming up on their instrument when they enter the classroom each day. An order of events should be clearly displayed for students to know what materials they should be working on. Instructors can also use this time to activate student's prior knowledge and have them work on a bell work assignment (e.g., briefly describe an important figure in the steel band community). For the note game, the instructor keeps steady time on a cowbell or drum set and calls out any note in the chromatic scale. The students are given a specific number of beats before they are to strike the note. For example, the director plays a 4/4 basic rock beat pattern at 70 bpm. The instructor calls out a note on beat one of the pattern and the students would then strike that note on beat one of the next measure. The students should

utilize their note layout sheets to help them learn the layout of the instrument. Students will write out the notes for their scales in their musical outlook journals, as well as have a written notation reference sheet. A basic 4/4 rock, calypso, or soca⁴ groove can be played underneath each scale. Students should be given individual practice time whenever a new scale is initially introduced. A new scale should be played with each note given eight on-beat strikes at a slow and comfortable tempo. This can be scaled down over time to four hits, two hits, one hit, and incorporate other rhythms on their rhythm sheets. Students should be encouraged to read the notes written in their musical outlook journal (students will begin to read from musical notation as the year progresses). Four chords will be written out vertically on a white board or chalk board that display a chord progression. Each section will be assigned two notes of the chord as well as a rhythm to play on their chord, for example: Leads, Double Tenors, Double Seconds= Tortilla; Bass and Cello= On On Off

Table 1-Introductory Chord Strumming

Instrument	First Notes	Second Notes	Third Notes	Fourth Notes
Leads, Double Tenors, Cello, Bass	C	A	F	G
Leads, Double Tenors, Double Seconds	E	C	A	B
Double Seconds, Cello, Bass	G	E	C	D

Students will spend time learning about the historical content of Trinidad, learning about different musical genres, evaluate audio and video performances, and start a dictionary of musical vocabulary. Some examples could be a short YouTube video of how steel drums are

⁴ Soca is a traditional Caribbean rhythm and musical genre that features a steady bass drum pulse and a consistent syncopated snare drum rhythm.

made, an interview with a leading figure in the steel band community, or a recording of Phase II⁵ and Len Boogsie Sharpe⁶. A word wall can be displayed in the classroom and new musical terms can be introduced with their definitions as they come up in class. Students should also keep their own running vocabulary list in their musical outlook journal. All vocabulary will be connected to music being worked on in class. Students will utilize their note layout sheets and work individually and within their own section on concert music. The instructor will be responsible for showing students how sections of music are performed and will need to formulate his/her teaching style to each individual student to help him/her complete a given task. Music will be repetitively chunked and chained together and the instructor will need to correct errors as they arise. A large cowbell can be useful for demonstrating rhythms and having students click rhythms back to the instructor is a great tool for formative assessment. Allowing students to perform something successfully to conclude each class period is important in keeping student interest level up, morale high, and to help students feel successful. A great formative assessment tool, exit slips require students to demonstrate their levels of understanding of a key concept introduced that day. The first summative assessment that will occur will be the composition of chord progressions and strumming patterns.

Week 1- Introductions, Auditions, Placements

Students will learn about the history of the steel drum, the music of Trinidad, and the leading figures in the steel band community using articles, videos, and audio recordings. Students will complete a musical interest survey, take a learning style evaluation, and do an individual audition for placement on an instrument. Students will begin to learn the layout of

⁵ Phase II is a multi-world champion panorama ensemble.

⁶ Len Boogsie Sharpe is a panorama championship-winning composer

their instrument using in-class warm-ups, a note layout sheet, and individual practice. NAFME Standards met during this week include:

- MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.⁷
- MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Week 2- Strumming Patterns, Scales One and Two Introduced, First Piece Introduced, Basics

Students will demonstrate proper playing technique on their instrument as demonstrated by the instructor. Students will define pulse/beat and rhythm in their musical outlook journals and on the classroom word wall. Students will perform on, off, banana, and tortilla strumming patterns (Figure 3a) on different four-chord progressions. (Note: Any chords will work as there is no difference in technique when playing the notes on the drum.) Students will learn their first two scales with individual practice time and group repetition. (Note: Scales should be introduced with the major and relative minor as they relate to the pieces being performed.) Students will demonstrate their understanding of steel band vocabulary, figures, and events via formative assessments, such as exit slips and journal entries. Students will perform the beginning section(s) of their first concert piece both with the full ensemble and within their section. Students will listen to their first concert piece and complete a guided reflection in their musical outlook journals. NAFME Standard met during this week include:

- MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music

⁷ All standards are taken from the 2014 National Association for Music Educators Performance Ensemble Standards (NAfME, 2014).

Week 3- Vocabulary, Note Location, First Two Scales Continued, First Piece***Continued***

Students will demonstrate their ability to find the notes on their instruments within a specified time-period (between 1-4 beats at a tempo of 60-80 bpm). Students will continue to develop their understanding of strumming patterns and chord progressions through repetition. Students will define form, dynamics, tempo, time/key signature, melody, and harmony in their musical outlook journals and on the classroom word wall. Students will improve upon their first two scales during classroom warm-up. NAFME Standards met during this week include:

- MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.
- MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

Week 4- Composing Chords and Strumming Patterns, Arpeggios Introduced, First Piece Completed, Second Piece Introduced, Third and Fourth Scale Introduced

Students will compose their own chord progressions and select their own strumming patterns within their instrumental sections using the class chord strumming warm-up format. Students will perform their first two scales, as well as the arpeggios that correspond with each scale individually and with the ensemble. Students will begin to learn two new scales and arpeggios related to their second concert piece selection. Students will perform their first concert piece and begin to learn their second concert piece via rote and self-guided methods. NAFME Standard met during this week include:

- MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Unit 2

The primary focus of the second unit is preparing students for their first concert. Students will begin to practice more independently than in the first unit, but a high level of scaffolding for most of the students will most likely still be required from the instructor. Students will begin to make independent musical decisions in the form of a composition assignment. Students will work in small groups to accomplish their composition assignment and the instructor will be able to rotate around the classroom to help groups as needed.

Ongoing formative assessments including bell-work, exit slips, quick performance checks, and daily evaluation will continue in Unit Two. Summative assessments will begin to play an important role in evaluating the progress of student learning. Summative assessment will be critical in checking to see if students are on track to progress throughout the rest of the curriculum. The daily schedule will be like the first unit's schedule. The chord strumming and rhythm patterns will eventually be phased out of the daily schedule and substituted with more focus on concert repertoire as the concert approaches. Students will begin to learn about performance etiquette, practice, concert practice, and the elements of concert performance. Students will analyze video performances of professional steel drum ensembles, as well as other popular performing artists. Students will also discuss appropriate behavior during concerts both as a spectator and a performer. Students will begin to have time to practice these ideas during this unit. Students may be given time during some days of the week to work on their composition

assignments. This is a good time for the instructor to wander around the classroom and offer advice and varying levels of scaffolding for each group.

Week 5- First Composition Assignment, Performing Completed First Piece, Second Piece Continued

Students will begin their first composition assignment (Figure 6c). Students will perform their first concert piece in its entirety. Students will begin to master their first two scales and arpeggios with an increased performance tempo. Students will continue working on the newest two scales learned. Students will continue to make progress on their second concert piece and focus on the transitions between different sections of music. NAFME Standards met during this week include:

- MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
- MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

Week 6- Note Layout Summative Assessment, Vocabulary

Students will identify the location of every note on their instrument by filling out a blanked-out layout of their pan. Students will write out the notes in their first four scales and arpeggios. Students will define important expressive qualities and features in the form of their two concert pieces in their musical outlook journals. Students will refine their draft of the composition assignment. Students will demonstrate the ability to play at a wide variety of dynamics and to play with appropriate dynamics within any given section of their concert pieces via command from the instructor. NAFME Standards met during this week include:

- MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.
- MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria.

Week 7- Performance Evaluation, Stage Presence, Second Piece Completed

Students will evaluate recordings of steel band performances and create their own criteria for what makes a performance that meets a high level of standard. Students will define proper stage presence and performance practices in their musical outlook journals. Students will continue to refine their draft compositions based off teacher provided criteria. Students will demonstrate the ability to perform both of their concert pieces in succession and with minimal errors. NAFME Standards met during this week include:

- MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria.
- MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music

Week 8- Concert Prep, Run-Throughs, Composition Presentations

Students will perform their concert pieces multiple times to allow for deeper understanding of the patterns. Students will focus on transitions between the different sections of their pieces by isolating multiple sections and piecing them together. Students will continue to perform their four scales and arpeggios. Students will present their first composition assignments in a presentation day. NAFME Standards met during this week include:

- MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria.
- MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

Week 9- Concert Week, Concert Etiquette

Students will demonstrate their understanding of concert etiquette, performance practices, and concert procedures through a written evaluation in their musical outlook journals. Students will practice getting on and off stage and doing mock run-throughs of their concert program. Students will transfer from a practice to performance setting. Students will perform their first concert of the year. NAFME Standards met during this week include:

- MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Unit 3

The first part of this unit will be spent reflecting and reviewing on the first quarter of the year. Students will begin the unit by watching a video of their concert performance. Students will fill out an evaluation sheet and discuss what they did well, what the ensemble did well, what they can do to improve, and what the class as a whole can do to improve. Students will review all

scales and arpeggios learned thus far in the year, and additional time should be taken to catch up on any scales or arpeggios that are lacking mastery. Students will begin working on their research projects. These projects will allow students to develop a deeper understanding of a specific topic within the steel band world. This unit will begin teaching students the different qualities and musical elements of various musical genres. Musical outlook journal entries will begin to focus on key characteristics of musical genres and students will begin to practice utilizing the vocabulary on the classroom word wall and in their journals.

