A Study of the Pedagogy of Selected Non-Western Musical Traditions in Collegiate World Music Ensembles

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ABSTRACT

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Music teachers are often influenced by pedagogical practices in the collegiate ensembles in which they performed. Opportunities to participate in collegiate world music ensembles have increased in recent decades; West African ensembles and steel bands represent the second and third most common of these in the United States. The absence of scholarly research regarding the nature of the teaching and learning processes that occur in these non-Western ensembles represents a significant problem in music education. In this study, two collegiate West African ensemble directors and two collegiate steel band directors were interviewed using an instrument developed by the researcher to investigate the pedagogical practices that occur in their ensembles. Content analysis revealed that considerable consistencies and discrepancies exist between the directors' responses regarding teaching strategies, repertoire selection, and educational goals. Results indicate that the development of broadly applicable world music pedagogy is not appropriate.

Table of Contents

Abstract..... ii

Acknowledgements..... iv

Introduction..... 1

Purpose of the Study..... 2

Background and Qualifications of the Researcher..... 2

Definition of Terms..... 4

Review of Related Literature..... 4

History and Rationale for Non-Western Ensembles in America..... 5

Authenticity..... 7

Goals of World Music Education..... 9

Teaching and Learning in West African Ensembles..... 11

Teaching and Learning in Steel Bands..... 14

Difficulty and Compromise in Non-Western Ensembles..... 15

Summary..... 18

Research Questions..... 18

Procedure..... 19

Data..... 20

Analysis and Discussion..... 20

Selected West African Ensembles..... 20

Selected Steel Bands..... 22

Implications..... 26

Appendices..... 30

Bibliography..... 97

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Introduction

In the summer of 1967 the Tanglewood Symposium, an assembly of fifty musicians, educators, sociologists, scientists, labor leaders, corporate representatives, and government officials, was convened in Tanglewood, Massachusetts - the summer home of the Boston Symphony. This gathering was sponsored by the Music Educators National Conference (MENC), and its theme was "Music in American Society." It was convened in part to address some of the problems facing music education with respect to musical materials and performance that had been identified in the 1963 Yale Seminar on Music Education. The "Tanglewood Declaration" was an important result of the intensive evaluation of music education that occurred at the Symposium, summarizing findings and making recommendations for those in the field. The second item of eight provided in this declaration reads:

> Music of all periods, styles, forms, and cultures belongs in the curriculum. The musical repertory should be expanded to involve music of our time in its rich variety, including currently popular teen age music and avant-garde music, American folk music, and the music of other cultures.[1]

With respect to the inclusion of music of other cultures in the curriculum, significant accomplishments have been made through ethnomusicological study and the multicultural movement in education; however, scholarly writing suggests that further progress is necessary.[2]

It has often been said that teachers teach as they were taught, not as they were taught to teach. This alliteration, while possibly unsettling, seems to hold true for many music educators. Within the historically Eurocentric collegiate music programs of the United States, where the majority of music teacher training occurs, the music of non-Western cultures is sometimes

[1] Robert A. Choate, ed., *Documentary Report of the Tanglewood Symposium* (Washington, DC: Music Educators National Conference, 1968), 139.

[2] For examples, see Bennett Reimer, "The Need to Face the Issues," in *World Musics in Music Education*, ed. Bennett Reimer (Reston, VA: MENC–The National Association for Music Education, 2002), 3-11.

addressed through ensemble courses. These ensembles are often under the direction of percussion faculty, ethnomusicologists, or indigenous artists who are not trained specifically as music educators.

The absence of scholarly research regarding the nature of the teaching and learning processes that occur in these settings represents a significant problem in music education. For music education scholars, a first step in understanding these educational situations should be to develop awareness of the pedagogical practices of the ensemble directors. It is important to understand not only the content that is taught in non-Western music ensembles, but also how and why this content is taught in any particular way.

Purpose of the Study

The purpose of this study was to investigate current pedagogical practices in selected collegiate West African ensembles and steel bands in the United States. It is my hope that this study reveals information that will be useful for teacher training, as well as for college and university educators and administrators who are considering developing non-Western music ensembles in their institutions, or who wish to enhance existing non-Western music ensembles.

Background and Qualifications of the Researcher

I began studying African musical expressions in 1997 while pursuing a Bachelor of Science in Physics at West Virginia University (WVU). The specific context of my study was the WVU African Drum and Dance Ensemble under the direction of Dr. Paschal Younge, who currently serves as Chairman of the Percussive Arts Society World Percussion Committee and is Associate Professor of Multicultural Music Education at Ohio University. I transferred to the University of Maryland at College Park (UMCP) in the fall of 1999 to complete my physics degree, and began studying jembe music with the late Senegalese jiali, Djimo Kouyate, while a

member of the UMCP African Drum Class. In 2001, I returned to WVU to pursue a Bachelor of Music in Music Education. Although participation in the WVU African Drum and Dance Ensemble was not required for my degree program, I continued my participation through Fall 2004.

My experience with the WVU African Drum and Dance Ensemble introduced me to musics stemming from the cultural traditions of many African countries, including Ghana, Mali, Guinea, Senegal, Togo, Benin, Nigeria, and others, and enabled me to participate in the presentation of performance-based clinics for all age groups throughout the eastern United States. As a member of *Azaguno*, a professional multi-ethnic drum and dance ensemble directed by Dr. Paschal Younge and Dr. Zelma Badu-Younge, Assistant Professor of African Dance and Jazz at Ohio University, I have performed traditional and modern expressions of African drumming and dance both domestically and internationally. I have been the graduate assistant for the World Music Center at WVU since fall 2005, assisting Gordon Nunn, Interim Director of the WVU African Drum and Dance Ensemble.

I began playing the steel drums, or "pans," in 2001 as a member of the WVU Steel Band under the direction of Kurry Seymour, now Assistant Director of Bands at Coastal Carolina University. I gained additional training in steel band music through my participation in the 2002, 2003, and 2004 summer workshops conducted by the Mannette Steel Drum Company, a steel drum manufacturing and tuning company based in Westover, WV. I have performed alongside many reputable pan players, including Andy Narell, Ray Holman, and Robert Greenidge. I am the director of the WVU Steel Band as part of my duties as a graduate assistant at WVU. I am also an active steel band composer, arranger, clinician and recording artist.

Definition of Terms

Non-Western music is a term used in this study to classify any musical expression that is not considered to be a part of the European art music tradition, Euro-/Afro-American folk traditions, or modern global mainstream commercially popular music. Although somewhat antiquated because of its Eurocentric connotation, this term is useful for discriminating between the musical cultures most commonly experienced by students in collegiate music programs in the United States and those musical cultures that are not commonly experienced.

World music is used as an all-inclusive term in this study, representing musical expressions originating in or developing from any culture.

West African ensemble is defined as any ensemble that is focused on the study and/or performance of musical expressions found in cultures from the northwestern region of Africa, with approximate boundaries at the Sahara Desert to the north and the Gulf of Guinea to the west.

Public performance is used in this study to describe any musical expression that is planned for presentation to an audience of any kind. This includes, but is not limited to, concerts that occur as a part of the regular curriculum, concerts that occur outside of the regular curriculum, open rehearsals, and performance-based clinics.

Review of Related Literature

A search of related literature revealed that the number of publications that directly address pedagogical practices in collegiate West African ensembles and steel bands in the United States is quite limited. For this reason, much of this literature review will be devoted to the book *Performing Ethnomusicology*. It contains contributions by several ethnomusicologists, each of whom deals directly with the issues faced by collegiate non-Western music ensembles and

directors. In order to provide a thorough perspective, literature pertaining to the following related subjects has been included in this review: (1) history and rationale for non-Western ensembles in America; (2) authenticity in repertoire and performance; (3) goals of world music education; (4) teaching and learning in West African ensembles; (5) teaching and learning in steel bands; and (6) difficulty and compromise in non-Western ensembles. It is not the purpose of this review to discuss each publication in depth, but instead to highlight those aspects of each that have a direct bearing on the current study.

History and Rationale for Non-Western Ensembles in America

Trimillos,[3] in "Subject, Object, and the Ethnomusicology Ensemble," attributes the advent of the world music ensemble to Mantle Hood and his study group model at UCLA in the late 1950s. Trimillos suggests that the study group "originated as a means for understanding the music of another culture, that is, accessing the musical other. Its purpose was explicit in its original designation as a study group, which emphasized understanding rather than presentation in intent." Hood's inclusion of music making experience as an important mode of musicological study, Trimillos contends, is what sets him apart from his predecessors. Trimillos notes that, in the nearly half-century since Hood's study group innovations, multiple rationales for ensembles have developed in response to "concerns of multiculturalism, alternative modes of knowledge acquisition, cultural and ethnic advocacy, aesthetic and artistic pluralism, and community outreach, to name a few."

Trimillos identifies "three major categories of instructor at the American university: the culture bearer (indigenous artist), the ethnomusicologist, and the foreign practitioner." According to Trimillos, contrasting pedagogical issues exist for the culture bearer and the

[3] Ricardo D. Trimillos, "Subject, Object, and the Ethnomusicology Ensemble: The Ethnomusicological 'We' and 'Them,'" in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 23-52.

ethnomusicologist, while the foreign practitioner "occupies a medial position." He describes the foreign practitioner as a person who has studied and performed extensively in a foreign culture with indigenous artists. The foreign practitioner can more easily adapt to Western learning situations than culture bearers, but is often unable to represent the culture to the same extent as one who is native to it.

Trimillos states, "In some cases, the native musician is known for playing a particular instrument or perhaps knowing a specific genre. When he comes to the American university to teach, however, he becomes a resource for an entire tradition….The culture bearer is frequently expected to teach all aspects of the tradition, as well as serve as an icon for the totalized culture." Trimillos notes that the culture bearer may also find difficulty in adjusting teaching strategies that "run counter to American practice."

Of the ethnomusicologist, Trimillos states, "Although his knowledge derives from sources generally considered to be 'authentic,' that is, research in the field, the medium of delivery is biased toward Western strategies of teaching." Trimillos indicates that this has both positive and negative aspects. While the use of "a theoretical explanation…as a shortcut to traditional rote learning" can increase the temporal efficiency of the transmission process, it does so "at the expense of the loss of other details of the tradition." Trimillos also suggests that ethnomusicologists may overcompensate for their constructed (rather than culturally entitled) credibility by emphasizing "older repertory and recognized aspects of 'tradition,' a problematic notion."

Volk,[4] in her book, *Music, Education, and Multiculturalism*, states, "Educators tend to agree that what is currently missing, and is most needed for music students, at this point is [sic] performance opportunities in a wide variety of cultures." While some collegiate institutions

[4] Therese M. Volk, *Music, Education, and Multiculturalism* (New York: Oxford University Press, 1998).

offer elective non-Western performing groups, the inclusion of performance experiences occurs in "only about 19 percent of the multicultural music courses currently offered in NASM accredited institutions." Volk asserts that music students "need a minimum of one semester experiencing unfamiliar music to begin to understand it." She notes that this duration of exposure "will not guarantee competency, but it will lay the necessary foundation for further musical explorations."

Christopher Small,[5] in his book *Music – Society – Education*, stresses the importance in recognizing the limitations that are inherent in the musical traditions of Europeans and their "American heirs."

> We may be reluctant to think of our musical life, with its great symphony orchestras, its Bach, its Beethoven, its mighty concert halls and opera houses, as in any way impoverished, and yet we must admit that we have nothing to compare with the rhythmic sophistication of Indian, or what we are inclined to dismiss as 'primitive' African music, that our ears are deaf to the subtleties of pitch inflection of Indian raga or Byzantine church music, that the cultivation of bel canto as the ideal of the singing voice has shut us off from all but a very small part of the human voice's sound possibilities or expressive potential, such as are part of the everyday resources of a Balkan folk singer or an Eskimo, and that the smooth mellifluous sound of the romantic symphony drowns out the fascinating buzzes and distortions cultivated alike by African and medieval European musicians.

According to Small, ethnomusicology has made more information available about non-Western music than at any previous time in history, "and yet our experience of it is seriously diluted by being mediated through the knowledge of experts." Small implies that the most effective and rewarding form of knowledge acquisition comes from unadulterated subjective experience.

Authenticity in Repertoire and Performance

Johnson,[6] in the article "Authenticity: Who Needs It?" indicates that the notion of authenticity in music education literature has transformed from one of a dichotomous viewpoint

[5] Christopher Small, *Music-Society-Education* (New York: Schirmer, 1977).

of 'real' versus 'unreal' to a continuum between 'absolute' and 'compromised.' Johnson suggests that music educators should take cues from scholarly discourse in folklore and anthropology "to look at each musical interaction in its specific context."

Palmer,[7] in his article "World Musics in Music Education: The Matter of Authenticity," provides a definition of 'absolute authenticity' in the context of world music as: (1) performance by culture's practitioners, recognized generally by the culture as artistic and representative; (2) use of instruments as specified by the composer or group creating the music; (3) use of the correct language as specified by the composer or group creating the music; (4) performance for an audience made up of the culture's members; (5) performance in a setting normally used in the culture. He suggests that authenticity be considered a continuum between absolute authenticity and compromise, with emphasis placed on context and intent.

Seeger,[8] in *Music in Cultural Context* (an MENC publication consisting of interviews conducted by Patricia Shehan Campbell), distinguishes between the terms 'authentic' and 'traditional.' According to Seeger, music is traditional if it is "historically identified with a community." Music that has been introduced to a culture can be authentic, yet nontraditional. Seeger stresses that the importance of this distinction in teaching non-Western music in the United States depends on the specific goal of instruction.

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[6] Sherry Johnson, "Authenticity: Who Needs It?" *British Journal of Music Education* 17, no. 3 (2000): 277-286.

[7] Anthony John Palmer, "World Musics in Music Education: The Matter of Authenticity," *International Journal of Music Education* 19 (1992): 32-40.

[8] Anthony Seeger, "Anthony Seeger on Music of Amazonian Indians," interview by Patricia Shehan Campbell, in *Music in Cultural Context*, ed. Patricia Shehan Campbell (Reston, VA: Music Educators National Conference, 1996), 26-32.

Goals of World Music Education

Patricia Shehan Campbell,[9] in her book *Teaching Music Globally*, identifies world music pedagogy as "a newly emergent phenomenon" that represents the middle ground between ethnomusicology and music education. She asserts, "The pedagogy of world music strives to reach beyond queries of 'what' and 'why' to the question of 'how.'" Campbell continues:

> World music pedagogy concerns itself with how music is taught/transmitted and received/learned within these cultures, and how best the processes that are included in significant ways within these cultures can be preserved or at least partially retained in classrooms and rehearsal halls. Those working to evolve this pedagogy have studied music with culture-bearers, and have come to know that music can best be understood through experience with the manner in which it is taught and learned.

According to Campbell, those applying this pedagogy, whom she identifies as "world music educators," do not precisely replicate music teaching and learning in outside cultures. "They are conscious of and pay tribute to other notational systems (or their applicability), oral/aural techniques, improvisatory methods…, and even what customary behaviors precede and immediately follow lessons and sessions within particular traditions."

Campbell describes two perspectives that exist among world music educators "regarding the creation and re-creation (performance) of music." The first perspective she describes is that of the conservationist, who strives to keep the performance of music "close to its source, so that a reproduction of it can be had that pays tribute to the manner in which it was conceived by those from the culture." The goal of the conservationists is to accurately represent music as it occurs in its original cultural context. The second perspective is that of the expressionist, whose primary motivation in learning and performing music from various traditions is "to provide ideas that lead to the making of new songs and musical pieces." Campbell notes that world music

[9] Patricia Shehan Campbell, *Teaching Music Globally* (New York: Oxford University Press, 2004).

educators may not adhere to just one of these perspectives, "In fact, one approach may lead to another."

Averill,[10] in "'Where's One?'" provides the following list of goals that exist for the world music ensembles of the ethnomusicology program at New York University:

- Pry open students' cross-cultural learning skills.
- Encourage students to ask the right ethnographic questions.
- Expose students to a variety of pedagogical methods.
- Expose students to the terminology, theory, technique, and ethos of a musical culture.
- Create a bridge between the university and the community.
- Introduce students to artists with whom they may want to continue to work.
- Make clear ties to the graduate curriculum for a richer experience of music.
- Train graduate students to offer ensembles in their own academic praxis.
- Bring students together to make music and develop camaraderie.
- Create productive confusion and dislocation.
- Challenge the assumptions of cross-cultural music performance.

Vetter,[11] in "A Square Peg in a Round Hole" provides a list of the pedagogical goals that he had for the gamelan ensembles he directed in the late 1970s:

1. My students will understand the workings of central Javanese gamelan music through becoming competent performers of that music
2. They will learn to play the music primarily by ear, in a way that replicates the learning process of Javanese music

[10] Gage Averill, "'Where's "One"?': Musical Encounters of the Ensemble Kind," in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 93-111.

[11] Roger Vetter, "A Square Peg in a Round Hole: Teaching Javanese Gamelan in the Ensemble Paradigm of the Academy," in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 115-125.

3. They will emerge from the ensemble experience with some general sense of the place of gamelan music in Javanese society.

Vetter continues, "Now that I have taken the time to reflect on where I start, who I instruct, and the structure of the institution in which I teach, it becomes clear to me, first, that my original teaching goals are unrealistic and, second, that the operative ensemble paradigm in the academy is not easily applicable to the gamelan ensemble enterprise." He then presents a list of updated pedagogical goals, taking into account the previous issues:

1. Provide my students with an experiential introduction to a form of musical expression significantly different from that of their own culture, allowing them some small degree of insight into the varied ways that humans can craft sound for artistic ends

2. Provide students with a face-to-face, long-term interactive exercise in which they can experience a sense of collective accomplishment achieved through cooperative effort

3. Provide students with the opportunity to challenge themselves by choosing to study progressively more challenging instrumental or vocal roles within the practice of the tradition

4. Share my enthusiasm for and perspective on Javanese culture during rehearsals and lessons through anecdotal references to my experiences in Java and my encounters with Javanese

5. Provide students with guidance in finding resources for self-motivated exploration of gamelan music and its cultural context.

Teaching and Learning in West African Ensembles

Locke,[12] in his contribution to the book *Worlds of Music: An Introduction to the Music of the World's People*, presents three distinct modes of music education that occur in West African cultures: (1) learning through a "society-wide process of enculturation," in the absence of any deliberate instruction; (2) group learning by way of "demonstration and emulation…in a simulated performance context,"; and (3) transmission by way of a master-apprentice relationship.

[12] David Locke, "Africa/Ewe, Mande, Dagbamba, Shona, BaAka," in *Worlds of Music: An Introduction to the Music of the World's People,* ed. Jeff Todd Titon, 3d ed. (New York: Schirmer, 1996), 71-143.

In his book *The Music of Africa*, Nketia[13] provides insight into the training of musicians in African cultures. He indicates that the need for musical specialists as group leaders and performers suggests that, "some kind of institutional arrangement that enables musicians to acquire their technical training or that provides them with the sources of their artistic experience would seem to be of paramount importance." Nketia continues:

> The evidence available so far shows that this problem is not approached in a formal, systematic manner. Traditional instruction is not generally organized on a formal institutional basis, for it is believed that natural endowment and a person's ability to develop on his own are essentially what is needed…Exposure to musical situations and participation are emphasized more than formal teaching. The organization of traditional music in social life enables the individual to acquire his musical knowledge in slow stages and to widen his experience of the music of his culture through the social groups into which he is gradually absorbed and through the activities in which he takes part…The young have to rely largely on their imitative ability, and on correction by others when this is volunteered. They must rely on their own eyes, ears and memory, and acquire their own technique of learning.

In addition to this description of the general nature of the transmission of musical knowledge in African cultures, Nketia states that, in situations that require particular individuals to acquire specific skills or knowledge to fulfill their social role, "definite attempts at giving instruction may be made" by family members or elder musicians. Nketia does not go into extensive detail regarding the specific techniques used in this form of music training, but he suggests that the primary modes of transmission are: (1) verbal communication through the use of mnemonics or nonsense syllables; (2) kinesthetic representation by way of tapping rhythms on the learner's body or holding the learner's hands while performing; and (3) extended and deliberate observation and imitation.

[13] J. H. Kwabena Nketia, *The Music of Africa* (New York: Norton, 1974).

Locke,[14] in The "African Ensemble in America," discusses pedagogical practice with respect to his own teaching of the African Music Ensemble at Tufts University. Students in his ensemble are required to enroll for an entire academic year, and are chosen through an audition process. Locke suggests that his repertoire choices for beginning instruction are determined by both his own performance capabilities and the usefulness of a piece "for teaching the fundamental features of the Ewe music style." Despite his African teachers' tendencies to require competency on one part before teaching the student another, Locke chooses to introduce all of the parts quickly. He states, "Even if some students are still unsure of the relationship between the bell and the given part, I nevertheless continue adding new parts until the whole texture is introduced." Locke indicates that he uses this teaching strategy (1) to address the "biggest challenge in this musical style…polyrhythmic hearing," and (2) to encourage participation by all students for the majority of class time. Locke asserts that he introduces analysis and written notation into his class slowly, and only after "the music begins to enter their ears and bodies." Before allowing the students to play on instruments, Locke introduces rhythms through mnemonic vocalization and movement exercises.

Locke attempts to "imitate the African first existence groups" in his ensemble's performances. He tries to present the performance as an informal happening rather than a concert, and encourages audiences to move about the room and clap or dance if they wish to do so. Locke indicates that he foregoes audience entertainment for the sake of deeper student competency through "extended performances of pieces that have been rehearsed for a long time."

[14] David Locke, "The African Ensemble in America: Contradictions and Possibilities," in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 168-188.

Teaching and Learning in Steel Bands

Chappell,[15] in the article "Cliff Alexis: Pan Education," addresses the use of rote methods versus written notation in teaching music in steel bands. He quotes Alexis as saying, "[In Trinidad], an arranger might teach the tenor line a few notes, they would play it until they got it, and then he would add more notes. This would go on until a large part of the tune was arranged, and he would go on to another section of the band." Chappell notes the time-consuming nature of such a method, given the complexity of modern steel band arrangements. In this article Alexis notes that, while the rote method employed in Trinidad encourages a more thorough understanding of the music, the limited amount of rehearsal time in collegiate ensembles in the United States makes it impractical as a primary mode of instruction.

Tanner,[16] in his D.M.A. research project, "Developing a Curriculum for Steel Band at the University Level," addresses aspects of instruction and performance in collegiate steel band programs. Tanner notes that, while "the primary goal of any university music ensemble is to instruct students in the performance idiom of the ensemble's particular medium…, in the case of the steel band, the instructor must incorporate extramusical elements into the steel band curriculum." He suggests that extramusical instruction should include historical and cultural information pertaining to the development of steel drum instruments and musical styles in Trinidad, as well as "a basic knowledge of how the instruments are constructed and tuned." This information can be presented through selected readings and audio/video recordings.

Tanner indicates that a wide range of repertoire is necessary in order to promote varied learning opportunities and to appeal to a broader audience. He identifies five distinct categories

[15] Robert Chappell, "Cliff Alexis: Pan Education," *Percussive Notes* 35, no. 3 (October 1994): 14-15.

[16] Christopher Tanner, "Developing a Curriculum for Steel Band at the University Level" (D.M.A. research project, West Virginia University, 2000).

of literature that exist for steel bands: Trinidadian music styles, other Caribbean/Latin American styles, jazz, popular music, and classical arrangements and transcriptions. Tanner discusses the specific benefits and difficulties of including each of these literatures. He also suggests that the ambiguity in many published scores, particularly those that represent non-Western musics, requires directors and students to develop familiarity with stylistically specific rhythmic characteristics and instrumentation through other sources, such as sound recordings.

Tanner asserts that rote teaching is "an important component of steel band rehearsals." However, he does not advocate the exclusive use of rote learning methods:

> While the use of rote teaching in the university steel band can be valuable from both a musical and a cultural-historical perspective, it cannot be relied upon as a primary method of instruction in learning arrangements. Employing written notation allows the ensemble to learn more material in a shorter amount of time; furthermore, the use of written arrangements parallels the practice of other university ensembles.

According to Tanner, "The steel band differs from most other university ensembles in that the members usually enter the ensemble with no (or, at the least, very little) experience on the instrument. Therefore, technique development is an integral part of the steel band rehearsal scheme." He recommends that directors devise exercises for beginners that promote the following: (1) proper tone production, (2) instrumental familiarity, (3) accurate chord symbol realization, and (4) familiarity with strumming patterns and techniques (idiomatic rhythmic and harmonic accompaniments).

Difficulty and Compromise in Non-Western Ensembles

Quesada,[17] in her contribution to *World Musics and Music Education: Facing the Issues* (an MENC publication edited by Bennett Reimer), discusses methods for transmitting world musics. She states, "In general, it is always better to learn the music using the same transmission

[17] Milagros Agostini Quesada, "Teaching Unfamiliar Styles of Music," in *World Musics and Music Education: Facing the Issues*, ed. Bennett Reimer (Reston, VA: MENC–The National Association for Music Education, 2002), 139-159.

method used in the culture of origin." Quesada qualifies this statement, suggesting that modifications to and flexibility in teaching approaches can be made "without serious detriment to the style or meaning of the music." She indicates that the separated nature of ensemble rehearsal schedules, which can be limited to a single weekly meeting, can necessitate pedagogical compromises. Quesada provides one example of such a compromise from her own experience:

> My Thai teacher Panya Roonrang believes that learning by ear permits a more subtle perception of the style's nuances and idioms. But for the Thai ensemble that he conducted at Kent State University, constituted mostly of non-Thai students and faculty, he transcribed the music to Western notation, followed by memorization for performance. Still, from the enthusiastic response its performances received during a tour of Thailand, this group evidently reached a high level of authenticity.

Quesada's suggestion that a transcription-memorization process can successfully replace a traditional method based on oral/aural transmission is specific in its applicability. She recommends that an individualized approach be taken when teaching world musics, suggesting that each musical culture has its own stylistic traits that must be considered when determining the appropriateness of adaptations that are made to methods of transmission.

Susilo,[18] in "A Bridge to Java," discusses the use of notation in pedagogy. He states, "Reliance on what is written seems to be very much ingrained in [American] culture….Quite often I have a hard time persuading people to abandon their notation when they play." Susilo notes two specific problems that exist when using written notation within the context of a gamelan: (1) written notation lacks adequate descriptors for some aspects of music, and (2) reliance on written notation diminishes players' sensitivity to their immediate musical environment.

[18] Hardja Susilo, "'A Bridge to Java': Four Decades Teaching Gamelan in America," interview by David Harnish, Ted Solís, and J. Lawrence Witzleben (University of Hawai'i, 25 February, 2001) *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 53-68.

Vetter[19] describes his own pedagogical practice as being analogous to that of the college foreign language teacher in the United States. He states, "In my teaching of gamelan I do such things as articulate underlying structures, present melodic and rhythmic vocabularies as building blocks of more complex musical utterances, and impart abstracted principles of musical syntax." He goes so far as to write, "The enterprise of teaching a gamelan ensemble has as much if not more in common with the teaching of a foreign language than it does with the directing of a canonical ensemble." He asserts that a gamelan ensemble director faces "formidable challenges," and compares his own teaching situation to that of hypothetical collegiate orchestra conductors who "arrive at their first rehearsal of the semester to face a group of students who have never before heard any Western music, much less any orchestral repertoire, and who do not even know the names of the instruments they are holding, much less how to play them in a culturally acceptable manner." Vetter suggests that the differences between a gamelan ensemble and a canonical ensemble are not always recognized, and that equality in performance expectations can be problematic:

> A clear mandate or strong expectation from a department that all ensembles should present a public performance every semester forces instructors such as myself to compromise in how we go about introducing our students to a new music tradition and frantically train them to perform for the sake of conformity to the canonical ensemble paradigm. This is the central pedagogical dilemma in and the greatest frustration of my ensemble teaching experience.

Harnish,[20] in "No, Not Bali Hai'!" describes the compromises that he has made in nomenclature, theoretical conceptualization, notational practice, and "the basic Balinese

[19] Roger Vetter, "A Square Peg in a Round Hole: Teaching Javanese Gamelan in the Ensemble Paradigm of the Academy," in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 115-125.

[20] David Harnish, '"No, Not Bali Hai'!': Challenges of Adaptation and Orientalism in Performing and Teaching Balinese Gamelan," in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 126-137.

imitation-repetition style of teaching" while teaching gamelan ensembles at Bowling Green State University. Harnish indicates that his ensemble meets for only one hundred minutes of practice per week, making the acquisition of musical competency difficult. Nevertheless, his ensemble holds two concerts per semester and performs frequently in a variety of venues.

Summary

The previous review of literature provides insight into the pedagogical goals, concerns, strategies, and difficulties that have been identified by scholars and directors of non-Western ensemble performance. This information is useful, but further and specific inquiry into the pedagogical practices of the directors of non-Western ensembles is required for the development of a more thorough understanding of these educational situations.

Solís, in the introduction to *Performing Ethnomusicology*, indicates that West African ensembles and steel bands represent the second and third most common collegiate non-Western ensemble types, respectively.[21] This indication, combined with the fact that my own experiences in non-Western musical expression have centered on West African and steel drum musics, position these two ensemble types for a study of current pedagogical practices in collegiate non-Western music ensembles in the United States.

Research Questions

The principal research question is:

- What is the status of current pedagogical practices in selected collegiate West African ensembles and steel drum bands in the United States?

Related research questions include:

- What are the educational missions of selected collegiate West African ensembles in the United States?

[21] Ted Solís, "Teaching What Cannot Be Taught: An Optimistic Overview," in *Performing Ethnomusicology*, ed. Ted Solís (Berkeley and Los Angeles: University of California Press, 2004), 7.

- How do these missions relate to current pedagogical practices?
- What is the nature of the relationship of current pedagogical practices in selected collegiate West African ensembles in the United States to the pedagogical practices found in West Africa?
- In what ways do expectations for public performance influence pedagogical practices in selected collegiate West African ensembles in the United States?
- What are the educational missions of selected collegiate steel drum bands in the United States?
- How do these missions relate to current pedagogical practices?
- What is the nature of the relationship of current pedagogical practices in selected collegiate steel bands in the United States to the pedagogical practices found in Trinidadian steel bands?
- In what ways do expectations for public performance influence pedagogical practices in selected collegiate steel bands in the United States?

Procedure

This study employed two interview instruments that were created by the researcher under the guidance of Dr. Weaver. The majority of items on both instruments are identical; however, some items were designed to explore aspects of pedagogical practices that are specific to either West African ensembles or steel bands.

Interview participants were selected directors of collegiate West African ensembles (n = 2) and steel bands (n = 2) in the eastern United States. A pool of potential interview subjects was identified through consultation with performers, collegiate and K-12 educators, and industry professionals involved with non-Western music. Because the interviews were to be in person, geographic proximity was also a determining factor in the identification of potential interview participants.

In preparation for the interviews I conducted a pilot study in which interview process, effectiveness, and duration were addressed. Pilot study participants were current WVU Division

of Music graduate students and faculty with non-Western music ensemble experience (n = 4). After analyzing their interview responses and feedback, I made necessary modifications to the interview process and instruments. Interviews were conducted from December, 2006 through March, 2007, and the data acquired were content analyzed to identify common themes and unique aspects of pedagogical practices of selected collegiate West African ensembles and steel bands.

Data

Interview responses were collected as audio recordings for three of the participants. These recordings were then transcribed by the researcher. One of the participants was unable to participate in an in-person interview due to scheduling difficulties; as a result, this interview was conducted via email. All transcriptions and a formatted representation of the emailed interview are included in the appendices.

Analysis and Discussion

Selected West African Ensembles

The West African ensemble directors interviewed were B. Michael Williams, Professor of Music at Winthrop University in South Carolina, and Khalid Saleem, African Music Specialist at the State University of New York (SUNY) in Brockport. Analysis of interview responses indicated that significant similarities and disparities exist between the directors with regard to their educational missions, teaching strategies, inclusion of non-performance content, and attitudes toward issues of authenticity. Although their formal educational backgrounds are dissimilar, both indicated that they had studied West African music with Africans in the United States. Further, both identified Ladji Camara and the late Djimo Kouyate as direct sources for some of the traditional repertoire used in their teaching.

Neither Williams nor Saleem reported knowledge of the existence of departmentally generated educational mission statements; however, both acknowledged having a personal mission for their ensembles. The differences in these missions can be seen as a reflection of the context in which each director teaches. Williams, who teaches African drumming to music majors as a component of his percussion ensemble, indicated that undergraduate students in particular, "need to be exposed to as wide as possible an array of percussion experiences…and world music experiences are integral to that early training. [I] strive to meet that goal of giving them as many experiences in as many styles of music and percussion as possible." Saleem, who instructs non-music majors as a part of the dance department, stated, "My mission is to extend a hand to anyone who respects, appreciates, and wants to learn music from another culture, and to show the merits of African music and dance and how it is used in everyday life in most parts of Africa and the Diaspora."

Analysis revealed that both Williams and Saleem use a combination of rote methods and music notation in their teaching. While both directors utilize vocables, interview responses indicated a divergence with regard to the particular vocables used and the situations in which this teaching strategy is employed. Williams includes vocables based on Babatunde Olatunji's "GunDun, GoDo, PaTa" system to teach basic drum sounds as a readiness activity for beginning students, while Saleem uses a self-created English-based syllable system as his primary mode of transmission for rhythmic figures. Regardless of these specific differences, the use of this general strategy shows a consistency between the pedagogy in these ensembles and teaching practices that occur in Africa.[22]

Analysis of interview responses indicated that the differences between the directors' uses of notation might be the result of educational context and preexisting abilities of students rather

[22] J. H. Kwabena Nketia, *The Music of Africa* (New York: Norton, 1974).

than discrepant attitudes toward the appropriateness using it. Saleem stated that most of the students in his ensembles are not trained to read music notation; therefore, his use of it is minimal and takes the form of "a number system and a grid or box system that started to become popular during the early eighties." The use of notation is more prevalent in Williams' teaching; he utilizes traditional Western notation with students who are able to read it, as well as a hybrid notational system with those who are not.