Formative assessments will begin to require students to perform a larger amount of sections, the ability to learn and synthesize with a decreased level of scaffolding than previously displayed, and the ability to demonstrate appropriate use of academic language. Some of these formative assessments will transfer into summative assessments (e.g., LSA checkpoints; Appendix C). Summative assessments will include the rhythm sheet patterns introduced during the first unit.

Week 10- Review, Concert Evaluation, Moving Forward, Third Piece Introduced, Fifth and Sixth Scales Introduced

Students will watch a recording of their concert performance and complete a concert review sheet (Figure 6a). Students will review their first four scales and arpeggios. Students will begin to learn their third concert piece. Students will begin to learn two new scales and arpeggios. NAFME Standards met during this week include:

- MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Week 11- Continue New Piece and Scales, Perform All Rhythm Patterns (Figure 3a)

Students will continue to work on their new pieces, as well as perform all rhythm patterns both on a single note and within one of their scales. Students will continue to work on their new concert piece and scales in a group performance setting. NAFME Standards met during this week include:

- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.
- MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

Week 12- Research Projects Introduced, Listening, Seventh and Eighth Scale***Introduced, Fourth Piece Introduced***

Students will identify the characteristics and key differences between Soca, Calypso, Reggae, and Pop genres through an instructor-guided musical outlook journal entry. Students will formulate a plan for their research project and submit an outline of their project (Figure 6b). Students will continue to work on their concert pieces and scales. Students will listen and evaluate professional recordings of steel band artists. Students will complete a musical outlook journal entry for their new concert piece. NAFME Standards met during this week include:

- MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.
- MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

Week 13- Third Piece Completed, Fifth Piece Introduced, Ninth and Tenth Scale Introduced

Students will perform their first full completed piece for their upcoming concert. Students will continue their second piece and begin their third piece for the upcoming concert. Students will define proper rehearsal balance and preparation in their musical outlook journals. Students will learn their ninth and tenth scales. NAFME Standards met during this week include:

- MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.
- MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Unit 4

Unit four will consist of preparation for the second concert of the year. This unit will include the introduction of a musical outlook journal project. This project will allow students to select a topic that they have found interesting thus far in the course and explore it deeper. Students will demonstrate their knowledge of the content and performance mastery during this unit. As students conclude their first semester they will reflect on the year and begin to make conscious decisions of music they want to perform in the future. Reflections will be done in their musical outlook journals and will be turned in until the start of the next semester.

As this is the last unit of the semester, summative assessment will be a focus in gathering data and information reflecting student's progress for the first half of the year. The research project and musical outlook journal project will be two large summative assessments. Students will have summative assessments on their rhythm sheets/strumming patterns, scales and

arpeggios, and concert pieces. Formative assessments will help serve as a preparation for student's summative assessments. Students will be given opportunities throughout this unit to practice performing the necessary requirements for their summative assessments. The daily schedule will continue to look similarly to the first three units on most days. Summative assessments will eventually be phased in to the schedule as the final concert approaches.

Week 14- Musical Outlook Journal Projects, Fourth Piece Completed, Fifth Piece completed

Students will draft outlines for their Musical Outlook Journal Projects (Figure 6a). Students will perform their third and fourth pieces for their upcoming concert. Students will continue to work on their fifth piece for the upcoming concert. Students will define phrasing and musical shaping. NAFME Standards met during this week include:

- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Week 15- Fifth Piece Completed, Scales Summative Test

Students will perform all scales learned thus far in the year. Students will perform all three pieces for the upcoming concert. Students will continue to clean and develop a deeper understanding of their third and fourth concert piece. NAFME Standards met during this week include:

- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.
- MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Week 16- Musical Outlook Journal Presentation, Rhythm Studies

Students will present their Musical Outlook Journal presentations. Students will begin to develop a deeper understanding of the mathematical relationship between different rhythms by learning the proper counting patterns for their rhythm sheets. Students will continue to clean and develop a deeper understanding of their concert program through repetition and chunking and chaining methods. NAfME Standards met during this week include:

- MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Week 17- Looking Forward, Concert Preparation, Research Project Presentations

Students will complete a musical preference survey for next semester's concert piece selections. Students will define what classifies a piece appropriate for their given skill level using criteria provided by the instructor. Students will perform mock run-throughs of their concert program. Students will demonstrate their deeper level understanding of their research topic by presenting their project to the class. NAfME Standards met during this week include:

- MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Week 18- Concert, Final, Cultural-Musical Celebration, Mid-Year Reflection

Students will perform their second concert of the semester. Students will perform all the pieces learned in the semester. Students will demonstrate their knowledge of strumming patterns, chord changes, and form to complete an arrangement of a piece for a given melody. Students will experience and create authentic Trinidadian cuisine and atmosphere in an end of the semester party. Students will reflect on their steel band experience so far in the year in their musical outlook journals. NAFME Standards met during this week include:

- MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.
- MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

Semester 2

Unit 5

The fifth unit, and the whole second semester, shift away from rote instructional methods and focus more on musical notation. Students will begin to learn music theory with the goal of students becoming independent learners. The second semester will include an increase in workload as students begin to progress more quickly on learning concert music. The introduction of musical notation will allow students to complete bigger chunks of work at a time and allow

the instructor to focus more energy and time on individuals requiring higher levels of scaffolding.

Assessment in the fifth unit will resemble the third unit as this is not a concert unit. On-going formative assessments will help instructors evaluate the progress students are making on reading musical notation. Timed level note identification sheets will be a source of feedback for both the instructor and the students on the progress they are making at identifying notes on a staff. The LSA will continue to allow students to set goals for themselves and give instant recordable feedback on their progress. The daily schedule will now include level sheets and more formative musical journal checks. Students will have summative assessments based off of music theory and vocabulary introduced up to this point in the course.

Week 19- Concert Reflection, Review, Music Reading Introduction, Sixth Concert Piece, Eleventh and Twelfth Scales

Students will review their eight scales and arpeggios learned in the first semester. Students will review their concert tunes learned in the first semester. Students will begin to learn their first concert tune for the third concert. Students will begin to learn their eleventh and twelfth scales and arpeggios. Students will complete a self-reflection of their first semester. NAFME Standards met during this week include:

- MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Week 20- Music Theory, Musical Notation, Seventh Piece Introduced, Thirteenth and Fourteenth Scales

Students will complete note-reading exercises using available technology at school or home. Students will begin to work more independently and within their own section via sectionals and guided practice. Students will continue to work on their two new scales and their new concert piece. NAFME Standard met during this week include:

- MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances. Students will begin to make a connection between written musical notation and the music they are playing.

Week 21- Level Note Identification Sheets, Sixth Concert Piece Completed, Chromatic Scale

Students will begin to take timed level note identification sheets (Figures 7a, 7b, 7c). Students will continue to improve their understanding of written musical notation. Students will complete their sixth concert piece and continue to make progress on their seventh concert piece. Students will perform a one octave chromatic scale from the lowest C on their pan to the next C an octave above. NAFME Standard met during this week include:

- MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skills of the individual or ensemble.

Week 22- Eighth Piece Introduced, Seventh Piece Completed, Review Pieces 1-6, Giggling, Fifteenth and Sixteenth Scales

Students will begin to work on their eighth concert piece. Students will complete their seventh concert piece. Students will review the six previously learned concert pieces. Students

will learn about gig practice and etiquette. Students will perform their fifteenth and sixteenth Scales. NAFME Standards met during this week include:

- MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.
- MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

Unit 6

In Unit 6, students will start to connect their knowledge of rhythmic patterns and note names with written musical notation. John Willmarth (2015) has developed sight-reading workbooks for each instrument of the steel drum family. His books are broken down into five different levels of difficulty and primarily focus on teaching key signatures, time signatures, musical articulations, dynamics, and accidentals. The sight-reading work books is to be included as a resource for the course. Students will watch panorama videos from the current year and complete a musical outlook journal entry for the performances.

Assessment during the sixth unit will begin to incorporate staff paper. The concepts introduced thus far in the course will be transferred to musical notation. Bell work and exit slips will be a great time to have students demonstrate their understanding of the relationship between their performance practices and music theory. Students will have their first note-identification summative assessment in this unit and will continue to progress with their LSA.