Both Williams and Saleem stressed the importance of presenting information about the country, people, and environment from which a particular piece originates when teaching the performance practices of unfamiliar cultures. However, they differ in their attitudes toward the function of the director as a culture bearer. Williams suggested that instructors who are not members of the musical culture that is being taught are not able to act as culture bearers: "They can only share what they've learned about the culture." This is in contrast to Saleem's suggestion that, "the passion to do so, the proper study and training from qualified instructors, continued research, and respect for the people and their culture," enable a teacher to act as a culture bearer.

Selected Steel Bands

The steel band directors interviewed were Liam Teague, Assistant Professor of Music and co-director of the NIU Steel Band at Northern Illinois University, and Chris Tanner, Assistant Professor of Music at Miami University of Ohio. The directors' backgrounds in steel band music differ significantly. Teague began performing professionally at the age of thirteen, and was a composer, arranger, and instructor for steel bands in his native country of Trinidad and Tobago. Tanner first participated in steel band music while an undergraduate at West Virginia University. Two years later, he founded the Miami University Steel Band while a master's

student there. Despite this difference in background experiences, analysis of interview responses revealed several instances of pedagogical consistency between the directors.

The first instance of consistency can be found in the directors' views on the inclusion of non-performance content in their ensembles. The directors indicated that they find value in the presentation of cultural and historical information about composers, pieces, and the instruments. However, both stated that the inclusion of this content is relegated to their beginner-level bands, while the teaching and learning process in their advanced bands is focused almost entirely upon performance preparation. Tanner expressed his belief that this is a widely occurring phenomenon in American steel bands:

> People who direct steel bands are treating it just like another music ensemble. It's a set of instruments, just like an orchestra is a set of instruments, or a band is a collection of instruments. Students play those instruments, and you put music in front of them, and they play, and they do concerts, and people clap and go home.

Still, Both Teague and Tanner characterized the absence of non-performance content in their advanced ensembles as a problem that they aspire to resolve in the future.

Teague stated that he tries to "emphasize a healthy balance of teaching by rote and teaching formally." However, he revealed that time restrictions necessitate that ensemble members learn almost entirely through written notation, while rote teaching is restricted to private lessons. Similarly, and also because of the time-consuming nature of rote learning, Tanner uses notation for all but the first few weeks of teaching in his beginning band. Further, while participation in both of Tanner's bands is open to all university students, literacy in Western music notation is a prerequisite for all who wish to join.

Both directors identified similar disadvantages that accompany the use of written notation in their ensembles. Tanner, while maintaining that it has not noticeably impeded the progress of

his band, indicated that his students' reliance on written music has resulted in some level of performance difficulties:

> I've tried to tell my students that the music is just a vehicle for getting the music notes into your mind, and that you should try to memorize…because, when the music's not memorized, you're not playing it as well as you can…any music; that applies to anyone…. If the music is memorized, then you can really play it. There's no part of your brain pie that's devoted to realizing those symbols. Everything's internalized…. If you're playing prepared music, I think the best way to play it, for anybody, whether it's art music or pop doesn't matter.

Teague noted, "I have some wonderful sight readers in the program, some of the American students…very, very good sight readers. But, as soon as you take the page away from them, a lot of times they don't know what to do." Teague also described a problem that he has encountered in the use of written notation with his Trinidadian students:

> While all of them in this program read music, sometimes they've grown so accustomed to memorizing material that it's very difficult for them when you give them music to sight read because…they're so accustomed to looking down into their instrument that it's really hard for them to stay fixated on the page and play. Sometimes they end up missing notes, or they don't play the fundamental spot of the note.

When asked about any specific problems that they might have encountered in teaching a non-Western ensemble at their universities, both Tanner and Teague remarked upon the positive feedback that they receive from community members. While Tanner stated that university faculty and administration have given him overwhelming support, he did describe an exception in the form of some studio professors who suggest that their students forego joining steel band to allow for more major-instrument practice time. Teague speculated that the absence of faculty members and music students at his sold-out concerts is the result of a stereotype or stigma attached to the music as a whole. He contends that the steel band is often conceptualized as a tropical novelty that is capable of performing only unsophisticated or "cheesy" music, and has made it a personal mission to alter that viewpoint by inviting music majors and faculty members

to participate in concerts as guest artists. Another strategy that Teague has used in his attempt to legitimize the art form of pan is found in his choice of repertoire.

In addition to performing traditional panorama pieces or panorama-style selections composed by co-director Cliff Alexis, Teague's band navigates through his own adaptations of pieces from the Western art music canon. Tanner indicated that, while his band has played art music in the past, he has backed away from doing so in order to focus on original music. Tanner stated:

> I feel like I need to push original repertoire, because that's the way that the rep is going to grow…. I think it's important for steel band to have its own repertoire, not to play arrangements all the time…. I've done Kitchener arrangements…. That's another way to connect to that Trinidadian culture, which is important to me. But, I feel that, if we don't play original music, then no one is going to write original music. How are we going to have a canon of music to play?

Both directors acknowledged that audience expectations had effects on aspects of their pedagogy. Teague indicated that, when he first began directing the NIU Steel Band, he considered reducing the large number of "lengthy and sophisticated" pieces that had historically been included in the ensemble's concerts. After some consideration, he determined that this tradition of the band had facilitated a high level of audience sophistication. This prompted him to maintain the existing format for literature selection.

Tanner expressed his belief that, although audiences are often unfamiliar with the pieces that his band performs, "They love the concerts." Audience entertainment has become a focal point in Tanner's ensemble, such that he has included it as a goal in his syllabus:

> I think that's important enough to go in the syllabus because it's different than art music. The goal of art music is not to entertain, per se. Now, for me, art music is entertaining, or can be. But, a lot of times, the goal of art music is to edify…. People don't go to an art music concert to be entertained. They go to an art music concert to have an enriching experience, or to appreciate something. Why do people drink Miller Lite? To get drunk. If they want to drink something that's really fine, they might have a martini or a 30 dollar bottle of wine. Someone's not going to buy a 30 or 50 dollar bottle of wine and stick it in

> a paper bag and suck it down like a wino. They're going to appreciate it. It's a different vibe. So, somebody who comes to a steel band concert, they're coming there to be entertained…. I want my performers to know that this is what the audience is expecting, and we're going to give that to them. I also charge admission…. The expectation is that it's going to be good, because they've paid money. So, we better fulfill that expectation…. Now, I'm not saying that I'm part of the school of thought that playing fast music and jumping up and down is everything. We play the music well, first. But, the audience sees the band having a good time. So, I kick the band's rear end enough that, by the time they get on that stage, they really know that music so they can have fun.

This statement, in addition to clarifying Tanner's perspective on audience expectations, provides evidence of a fundamental difference in the goals and missions of the directors. Teague expressed his desire to "show that [the steel drum] is a legitimate instrument, and to bring newfound respect to it." Tanner voiced interest in the development of new repertoire and the musical growth of his students; but, unlike Teague, his interview responses did not indicate a concern regarding the acceptance of pan as an art form that is to be appreciated rather than enjoyed.

Implications

The current study was initiated, in part, to explore the relationship of current pedagogical practices in collegiate non-Western music ensembles in the United States to the pedagogical practices found in the cultures from which those musics originate. While certain teaching strategies used by Williams and Saleem are consistent with those that occur in some West African cultures, these practices appear to be a reflection of the directors' own experiences and training, rather than an intention to place primary emphasis on providing an authentic learning environment for the students in their ensembles. In the cases of both Teague and Tanner, the relationship of their teaching to that which occurs in the panyards of Trinidad was found to be virtually non-existent.

The results of the current study confirm Campbell's suggestion that the directors of non-Western musics can be understood as practicing with modified manifestations of either conservationist or expressionist philosophies.[23] Williams and Saleem focus their pedagogy toward the representation of traditional African musical cultures, yet they include some non-traditional teaching strategies and performance practices. Teague and Tanner expressed primary interest in innovation, progression, and growth, but acknowledged some use of traditional repertoire, as well as the desire to facilitate the development of historical and cultural knowledge and understanding in their students.

It is interesting to note that both West African directors fall into the conservationist category, while both steel band directors act primarily as expressionists. Tanner unknowingly predicted this finding, and speculated on the reasons for its occurrence:

> It's not like playing African drum rhythms. If you do Agbekor or something, that's music that's been around in that part of Africa for hundreds of years…, passed down through generations…. That music isn't yours, so to speak. You are just realizing or recreating a type of music that comes directly from a different people and a different human culture. But again, if I play my concert here at Miami University, if I'm playing on steel pan instruments that were made in America…by Americans…you know what I mean? Even though they come from Ellie's [Mannette] company, Rob Davis is not a Trinidadian, and neither is Billy Sheeder, and neither are any of those people that work over at Ellie's shop. All of them are Americans. They're American people making instruments in America, and I'm playing music composed by Americans. What does that have to with Trinidad, other than the instrument was invented there…? Steel band, unlike other kinds of non-Western music ensembles that are in universities, has taken on a life of it's own outside of the source culture. We're not trying to recreate the source culture here in America. We're developing our own culture of this instrument by virtue of composing our own tunes, and things like that.

From this perspective, Campbell's concept of "world music pedagogy" as an existing phenomenon becomes largely unusable. The varied ways in which different musics are taught and learned in their traditional contexts; the numerous perspectives that exist for directors of varying backgrounds and experiences; and the myriad educational situations that are encountered

[23] Patricia Shehan Campbell, *Teaching Music Globally* (New York: Oxford University Press, 2004).

by non-Western ensemble directors in the United States negate the possibility for the existence or development of any all-encompassing pedagogy for non-Western musics.

Further research is recommended to investigate the pedagogical practices in other world music ensemble-types that are found in post-secondary institutions in the United States. The inapplicability of an overarching world music pedagogy should encourage music education scholars to deepen their understanding of the pedagogical practices that occur in specific collegiate non-Western music ensembles. Focused study of this kind can strengthen music education by enabling the development of pedagogical training for music education students who participate in world music ensembles.

Further research might also benefit current collegiate world music ensemble directors. As the bonds between non-Western ensemble directors and their music education colleagues grow stronger through sharing students in the collegiate curriculum, it is probable that the pedagogies and methodologies that students are learning to apply in school bands, orchestras, and choirs would complement the philosophies of some directors.

While the elimination of authentic teaching and learning practices is not recommended, it is important to realize that these ensembles often function without any pedagogy in place. Tanner provides an example of this from his own first experiences in a collegiate steel band:

> There was no training. I signed up next to double second on the door. Then, there was another sign the next day that said, rehearsal is tomorrow at eight, or whatever the heck it was. I came to rehearsal. There were the pans. [The director] said, "Here is the music. Here are some sticks. It's go time." That was it…. I don't perceive that as a fault, necessarily, that was intentional. It's just that that's the way it was.

It is recommended that further research be conducted to more closely examine the relationship between the primary roles of instructors within institutions (instrumental studio instructor, ethnomusicologist, specialist in a particular musical culture) and pedagogical practices

in collegiate world music ensembles. Tanner indicated that the absence of pedagogy in collegiate steel bands can be attributed to the fact that, unlike bands or orchestras, most of them are led by people whose primary assignments are something other than the direction of that ensemble. This situation does not appear to be particular to steel bands, and can be viewed as a general concern with regard to all non-Western music ensembles that exist in academia.

Two additional problems specific to collegiate steel bands have surfaced in this study, and further investigation with regard to their impact on student learning may be warranted: (1) high instructor turnover rates exist due to the lack of qualified faculty candidates and dedicated faculty lines, and (2) the lack of standardization for pitch layouts and physical setup of individual instruments inhibits the participation and success of students with prior experience, who have become accustomed to different layouts and setups.

The development of strong pedagogical practices for all ensemble directors should be a fundamental component of the American music education system. While many scholars and practitioners have facilitated progress in the quality, authenticity, and availability of non-Western musical materials for use in K-12 classes, investigations of the collegiate ensemble experiences that necessarily shape the use of these materials by many emerging teachers have been minimal. The current study provides insight into several aspects of the pedagogies of four directors of collegiate non-Western music ensembles, and represents an initial step toward the understanding of the teaching and learning of world musics in colleges and universities in the United States.

Appendices

1. Pilot interview subject letter.....31
2. West African ensemble director interview items..... 32
3. Steel band director interview items..... 36
4. Interview subject letter..... 40
5. B. Michael Williams interview transcription..... 41
6. Khalid Saleem interview response transcription..... 54
7. Liam Teague interview transcription..... 61
8. Chris Tanner interview transcription..... 73

Appendix 1

Pilot Interview Subject Letter

Dear Colleague,

My name is Jim Morford and I am currently in my second year of graduate study in Music Education at West Virginia University. I am conducting a thesis study on current pedagogical practices in selected collegiate non-Western music ensembles in the United States. This study is in partial fulfillment of my intended degree, the Master of Music (Music Education), and is being supervised by Dr. Molly Weaver, Coordinator of Music Education at WVU.

As a knowledgeable participant or educator in collegiate non-Western music ensembles, you have been selected to participate in a pilot study that will help to determine the effectiveness of an interview instrument that I have created. In addition to your responses to the interview items, you are encouraged to offer your candid comments regarding anything that you find confusing, misleading, incomplete, or unclear. The initiation date of the pilot study has not been determined, but my approximate time frame is from November 4, 2006 through November 18, 2006. The duration of the interview will be determined through this piloting process, but a maximum limit of 120 minutes has been set. If you are interested, I will conduct the interview at a date, time, and place that is convenient for you.

Please note that your participation in this pilot study is entirely voluntary. Your information will be kept as confidential as legally possible; you will not be identified in any way. Please reply at your earliest convenience regarding your interest in participation in this pilot study.

Thank you for your participation in this pilot research project. If you have any questions or comments, please do not hesitate to contact me or Dr. Weaver.

Sincerely,

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Appendix 2

West African Ensemble Director Interview Items

Demographic Questions:

1. What is your full name?
2. What is your gender?
3. What is your age? (21-35, 36-50, 51-65, 66+)
4. What is your ethnicity? (American Indian or Alaskan Native, Black or African American, White or Caucasian, Asian or Pacific Islander, Hispanic, Prefer not to answer)

Introductory Questions:

5. For what university, college, school, and department do you work?
6. What is your title?
7. What is your rank?
8. How many years have you held this position?
9. Which world music ensembles do you teach?
10. Do you teach graduate students in world music ensembles?
11. Do you teach undergraduate students in world music ensembles?
12. What is the proportion of music majors to non-music majors in your world music ensembles?
13. What percentage of your teaching load is dedicated to world music ensembles?
14. What is the weekly rehearsal schedule for each of the world music ensembles that you teach?

Professional Development Questions:

15. Which degree(s) do you hold, from which institution(s) and in which year(s) did you receive them?
16. Did you have an assistantship in any of your degree programs?

17. If so, what training or experience was included in your assistantship that is directly related to the world music ensembles that you currently teach?

18. At the institutions from which you hold degrees, did you have any other experiences that were directly relevant to the world music ensembles that you teach?

19. Is there anything else that you would like to mention about your training within the institutions at which you earned degrees?

20. Outside of formal institutions, have you had training or experiences that relate specifically to the world music ensembles that you are teaching? (If so, ask 21-24)

21. Did that training or experience include performance opportunities?

22. Did that training or experience include teaching opportunities?

23. Did that training or experience include an apprenticeship with a specific mentor?

24. If you studied with a specific mentor, who was it?

25. Is there anything else that you would like to mention about the training and experiences that you have had outside of the institutions from which you hold degrees?

General Items:

26. Does your department have a mission statement or official philosophy with regard to the goals of the world music ensembles that you teach?

27. If so, what is that mission statement or philosophy?

28. Is your own mission consonant with that of your department? (if not, elaborate)

29. Is performance in non-Western ensembles required for music majors at your institution?

30. Do you believe that the instructor in a non-Western musical ensemble acts as a representative of the culture from which that music originates?

31. If so, how does this affect your teaching strategies?

32. Please discuss any difficulties that you may have identified in instructing a non-Western ensemble within the context of your university?

33. Do your ensembles perform publicly? (if yes, 34; if no, 38)

34. Considering your performance schedule, are you able to teach content not related to performances? (if yes, 35; if no, 36)

35. What content do you present that is not directly related to performances?

36. What additional content (if any) would you teach if you were not restricted by a performance schedule?

37. In what ways (if any) does audience expectation (disposition) affect your choice of repertoire?

38. What specific teaching strategies that are used in the culture from which the music that you teach originates can you identify and describe?

39. In what ways (if any) do you attempt to use these “authentic” teaching techniques within your ensemble rehearsals?

40. Do you use traditional repertoire in your ensemble? (if yes, 41-45)

41. Where did you learn this repertoire?

42. When did you learn this repertoire?

43. From whom did you learn this repertoire?

44. Taking into account the level of student familiarity with a given music and musical culture, what adaptations do you make to traditional repertoire in your world music ensembles?

45. Do you use modern repertoire for your non-Western ensembles?

46. If yes, what are the sources of this repertoire? (from within the traditional culture, or from beyond)

47. In what ways (if any) do you encourage improvisation in your non-Western ensembles?

48. In what ways (if any) do you teach improvisation to the students in your non-Western ensembles?

49. Do you teach using notated music?

50. If so, what advantages or disadvantages do you find in using notated music?

51. If not, why?

52. Do you teach using rote methods?

53. If so, what specific strategies or techniques do you use, and why?

54. If not, why?

55. In what ways (if any) do you combine rote teaching methods with the use of notated music?

West African Ensemble Specific Items:

56. In what ways (if any) do you use transcriptions in your teaching?

57. From which West African cultures, ethnic groups, countries, regions, or peoples does the music that you teach originate?

58. Which instrument families do you utilize?

59. Do you use authentic drums for all of the music that you perform?

60. If not, what adaptations do you make in instrument choice and why?

61. Apart from drumming, which aspects of West African musical expression (if any) do you address in your teaching? (dancing, singing, non-percussive instruments, costuming)

62. What challenges do you face as a result of the fact that African drums are secondary instruments for many (if not all) of the students in your ensemble(s)?

63. Do you encourage your students to learn/perform master drum parts?

64. Do you engage in master/apprentice relationships with any of your students?

65. Do you have any additional comments?

Appendix 3

Steel Band Director Interview Items

Demographic Questions:

1. What is your full name?
2. What is your gender?
3. What is your age? (21-35, 36-50, 51-65, 66+)
4. What is your ethnicity? (American Indian or Alaskan Native, Black or African American, White or Caucasian, Asian or Pacific Islander, Hispanic, Prefer not to answer)

Introductory Questions:

5. For what university, college, school, and department do you work?
6. What is your title?
7. What is your rank?
8. How many years have you held this position?
9. Which world music ensembles do you teach?
10. Do you teach graduate students in world music ensembles?
11. Do you teach undergraduate students in world music ensembles?
12. What is the proportion of music majors to non-music majors in your world music ensembles?
13. What percentage of your teaching load is dedicated to world music ensembles?
14. What is the weekly rehearsal schedule for each of the world music ensembles that you teach?

Professional Development Questions:

15. Which degree(s) do you hold, from which institution(s) and in which year(s) did you receive them?
16. Did you have an assistantship in any of your degree programs?

17. If so, what training or experience was included in your assistantship that is directly related to the world music ensembles that you currently teach?

18. At the institutions from which you hold degrees, did you have any other experiences that were directly relevant to the world music ensembles that you teach?

19. Is there anything else that you would like to mention about your training within the institutions at which you earned degrees?

20. Outside of formal institutions, have you had training or experiences that relate specifically to the world music ensembles that you are teaching? (If so, 21-24)

21. Did that training or experience include performance opportunities?

22. Did that training or experience include teaching opportunities?

23. Did that training or experience include an apprenticeship with a specific mentor?

24. If you studied with a specific mentor, who was it?

25. Is there anything else that you would like to mention about the training and experiences that you have had outside of the institutions from which you hold degrees?

General Items:

26. Does your department have a mission statement or official philosophy with regard to the goals of the world music ensembles that you teach?

27. If so, what is that mission statement or philosophy?

28. Is your own mission consonant with that of your department? (if not, elaborate)

29. Is performance in non-Western ensembles required for music majors at your institution?

30. Do you believe that the instructor in a non-Western musical ensemble acts as a representative of the culture from which that music originates?

31. If so, how does this affect your teaching strategies?

32. Please discuss any difficulties that you may have identified in instructing a non-Western ensemble within the context of your university?

33. Do your ensembles perform publicly? (if yes, 34; if no, 38)

34. Considering your performance schedule, are you able to teach content not related to performances? (if yes, 35; if no, 36)

35. What content do you present that is not directly related to performances?

36. What additional content (if any) would you teach if you were not restricted by a performance schedule?

37. In what ways (if any) does audience expectation (disposition) affect your choice of repertoire?

38. What specific teaching strategies that are used in the culture from which the music that you teach originates can you identify and describe?

39. In what ways (if any) do you attempt to use these “authentic” teaching techniques within your ensemble rehearsals?

40. Do you use traditional repertoire in your ensemble? (if yes, 41-45)

41. Where did you learn this repertoire?

42. When did you learn this repertoire?

43. From whom did you learn this repertoire?

44. Taking into account the level of student familiarity with a given music and musical culture, what adaptations do you make to traditional repertoire in your world music ensembles?

45. Do you use modern repertoire for your non-Western ensembles?

46. If yes, what are the sources of this repertoire? (from within the traditional culture, or from beyond)

47. In what ways (if any) do you encourage improvisation in your non-Western ensembles?

48. In what ways (if any) do you teach improvisation to the students in your non-Western ensembles?

49. Do you teach using notated music?

50. If so, what advantages or disadvantages do you find in using notated music?

51. If not, why?

52. Do you teach using rote methods?

53. If so, what specific strategies or techniques do you use, and why?

54. If not, why?

55. In what ways (if any) do you combine rote teaching methods with the use of notated music?

Steel Band Specific Items:

56. Which instruments do you use from the steel drum family?

57. Which instruments (if any) do you use from the traditional engine room?

58. In what ways (if any) do you include non-traditional instruments in your ensemble?

59. In what ways (if any) do you include Western art music in your repertoire?

60. In what ways (if any) do you include jazz in your repertoire?

61. In what ways (if any) do you include mainstream popular music in your repertoire?

62. In what ways (if any) do you include music styles from the Caribbean or Latin America outside of Trinidad?

63. What challenges do you face as a result of the fact that pan is a secondary instrument for many (if not all) of the students in your ensemble(s)?

64. Do you have any additional comments?

Appendix 4

Interview Subject Letter

Dear Ensemble Director,

My name is Jim Morford and I am currently in my second year of graduate study in Music Education at West Virginia University. I am conducting a thesis study on current pedagogical practices in selected collegiate non-Western music ensembles in the United States. This study is in partial fulfillment of my intended degree, the Master of Music (Music Education), and is being supervised by Dr. Molly Weaver, Coordinator of Music Education at WVU.

As a recognized leader in collegiate non-Western music ensembles, you have been selected to participate in an interview regarding the details of your pedagogical practices. If you are interested, I will travel to your institution to conduct the interview at a date and time that is convenient for you. My approximate time frame for conducting the interview is from late November 2006 through January 2007. The duration of the interview is still being determined through a piloting process, but a maximum limit of 120 minutes has been set.

Please note that your participation in this pilot study is voluntary, and that any information used in my study will be attributed to you anonymously; neither you nor your institution will be identified in any way. Please reply at your earliest convenience regarding your interest in participation in this study. If you have any questions or comments, please do not hesitate to contact me or Dr. Weaver.

Sincerely,

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Appendix 5

B. Michael Williams Interview Transcription

Conducted February 2, 2007 – Rock Hill, SC

JM: What is your full name?

BMW: Barry Michael Williams.

JM: And what is your gender?

BMW: Male.

JM: What is your age within the following ranges: 21-35, 36-50, 51-65, or 66 and above?

BMW: 51-65.

JM: What is your ethnicity within the following: American Indian or Alaskan Native, Black or African American, White or Caucasian, Asian or Pacific Islander, or Hispanic? Or, you can prefer not to answer?

BMW: I'm white.

JM: For what university, college, school, and department do you work?

BMW: Winthrop University, the Department of Music, College of Visual and Performing Arts.

JM: What is your title?

BMW: Professor of Music.

JM: What is your rank?

BMW: That's it.

JM: Okay. How many years have you held this position?

BMW: 20 years.

JM: Which world music ensembles do you teach?

BMW: I teach African drumming, some African marimba. I teach some other African instruments, but not in an ensemble.

JM: Do you teach graduate students in world music ensembles?

BMW: Yes.

JM: Do you teach undergraduate students in world music ensembles?

BMW: Yes.

JM: What is the proportion of music majors to non-music majors in your African ensemble?

BMW: All majors…all music majors.

JM: What percentage of your teaching load is dedicated to world music ensembles?

BMW: One fourth.

JM: Which degree(s) do you hold, from which institution(s) and in which year(s) did you receive them?

BMW: Bachelor of Music from Furman University, 1976. Master of Music, Northwestern University, 1978. Ph.D. in Applied Music, Theory, and Literature from Michigan State University, 1990.

JM: Did you have an assistantship in any of your degree programs?

BMW: Yes.

JM: Was there training or experience that was included in your assistantship that is directly related to the world music ensembles that you teach?

BMW: No.

JM: At the institutions from which you hold degrees, did you have any other experiences that were directly relevant to the world music ensembles that you teach?

BMW: No.

JM: Is there anything else that you would like to mention about your training within the institutions at which you earned degrees?

BMW: Just that I do think that my exposure to literature by composers like John Cage had an influence on pushing me toward the curiosity about world music

JM: Outside of formal institutions, have you had training or experiences that relate specifically to the world music ensembles that you are teaching?

BMW: Yes.

JM: Did that training or experience include performance opportunities?

BMW: Yes.

JM: Did that training or experience include any teaching opportunities?

BMW: Yes.

JM: Did that training or experience include an apprenticeship with a specific mentor?

BMW: Yes.

JM: Who was that?

BMW: Mohamed DaCosta.

JM: Is there anything else that you would like to mention about the training and experiences that you have had outside of the institutions from which you hold degrees?

BMW: I was introduced to the Jembe at the first Jembe Institute in Greensboro, North Carolina. Well, I knew about the Jembe. I played a little bit before then, but that was my first formal training. Through that experience I met teachers like Djimo Kouyate and Ladji Camara. I had known Mohamed DaCosta before, but that's when he and I really became a teacher-student relationship that has been ongoing until now.

JM: Does your department have a mission statement or official philosophy with regard to the goals of the world music ensembles that you teach?

BMW: Not that I'm immediately aware of, but I do know that they abide by NASM regulations and try to meet the suggestions of NASM, which include a world music component of some kind.

JM: Do you have your own mission statement or philosophy that you can express?

BMW: (Laughter) I don't have a formal one, but yeah. I believe, especially at the undergraduate level, that students need to be exposed to as wide as possible an array of percussion experiences…and world music experiences are integral to that early training. And so those experiences, both in private lessons and ensembles, strive to meet that goal of giving them as many experiences in as many styles of music and percussion as possible.

JM: Is performance in non-Western ensembles required for music majors at your institution?

BMW: It is part of the established curriculum, and it is part of the percussion ensemble curriculum. And so, if they are members of the percussion ensemble, yes. I guess it's required.

JM: Do you believe that the instructor in a non-Western musical ensemble acts as a representative of the culture from which that music originates?

BMW: Boy, that's a good question.

JM: They get harder as we go along (laughter).

BMW: (laughter) Well, first of all, if the instructor does not come from that culture, I don't think they can adequately represent the culture. They can only share what they've learned about the culture.

JM: Do you feel that it is the instructor's responsibility to include context?

BMW: Absolutely.

JM: How does that affect your teaching strategies?

BMW: Well, it affects my teaching strategies in that I have a responsibility to share, with my students, background information about the pieces that we play. It's not acceptable just to know how to play the dundun part to a particular dance rhythm. They have to know more about what this rhythm is for, where it comes from, who plays it…background information that enriches their understanding of the culture that we're studying, in a way, through this music.

JM: Could you discuss any difficulties that you may have identified in instructing a non-Western ensemble within the context of your university?

BMW: If there are any difficulties they have been minor, but I can give you an example. There is a dance group on campus that's not a part of the academic curriculum. It's not part of the College of Visual and Performing Arts. It's a group of African American students, and they have a group called "Black Dance in Motion." They have frequently asked if the African drumming group could accompany them on a dance. I refuse to do that because they don't know the dance that goes with the rhythm that we're playing. That problem might be my problem, but my students and I have worked hard to learn the correct context in which these rhythms are performed. And to just, as they would say, "Give us a beat to dance to," to me does a disservice to the culture that we hopefully are honoring when we perform. I don't think they understand that point of view, and so it could be a problem although I don't think there have been any complaints about it. I just respectfully decline to do that. That may not even be worth mentioning, but it's the kind of problem that can come up.

JM: Do your ensembles perform publicly?

BMW: Yes.

JM: Considering your performance schedule, are you able to teach content not related to performances?

BMW: There are opportunities in other classes. This semester I am teaching a class called "Fundamentals of African Drumming," and we're able to get much more in depth into the background than we are in the percussion ensemble where there is a performance goal and we have to really focus mostly on that. But I do try, even in the performance groups, to make sure that the students understand the background. And also I bring Mohamed in very regularly to reinforce that.

JM: Would you teach any additional content if you were not restricted by a performance schedule?

BMW: Oh yeah. Yeah. If we had…well, I do that in my drumming class. That's exactly what I do. We perform, but I lecture. But, it's not a formal lecture. It's in the context of playing a piece. In breaks we talk about what this piece is for, who plays it, and the cultural background. They're also tested on that information, whereas I don't give tests in the percussion ensemble.

JM: Okay. What is your performance schedule?

BMW: Well, we have a percussion ensemble concert scheduled once a semester and the African group can have as many as a dozen performances in a given semester…all sorts of performance run-outs, both on campus and out in the community. We try to honor any request on campus to perform. Within reason we'll consider school performances and that sort of thing off campus, but I try not to overtax the students. In a typical semester we may probably have a half a dozen of those, but it can get hairy some times.

JM: In what ways (if any) does audience expectation or disposition affect your choice of repertoire?

BMW: It doesn't. We don't try to change repertoire for a given audience.

JM: What specific teaching strategies that are used in the culture from which the music that you teach originates can you identify and describe?

BMW: What comes immediately to mind is the use of vocables in teaching rhythms. When I first start a class of students who have never played a Jembe, I start with Babatunde Olatunji's "GunDun, GoDo, PaTa," just to show them how the sounds work. That's probably in the first class. The first time they hold the drum I introduce that concept. Then, I will explain that this is a more formalized method, but no one would use such a strict method in Africa. Mamady Keita, Mohamed DaCosta…any number of African teachers will sing a part and may even ask the students to sing a part, but it doesn't really have a…it's not standardized. There's not a one-to-one correlation between what they're singing and what one is always playing. I don't know that I can think of anything else off the top of my head.

JM: Do you use traditional repertoire in your ensemble?

BMW: Yes.

JM: Where did you learn this repertoire?

BMW: I learned it in this country…from Africans.

JM: And when did you learn this repertoire?

BMW: I'm still learning it. (laughter)

JM: From whom did you learn this repertoire?

BMW: Well, first of all, Mohamed DaCosta just because I've spent the most time with him. But also I've studied with Djimo Kouyate, Ladji Camara, Joh Camara, Abdul Dumbia, "Papus" Diabate…I think that's all. That's just for Jembe, but I've also studied mbira and frame drums. Those don't come into play, really, in the ensemble.

JM: Taking into account the level of student familiarity with a given music and musical culture, what adaptations do you make to traditional repertoire in your world music ensembles?

BMW: Only the adaptations that have already been made, for example, from the village style of drumming to ballet style. We explore both of those ways of playing. Occasionally we'll play in the ballet style with, for instance, the dundun player playing multiple drums, either horizontally or vertically. We have learned various versions of traditional rhythms to show how these traditional rhythms do undergo gradual change. There may be five or six different versions of the same rhythm that have changed over time and become more modernized. Mohamed taught us a version of Djoli that he said was a "new, more traditional version." (laughter)

JM: Do you use modern repertoire for your ensemble?

BMW: We do program African-inspired works for percussion ensemble, but we have not created anything new. We pretty much stick to the traditional.

JM: In what ways (if any) do you encourage improvisation in your non-Western ensembles?

BMW: All students are encouraged to improvise. When they're ready, when their technique is sufficient enough to support improvisation they are given the opportunity to solo.

JM: In what ways (if any) do you teach improvisation to the students in your non-Western ensembles?

BMW: Well, first I just let them dive in, but as they get used to that kind of exploration I do kind of list ways that they can improve their improvisation, much in the same way that a saxophone player would learn jazz. At first they kind of have to flounder and play against the changes a little bit. Then, as they listen to people like John Coltrane and Charlie Parker, and really listen to their solo style, they begin to get the idea that there are certain motives that work and certain one's that don't work, and changes that work, and changes that don't work. So, I have a list of techniques for improvisation. For example, playing off the dundun line or playing off an

accompaniment Jembe pattern; getting the essence of the interlocking parts among those different instruments and playing off of that; using subdivision; using polyrhythm. I think there are ten items on my list that I've kind of…a checklist of things that you can use to shape an improvisation.

JM: Do you teach by example?

BMW: Mostly, yeah.

JM: Do you provide recordings for your students listen to?

BMW: Oh yeah, but it's kind of like, you know, you can lead the horse to water but you can't make him drink. The jazz ensemble director says the same thing. The best way to learn to improvise is to listen to all these great players. In fact, I told my students just today in rep class, "If you don't own a Mamady Keita CD…shame on you," because that's how I learned to solo. In my lessons or classes or things with African teachers they would occasionally invite you to solo. Very rarely though, and you didn't really get any instruction. You learned by listening and watching. I basically learned how to solo by listening to other players, and listening voraciously.