***Week 23- Reading Exercises and Strategies, Seventh Piece Completed, School Gig,
Musical Outlook Journal Project Number 2***

Students will begin to develop strategies for reading notation while playing on the steel pan through sight-reading exercises during warm-up. Students will complete their seventh concert piece. Students will play a scheduled performance for the students of the school. Students will complete an outline for their second musical outlook journal project (Appendix C). NAFME Standard met during this week include:

- MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Week 24- Sight-Reading Workbook, Eighth Piece Completed

Students will begin to understand the relationship of written notation with performance practice. Students will perform all notated musical features in their sight-reading workbooks. Students will focus on mastering sight-reading within their first 5 readings of a section of music. NAFME Standards met during this week include:

- MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.
- MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Week 25- Panorama Viewing, Sight-Reading Continued

Students will create a musical outlook journal entry during the Panorama viewing. Students will continue to develop a deeper understanding of the sight-reading process with the use of their Willmarth Steel Band Sight-Reading Workbook. NAFME Standards met during this week include:

- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.
- MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

Week 26- Concert Preparation, Note Identification Summative, Final Concert Request

Students will complete full run-throughs of their concert preparation. Students will activate prior knowledge and demonstrate their understanding of notation in a summative note identification assessment. Students will formulate an opinion on which pieces they would like to perform on their final concert via a musical outlook journal entry. NAFME Standards met during this week include:

- MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Week 27- Concert, Journal, Musical Journal Projects

Students will perform their third concert of the year. Students will perform all the pieces learned in the semester. Students will share their Musical Outlook Journal projects (Appendix C). NAFME Standards met during this week include:

- MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.
- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Unit 7

The seventh unit will be focused primarily on mastering concert music, as the final concert will consist of the hardest repertoire and most number of concert pieces seen on a concert in the year. Students will use their knowledge of scales, arpeggios, and chord progressions to continue exploring improvisation. In addition to improvising over strumming patterns, students will begin to improvise over their concert music.

Assessment in the final two units will begin to look at the mastery of much of the content learned thus far in the year. On-going formative assessments will continue, but more formal formative assessments will be administered to prepare students for their summative assessments. Students will also begin setting their final goals for their LSA. Students will demonstrate their knowledge of sight-reading via summative assessment.

Week 28- Concert Reflection, Ninth Piece Introduced, Seventeenth and Eighteenth Scales Introduced

Students will review their scales and arpeggios learned in the first six units. Students will review their concert tunes learned in the first three semesters. Students will begin to learn their first concert tune for the fourth concert. Students will begin to learn two new scales and

arpeggios. Students will complete a self-reflection of their third concert. NAFME Standards met during this week include:

- MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances
- MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.
- MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Week 29- Improvisation, Tenth Piece Introduced, Nineteenth and Twentieth Scales

Students will define improvisation and analyze recordings of improvised performance. Students will learn important theoretical elements of improvisation. Students will continue to make progress on their ninth concert piece. Students will begin to work on their tenth concert piece. NAFME Standard met during this week include:

- MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

Week 30- Audio Recording, Ninth Piece Completed, Tenth Piece Continued

Students will learn about audio production and the recording process. Students will use Mac or Chrome books and audio production software, such as Garage Band, to experiment with recording the ensemble. Students will perform their first concert piece for the final concert. Students will continue to make progress on their second concert piece. NAFME Standard met during this week include:

- MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.

Week 31- Eleventh Piece introduced. Tenth Piece Completed, Complete Sight-Reading, Twenty First and Twenty Second Scale

Students will practice sight-reading an entire beginning level piece from beginning to end, activating previous knowledge and background information about musical notation.

Students will begin to work on their third concert piece for the final concert. Students will begin to perform their first and second concert pieces for the final concert. NAFME Standards met during this week include:

- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Unit 8

The final unit of the curriculum serves as a celebration of the progress each one of the students has made over the course of the year. Final summative assessments will take place during this unit. The last week of the school year will be devoted to the final concert, running all concert pieces, scales, and arpeggios learned in the year, and celebrating the culture of Trinidad and Tobago. Students will have the opportunity to continue to develop improvisational skills, and develop a deeper understanding of musical interpretation, style, and identification.

The summative assessments that occur in unit eight will cover scales and arpeggios, genre identification, levels note identification, and concert pieces. Formative assessments will be

utilized to help students better prepare for their summative assessments. Students will turn in their musical outlook journals and complete their final concert.

Week 32- Improvisation, Twelfth Piece introduced, Twenty Third and Twenty Fourth Scale

Students will demonstrate the ability to explore improvisation within a given key and within a given chord progression. Students will continue to improve upon the musical features of their ninth and tenth concert pieces. Students will continue to make progress on their eleventh piece and begin working on their twelfth concert piece. NAFME Standard met during this week include:

- MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Week 33- Musical Interpretation, Genre Identification, Musical Style, Eleventh Piece Completed

Students will use academic vocabulary to define key characteristics to popular steel band genres. Students will log and formulate ideas that define key features of style within a given genre in their musical outlook journals. Students will explore different interpretations of the same piece and articulate the differences between interpretations. NAFME Standard met during this week include:

- MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

Week 34- Scales and Arpeggios Summative, Refining Final Concert Repertoire, Reflections, Twelfth Piece completed

Students will perform their scales and arpeggios. Students will complete reflections of the school year in their musical outlook journals. Students will continue to clean and polish their final concert pieces. NAFME Standards met during this week include:

- MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.
- MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Week 35- Concert Program Practice, Levels Identification Summative, Vocabulary Summative, Musical Outlook Journal Presentations

Students will activate all previous learned knowledge from the school year and apply it in a summative setting. Students will perform their final dress rehearsal. Students will demonstrate their understanding of all vocabulary learned in the semester with a vocabulary exam requiring students to match definitions with vocabulary. Students will present their completed musical outlook journals and give a brief presentation of their journal in front of the class. NAFME Standards met during this week include:

- MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.
- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

- MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

Week 36- Concert, Jamming, Small Group Presentations Final, Cultural Celebration

Students will perform all the pieces learned in the year. Students will perform their own composition in a small group performance setting, and demonstrate their understanding of chord progressions, melody, harmony, and strumming patterns within a given style. Students will perform their final concert of the year. Students will create their own miniature steel pan by hammering paint or coffee cans. Students will host their own original Trinidadian party for and with one another. NAFME Standards met during this week include:

- MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.
- MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.
- MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

Repertoire Selection and Concert Programming

“One aspect of the steel band that was attractive to students and audience members was the varied repertoire of the band. Steel band literature often consists of calypsos, socas, and other upbeat, popular music, which is a major contrast to many other large performance ensembles” (Boyce, 2015, p. X)”

Selecting repertoire and building a concert program requires forethought and planning by the steel band director. There is a lot of music available for steel bands, but unfortunately there is not a clear standardized level system, as there is with band, orchestra, and choral repertoire. Certain publishers have created a level system within their own catalog which can be helpful, but there is no certainty of consistency from publisher to publisher. It is the instructor’s responsibility to select the appropriate level of repertoire for their ensemble. The culture and people of Trinidad and Tobago are diverse and hold roots from different areas of the world; repertoire needs to represent this diversity and recognize the culture that the islands produce (Yancey, 2009).

Directors are encouraged to create a library of music that represents a wide range of genres and musical styles. When programming for a public performance, it is important to consider musical selections for both the audience and the performing ensemble. There are three main factors related to the students which should be considered when programming a concert: (1) the ability level of the musicians, (2) if there is time to teach charts by rote or written notation, and (3) identifying the ensemble’s and program’s mission. When programming, it is important to keep in mind the audience’s entertainment, as well as the education of both the student and the audience. To garner the support of the community, the community needs to keep coming to concerts and encourage their friends and their students to enroll in the course. It is also

important to educate a concert audience about the instrument and select repertoire that is representative of the music that was originally intended for steel drums.

One of the steel band director's responsibilities is helping further the growth and development of the instrument. The instrument is relatively young historically and still finding its place in formal music education. It is important to program original music composed specifically for the steel band. Concert programming can be used to further the advocacy of the instrument, exposure, and array of repertoire available (Tanner, 2007). Directors should consider finding a balance between original compositions, arrangements of popular tunes, and their own compositions/arrangements.

Directors may also choose to utilize pre-existing fake books or lead sheets. Lead sheets typically contain a single line melody that features chord progressions listed above the melodic line. Other information such as tempo, style, form, and strumming patterns may also be provided. The tenor and double tenor players would play the melody of the chart while the rest of the band would strum through the chord changes (Walton, 1996). The voicing of the steel band is important when considering arranging, as well as chord strumming. The basses and cellos should strum on the root and fifth of any given chord and with the same rhythmic pattern. The double seconds and double tenors should strum on the root and third or third and fifth, depending on what notes are the lower sounding notes in the instrument's range. If tenors are not playing a melodic line then they should strum on whichever notes are their lowest within a given chord (Walton, 1996).

It is recommended that directors try out multiple publishers and arrangers to gather an understanding of the style, quality, and layout of the music they purchase. This is both important for gathering an understanding of the options that exist as well as finding the music that best

suits an ensemble. Appendices E and F contains suggested concert programming for a year and sources for obtaining music.