JM: You encourage your students to do the same?

BMW: Yeah, and to write out transcriptions.

JM: Do you teach using notated music?

BMW: Kind of a hybrid notation…actually it's a…well…yes! (Laughter) I do use traditional notation for my students who read music. In the class, I use Mamady Keita's book. It's a hybrid, kind of part [unclear] and part conventional notation. This is an example of one of my transcriptions from Djimo (shows shape oriented notation). I write it out like this so that a nonreader could figure it out. I have the different sounds on different lines of the staff.

JM: If so, what advantages or disadvantages do you find in using notated music?

BMW: The disadvantage is the same disadvantage that I have…of memory. My experience with Africans is that their memory capacity is astounding. Mohamed can teach a song, and if I don't get it on tape and write it down, I can't sing it the next day. I'm hopelessly dependent on notation until I can learn the song well enough, and then I never have to look at it again. Now, most of my students have learned the songs the way any African would learn the songs, because they learn it from hearing me sing it. I do have them written out. They're harder to learn that way. But, when you don't have the memory capacity…and those of us from the West are just…we're hardwired differently, I think. It's embarrassing! Mohamed can teach dance steps…he'll teach maybe three of them and then he'll say, "Do the first one," and nobody remembers it. (Laughter) It's the same with drumming.

This is off the subject of drumming, but I wrote a book on playing the mbira. That notation…I developed a tablature notation for the mbira. Without that notation, I don't know that I would retain, except for the pieces that are the core repertoire that I play all the time, if

there's a version of a particular song that is rather obscure, I wouldn't remember it. So, I have a little storage and retrieval system in that notation. But, as they like to say, the map is not the territory. It's just a memory jogger. But, I do teach from conventional notation with my students who read, and I use an adaptation for those that don't. Most of them end up learning from rote anyway, which is what you would want to happen. We want it to part of their whole physical experience, and not something that they play in the same way that they would play Bach.

JM: Do you feel that it is important that your students have the opportunity to learn in a close adaptation to the way that it would be learned in its original context?

BMW: I think it's important for them to have that experience. Yeah. In fact, I talked to Gordon [Nunn] about this a long time ago. He said, "I went to a class, and I didn't tape anything. I just wanted to see what it was like." (Laughter)

JM: You mentioned that you teach by rote, and that you use vocables to get folks started. Can you elaborate on how else you use rote teaching…any specific strategies or techniques that you use?

BMW: If we're talking about an extended break, I will do it in little bits. I will play a portion of it and they will play it back, and then I add another portion and then they play it back. I keep adding and I keep adding. I think that's pretty much the way Africans teach extended breaks that are beyond just the standard pattern that gets repeated over and over.

JM: In what ways (if any) do you use transcriptions in your teaching?

BMW: I use transcriptions to deepen the understanding of how a soloist shapes an improvisation. Now, I don't pull those out at the rehearsal, but my students are encouraged to read some articles that I have written that include the analysis of a Mamady Keita solo, for example. That's where you build your vocabulary for your own improvisation. Not that you want to cop his licks note for note, but that you learn…you kind of get inside his head. What I discovered in doing that was an incredible logic and an awareness of form…it's really amazing, and you wouldn't discover it if you just listened to it passively. But to take down…to write it down and to figure out how to notate some of these difficult polyrhythmic expressions…it takes some thinking. It's a great way to get students to really get inside what's happening.

JM: Do you encourage them to transcribe themselves?

BMW: Well, I've had a couple, but I don't require it. No, but if they would do it they'd be amazed at how it would improve their playing.

JM: From which West African cultures, ethnic groups, countries, regions, or peoples does the music that you teach originate?

BMW: Okay. From the Mande people of Guinea and Mali in West Africa…specifically the Malinke, but broadly speaking it's the Mande region.

JM: Which instrument families do you utilize?

BMW: The jembe and the dundun.

JM: Do you use authentic drums for all of the music that you perform?

BMW: Yes.

JM: Apart from drumming, which aspects of West African musical expression (if any) do you address in your teaching? Things like dancing, singing, non-percussive instruments, costuming…

BMW: Well, we sing and, almost always, I try to find a song that goes with the rhythm. That was one of the first challenges…was getting my students to sing. Now they do it and enjoy it…and don't complain, but, at first they, "Wait a minute. I'm a drummer because I can't sing." You know? (Laughter) We do have, I guess you'd call it a costume. We have shirts that we where, but we don't get into the heavy duty costuming with the hats and all of that. We have occasionally performed for dance, but it's been difficult. It's something that I've been working on for a long, long time: trying to interface with the dance department so that we can have the experience of doing it the way it was meant to be done.

JM: You yourself don't teach dance within the ensemble?

BMW: No. Now there was…last year they had a part time dance instructor when someone called about the drumming and dance class over in the dance department, and I didn't know a thing about it. They told me the name of the person, and I asked Mohamed about this. He said, "That person doesn't know what they're doing. They came to one of my classes and now they are teaching African dance. That's ridiculous." That person ended up leaving because there was an arrest record or something that they conveniently left off of the application. So they did the background check and then they let her go. (Laughter)

JM: What challenges do you face as a result of the fact that African drums are secondary instruments for many (if not all) of the students in your ensemble?

BMW: No more of a problem than a marimba being a secondary instrument for many, even though it has to eventually become a primary instrument. For a lot of my students, and I think this is true for most schools. You have students who have never played timpani or never…not as likely with timpani…but certainly I have students every year that have never played marimba. They're starting from scratch. I've got students that have to learn to play cymbals properly, probably for the first times in their lives, when they come to college. (Laughter) So, I don't think that's a problem. It's just part of learning the next new thing.

JM: You mentioned the fact that you find it important to introduce a broad range of musics to your students. Do you find that to be as important as marimba?

BMW: Yes. I do. I think the marimba is a vehicle for teaching, really, some basic musical concepts. They're probably going to get a lot more mileage out of what they learn in African drumming than they do on the marimba, but it's all a part of being exposed to percussion. I believe, especially in the undergraduate experience, that it's more important to get exposure in a lot of different area than to specialize in any one area. That's what graduate school is for, in my opinion. Now, all of my students play marimba, and all of them play it well. But it's not the backbone of the program. I don't think there is a backbone…maybe the snare drum. If you had to say that one instrument is the backbone of the program that holds up the rest of the program it might be the snare drum. They use fundamental techniques and concepts on the snare drum that they can't get anywhere else.

JM: Do you teach with the same principles that you would teach on a snare drum to the things that you teach on the Jembe, or vice-versa, taking into account the fact that the technique is wholly different?

BMW: Sure. I think, especially when it comes to improvising. When a Guinean drummer is improvising on a Jembe, he's really stringing together different patterns for short bursts of time. Then he's moving on to another pattern. Much in the same way, if you look at the rudimental solos…the traditional rudimental solos…like out of the N.A.R.D. book, they're just a string of rudiments put together. I see a lot of similarities there. And, it's striking to me, I don't know that anybody else has noticed it or cares, that if you look at the traditional…traditional is not the word…the *modern* ballet-style performance, you've got a line of jembes and you've got a line of dunduns. The similarity to marching drum line is just uncanny to me. The way, in the dundun line, when they're playing a bell and a drum…it's a ride cymbal. I don't think these are accidents. I think they're connected. So, to me, I believe that learning to play African drums is as important as learning rudimental snare drum…for the same reason. They teach technique, but they also teach heritage, history, culture…. If you look at the way Nexus will do traditional… "Downfall of Paris" on rope drums, they're displaying rudimental drumming as ethnic music…and that's what it is!

JM: You mentioned that students might get more mileage out of what they learn in African drumming than they do on the marimba. What exactly do you mean by mileage?

BMW: (Laughter) More practical application. Now, I may be treading on some thin ice here. I told you that I see the marimba as a vehicle for teaching broad musical experiences. You just can't be a percussionist and not play the marimba at least enough to be competent. I don't expect my students to become virtuosos. We do have a marimba ensemble, and we play transcriptions of classical literature on the marimba ensemble. My students get an invaluable education playing in that ensemble. Getting to play the violin parts to a Mozart symphony is a terrific experience, but that's a purely pedagogical experience even though we perform it. And audiences enjoy it too.

With playing the jembe, it's closer to home for a percussionist. It's as fundamental to the understanding of what percussion is all about as the snare drum is, in my opinion. It, hopefully, shows them, unmistakably, the connection between African drumming and what we do in the symphony orchestra. I think that's vitally important for students to understand. When you play the bass drum, the tambourine, the timpani…you're playing African instruments. They just

didn't appear in Europe. They were brought to Europe, probably not in the most delicate ways, but those are definitely African instruments! I would say the majority of the percussion instruments that we all learn to play in the high school band are African instruments. So, we're digging into our roots no matter who we are. If we're percussionists, this is the fundamental ground of what we do. You know, until I discovered African drumming I would have told you that rudimental drumming is where it all began. Well…I was wrong. (Laughter)

JM: Do you encourage your students to learn/perform master drum parts?

BMW: Well, with the jembe tradition it's a little different because it's kind of free form improvisation. We have dabbled in Ewe drumming, where you have very, very specific master drum parts, and no. We don't do that sort of thing.

JM: Do you engage in master/apprentice relationships with any of your students?

BMW: Apart from the context of the academy?

JM: Sure.

BMW: I would say occasionally, I have maybe two or three students that I've had a close enough relationship with that you could say it was a master/apprentice, but not in any formal sense. I probably have two or three that…I would prefer to call it mentor relationship. You know, they don't wash my car or anything. (Laughter)

JM: What is the weekly rehearsal schedule, specifically for the African ensemble?

BMW: We rehearse twice a week for an hour and fifteen minutes, that's everything. Maybe thirty minutes a week if you sliced off just the African component. When you consider that in a typical concert I'm doing *Ionization* or the Cage *Third Construction*, and I'm doing the Mozart *Marriage of Figaro* on marimba ensemble, and some of Beethoven's *Turkish March*, or whatever. We've got all of that going, and then we've got the jembe group, and we try to get that all done in a one hour performance. Now, the jembe group ends up doing extra rehearsals, sometimes on their own.

We've got a gig coming up in a couple of weeks, and they'll put it together. The guys that can do the gig will show up and play, and they'll rehearse a couple of times before the gig just to make sure they all remember the parts. Luckily, now it's up and running to the point that, if I get a call from somebody that wants the group to play, we can pull together three or four guys and they'll go out and play the gig. It runs itself. The new people that come in every year are getting on the job training, just kind of watching and picking up from the other people.

JM: Do you have a stock of rep that you use?

BMW: Yeah, we have a couple of sets. I'll probably do five or six pieces in a set, and usually that's sufficient for a one-shot gig.

JM: Do you have any additional comments?

BMW: Well, in addition to the jembe, we have a set of Ewe drums; we have a set of Dagbamba talking drums, and I'll occasionally bring those out because I don't like to be exclusively covering one tradition. I think it's important that students know that there's a lot of African drumming tradition. And, as I mentioned before, we do some Zimbabwean-style marimba arrangements that I've done. Some of my students play mbira, although we've never really tried to put together an mbira ensemble. I don't know that that would be anything that would really be viable, but we have explored the marimba ensemble. I think that has worked very well for allowing students to get a similar kind of experience, improvisationally, to what they get with the jembe, because they have a repetitive, cyclical, melodic line, and I encourage them to take that line and improvise, "but you can only use these four notes that are in your cycle." And there are interlocking patterns. We like to do a lot of Steve Reich music. I think it's important for students to know that all of Steve Reich's music, what we call "minimalism," this repetition is an African idea.

This gets me back to John Cage. My dissertation was on John Cage. At first, I wanted my dissertation to be on ethnic influences in the contemporary percussion ensemble, but the more that I got into it, the more I realized that that's John Cage. John Cage really…well, he wasn't the only one…all those guys on the west coast: Lou Harrison, and Cage, and Henry Cowell, were using non-Western instruments. It struck me as I was doing my research on Cage, especially in the *Third Construction*, how it sounded African to me. And I realized I didn't know what I meant. I didn't know what I meant. What does it mean that it sounds African? I don't know enough about African music to know that it sounds African, but it sounds African to me. So, that led me to get curious about what is African music. What is polyrhythm? How are these instruments played that I would hear it in John Cage's music? So, everything I've done in the percussion ensemble has kind of been this attempt to show students that we're going full circle here. I don't state it formally. It's not in writing anywhere, but I do state it frequently.

JM: Do you encourage your students to take what they've learned here and teach it?

BMW: Yeah, and I teach a class, occasionally, on African music in the classroom. It's specifically geared toward elementary general music classrooms, but I've had band directors and choral directors take it in the summer, as well as undergraduates. Basically, I teach them drumming, singing, games, stick passing games, stone passing games. I think the foundation of that course is built on understanding three main components of African music that I can see: call and response; interlocking voices…and…I'm drawing a blank…it'll come to me. We do story telling. All these wonderful stories exist about Anansi the spider! I even train them a little on the delivery of a story. There's this animated way of delivering a story. I guess you don't have to be African to appreciate it, but it's very…lively. I give a lot of background, not just for one culture, but for many cultures. I show a lot of videos because I can't take them to Africa. I show them videos of marimba ensembles in Mozambique and the Paul Simon concert with Ladysmith Black Mambazo. We talk about choral music and harmony and where did these Western harmonies come from in Africa...that sort of thing. The third element was polyrhythm. So obvious! It's polyrhythm, call and response, and interlocking voices. In my opinion, those are the three main elements of African music, what distinguishes it from other kinds of music.

JM: Any other comments?

BMW: Not that I can think of right now. Is that all you have?

JM: That's it. Thank you.

Appendix 6

Khalid Saleem Interview Response Transcription

Received Via Email – March 14, 2007

JM: What is your full name?

KS: Khalid Abdul N'Faly Saleem.

JM: What is your gender?

KS: Male.

JM: What is your age? (21-35, 36-50, 51-65, 66+)

KS: 51-65.

JM: What is your ethnicity? (American Indian or Alaskan Native, Black or African American, White or Caucasian, Asian or Pacific Islander, Hispanic, Prefer not to answer)

KS: Have been titled, Black or African American.

JM: For what university, college, school, and department do you work?

KS: State University of New York College at Brockport, New York, Dance Department.

JM: What is your title?

KS: African Music Specialist.

JM: How many years have you held this position?

KS: I have been employed at Brockport for 13 years. My title has changed but my duties have been virtually the same.

JM: Which world music ensembles do you teach?

KS: I teach the African Music/Drumming courses as well as direct, compose, arrange and orchestrate the Sankofa African Dance and Drum Ensemble. Sankofa consists of various music forms and cultures like Guinean, Malian, Nigerian, Ghanaian, Congolese, Brazilian, Cuban and Caribbean, to name a few.

JM: Do you teach graduate students in world music ensembles?

KS: Yes if signed up for the course, or by Independent Study.

JM: Do you teach undergraduate students in world music ensembles?

KS: Yes, as part of a general education performance requirement within the department of dance.

JM: What is the proportion of music majors to non-music majors in your world music ensembles?

KS: They are all non-music majors because the college does not have a music department.

JM: What percentage of your teaching load is dedicated to world music ensembles?

KS: I would say about seventy five percent of my teaching workload is dedicated to world music ensembles.

JM: What is the weekly rehearsal schedule for each of the world music ensembles that you teach?

KS: Sankofa meets twice weekly on Mondays and Wednesdays from 6-8:00pm. The African Music/Drumming I meets weekly on Tuesdays and Thursday from 3-4:30pm, and the African Music/Drumming II, (Spring semester only) meets weekly on Tuesdays and Thursday from 7:15-8:45pm.

JM: Which degree(s) do you hold, from which institution(s) and in which year(s) did you receive them?

KS: At present I haven't any degrees, but I do have approximately fifty years of performing traditional music of different genres as well as popular and contemporary music. With the blessings and permission from my teachers, and mentors, I have been teaching individuals and ensemble work for over thirty years. During my generation, growing up, there were no degree program offerings for my cultural and artistic path, but also during that time I helped in the spreading of African music and the Diaspora by doing performances, workshops, lecture demonstration, instrument making and slide show presentations, (from my international travels) at colleges, public schools, and other venues.

JM: Outside of formal institutions, have you had training or experiences that relate specifically to the world music ensembles that you are teaching? (If so, ask 21-24)

KS: Yes, most of my life**.**

JM: Did that training or experience include performance opportunities?

KS: Yes, I have had national and international experiences performing.

JM: Did that training or experience include teaching opportunities?

KS: Yes, I have had national and international experiences teaching.

JM: Did that training or experience include an apprenticeship with a specific mentor?

KS: Yes, several.

JM: If you studied with a specific mentor, who was it?

KS: I've had the honor to study and performed with many mentors/teachers, such as Papa Ladji, (Guinea West Africa) Babatundi Olatunji, (Nigeria, WA) Tito and Biza Sampa, (Congo, Central Africa) to name a few.

JM: Is there anything else that you would like to mention about the training and experiences that you have had outside of the institutions from which you hold degrees?