Teaching Steel Drum Pieces by Rote

Rote teaching is a form of instruction that has students memorize content through repetition, mnemonic devices, and patterns that make sense to the learner. Rote teaching is dependent on having an instructor who not only understands the content but can also demonstrate the content in a variety of manners to students. Rote teaching is a traditional form of knowledge transfer in cultures around the world. In addition to teaching the music being performed by rote, the culture and traditions of the music being performed can also be transferred in an oral manner.

It is important to have students learn the layout of their drum in the beginning stages of the course so that they can become better rote learners. The instructor will want to be able to reference notes and know that students can correctly identify the note location. It is also important for the students to have a basic understanding of rhythmic vocabulary. There are many systems of syllable-rhythm association, but for the purposes of this course the instructor should reference Figure 3a for the core group of rhythms found in beginning steel drum literature. The chord-strumming exercises in the first units will help students learn both the common rhythms found in the literature, as well as the location of all the notes on the drum.

Students should have access to the sheet music to the pieces they are learning by rote from the introduction of the first piece. If students have previous formal music education they will be able to work independently and then help effectively teach others. One of the key features in the steel drum ensemble is the transfer of knowledge from student-to-student as music is mastered by different individuals. Having the sheet music in the early stages of rote learning will also allow students to connect the music they are performing to the written notation at their own pace.

The instructor will need to get to know the learning styles of each student in the classroom to effectively have a lesson plan for how they are going to teach by rote. Some students will only be able to learn via one-on-one interaction while other students may be able to learn within their section or small group. Repetition is the key element in rote learning and the rate at which students will master the content will most likely vary drastically dependent on natural ability, musical background, and learning style.

Rote instruction will involve the instructor moving around the entire classroom and assisting students with varying levels of scaffolding. It is important that the instructor can creatively come up with new ways of explaining/showing patterns in a strumming part, a melodic line, and the structure of the music. The instructor also needs to learn the layout of all the instruments in the classroom so that they can serve as a model for students asking to see someone perform their part.

Once the instructor has established the foundational concepts in the classroom, the first piece of literature can begin being taught. It is recommended that the instructor pick out a piece of music that incorporates all the basic strumming rhythms learned in the early stages of the class as well as melodies with basic scalar patterns. If the instructor does not have any pieces of music, Appendix F should be referenced for publishers of steel drum literature. The instructor should start by having the students look over their sheet music and have students connect any of the rhythms they have learned to ones that occur in their parts. The instructor can also walk the entire class through any repetitive rhythmic patterns that occur so that students will be able to work on those sections individually when the instructor begins moving to individual and small group instruction. A recording of the music should be played for the students while asking them to do their best to follow along. The instructor should call out rehearsal letters that correspond to

the audio recording as they occur. After listening to the recording, it is important to allow students to ask questions that arose and to also ask the students to provide any insights they had after listening to the recording.

The initial rotation around the classroom by the instructor will involve pointing out rhythms that the students already know from their rhythm sheets and strumming exercises, and then helping them identify the pitches that go along with the rhythm patterns, using their musical notation and pan layout sheet for assistance. The class should be instructed to work on specific sections of the music so that the class can chunk and chain different areas of the music as the whole class progresses. It will be useful for the instructor to have some sort of cowbell or temple block and a stick while rotating around the class to serve as a metronome and/or model of rhythms. For rhythms that do not exist on the student's rhythm sheets it will be up to the instructor to decide if creating word patterns or visual patterns will be the most beneficial for helping students. This will occur primarily with the lead pans and sometimes the double tenors, whom are creating melodies. An example might be assigning the words "pass the bacon" to a rhythm that would also be read as "one-a-two-and." Once a section of music is learned by most of the class, the instructor will serve as a time-keeper and have students perform the chunk of music a series of times. This allows students to hear how their parts line up with one another as well as help students who are still struggling to play their part, hear a whole section of music that they can then reference. Students who are learning the music quickly should be asked to help other members of their section who are struggling. As different sections of music are learned and rehearsed, musical elements such as dynamics, form, and tempo should be introduced when appropriate. A good example of a sequential lesson would be having different sections play certain dynamics during the warm-up or scale exercises that directly correspond to the dynamics

they play in the section(s) of music being rehearsed that day. As the class progresses through a new piece of music, it is important to offer repetitions of both smaller and larger chunks of music as well as isolating different section(s) with trickier passages. Once a full piece of music is learned, the instructor should identify the students who are still struggling with different parts and offer sectional time with members of their section who are experiencing success. The instructor could also split the class into smaller ensembles so that they can work with the students needing attention.

Some of the advantages of strictly rote instruction include: individual student attention, presenting information in a unique way for each student, repetition and time for students to synthesize content, and students experiencing success early in the curriculum.

Some of the disadvantages of strictly rote instruction include: the time/energy required from the instructor, students are not always practicing or on task while instructor is roaming the room, and metaphorically, fish are given but fishing is not being taught.

It is recommended that the instructor provides a system that marries the theoretical with the practical regarding rote/note instruction. Authenticity should be achieved via respect and education of the methods and historical context of the art form.

Technique

When producing a tone on the steel drum, there are some key characteristics to listen for when searching for the ideal sound. A student should attempt to have the drums ring with clear intonation and a blended and balanced tone. Directors should teach students to avoid sharp, pointed, barking sounds on the drum. While this sound is preferred by some groups in Trinidad, it is not ideal for the modern steel band who does not have regular access to a tuner. Aggressive tone production is physically rough on the drums and their ability to hold pitch.

Unless otherwise stated in the music, students should allow the mallets to rebound off the drums, as well as to be aided by some slight lift initiated by the wrists. Students should avoid letting the mallet rest on a note after it is played, avoid being too loose, and getting multiple bounces when striking the pan.

Students should naturally raise their hands up in to the drum and have them rest comfortably in the pans. Height adjustable stands are a necessity for ensuring that students do not strain themselves physically to play the instrument. If a student is having to bend down or hunch their shoulders up, the instrument is not at the correct height.

Mallet technique varies for each instrument. Tenors, double tenors, and double seconds should have a mallet technique that uses their index finger, middle finger, and thumb. The mallet should not be gripped too tightly but rather secured and held in a comfortable manner. Cello players add their ring finger along with the ones used by the upper pans. Bass players add their pinky finger for a full hand grip.

Engine Room and Rhythm Section

The engine room is the battery of the steel band and is responsible for the tempo of the ensemble. This is the section that drummers and percussionists with the best sense of time belong. As its name suggests, the engine room is the motor and heartbeat of any steel band. This section must not be neglected or taken for granted. There are many syncopated rhythms in the steel band literature. If there is not a constant and consistent pulse in the engine room, it becomes challenging for the pan players to lock in rhythmically and stylistically. There are two main elements to the engine room: the drum set and auxiliary percussion. The drum set is the more essential of the two elements as it will be used as the primary time keeper and style dictator.

“The drum set player is the most important instrument in the steel band rhythm section. When selecting a drummer, the director should keep in mind that time-keeping is the drummer’s primary duty. Flashy chops and the ability to play extended solos are not prerequisites for playing drums in the steel band; in fact, drummers of this ilk must be trained anew and then constantly monitored (read: hounded) so as to not revert to undesirable tendencies. For the most part, a “less is more” approach to playing drum set in the steel band is the way to go.” (Tanner, 2007, p. 79)

Below is a list of common auxiliary percussion instruments found in the engine room of the modern steel band (Tanner, 2007, p. 81):

- Bells: Cowbells, ago-go bells, and any other resonant bell-like instrument can be used as a time-keeper or rhythmic ostinato.
- Bongos: Bongos can be a great addition for quieter steel pan literature or smaller ensembles. They are a great tool for students first learning rhythmic patterns who will not be able to throw off the full ensemble groove.

- Brake Drum: In Trinidad, the brake drum or other metal resonant objects are referred to as “iron.”
- Congas: Having two congas (one tuned high, one tuned low) is a great first addition to the engine room. This can help create the groove and emphasize the style of the genre the ensemble is performing.
- Scrapers: The guiro, metal scrapers, and any other surface that can be scraped with a metal or wooden dowel can help create a driving force within the engine room.
- Shakers: Egg shakers, tambourines, and any other kind of traditional, homemade, or manufactured shaker can be a great addition to the engine room as it adds a timbre that is unique and of stark contrast to all the metallophones.
- Triangle: Both classical and Latin percussion style triangles are a welcome addition to the engine room. They can be used as an added effect or as a rhythmic time-keeper.

Pans, Mallets, and Supplies

Pans, Stands, Cases

When ordering the first set of drums for the band, it is important to allow enough time for the drums to be manufactured. Time ranges can vary anywhere from two months to over two years depending on the demand and production tools available to the manufacturer. It is not necessary to order cases for the drums, but it is highly encouraged if the ensemble is going to be doing run-outs, gigs, or transferring drums to and from multiple locations. Each drum will need its own stand and that will need to be included in the cost evaluation. It is recommended that multiple sources are contacted so that you can obtain a comparison list for a budget proposal. Appendix F contains a list of popular steel drum manufacturers.

Mallets

Mallets can be purchased or created with the right supplies. Wooden, Bamboo, or aluminum rods cut approximately 4-6 inches with surgical or rubber tubing covering both ends of the shafts is a suitable mallet for the steel pan. Appendix F contains sources for purchasing steel drum mallets.