KS: While growing in this art form, you learn how important it is to play, perform, or present the music in its truest form based on your training and research, while playing music of different cultures. If you are going to represent then represent well, for the music and dances of other cultures are very special to them. When my teachers say I am ready to teach, that is when I teach, that is like getting my degree.

JM: Is your own mission consonant with that of your department? (if not, elaborate)

KS: My mission is to extend a hand to anyone who respects, appreciates and wants to learn music from another culture, and to show the merits of African music and dance and how it is used in everyday life in most parts of Africa and the Diaspora.

JM: Is performance in non-Western ensembles required for music majors at your institution?

KS: No, there are no music majors at SUNY Brockport.

JM: Do you believe that the instructor in a non-Western musical ensemble acts as a representative of the culture from which that music originates?

KS: Yes, if he or she have the passion to do so, the proper study and training from qualified instructors, continued research, and respect for the people and their culture, I think that is a good foundation to start from, to become a good representative of the culture from which that music originates.

JM: If so, how does this affect your teaching strategies?

KS: It affects my teaching strategies in a very positive manner. I have been blessed to have received a plethora of knowledge from my teachers and have developed a healthy reservoir of information to draw from, but I always try to replenish it with continued research, study and practice. From observation over the years teaching to non-westerners I think I develop a good approach to passing the knowledge on.

JM: Please discuss any difficulties that you may have identified in instructing a non-Western ensemble within the context of your university?

KS: So far no difficulties, I look at it like any subject that the student is not familiar with. You give the student or ensemble an introduction, orientation, demonstration and the use of audio and video examples. Also exposing the student/s to live performance of other cultures.

JM: Do your ensembles perform publicly? (if yes, 34; if no, 38)

KS: Yes.

JM: Considering your performance schedule, are you able to teach content not related to performances? (if yes, 35; if no, 36)

KS: Yes.

JM: What content do you present that is not directly related to performances?

KS: I present content about the country, the people, environment and history, even though we have a saying, "When you study the people you study the art, when you study the art you study the people"

JM: What additional content (if any) would you teach if you were not restricted by a performance schedule?

KS: I would teach the construction of instruments and where they originate if known. With more research would like to study the history of some of the languages and there origin.

JM: In what ways (if any) does audience expectation (disposition) affect your choice of repertoire?

KS: I guess that would depend on what kind of event it is and a discussion with the presenter. In other words is it for a wedding, baby naming ceremony, lecture demonstration, for elders, etc.

JM: What specific teaching strategies that are used in the culture from which the music that you teach originates can you identify and describe?

KS: If I am teaching djembe rhythms from Guinea West Africa, I would teach the language or voicing of that drum, on most hand drums there are three basic sounds, those are the tone (middle sound) the bass (lower sound) and the slap (higher sound). I will teach the students good posture, talk about breathing, hand position and how those sounds are produced, then introduce, what we, (drummers of this style) call passport rhythms or basic patterns and then teach them orchestration.

JM: In what ways (if any) do you attempt to use these “authentic” teaching techniques within your ensemble rehearsals?

KS: If I were teaching djembe orchestration then I would start by teaching the bass line and the bell on the sangbeni, kenkeni, and the doundounba, then I would teach each of the djembe parts. After I teach them by rote, I would use video or audio aides, (when available) or members from my ensemble outside of the university, to give them an idea how everything fit together.

JM: Do you use traditional repertoire in your ensemble? (if yes, 41-45)

KS: Yes.

JM: Where did you learn this repertoire?

KS: Learned a lot of repertoire over the years, in Africa, Jamaica, Brazil, and the United States, from people indigenous to Guinea, Senegal, The Gambia Liberia, Cuba, Haiti, Brazil, to name a few.

JM: When did you learn this repertoire?

KS: Please see question No. 41.

JM: From whom did you learn this repertoire?

KS: I learned repertoire from Papa Ladji Camara, Babatundi Olatungi, Baba Djimo Kouyate, V. Diop, more can be added if needed.

JM: Taking into account the level of student familiarity with a given music and musical culture, what adaptations do you make to traditional repertoire in your world music ensembles?

KS: If they are familiar with the music that I am teaching, then they would possibly be ready for a more advance part, If not then I would stay with my regular procedure.

JM: Do you use modern repertoire for your non-Western ensembles?

KS: Sometimes.

JM: If yes, what are the sources of this repertoire? (from within the traditional culture, or from beyond)

KS: Yes, some of my own creations based on the vocabulary of rhythms and melodies I've learned within and out of traditional context.

JM: In what ways (if any) do you encourage improvisation in your non-Western ensembles?

KS: I would let the student know that when it comes to drumming, (not only drumming) that everyone have a voice and no matter what they play, if it is coming from them, then it is all right. If we are playing for dancers and accenting their movements, then there are certain solo expressions that are played on the instrument.

JM: In what ways (if any) do you teach improvisation to the students in your non-Western ensembles?

KS: What I usually do within ensemble playing, I would teach the students how the phrasing in the music works, then I would give them a signal to stop and within that silence I would have the student play what ever it is that they feel based on the music being played, then I would teach them some solo expressions for that particular piece of music.

JM: Do you teach using notated music?

KS: No.

JM: If not, why?

KS: The greater majority of my students don't have any experience, in reading notation; I just give them an introduction to it.

JM: Do you teach using rote methods?

KS: Yes, I teach by rote first, then I use a system that I developed from observation over the years, which is a word or language system, and sometimes a number system and a grid or box system that started to become popular during the early eighties.

JM: If so, what specific strategies or techniques do you use, and why?

KS: Please see the above, but to add on to that, for example, most of the rhythms I have learned have a language base, so I take that rhythmic pattern and put it into an english context, since the majority of my student speak english.

JM: In what ways (if any) do you combine rote teaching methods with the use of notated music?

KS: If I use the notated music system, it would only be in parts, for most of my students never had music and are afraid of black dots, cycles, stems, on lines and spaces. I would slowly introduce it to them teaching them something that they can relate to. For instance I would have them say some phrases such as necessarily, triplet, or 1E&A, then I would have them play it on their drum, after that I would give them a visual of what that would look like in notated form.

JM: In what ways (if any) do you use transcriptions in your teaching?

KS: I don't or very rare, if I do it would be, an introduction to transcriptions, and the approach would be like the answer in number 55.

JM: From which West African cultures, ethnic groups, countries, regions, or peoples does the music that you teach originate?

KS: As mentioned earlier, Guinea W.A., Mali W.A., (Bambara, Bamana) Nigeria W.A., (Ibo, Yoruba) Ghana W.A., (Akan) Senagal W.A., (Wolof) Gambia W.A., (Djola or Diola) Liberia W.A., Congo C.A., South Africa, Cuba, Haiti, Puerto Rico, Brazil, Jamaica W.I. and others.

JM: Which instrument families do you utilize?

KS: Djembe, Conga, Kutiro, Sabar, Balafon, (Mandinka) Kora, Reed Flutes, Bata, Kalimba and others.

JM: Do you use authentic drums for all of the music that you perform?

KS: No not all the music, but for most of the music.

JM: If not, what adaptations do you make in instrument choice and why?

KS: Sometimes to get authentic instruments of good quality is hard to obtain, so I would use what I have, that would give me the closest sound and flavor to what I need. Most of the time I would have what I need or know where to get them.

JM: Apart from drumming, which aspects of West African musical expression (if any) do you address in your teaching? (dancing, singing, non-percussive instruments, costuming)

KS: All of the above.

JM: What challenges do you face as a result of the fact that African drums are secondary instruments for many (if not all) of the students in your ensemble(s)?

KS: In my view and many others who study the African drum don't look at it as a secondary instrument, so I don't deliver that kind of information to my students and besides I have know idea who came up with these so called facts.

JM: Do you encourage your students to learn/perform master drum parts?

KS: If you mean solo or more advanced parts, yes.

JM: Do you engage in master/apprentice relationships with any of your students?

KS: Many people call me master drummer, but I don't refer to myself as that. I do engage in teacher/student relationships.

Appendix 7

Liam Teague Interview Transcription

Conducted December 15, 2006 – DeKalb, Illinois

JM: What is your full name?

LT: My name is Liam Teague.

JM: What is your gender?

LT: Male.

JM: What is your age within the following: 21 to 35, 36 to 50, 51 to 65, or 66 and above?

LT: 21-35.

JM: What is your ethnicity within the following categories: American Indian or Alaskan Native, Black or African American, White or Caucasian, Asian or Pacific Islander, or Hispanic?

CT: Neither, cause I'm very mixed. If I had to narrow it down I would say, I would have to say black technically, but other is probably the…

JM: For what university, college, school, and department do you work?

CT: Northern Illinois University, School of Music, College of visual and performing arts.

JM: What is your title?

LT: Assistant Professor of Music and co-director of the NIU steel band.

JM: How many years have you held this position?

LT: This specific position, one year and a half, but I've been teaching here for roughly four years.

JM: Which world music ensembles do you teach?

LT: Just the NIU steel band and the all-university steel band.

JM: Do you teach graduate students in world music ensembles?

LT: Yes.

JM: Do you teach undergraduate students in world music ensembles?

LT: Yes.

JM: What is the proportion of music majors to non-music majors in your world music ensembles?

LT: This particular year it is all music majors.

JM: What percentage of your teaching load is dedicated to world music ensembles?

LT: I would say…maybe sixty percent. The other forty would be used toward applied lessons.

JM: What is the weekly rehearsal schedule for each of the world music ensembles that you teach?

LT: The NIU steel band, which is the big band, we rehearse Monday through Thursday from 3:00 to 3:50 pm. The all-university steel band meets Tuesdays and Thursdays from 4:30 to 5:30 pm.

JM: Could you describe the difference between the two bands?

LT: The all-university steel band is basically the beginning band and it's open to anybody in the music building. And as far as I know, and I can be incorrect about this, 'cause I don't always do…usually we have the grad students run the all-university steel band, and Cliff Alexis and I make sure, every now and then, to direct some…some of the music. But, as far as I know, most of them, if not all of them this year are music majors…and the NIU Steel Band is really the big band, and I'm nearly a hundred percent positive that they're all music majors in that band.

JM: Which degrees do you hold, from which institutions and in which years did you receive them?

LT: Bachelors of Music and Masters of Music, both degrees from Northern Illinois University. You have me thinking now. I think I got my first degree in 96 and then my second degree in 98…1998. Yeah.

JM: Did you have an assistantship in any of your degree programs?

LT: Yes, for the graduate degree.

JM: Did that include any training or experience that is directly related to the ensembles that you currently teach?

LT: I think, mainly my life experience has been with steel pan, even before I came here, and so as a result I think that was enough training in itself to warrant being a graduate assistant.

JM: At the institutions from which you hold degrees, did you have any other experiences that were directly relevant to the world music ensembles that you teach?

LT: I'm not positive they would have been directly relevant. They had some relevance. I played the violin in the philharmonic here for about four years, and also the recorder in the old music ensemble as well. So, just having the different perspectives, you know, in terms of teaching and repertoire. I was able to use some of that information to help direct some of the bands here.

JM: Did your experiences in Trinidad include performance opportunities?

LT: Yeah, definitely. I started performing, well, technically professionally at the age of thirteen years old on this instrument…in Trinidad and Tobago. And, besides that…you know, for example, we try to emphasize a healthy balance of teaching by rote and teaching formally here. So in Trinidad of course the main method of teaching is by rote in the panyard. So, that experience that I had from Trinidad I was able to use here directly.

JM: Did that experience include teaching opportunities?

LT: Yeah…and again…well, in terms of teaching, I was also an arranger and composer in Trinidad for some of the steel bands there. So, in a sense, that is teaching…teaching experience. Of course, mainly by rote 'cause most steel pan players don't read music in Trinidad…you know? So, that was a good environment for me to hone my teaching skills.

JM: Did that training or experience include an apprenticeship with a specific mentor?

LT: Not anybody directly, you know, just learning from people indirectly studying their arrangements and indirectly their teaching methods in the panyard, but nobody I could say was a main mentor.

JM: Is there anything else that you would like to mention about the training and experiences that you have had outside of the institutions from which you hold degrees?

LT: I'm not sure how relevant this is, but I think some of the unique things that I may bring to the table, not just being a steel pan player but playing other instruments as well, you know, and having experiences in a variety of genres, you know? I think that's something healthy that I bring to the table, especially in this institution. So, you find many steel pan players that maybe solely focus on playing calypso music, you know? It's possible for me to show them, you know, the best of other worlds, you know, and show similarities, etcetera.

JM: Does your department have a mission statement or official philosophy with regard to the goals of the world music ensembles that you teach?

LT: We do have a mission statement with regard to what the school of music is about, but we are in the process of reformatting that. This semester we started talking about adjusting that statement, you know?

JM: Can you tell me what it is now?

LT: Just, you know…and I'm not sure…its to create a holistic environment here, preparing students, not just to be excellent performers, but being able to survive in the business of the music world, which is somewhat different from the music business. So, a holistic environment I would say, and also being able to interact with people from all walks of life, you know, in terms of ethnicity, musical preference, you name it. I think that's it in a nutshell.

JM: Is your own mission consonant with that?

LT: I would say so. Especially for an instrument like the steel pan, where its considered to be the youngest acoustic instrument, invented in the twentieth century. And still, not a lot of people worldwide understand the instrument in terms of its potential. A lot of people know about the so-called "steel drum," but they really haven't heard it in what I humbly consider to be a progressive context, you know? So that's one of my main goals.

JM: Is performance in non-Western ensembles required for music majors at your institution?

LT: I don't think it's required. In some instances its encouraged, but its not required. So, for example, somebody violin may not necessarily have to study Indian music, you know? But, there are options to do that. For example, the head of percussion here, Robert Chappell, he plays the tabla, and you find many music majors will take a semester of that, take a year of that. That type of thing.

JM: Do you believe that the instructor in a non-Western musical ensemble acts as a representative of the culture from which that music originates?

LT: In some ways. I think its definitely handy if that person is from the particular country. For example, if you're doing gamelan, it would help, you know, that you're from Bali or Indonesia, you know, because I think you bring some sort of integrity to what you're doing compared to somebody who, maybe an American went over there or they studied with somebody. There's a certain credibility that may be lacking. I'm not saying it is, but it may be lacking when you're not from a particular country. I think what helps me, although my music is Western music, you know, there's some credibility there because I am from Trinidad. So, you find students will appreciate what I have to say, maybe a little more than the non-Trinidadians.

Well, it's a difficult question to answer. It depends on the individual student, I suppose. Some students may not even care about that. At the end of the day, they may just want to get the information, and they don't really have a passion about where the person comes from or even what the culture is about. One thing we try to emphasize here at NIU, and I try to emphasize it a lot…We have here Cliff Alexis, who is also from Trinidad, and he is one of the pioneers of this instrument. I really try to explain to the students what a luxury it is to have somebody like him on staff here, because its almost like having a Charlie Parker or Dizzy Gillespie on staff. So, he's a walking encyclopedia. So, he's not just coming from reading books about the history. He lived the history, so we really try to emphasize that.

JM: How does this affect your teaching strategies?

LT: I try to be subtle about it. For example, when you look at the average collegiate American steel band, or non-Trinidadian steel band, sometimes you miss a certain display, no matter how well they play. Some of the students are very reserved. They don't dance too much. So, we try to show them videos or DVDs of Trinidadian steel bands, where they are so into the music, almost every phrase they try to emphasize with their bodies. We encourage the students to do that, but we don't force or dictate it on them because it's a different culture in a lot of ways. Also, as I mentioned before, students learning by rote. We emphasize that as well because it's a very healthy practice. I have some wonderful sight readers in the program, some of the American students. Very, very good sight readers, but as soon as you take the page away from them, a lot of times they don't know what to do.

JM: Could you discuss any difficulties that you may have identified in instructing a non-Western ensemble within the context of your university?

LT: That's a very good question. Okay, just going back to what I said before. For example, students playing calypso music, playing soca music, but playing it almost as if they are playing Shostakovich…standing very rigid. It's really tough; it's tough for an audience to fully appreciate calypso music or soca if you are playing it like its classical music. So, trying to get people out of their comfort zone is a challenge. Also, in Trinidad, for panorama, usually the arrangers, when they are coming up with the arrangements, they will do it in the panyard of itself. They'll be teaching that to players and then they'll say, "Okay, I don't like that particular section so I'm going to change it." The pannists there are accustomed to that kind of thing. Whereas here, if we have to make changes like that on the fly, some students get a bit reserved about it. Because, for them, and again this is a generality, it may not always be true, for them, unless it's on the page, its hard for them to learn by ear. So, its about taking them out of the comfort zone at times as well.

JM: Do you get the sense that there is a stigma placed on your ensemble because it is not a concert band or orchestra?

LT: Oh yeah. Not just here, but I think it is that way internationally. This instrument still isn't as respected as it should be internationally. A lot of people, when they think about steel pan, they think about the steel drum from the novelty aspect of it. People think straw hats and flowered shirts, sippin' pina coladas and playing "Mary Ann" and "Yellowbird" and that type of stuff, which is fine. I am definitely a proponent for "there's a time and place for everything." Even in this institution, the steel band, along with the jazz ensemble, they're probably the two most popular ensembles in the school of music. When we have our concerts it's standing room only. But, when you look at the audience, they're mainly people from the community. Not so many students attend. Not so many faculty members attend the concerts. And I think, a lot of times, its because, for want of a better term, they think its cheesy music, 'cause there's a stereotype attached to it, a stigma attached to it. They really haven't given it a chance. So, one thing we've been doing over the past few years is to invite students from the different disciplines in the music, or even faculty members, to play with us as guest artists with the hope that they will encourage their students to attend the concerts or their colleagues to attend the concerts and really see that this is a legitimate instrument.

JM: You mentioned that your ensembles perform publicly, is that required by your institution?

LT: We do it out of our own accord. Of course its encouraged, but we're not dictated or mandated to do that.

JM: What is your performance schedule?

LT: We usually just perform in the spring. The level of our repertoire is so difficult that it takes the fall semester for our students to learn. Many of our students either have no experience playing the instrument when they first come in, or very minimal experience, with the exception of our steel pan majors. So, it usually takes them about a semester for them to learn it, and I would say we do maybe four or five concerts during that spring semester, no more than that. We usually have two concerts here. We have our big concert in April, and sometimes we do a combination concert with our steel pan majors and the All University Steel Band. Sometimes that concert will be in the fall, or sometimes it will be in the spring. The other concerts we will perform maybe at churches or concert venues, concert hall type things. It tends to differ from time to time.

JM: Considering your performance schedule, are you able to teach content not related to performances?

LT: Most times, honestly speaking, the repertoire that we have there are related to whatever performances we have coming up. One thing we would like to do a lot more is maybe teach one or two pieces by rote to the steel band. But, in reality, we just don't have that kind of time. Our students are so busy, for some of them, just with their major instruments that its not always realistic to do that.

JM: Do you require students to register for a full year?

LT: We encourage it. We can't make it mandatory, but we encourage it. We say to the students, "Well, you're going to learn this music in the fall semester, but it's mainly oriented to doing a concert, or a few concerts, in the spring. You might as well register for the year." Usually they don't have any problems with that.

JM: In what ways if any does audience expectation or disposition affect your choice of repertoire?

LT: Very good question. I remember when I first started here as a research scholar, before I became assistant professor. One thing I was thinking about was actually scaling down the music. For example, we played a lot of panorama or panorama-style arrangements, pieces that Cliff would arrange, and they were very lengthy and sophisticated. I was actually thinking in some ways we didn't need to have as many of those. But then I came to realize that it's a tradition here. This band has been in existence some thirty, thirty-five years now. The audiences here are a lot more sophisticated in terms of their demands from the steel band. So, it's not a band that the audience would feel happy hearing them play "Yellowbird" or something…simple folk

music. So, they've gotten accustomed to us playing Tchaikovsky, Mozart, or panorama-style arrangements, that type of thing.

JM: What specific teaching strategies that are used in the culture from which the music that you teach originates can you identify and describe?

LT: There are a few different strategies. Number one, the arranger will play a musical phrase, and it's expected that the players either learn it simply by listening or by observing the hand patterns, or both. Some of them basically learn by the hand patterns, some of them simply by ear. I encourage that, but some of it I don't always think is relevant in the real world. For example, learning a piece of music by hand patterns, while, within the steel band world or the panorama world, is practical, I can't really see how it would help you in the real world. If somebody tries to teach you something on the clarinet, trying to observe their fingering positions, that's not going to help you. So, I really try to encourage rote learning, mainly by using your ear. That's what I try to do sometimes here in applied lessons. I'm trying to do a couple things by using that system. Number one, they're training their ear. You're also helping them with their memorization facility, which is something that's really fantastic about musicians in the steel band world from Trinidad. And I keep saying Trinidad because that's the country I know best. Of course there are other Caribbean islands that have steel bands and do the same type of thing. Being able to memorize a Tchaikovsky overture or Beethoven overture, that's really amazing. A lot of times the player don't even know a C major scale. You ask them to play a C major scale; they don't know what it is. So, it's really something I encourage. It's healthy as well for the literate musician, because it's going to help them if they have to do recitals, just being able to memorize and strengthen their memorization facility.

Then the other thing I've been working on, especially this semester is: some of the pieces I teach them by rote. Then, eventually I give them the music to sight read. I can't really say what the results of that have been as yet, because it's such a new thing that I've been approaching. But I've been asking them, "How has it helped you, knowing the piece in your ear, and then reading it?" In some ways they say it really helps, and then at other times, not so much. So it's an ongoing process. And some of our Trinidadian students, while all of them in this program read music, sometimes they've grown so accustomed to memorizing material that it's very difficult for them when you give them music to sight read because they're so accustomed to looking down into their instrument that it's really hard for them to stay fixated on the page and play. Sometimes they end up missing notes, or they don't play the fundamental spot of the note.

JM: Do you use traditional repertoire in your ensemble?

LT: I think initially when the band was formed we played a lot of pieces that came directly from Trinidad. So, arrangements by Boogsie Sharpe, Ray Holman, some of the pieces that many bands around the United States still do. But having Cliff here is quite a luxury. He will do his own panorama-style arrangement. As a matter of fact, last year he arranged for…or this year really, I should say…he arranged for a band in Tobago for panorama, and he was able to bring that arrangement for us to play. I do some of the arranging and adaptation of classical pieces, and we also encourage the students to do arrangements. For example, we have one student right now – his name is Seon Gomez – he's doing his master's, and he has actually won panorama, the small band category of panorama three years…or maybe two years in succession. Last year…I

keep thinking we're in 2007, we're still in 2006 – but this year we played one of his arrangements that he won the panorama competition with.

JM: Taking into account the level of student familiarity with a given music and musical culture, what adaptations do you make to traditional repertoire in your world music ensembles?

LT: We like to say here that we "throw them to the wolves." Something that I want to adjust: I would like to spend more time actually working on proper technique, etcetera, even teaching them about the culture of Trinidad and Tobago. Unfortunately, we haven't done a whole lot of that. So, usually, when students start playing this instrument, they basically learn on their own. We point out some basics of playing, but by in large it's all up to them. After the first semester, it's amazing the progress that they make because the material that they play is not very easy. So, in a sense, the repertoire forces them to get proper technique.

JM: Would you mind describing a standard rehearsal that you have with your band?

LT: Sure. Well, Cliff and I co-direct the band. So, usually, within a fifty minute rehearsal, we'll go through maybe three or four pieces. Sometimes we'll just…in the early stages we'll just work on one or two. Then, as the students become more familiar with the instruments we add pieces. So those pieces can be calypso music, classical adaptations, tangos, you name it. I really try to break the pieces down, so one day, if we're doing a panorama arrangement, we'll just work on the basic melody, and then the next day we'll work on the first part of the first variation. Really breaking it down and explaining what's going on to the students as well, musically, maybe not always theoretically, but at least in terms of the form. Some of them actually have no idea what's going on with the arrangement or the composition. For us, it's all about the holistic development of the students. I've seen too many programs where students play the instrument and they don't know the first thing about the composer of the piece, the arranger of the piece, or about Trinidad and Tobago, and I think that's a shame. So that's basically how we do our rehearsals here.

JM: In what ways do you encourage improvisation in your non-Western ensembles?

LT: We have, on staff here, one of the best guitar players in the world. His name is Fareed Haque. He played with the band, a lot of improvisation.

JM: What advantages or disadvantages do you find in using notated music?

LT: Usually I just teach by rote in applied lessons. Everything else we use musical notation simply because of time. We are teaching four days a week and we only have 50 minutes, so trying to teach by rote, at first, to non-Trinidadian students or non-Caribbean students is very challenging. You can go through that entire 50 minute process just learning eight or sixteen measures. That's actually something that frustrates me with Trinidad as well. For example, in the panorama environment, for me it's such a waste of time learning a piece that's eight minutes long, 'cause they're now eight minute arrangements rather than ten minute arrangements, and spending three or four weeks doing that when the players have fantastic technique…good musicianship. All they need is to be able to read the music and you can knock those pieces out

of the ballpark in one night…in one hour, maybe less, because you already have the technical facility to do that! So, I'm a big advocate of music literacy but also having a healthy balance of using your ear.

JM: Which instruments do you use from the steel drum family?

LT: Soprano pans--commonly called the tenor pan, double tenors, double seconds, cellos, quadraphonics, and basses.

JM: Which instruments if any do you use from the traditional engine room?

LT: Our engine room is quite small. Cliff plays the brake drum, and he's quite passionate about playing that brake drum. He's taken it to an art form. I can't believe one person loves the brake drum so much (laughter), but anyway…, the congas, cowbell, and every now and then auxiliary percussion. If we're doing a classical adaptation we'll have timpani…orchestral percussion.

JM: In what ways if any do you include Western art music in your repertoire?

LT: I would never say that a steel band adaptation is better than the real thing, because of so many colors that you miss, obviously, doing the adaptation. But, having said that, there's a certain uniqueness about hearing Tchaikovsky, Beethoven on steel pans, and that's one of the things that I think is so wonderful about this instrument. It's so versatile. You can play almost any style of music and it will sound convincing…except maybe for Indian ragas or something. We haven't experimented that too much, although I have played a steel pan piece with tabla. We called it "Panoraga." Of course you're not going to get any quarter tones or anything like that. So, there are challenges; but, at the same time, I always that from the time you do a transcription or an adaptation, you're going to be making compromises, whether it's the range or the timbre, no matter what. You just have to live with those challenges.

JM: In what ways if any do you include jazz in your repertoire?

LT: I think it's easier to say that we include improvisation. One thing I'd like to experiment with, maybe down the line, is actually adapting big band charts onto the steel band, to hear what that would sound like. We have…just this year we invited a saxophone player to play with us, and I think that will be pretty cool. As far as doing things like straight-ahead jazz and all of that, in the steel band of itself, we haven't done that too much. For Cliff and myself, we're just about getting outside of the box and doing unique things. This year we were able to do a music that isn't heard too often in the USA, which is Chutney music, which is an Indian style that originated from Trinidad and Tobago. We used what's called "tasa" drums, which are Indian drums from Trinidad. We played a piece by Jit Samaroo, one of the most famous arrangers. Within the context of the USA, or maybe even Europe, you don't find too many steel bands doing that. You hear that all the time in Trinidad. So we're always trying to novel things in the steel band.

JM: In what ways if any do you include mainstream popular music in your repertoire?

LT: Not so much pop music any more. Although, with the All University Steel Band, we may do a few pieces like that. We do quite a bit of R & B pieces. Cliff has done quite a number of those pieces, also music from different countries in the world. We've been doing quite a lot of Brazilian music. The pan majors, in their lessons, they do Brazilian Choros, Sambas, Argentinean tangos, and some adaptations of those. So, a very eclectic mix.

JM: Do you face any challenges as a result of the fact that pan is a secondary instrument for many, if not all, of the students in your ensembles?

LT: Yeah. I mean, just in terms of musicianship. We're really proud of the bands that we've had over the years, especially how quickly they grow. Of course, you have to be realistic, and some of the repertoire that we'd like to throw at them, maybe some more difficult pieces…all those pieces we are playing are difficult…but, to really push the envelope, they aren't able to do. That becomes a challenge every now and then, especially if you've composed the piece or arranged the piece. There's a particular sound you're going for and you have to know where to draw the line. You say, "Okay. Listen. This is not this person's first instrument, so…" As Cliff likes to say, "There's an acceptance point." From the get-go, we know what that acceptance point is. But sometimes it's kind of tough. Especially when you have some of the steel pan majors…the more experienced players in there, and you know that they can do it, but at the same time you have to find a nice balance.

JM: Do you have any additional comments?

LT: One thing that we've started is to actually have some playing exams every three weeks or so, sometimes longer. We'll say, "Okay. Prepare yourself to play this number of measures alone." So, we want to make sure that students aren't just showing up to the class just because it's a so called "easy credit," because it's not. Maybe in the past it was, but not anymore. And so, we made sure that they're actually practicing, getting to a particular level. Of course, we always keep in mind that level is going to be relative to that student's experience.

JM: Do you require practice from the students? How do you regulate that?

LT: Well, one way of regulating it is to have these little playing exams. So, they know from the get go that they're not just coming in there pretending to play and relying on the strength of other players. We're not interested in that. I think, in the past, in the early days, the band was so new, and we wanted to maintain a nice sized band. But now the band is so popular that we have so many people that want to join the band. So it's either you cut it or you leave and we get somebody else. By in large we haven't had any problems. Sometimes you run into the odd student who has been practicing so much, but still they can't get it. That's just because of the lack of experience playing the instrument, and we don't give those students a hard time. As long as we see you working hard, that's all we could ask for.

JM: Do you emphasize basic skills training within the All University Band, more so than the NIU Steel Band?

LT: Well, the grad students usually run the All University Steel Band, and every now and then Cliff and I will interject. In the first few weeks we encourage technique. We teach the basic principles of playing the instrument. But then, there's also an interest factor we want to take into account. We don't want to get too bogged down with just teaching technique, and the students not having a good time in there. Every semester or every year we try tweak and adapt, to change certain things, and look at the students to get feedback from the students' approach and how they look in class. If they are bored or if we really think we need to focus more technique, or talking more about the culture, things like that.

JM: Do you use the All University Band as a feeder?

LT: Yeah, definitely. Some of the students that are in the big steel band, some of them have never actually played in the All University Steel Band. I teach a music camp in Wisconsin called Birch Creek Music Center, and some of those graduates, or some of the students from that camp, because of having some minimal steel band experience; they actually directly come into the NIU Steel Band once they enroll into the college here. But, we have had a number of students from the All University Steel Band join the big band. So it's definitely a feeder program. At times, some of them just simply aren't ready for the level of the commitment for the big band. So we pleasantly explain to them, "Maybe you'd want to stay in the All U Steel Band for a little longer," that type of thing.

JM: Do you encourage the students to learn all of the different pans?

LT: In the big steel band: no, because the level of repertoire is so difficult that it's virtually impossible for students to go from instrument to instrument. In the All University Steel Band, every now and then, they do that. We actually have a couple of students right now from the big steel band that play in the All University Steel Band so they can gain experience playing the other instruments. Sometimes I think they're just doing it for an easy credit, but I think it's more than that (laughter), I really realize they're playing different instruments.

JM: Do you have an audition process?

LT: Not really. Most of the students that play in the big band, we have some semblance of what they're going to bring to the table by virtue of my teaching at that Birch Creek Music Camp. I've seen what a lot of them can do. In some instances, at the beginning of the semester, there's a handout sheet and we ask you to state what your experiences are. How long you've been playing the instrument, what instrument. Based on that, and hopefully people are telling the truth, you get the opportunity to join the band. For a lot of people, even though they may have minimal experience on the instrument, you pretty much start from scratch. We've had students that have come from different high school programs or even colleges thinking they are big fishes, and when they get here they realize it's a whole different experience. I say that humbly, but that's the reality. The level of the music that we play here is quite high.

JM: Any other comments…about anything?

LT: Well, when I first came to the USA, my goal was to be the world's greatest musician and to live the millennia life and everything. Slowly and surely I realized that that probably wasn't God's focus for me. It would be for me to take this instrument into different avenues, continue the tradition that was set before me by the pioneers of this instrument to show that this is a legitimate instrument, and to bring newfound respect to it. So, that's my main goal, and it's a blessing to work with somebody like Cliff Alexis who is one of the pioneers and has taught me a lot. That's really what we're about here at NIU. I am privileged to be not only a performer but to be a teacher, and hopefully my students will be able to carry on

Appendix 7

Chris Tanner Interview Transcription

Conducted January 4, 2007 – Oxford, OH

JM: What is your full name?

CT: I'll just say Chris Tanner.

JM: What is your gender?

CT: Male.

JM: What is your age in the range of 21 to 35, 36 to 50…

CT: 36-50.

JM: What is your ethnicity from the following? American Indian or Alaskan Native, Black or African American, White or Caucasian…

CT: White.

JM: For what university, college, school, and department do you work?

CT: I work in the Department of Music at Miami University.

JM: What is your title?

CT: Assistant professor…we don't have any particular job titles for what I do.

JM: What is your rank?

CT: That's it. We don't have any particular job titles for what we do.

JM: How many years have you held this position?

CT: I have been in the tenure track position since the fall of 2001, and from'96 to 2001 I was a visiting instructor.

JM: Which world music ensembles do you teach?

CT: I teach the steel band.

JM: Do you teach graduate students in world music ensembles?

CT: Yes.

JM: Do you teach undergraduate students in world music ensembles?

CT: Yes.

JM: What is the proportion of music majors to non-music majors in your world music ensembles?

CT: I'm not exactly sure, but I would say it's probably…maybe a 50/50 split. It might even be split 40 percent music majors and 60 percent non-majors.

JM: What percentage of your teaching load is dedicated to world music ensembles?