Covers

It is recommended that covers are purchased or created for the drums for when they are being transported or not being played on for an extended period. Yoga mats or thin foam flooring can be cut in the shape of the steel drum and works as a functional dust and debris cover. Any other thin, soft, smooth, and flexible material could be used as a cover if there is no potential for scraping on the drum or too much weight being pushed on the top. If there is money in the budget to purchase covers, most the companies that manufacture and distribute pans will also carry covers in their inventory.

Music Stands

It is necessary that each instrument has its own music stand to go along with it. A solid metal music stand will be the ideal choice, but wired music stands can be a suitable alternative. Rote teaching still requires students to have materials in front of them; whether it be scale sheets, their musical outlook journal, the sheet music, or something that lists the form of a piece. Appendix F contains sources for purchasing music stands.

Appendix A-Introductory Student Information

Figure 1a (Merideth/Walton, 2017)

Beginning Steel Band Information Sheet

Name: _____

Grade: _____

Can you read sheet music? Yes No

Have you played any musical instruments before? If yes, which one(s)?

What type of music do you listen to? What are your favorite musical groups?

When you listen to music do you listen to: (Circle) Vocals Bass Drums Guitar

What do you know about Caribbean music?

Why did you sign up for this class?

What are your expectations from this class?

Is there an instrument that you think you would like to play?

Figure 1b (Merideth, 2017)

Learner Style Quiz

You must follow the link to access the learner style quiz:

<http://www.educationplanner.org/students/self-assessments/learning-styles-quiz.shtml>

Complete the quiz and list your percentages down below.

Auditory: _____%

Visual: _____%

Tactile: _____%

Figure 1c (Merideth/Walton, 2017)

Have the student perform multiple tasks on different drums and then grade them using the rubric. Combine this table with the questionnaire and any additional verbal questions to assign them to their instrument.

Beginning Steel Band Audition Sheet

Name:	Music Experience/ Previous Instruments	Quarter Notes On/Off	Eighth Notes On/Off	Tortilla/ Banana	Melody Memory	Pattern Memory	Rec. Inst.

Rubric:

4- Student demonstrates a high level of understanding and ability to rearticulate what is being asked of them. Student performs task quickly, with minimal errors, and requires little to no scaffolding.

3- Student demonstrates a moderate level of understanding and is able to relay the majority of the knowledge they are being asked to demonstrate. Student performs task after taking time to understand the information and requires moderate to low scaffolding.

2- Student demonstrates the ability to gather a few details of what is being asked of them. Student requires a moderate to high level of scaffolding and is able to perform elements of what is being asked of them, but is unable to play continuously.

1- Student lacks the ability to demonstrate a surface level understanding of the content. Student struggles to perform what is being asked and needs a high level of scaffolding.

Figure 1d (Merideth, 2017)

Syllabus Agreement Form

I, _____ (print name), have read through the course syllabus and understand the grading policies, behavior policies, and standards of excellence the steel band program strives to uphold.

I also agree to uphold the standards of the school district, high school, and the student expectations listed in the school handbook. I will demonstrate respect for my peers, the instruments, the rehearsal space, and all the programs' directors.

I agree to follow all school-wide policies related to bathroom breaks, electronic devices, and bell schedules.

I will strive to perform to the best of potential and agree to seek guidance in areas of the content I am struggling in.

Student Signature: _____

Parent Signature: _____

Date: _____

Figure 2b (Walton, 2017)

DOUBLE TENORS



The Double Tenor is a two-drum instrument with a total of twenty-nine different notes. It may double the melody part with the Leads, but more often Double Tenors will harmonize the melody or provide important counter-lines in the music. Double Tenor players will also strum chord changes and improvise solos.

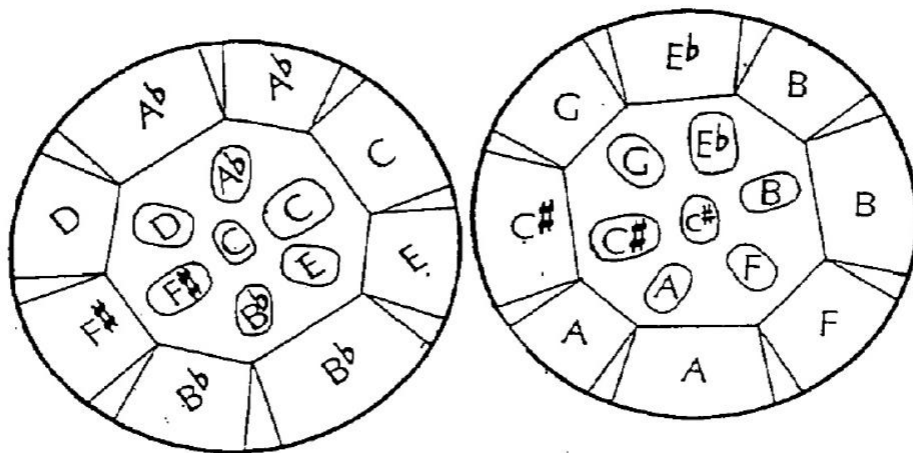


Figure 2c (Walton, 2017)

DOUBLE SECONDS



The Double Second is a two-drum instrument with a total of twenty-nine different notes. It serves primarily as a chording instrument, supplying the harmony of the music (similar to an acoustic guitar), but may also be called upon to play melodies and counter-lines in the music. Strong ability to consistently play complex rhythms is a must for players on this instrument. Seconds players may also be asked to improvise solos.

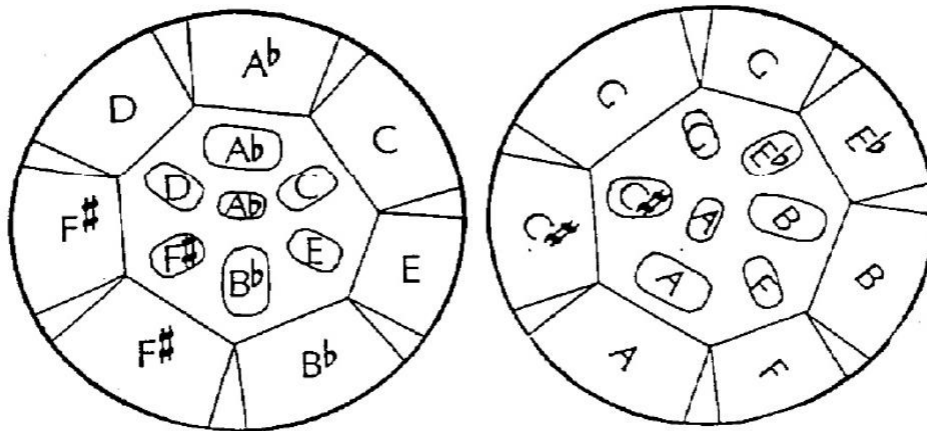


Figure 2d (Walton, 2017)

CELLO PANS



The Cello is a three-drum instrument with a total of twenty-four different notes. It serves primarily as a chording instrument, supplying the low harmony of the music (similar to an acoustic guitar) but may also double bass parts in certain types of music. Strong ability to consistently play complex rhythms is a must for players on this instrument.

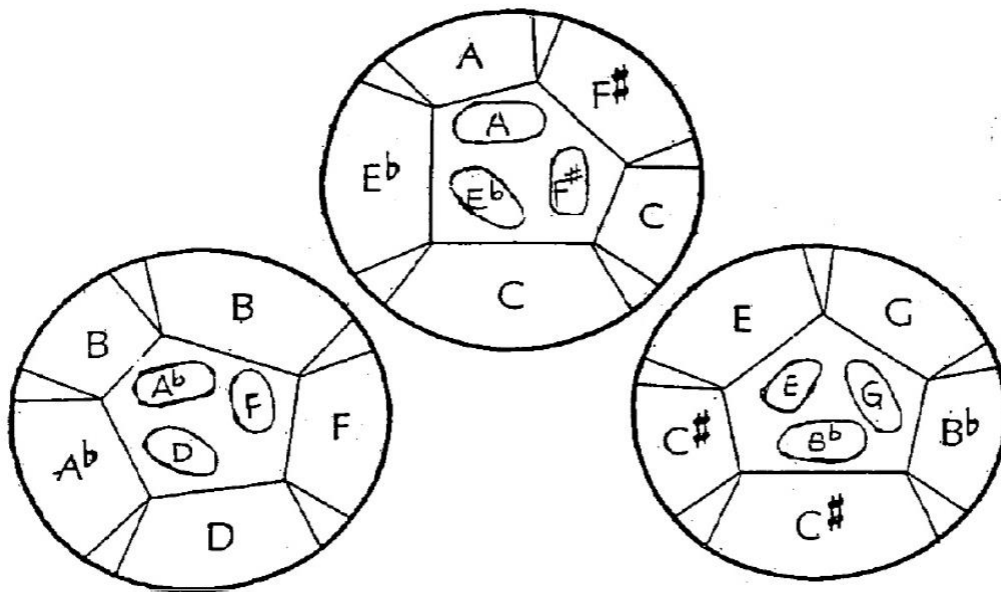


Figure 2e (Walton, 2017)

BASS PANS



Bass steel drum set-ups typically have a minimum of six barrels (and can have as many as nine) for one player. Bass players must have a very good sense of rhythmic timing, and must be agile and quick to reach notes spread out amongst so many barrels. Due to the unique and rumbling sound of the bass, players are usually required to play doubled notes where they occur on one barrel (doubling octaves, i.e. play the low "C" and the high "C" at the same time).

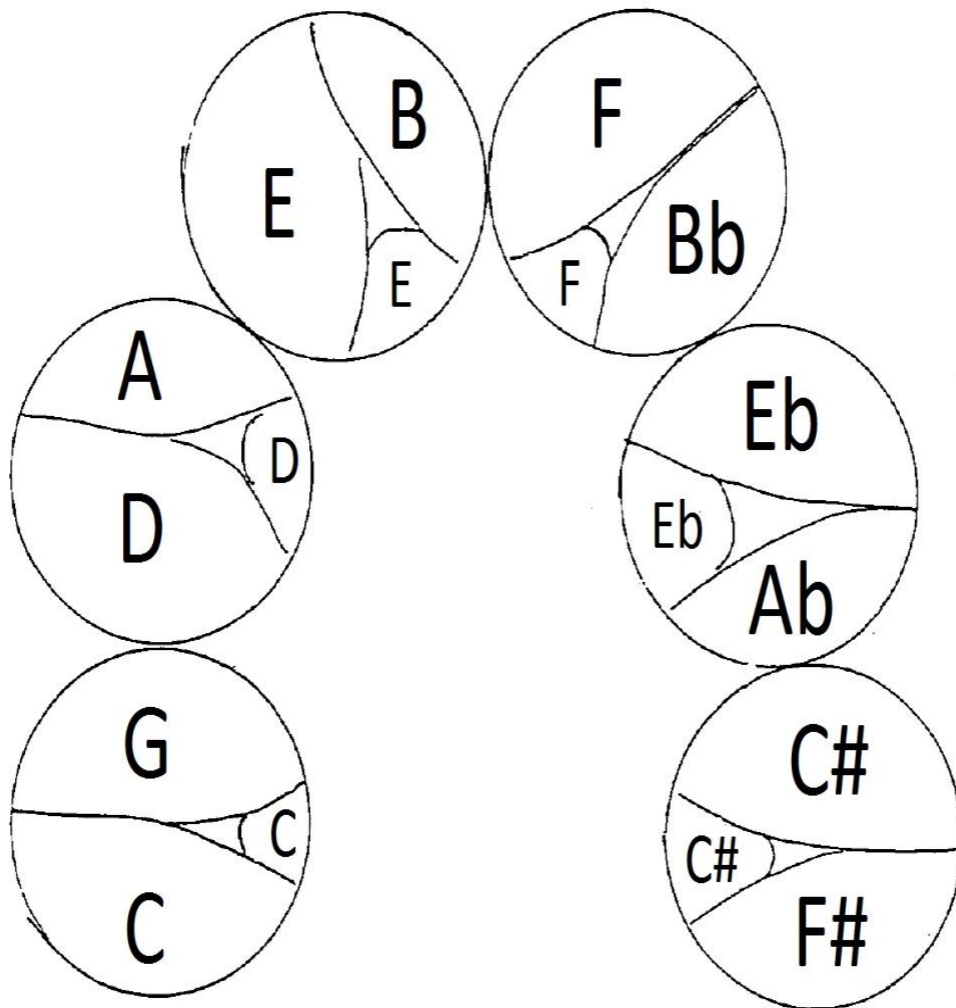



Figure 3a (Merideth/Walton, 2017)


Strumming Rhythms Sheet

On Off Tortilla

Percussion $\text{||} \frac{4}{4}$ 


On On On On Off Off Off Off Tor - til - la Tor - til - la

Banana On On Off Chedda

Perc. $\text{||} \frac{4}{4}$ 


Ba-na-na Ba-na-na On On Off On On Off Ch-Ched-da Ched-da Ch-Ched-da Ched-da

On Off Tortilla

Perc. $\text{||} \frac{2}{2}$ 

On On Off Off Tor - til - a

Banana On On Off Chedda

Perc. $\text{||} \frac{2}{2}$ 

Ba - na - na On On Off Ch Ched - da Ched - da

Appendix C-Assessments

Figure 4a (Merideth, 2017)

Musical Outlook Journal Entry

Listening Selection: _____

Artist/Composer: _____

Major/Minor Scale: ___ Major ___ Minor

Why are we listening to this?

What does the music make you think of?

What part/element of the piece does your instrument play?

Figure 5a (Walton, 2017)

STEEL BAND Concert Performance Rubric

NAME: _____ Concert Date _____
 NUMBER OF WORKS ON CONCERT _____
 NUMBER OF PIECES PERFORMED BY STUDENT _____
TOTAL SCORE _____ (50 Total Possible)
 (E)xcellent = 50-41 (G)ood = 40-31, (F)air = 30-16, (P)oor = 15-0
 Pitch Accuracy _____ Rhythm _____ Dynamics, Rolls & Articulation _____
 Style _____ Tone _____ Ensemble Balance _____ Ensemble Rhythm _____
 Musicianship _____ Load-in/Set-up/Tear-Down _____

AREAS:	EXCELLENT	GOOD	FAIR	POOR
PITCH ACCURACY	All pitches are accurate.	Most pitches are accurate.	Some pitches are accurate.	Few pitches are accurate.
RHYTHM ACCURACY	All rhythms are accurate.	Most rhythms are accurate.	Some rhythms are accurate.	Few rhythms are accurate.
DYNAMICS, ROLLS & ARTICULATION	All rolls and dynamics are stylistically accurate and performed as marked.	Most dynamics and rolls are stylistically accurate and performed as marked.	Some dynamic and rolls are stylistically accurate and performed as marked.	Few dynamics or rolls are observed.
MUSICAL STYLE	All music was played in the correct style.	Most music was played in the correct style.	Some music was played in the correct style.	Little music was played in the correct style.
TONE QUALITY	The tone was pleasing and full at all dynamics	The tone was mostly pleasing.	The tone was good some of the time.	The tone is harsh, metallic or biting.
ENSEMBLE BALANCE	All sections could be heard equally.	Most sections could be heard equally.	Some sections could be heard sometimes.	Sections could not be heard equally.
ENSEMBLE COHESION	The group played together at all times.	The group played together most of the time.	The group played together some of the time.	The group played together little or none of the time.
Musicianship	Tempi, phrasing and dynamics were correct	Tempi, phrasing and dynamics good.	Some correct tempi, phrasing and dynamics were used.	No correct tempi, phrasing and dynamics were observed.

Figure 6a (Merideth, 2017)

Musical Outlook Journal Project

Outline:

You will pick a listening example covered in class and do an extension assignment in the form of a project revolving around your topic. You will choose one of the three options below and submit a proposal with an outline of the option you are choosing to do, your topic, and any other relevant information to the option you pick.

Option 1:

Write a three-page paper on the artist, the history of the piece, and any other relevant information to the subject. You may choose to examine multiple recordings of the piece, compare and contrast live and studio performances, or look for any artist commentary on the piece or specific performance(s).

Option 2:

You may choose to conduct an interview with someone in the steel band community. This may include performers, composers, arrangers, or educators. You will need to submit and have at least 12 interview questions approved with your outline before conducting the interview. A one-page summary of the interview as well as a transcript of responses will be required.

Option 3:

You may create an online Prezi, Emaze, or PowerPoint presentation on the artist and or piece you selected. You will be required to present your presentation to class. A one-page summary of your presentation will also be required.

Figure 6b (Merideth, 2017)

Research Paper

Outline:

You will complete a research paper on a topic of your choice. You may select a person, professional steel band, event, or a cultural activity/element related to the country of Trinidad and Tobago. You will give a summary of your paper as a presentation to the rest of the class to educate them on your topic.

Format:

I. Introduction

Include an introduction outlining your topic, why you chose the topic, and any relevant background information pertinent to understanding your topic.

II. Historical and Cultural Context

Provide some historical facts and information about your topic. Why is it important? Why is it worth talking about? What important events came before that led to its importance? What does it mean? What does it represent? Who was/is involved?

III. Report

This is the body portion of your paper and should include the majority of information. You should cite at a minimum of three sources and give detailed descriptions of all relevant and important information on your topic.

IV. Conclusion

Summarize the key points of your paper. Formulate your own thoughts on how this topic might affect the future. Evaluate the importance of your topic and finish with an over-arching thought.

Figure 6c (Merideth, 2017)

Composition Project

Group Member Names: _____

Outline:

You will work together in small groups to put together a composition using different chords and strumming patterns. Your group should consist of a minimum of one of each instrument in the steel band family. You will need to choose at least 8 different chords and 4 different strumming rhythms. You should play through your chord progression 8 times total (2 times through on each strumming rhythm). You may choose to all perform the same strumming patterns or come up with your own individual pattern.

Chord options: D (D,F#,A) E (E,G,B) F# (F#,A,C#) G (G,B,D) A (A,C#,E) B (B,D,F#) C# (C#,E,G)

Chord One:

Chord Two:

Chord Three:

Chord Four:

Strumming options: On, Off, On On Off, Banana, Tortilla, Chedda

Strum One:

Strum Two:

Strum Three:

Strum Four:

Figure 7a (Merideth, 2017)

Level 1A

Directions: Write the note name in below each of the quarter notes.



Figure 7b (Merideth, 2017)

Level 2A

Directions: Write the note name in below each of the quarter notes.



Figure 7c (Merideth, 2017)

Level 3A

Directions: Write the note name in below each of the quarter notes.



Longitudinal Scales Assessment (Simon, 2014)

Award one point for each octave played correctly ascending, one point for each octave played correctly descending, and one point for each arpeggio played correctly. For example:

A 1-octave scale performed with no mistakes will receive a total of 3 pts.:

1 pt. ascending, 1 pt. descending, and 1 pt. for arpeggio

A 2-octave scale performed with no mistakes will receive a total of 5 pts.:

2 pts. ascending, 2 pts. descending, and 1 pt. for arpeggio

A 3-octave scale performed with no mistakes will receive a total of 7 pts.:

3 pts. ascending, 3 pts. descending, and 1 pt. for arpeggio

Scales must be performed from memory and according to the published GMEA requirements (tempo, rhythm pattern, articulations, etc.) to receive points.

Judges should give the prescribed tempo to the student prior to start. Students may not start over once they begin.

Sample Student Performance:

The image shows four staves of musical notation in bass clef. Each staff is divided into units by brackets below, with labels 'correct unit' or 'incorrect unit' indicating performance status.

- Staff 1: G major, common time. Units: correct, correct, correct, incorrect.
- Staff 2: C major, common time. Units: correct, incorrect, correct.
- Staff 3: F major, common time. Units: correct, correct, correct, correct, correct.
- Staff 4: B-flat major, common time. Units: correct, correct, incorrect, correct, incorrect.

Sample Record of Achievement

Units played correctly/units attempted

G major + + + + -

C major + - +

F major + + + + +

B-flat major + + - + -

Previous units played correctly: 9 Current Units played correctly: 14 Goal not met

Norm-referenced Score: 0 Improvement Score: 5 Goal Score: -4

Raw Score: 1

Additional comments:

**Appendix D-National Association for Music Education Performance Ensemble Novice
Standards**

(NAfME, 2014)

NAfME Standards:

Creating

Imagine-Generate musical ideas for various purposes and contexts

MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

Plan and Make-Select and develop musical ideas for defined purposes and contexts

MU:Cr2.1.E.5a Select and develop draft melodic and rhythmic ideas or motives that demonstrate understanding of characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr2.1.E.5b Preserve draft compositions and improvisations through standard notation and audio recording.

Evaluate and Refine-Evaluate and refine selected musical ideas to create musical work that meets appropriate criteria

MU:Cr3.1.E.5a Evaluate and refine draft compositions and improvisations based on knowledge, skill, and teacher provided criteria.

Present-Share creative musical work that conveys intent, demonstrates craftsmanship, and exhibits originality

MU:Cr3.2.E.5a Share personally developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

Performing

Select-Select varied musical works to present based on interest, knowledge, technical skill, and context

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skill of the individual or ensemble.

Analyze-Analyze the structure and context of varied musical works and their implications for performance

MU:Pr4.2.E.5a Demonstrate, using music reading skills where appropriate, how knowledge of formal aspects in musical works inform prepared or improvised performances.

Interpret-Develop personal interpretations that consider creators' intent

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

Rehearse, Evaluate and Refine-Evaluate and refine personal and ensemble performances, individually or in collaboration with others

MU:Pr5.3.E.5a Use self-reflection and peer feedback to refine individual and ensemble performances of a varied repertoire of music.

Present-Perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context

MU:Pr6.1.E.5a Demonstrate attention to technical accuracy and expressive qualities in prepared and improvised performances of a varied repertoire of music.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

RESPONDING

Select-Choose music appropriate for specific purposes and contexts

MU:Re7.1.E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Analyze-Analyze how the structure and context of varied musical works inform the response

MU:Re7.2.E.5a Identify how knowledge of context and the use of repetition, similarities, and contrasts inform the response to music

Interpret-Support an interpretation of a musical work that reflects the creators'/performers' expressive intent

MU:Re8.1.E.5a Identify interpretations of the expressive intent and meaning of musical works, referring to the elements of music, contexts, and (when appropriate) the setting of the text.

Evaluate-Support personal evaluation of musical works and performance(s) based on analysis, interpretation, and established criteria

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

CONNECTING

Connect #10-Synthesize and relate knowledge and personal experiences to make music

MU:Cn10.0.H.5a Demonstrate how interests, knowledge, and skills relate to personal choices and intent when creating, performing, and responding to music.

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

MU:Pr4.1.E.5a Select varied repertoire to study based on interest, music reading skills (where appropriate), an understanding of the structure of the music, context, and the technical skills of the individual or ensemble.

MU:Pr4.3.E.5a Identify expressive qualities in a varied repertoire of music that can be demonstrated through prepared and improvised performances.

MU:Re7.1E.5a Identify reasons for selecting music based on characteristics found in the music, connection to interest, and purpose or context.

Connect #11-Relate musical ideas and works with varied context to deepen understanding

MU:Cn11.0.T.5a Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

MU:Cr1.1.E.5a Compose and improvise melodic and rhythmic ideas or motives that reflect characteristic(s) of music or text(s) studied in rehearsal.

MU:Cr3.2.E.5a Share personally-developed melodic and rhythmic ideas or motives – individually or as an ensemble – that demonstrate understanding of characteristics of music or texts studied in rehearsal.

MU:Pr6.1.E.5b Demonstrate an awareness of the context of the music through prepared and improvised performances.

MU:Re9.1.E.5a Identify and describe the effect of interest, experience, analysis, and context on the evaluation of music.

Appendix E-Sample Concert Programming

(Merideth, 2017)

Sample Concert Programming:

The following sample program selections for a year represent important key characteristics that a concert program should represent: Original steel band compositions, arrangements of popular pieces, and music composed by Trinidadian composers.

Concert 1:

- One Love- Bob Marley arr. Dave Walton
- Jamaica Farewell- Harry Belafonte arr. Chris Wabich

Concert 2:

- Musical Wine-Len Boogsie Sharpe
- Jungle Boogie- Kool and the Gang arr. Khris Dodge
- Bum Shaker- Tracy Thorton

Concert 3:

- Steelband Paradise- Ray Holman
- Under The Sea (from The Little Mermaid)- Samuel E. Wright
- Trinidad- Raymond Quevedo ‘Atilla the Hun’

Concert 4:

- Make a Move-Paul Ross
- Oye Como Va- Santana
- Bacchanal Lady- David Rudder
- Catch Me- Sune Borreegaard

Appendix F-Steel Band Supply Sources

Publishing Companies

Boxfish (<http://www.boxfishmusic.com/>)

Dave Walton (<http://www.dwaltonsteel.com>)

Engine Room Publishing (<http://www.engine room publishing.com/storefront/>)

Hillbridge (<http://www.hillbridge.com/index.php>)

Jeff Narell (<http://www.jeffnarell.com/store.html>)

John Willmarth (<https://www.johnwillmarthmusic.com/store/steel-band/>)

Lone Star Percussion (<http://www.lonestarpercussion.com/Sheet-Music-Books/Percussion-Ensembles/Steel-Band-Ensembles/#/~search/page/1/view/listView>)

Mark Loquan (<http://www.markloquan.pan-jumbie.com/>)

Mau Mau Music (<http://maumaumusic.com/>)

Pan Press (<http://www.panpress.com/>)

Panyard (<http://www.panyard.com/product-category/sheet-music/>)

Potts and Pans Publishing (<http://www.pottsandpanspublishing.com/>)

Ramajay (<http://www.ramajay.com/arrangements.asp>)

Row-Loff (<https://www.rowloff.com/drop6/SteelDrum.html>)

Tapspace (<https://www.tapspace.com/steel-band/>)

Tin Can Publishing (<http://www.tincanpublishing.com/steel-band.html>)

Tropical Shores (<http://www.tropicalshores.net/>)

Two Trees (<http://www.twotreesmusic.com/>)

Smarty Pans (<http://www.smartypansmusic.com/>)

Method Books and Workbooks

Alfred Music Beginning Steel Drum (<http://www.alfred.com/Products/Beginning-Steel-Drum--00-EL03959CD.aspx>)

Complete Steel Drum Method (<http://www.steeldrumshop.com/products/complete-method-for-steelband-tenor-lead-volume-1-ross-mcginnis.html>)

Hal Leonard Steelpan Method
(<https://www.halleonard.com/product/viewproduct.action?itemid=111629>)

Pan Jumbie (<http://pan-jumbie.com/index.php?page=education>)

The Steel Drum Shop (<http://steeldrumshop.com/categories/steel-drum-training.html>)

Sight-Reading Workbook (<https://www.johnwillmarthmusic.com/>)

Steel Drum Manufacturers

Barracuda Steel Drums (<http://barracudasteeldrums.com/>)

Coyle Drums (<http://coyledrums.com/index2.html>)

Federico's (<http://federicosteelpan.com/index.html>)

Gil's Pan Shop (<http://gillspanshop.com/>)

Glen Rowsey (<http://panrowsey.com/>)

Kakasa (<http://www.kakesa.com/>)

Kyle Dunleavy Steel Drums (<https://www.dunleavypans.com/>)

Mannette Instruments (<http://www.mannetteinstruments.com/>)

Panland (<http://www.panlandtt.com/default.aspx>)

Pantuner (<http://pantuner.com/>)

PANXPRESS (<http://www.steelpans.com/Home.html>)

Panyard (<http://www.panyard.com/>)

Smartypan (<http://www.smartypansmusic.com/>)

Solomon Steelpan (<http://solomonsteelpan.com/>)

Steel Drums Unlimited (<https://steeldrumsunlimited.com/>)

The Steelpan Store (<http://steelpanstore.com/>)

Tropical Hammer (<https://tropicalhammer.com/>)

Steel Drum Mallet Dealers

Innovative Percussion (http://innovativepercussion.com/products/steel_drum_mallets)

Kakasa (<http://www.kakesa.com/>)

Panyard (<http://www.panyard.com/product-category/mallets/>)

Mallet Man (<http://www.themalletman.com/>)

Mannette Instruments (<http://www.mannetteinstruments.com/mallets.html>)

Steel Drum Mallets (<http://steeldrummallets.com/index.htm>)

The Steelpan Store (<http://steelpanstore.com/>)

Music Stands

DHGate (<http://www.dhgate.com/wholesale/music+stand.html>)

Guitar Center (<http://www.guitarcenter.com>)

Musician's Friend (<http://www.musiciansfriend.com>)

School Outfitters (<http://www.schooloutfitters.com>)

Sweetwater (<http://www.Sweetwater.com>)

Wenger Corporation (<http://www.wengercorp.com>)

West Music (<http://www.westmusic.com>)

Woodwind Brasswind (<http://www.wwbw.com>)

Appendix G-Instructional Strategies

(Merideth, 2017)

The following instructional strategies create variety in instruction, as well as reach students with different learning styles. Certain lessons will lend themselves well to a learning style. Directors should find what works with their students and format lesson plans appropriately.

Academic Language- Using proper musical terminology is essential to running effective rehearsals, as well as further students understanding of music. Students will be able to keep a running list of musical terms in their musical outlook journals and will build their vocabulary throughout the semester. Additionally, keeping a word wall in a visible location in the classroom can be a helpful reference for students.

Accountability- Any musical ensemble setting requires students to be responsible and accountable for their role in their ensemble both as a performer and an upholder of the learning environment. Students need to be held accountable for learning their music, bringing their materials to class, and keeping the rehearsal space safe and healthy.

Activating Prior Knowledge- Students will connect class concepts, musical knowledge and vocabulary to previously acquired information.

Adapting to Learning Styles and Multiple Intelligences- Offering instruction in different manners is important for learning about what works well for each student. Offering visual aids, audio recordings, and showing students their part can be an effective way of figuring out which delivery of instruction is the most effective.

Analysis- Students will analyze audio recordings, video performances, and their own performance with guided questions and a rubric. Students will also be asked to analyze rehearsals and start to develop an understanding of standards of excellence in regards to performance.

Chunking and Chaining- Students will isolate smaller sections of the music in a full ensemble setting and work to perfect and clean the music. After sections of music are learned and performed, students will work on transitioning between each section of the music.

Coaching Cues- Part of the classroom procedures will include various cues to transition between different time periods of rehearsal. For example, the drum set player can play a specific rhythm that signals the group to cease all practice so that verbal instruction can be given to the students.

Cooperative Learning- Students will work within their sections frequently throughout the semester. Students will also work with smaller groups (2-3 people) daily to learn their parts for concert pieces.

Conceptualization- Students will be asked to formulate an understanding of concepts, vocabulary, and musical knowledge in an abstract and metacognitive process. The ability to mentally formulate an understanding of the curriculum will be essential to the physical implementation by the students.

Guided Practice- Students will often be assigned to practice specific areas of music. This can include warm-ups, rhythms, or rehearsal letters. Guided practice requires small group and individual practicing but gives students a framework of which content to focus on.

Hands-On Learning- Students will constantly be in a hands-on learning setting. While students will practice conceptualization, most of the course will be spent learning, exploring, and performing on their instruments. Allowing students to get comfortable with their instruments will help them further develop a deeper understanding of their muscle coordination and pattern recognition.

Individual Practice- Students will be asked daily to demonstrate their ability to practice individually. Students will be guided on how to practice individually and how to start to develop their own strategies for practicing on their own.

Jigsaw- Students will be given opportunities to complete multiple small ensemble projects. Each student will be responsible for their portion of the project and will need to come together with their classmates to put together the final product. This is also a strategy that will be used daily to figure out how students' individual parts of a piece fits together with the ensemble.

Project Based Learning- Students will complete projects on a given timeline. Extended time-period projects give students the opportunity to apply their knowledge on a larger scale. Projects also allow students to focus on completing larger-scale assignments with more substantial substance than their day-to-day learning experiences.

Rote Teaching-The instructor serves as the master and the student learns through direct or small group instruction. Ideas or concepts are demonstrated by the instructor and then repeated back by the student until the material is properly demonstrated by the student. Varying levels of scaffolding are required depending on the rate at which the student acquires knowledge.

Scaffolding- There is both long-term and short-term scaffolding when teaching pan. One of the ultimate goals is to have students working independently and effectively. Teaching students how to teach themselves instead of giving them constant direct instruction will help the instructor's energy and allow the group to progress at a quicker pace.

Visual Representations- Students will be given access to visual representations for the layout of their instrument, notated sheet music, visual structures notated on a white or smart board, as well as their musical outlook journals. Students may use modifications to their notated music to meet their learning style.

References

- 2014 Music standards (ensemble). (2014). Reston: National Association for Music Education. Retrieved from <http://www.nafme.org/my-classroom/standards/core-music-standards>
- Austin, J. R., & Russell, J. A. (2010). Assessment practices of secondary music teachers. *Music Education Journal, Vol. 58 (No.1)*, 37-54.
- Boyce, D. S. (2015). *Voices of steel: a case study of a Pennsylvania high school steel band*. Boston: Boston University Theses & Dissertations.
- Conference, M. E. (1959). *The Music Curriculum in Secondary Schools*. Washington D.C: Music Educator's National Conference.
- Cullen, J. (2012). Interview with steel pan virtuoso Duvone Stewart. *Canadian Music Educator, Vol. 54 (No.2)*, 51-55.
- Dunbar, L. (2011). Performance assessment of the masses in 30 seconds or less. *Music Education Journal, Vol. 25 (No.2)*, 31-35.
- Esarey, M. W. (2016). *Pandemonium: an evolution of steel pans and its place in music education*. Columbia: U of South Carolina Scholar Commons.
- Grise, A. (2012). *Scholastic steel bands in the United States: a comprehensive profile*. College Park: University of Maryland.
- Hailey, W. A. (2005). *Developing an after-school steel drum steel drum program in the United States based on a middle school experience*. Morgantown: West Virginia University .
- Haskett, B. L. (2009). *A case study on the importance and value of the Desert Winds steelpan programs*. Ann Arbor: UMI Pro Quest LLC.
- Knapp, D. H. (2012). *The effects of multicultural music instruction on the perception of authenticity and preference for teaching multicultural music*. Tallahassee: The Florida State University DigiNole Commons.
- Merideth, A. (2017). *Unpublished Documents*. Reprinted with permission.
- Merideth, A., Walton, C. (2017). *Unpublished Documents*. Reprinted with permission.

- Morford, J. B. (2007). A Study of the pedagogy of selected non-Western musical traditions in collegiate world music ensembles. Morgantown: West Virginia University .
- Shuler, S. C. (2011). Music Education for Life: Music Assessment, Part 1: What and Why. *Music Educators Journal*, Vol. 98, No. 2, 10-13.
- Simon, S. H. (2014). Using longitudinal scales assessment for instrumental music students. *Music Educators Journal*, Vol. 101 (No.1), 86-92. Reprinted with permission.
- Stefanova, M. (2011). Developing critical thinking and assessment in music classrooms. *American String Teacher*, 29-31.
- Tanner, C. (2007). *The steel pan game plan: Strategies for starting, building, and maintaining your pan program*. Lanham: Lanham: Rowman & Littlefield Education.
- Trends, C. (2015). *Participation in school music or other performing arts*. Bethesda: Child Trends Data Bank.
- Walton, C. (2017). *Unpublished Documents*. Reprinted with permission.
- Walton, D. B. (1996). Music for steel band: an examination of the various styles which develop specific performance skills. Ann Arbor: UMI.
- Willmarth, J. (2015). *Sight-reading workbook for steel band*. John Willmarth.
- Yancey, B. (2009). An investigation of the perceived impact of the inclusion of steel pan ensembles in collegiate curricula in the Midwest. Orlando: University of Central Florida .