CT: Let's see…our department is currently going through a reevaluation of our load formula, so I'm not sure what the department would say my teaching load is. I teach a lecture class…I teach two sections, but the same class. That's a three hour lecture class, and since I teach two sections I have six contact hours of that lecture class for a week. Contact hours for the steel band is five contact hours per week because I have a beginner band and I have an advanced band. The beginner band is two contact hours per week, and the advanced band is three contact hours per week. So, from the standpoint of contact hours, that is, face time with students, it's almost the same. It's six contact hours to five…six for the lecture and five for the ensemble work. But, the lecture class takes a little bit more of energy and time because I have grading to do and I have to keep track of a lot more grades and assignments and things like that. Plus, preparing for the lectures takes a fair amount of time too. Preparation for the steel band is less, I would say, than that. So, from that standpoint, I would say the lecture class may be weighted a little bit more.

Now, in my own mind, I'm more interested, let's say, in the steel band. That's what I like to do. That's where I'm pouring my creative energy into, mostly…and for good reason too, because that's what I'm getting my tenure on, so to speak…my dossier and my application to tenure, which is going up tomorrow, actually, to our board of trustees. I hope to find out in a couple weeks if I get tenure or not. Both people who are evaluating my dossier are looking primarily at the creative work that I've done with the steel band, or in the steel band word. Not only what has my group done, but what have I done. Going out and doing clinics and composing and publishing tunes and writing the book and stuff like that. Now, that doesn't mean that I can be a bad teacher in my lecture class. I still have to be an excellent teacher there, but that's not given as much weight, I don't think, as the creative activity, let's say, of everything I do in the steel band realm. Not only directing my own band; but, like I said, writing compositions, appearing as a guest artist, or working with someone's band. Things like that. From that stand point, actually, the steel band side of things takes up more time and energy.

JM: What is the weekly rehearsal schedule for each of your bands?

CT: They both rehearse on Tuesday and Thursday nights. The beginning band rehearses from 6:30 to 7:30, and the advanced band rehearses from 7:45 to 9:15. Those are both in the evenings, of course, on Tuesday and Thursday nights.

JM: What's the approximate enrollment, or maybe average enrollment, for each of the bands?

CT: For the beginner band, the average enrollment is probably somewhere around 14. Average enrollment for the advanced band is high. I'd say it's probably about 50…maybe 45. I'd say 50 including the graduates…yeah, probably about 50. Now, that's been the average enrollment for the past…I'll back that number off to 45. I'll say that that enrollment has been in place for about five years. Before that time, of course, it was much less. When I started the program here, there was only one band. There was no beginner and advanced; it was just steel band, and we started with just ten people. So, it's grown a lot, personnel-wise and instrument-wise too. We started with five instruments, and now I have over 20. So the band, equipment-wise, has quadrupled in ten years. It's grown a lot.

JM: And how do you accommodate 50 musicians with 20 instruments?

CT: I do that because the system that I have is such that I pursue a large amount of repertoire, relatively. I usually play about a dozen tunes a semester. In the spring, I am more apt to repeat things from the fall than I am, say like, over the summer break. So, I might, in the spring, repeat four from the fall, and I might do eight new…something like that. I usually do about 12 arrangements per term. That's a large amount of arrangements compared to what some other steel bands that I know of do. They might do five arrangements or six. I'm able to do that because not everybody, personnel-wise, in the band is playing on every arrangement. Let's say that you had 20 instruments but 20 people in the band too. That means every person in the band is learning everything…is learning all of the repertoire. Well, that limits your repertoire, then. It might limit it in terms of time; it might limit it in terms of scope; but, it might also limit your repertoire in terms of diversity of difficulty level. If you've got everybody playing every tune, you might have some really good players and you might have some weaker players that maybe you've just plugged into the program. Therefore, if you try to do a really hard arrangement, those weaker players are going to be barely sticking their heads above the water. Whereas, if you do all easy or moderate level arrangements, maybe the guy that's been playing in your band for a couple of years is bored because he or she is above that, or they're ready to move on. I really like this system that I have, because it allows me to tweak every individual player's load, basically. And I allow them to do that…at the beginning of the term…We have a meeting at the beginning of the term, before I make the part assignments. I have each person in the band jot me down a little note, just on a legal pad, that gives me an idea of what they want to do that semester…numbers of charts. They might say, "I'm really busy this term. I only want to play two or three arrangements because I have a hard course load." Conversely, I might have someone that says, "I want to play on everything. I'm taking golf this term. I'm a senior and I'm taking herbology," or something. "I'm done with all my major requirements. I've got a really light load. I'm only taking twelve hours, so hit me. Load me up. I can play anything."

Plus, there are seniors that have been playing in the band for three years, so they're proficient. They're very good. I do that. When I'm making the assignments, I'll make sure that I'm going to stick this person on all the hard ones because I know they can do it, ability-wise. Plus, they need work. Whereas somebody that's plugged in…Let's say somebody was in my beginner band this fall. Now they are coming into the advanced band, currently. Well, that person has only been playing pan for three months. I can't have them play "Fire Down Below," which we're doing this spring. They can't. They literally can't do it. They don't have the

ability yet to tackle a 12-minute piece that's full of technically difficult passages. They can't do that. Plus, I can't really load them up with five, six, or seven charts because they can't handle that either. They can't cram that many notes in. They're not proficient enough, so I'm going to give that person three or maybe four charts, and let them work in as time goes on. So, I'm able to have a lot of personnel, therefore, in the band, and personnel of diverse ability level, because I'm controlling every person's slate of charts from the very beginning of the term. When I'm doing the assignments, I'm also am thinking about what those people need, in other words.

If I have a guest, for example, like this past fall I had Jeff Narell as a guest. We did four Jeff Narell tunes. I've got 50 people in the band. I've got to make sure that everybody in my band plays at least one of Jeff's tunes so that they get a chance to work with him. So, I'm thinking about that. Here are the four Jeff tunes. I might get those mapped out first on my assignment sheet because I want to make sure that everybody gets a chance at working with Jeff, for instance. When I'm making the assignments, I want to make sure that, if they're going to play four songs…I don't want them to play four calypsos. Let's play a ballad. If they're going to do three calypsos, then they have to do the new cha-cha tune, so that they're doing something different.

For my newer members, I'm also looking at trying to give them at least one tune that's going to push them. Here's something that they're not ready for yet. I'm going to give them three tunes that I know they can knock out. Bang! Here's a tune that's going to kick them in the rear end. Here's a tune that they're really going to have to bust on…because that's how they grow. Then they're going to grow, that way. "I really had to spend a lot of time on this one." That's going to make them better. It's hard man, to look at 50 individuals and try to think about…of course I can probably take about maybe 15 to 20 people off the top because they're my top members. Out of 50 players, I might have 20 in the band that, if I wanted to and I had time, I could take form my own separate "Percussion '90," or whatever you call it over there now. I could take that cream off the top and go, "Okay. Let's have a separate meeting time. It's one to a pan, and I'm going to do like five hard charts with these people." I've thought about doing that several times since it's been at this sort of juggernaut level. I thought about maybe…should I do that, but I haven't convinced myself to do that yet because I really like the dynamic that has evolved in the band, having advanced players and neophytes in the same band…sometimes even on the same tune, standing next to each other. That neophyte is going to look at that person and say, "Man. This person is shredding it over here." Or, at the first rehearsal, on some easy tune, "This person is reading it. They're not even trying." Whereas this newbie is coming in…That's a model for them. That's a thing they can look to. They can say, "Wow." Or, it's also a thing that I…I do this in my rehearsal. I might say, okay, we've come across a tough passage, and I might say, "Jim, do you have a sticking worked out for that?" and, of course, Jim does. "Okay, well show it to those dudes." Then Jim will go over to this guy like, "Here, do it like this," or, "Use right-right here," or, "Use this sticking." They're becoming teachers as well. They're not teachers, but they're models. I can say to my advanced members, "Go show that person what to do here. Teach them this sticking. That person's holding their hands funny on this passage." I can say, "Look what Amelia is doing," or, "Look what James is doing here. Do it like that." If I would split those people away, those younger, and by younger I mean less experienced, folks are going to have to only rely on me for that. It's not that I don't know that, but in a band the size of mind it's cumbersome now.

Steel band is similar to percussion ensemble, but different because most percussion ensemble pieces don't involve 20 to 25 players. I mean, they're small chamber works. So, think

of an ensemble of 20 to 25 players where the setup of the band takes up a whole rehearsal room. When you're the director…and I play the drum set sometimes for tunes. So, now I'm sitting down and I'm also at the kit, so I'm stranded. I can't walk around and move. I try not to do that very much. Even when I can be mobile, it's difficult in a rehearsal to…when you're getting through that much repertoire. I might spend 15 or 20 minutes on a tune then we're on to the next tune. I might only see player A for 15 minutes that night, out of 50 people. How am I going to be able to zoom in and say, "Hey, that person has a technique problem that I need to address here," or, "This person's hands look weird to me," or, "This person's posture is wrong," or, "This person needs help with that sticking." I can't do all that. It's a problem, actually. It's a disadvantage to having a large band.

The advantage of having a large band is that it's large and it produces a great sound. Also, it allows lots of people to be involved. I definitely have the demand. It's not like I'm hurting for people. I mean, people are knocking my door down. I had 20 people in my beginner band last semester. I had the maximum number I could. So, there's interest there. Having a big band also allows me to open up the experience to the university community and allow people to participate in it. But the downside of that is, as I'm now beginning to realize as the band gets even bigger, it's becoming a little bit cumbersome and unwieldy to have such a large band. Traveling is harder. You've got a lot more bodies to worry about; a lot more equipment to haul around. Rehearsals are more difficult because it's just a large space to cover…challenges that I didn't foresee when I was first starting this, starting with a group of mostly percussionists. Ten of us…I was a student too. I was a master's student...in charge of it. Everybody in the band at that time was…well, out of the ten people, eight of them were percussion majors. The other two were percussionists, they just weren't majors. So, when you have ten drummers and it's a small group, you can do a lot of things because they all learn the music quickly. They all had hands. I didn't have to teach them how to hold sticks or anything. They all had that battle conquered. Even though they weren't familiar with pans, they were familiar with hitting things. They were familiar with that aspect of music, with percussion technique. I didn't have to teach that to them like I do some of my members now that come from a non-percussion background. They've never held sticks before. They don't know how to do that. They don't know how to roll. They don't have chops. Because of the small size too, it's just less cumbersome, like working with a chamber group, from a teaching standpoint. It's like the difference between, say, if you were coaching a string quartet and you were sitting in the room observing your students and you could give some comments, versus getting up and conducting an orchestra. That's a whole different ballgame, from a management of the experience standpoint.

JM: Which degree(s) do you hold, from which institution(s) and in which year(s) did you receive them?

CT: The bachelor's degree is from WVU. That was in…that was a Bachelor of Music in Music Education, and that was in 1993. I got my Master of Music in Performance from Miami University in 1996, and then the Doctor of Musical Arts in Performance from WVU again, and that was in 2000.

JM: Did you have an assistantship in any of your degree programs?

CT: In the master's degree I did. Yes.

JM: Was there any training or experience that was included in your assistantship that is directly related to the ensembles that you currently teach?

CT: Absolutely. As a master's student, in my second semester, in the spring term of my first year, I founded the steel band at Miami University. That's still what I do today. So, I was doing it as a graduate student. I initiated it as a student. When I received the degree in 1996, the university found money to keep me on as an instructor for a few years…for five years basically…four and a half. That position was converted into a tenure track position. There was a search…a national search, and I won the position. My situation is…I don't want to say unique because there might be other people who have done that; but it's pretty rare, I would say, to start something and then be able to keep doing it in that very institution.

JM: Did you have any other experiences at the institutions from which you hold degrees that were directly relevant to the world music ensembles that you teach?

CT: Absolutely. At WVU, when I was an undergraduate student. Of course, Mr. Faini was the percussion professor at that time. This is before he was the dean. He was heavily into the world music, as you probably know. He was able to secure an artist-in-residence position for Ellie Mannette to come. Ellie wasn't teaching, per se, he was just setting up shop there in Morgantown…in the building…in the Creative Arts Center. At the same time, he also contracted Ellie to build a set of instruments for the school, which was accomplished. Ellie did that. That was in my second year. I was a transfer student to WVU, so I only spent three years at WVU, instead of four. I think that it was my second year there that the steel band program, or the steel band ensemble, was initiated at WVU. I was a part of the initial band. It was directed by Jamie Eckhart, who was a doctoral candidate at the time. So, even Mr. Faini wasn't in charge of it. It was charged to a graduate student. Ellie didn't do any teaching either, but he was there of course. That was a tremendous experience. Not only did I have the experience, at the undergrad level, of playing the pan; but, we had one of the seminal figures of the art form right there in the basement of the Creative Arts Center. You could go down and take a sandwich down there and eat lunch in his workshop and chit chat with him about his life. It was absolutely fascinating. I also did experiment a little bit with having Ellie show me a little bit about how to build the pans. I did a little bit of tuning and a very little bit of hitting a drum with a hammer to try to get some notes tuned. Now, when I've said that in the past to some people, they get the idea that I know how to tune pans. Nothing could be further from the truth. I don't know that at all. But, at least I did take hammer to pan and hit it a few times on a couple of occasions so that I felt what that was like. I saw Ellie do that many times and hung around that, so that I benefited from that experience too. WVU was…well, I wouldn't be doing what I'm doing now if it wasn't for those experiences. Those were life changing experiences, even if I didn't know it at the time. I couldn't have envisioned that I would be doing what I'm doing now, then. When I reflect back on it, of course, that was a huge turning point.

You know, the steel band at WVU was very informal…informally started. There was, literally, a piece of paper taped to the studio door one day that said, "Who wants to be in steel band? Put your name next to an instrument." We didn't even know what the instruments were, so I asked Jamie, "What instrument do you think I should try?" I was definitely going to do it, no matter what. The semester before that, we had borrowed some pans from some other

place…I can't remember…we included them on the finale of the big percussion concert that year. As soon as I saw that, I was hooked. I was like, "Man, this is fantastic. I've got to do this when we start it." So, there was a piece of paper on the door, and I put my name next to double second because, even though I was gung ho for doing it, I didn't want to jump right into the big guns, which was the melody players. So I thought, "I'll take a subservient role here. I'm going to jump in here, but I'm going to sit back and play harmony. That's cool. I'll just…" I didn't want the lime light. I didn't want to be the lead player, so I just hung back and that's the first instrument that I really learned then: the double second pan. It was just a matter of putting my name next to it on the door. That was it. Like I said, it was very happenstance. There was no curriculum. It was run by Jamie. He didn't really know what he was doing either. I'm not criticizing…Jamie…sorry. He won't listen to this will he (laughter)?

What I mean to say is that, I was doing the same thing that he was then when I came out to Miami. I had had experience, like he had, of playing in a band; but, it was the first time that he, and then I had the parallel experience coming out here. It was the first time that I was in charge…selecting tunes and improvising solos and all the things. So, actually, Jamie was a big influence on me because he was the first director that I had. I saw him choose repertoire, and I saw him rehearse the band, and I saw him take solos on tunes. Jamie was a big influence on me…huge. Everything that I did in the first couple years of steel band here was an exact mimicking of the Jamie Eckhart experience that I lived through at WVU. I just imitated it almost exact…repertoire, we did the same tunes…yeah.

JM: Is there anything else that you would like to mention about your training within the institutions at which you earned degrees?

CT: I'll just say one thing about it. I wouldn't use the word training really. It was, like I tried to explain a moment ago, very informal. There was no training. I signed up next to double second on the door. Then, there was another sign the next day that said, "Rehearsal is tomorrow at eight," or whatever the heck it was. I came to rehearsal. There were the pans. Jamie said, "Here is the music. Here are some sticks. It's go time." That was it. There was no education about it whatsoever…other than the fact that we had Ellie there who could explain, "This is where these instruments came from. This is what they do. The double seconds strum." Thank goodness we had that, you know? Other than that, honest to God, it was just, "Here's the notation," and, "Here are the sticks," and, "There is your instrument," and, "Now were playing tunes." That was it. So, there was no training really. It was just training via experience or osmosis. It was experiential training. There was no pedagogy. There was no pedagogy at all. I'm not angry at Mr. Faini, or Jamie, or anybody like that. I'm not disappointed in them. I don't perceive that as a fault, necessarily, that was intentional. It's just that that's the way it was. And, that's unfortunate.

That's why I'm trying to change that now, with this book. That's not the best way of doing things, really. I learned from that way, but I was in that band for two years. That's a long time to observe and have things stick to you, but we don't teach other music that way. We don't. We just don't. We have pedagogy for teaching choir, and band, and jazz ensemble, and orchestra. There's developed pedagogy for that. Students that learn to be music educators experience pedagogy. They experience philosophy, and thinking, and ways to do things, and techniques, and methods. We just don't have that with steel band, really, because it's peripheral, first of all. That's the main reason why it happens this way; because, people who are directing

steel bands in colleges are not steel band directors, like me. I am kind of an oddity. Most people that are directing steel bands in colleges, which is where a music education major is most likely to encounter it…when they're in college…so, the people that are directing the steel bands in colleges are mostly…well, except for a few people that I know about: me and Liam Teague, and Liam said that he knows someone in Florida. Except for those three individuals, every steel band that I'm aware of that's at a university or a college in the United States is directed by one of two people: a) the percussion teacher; or b) an adjunct faculty member; and I guess c) a graduate student, which is similar to an adjunct person in that their not…you know…right…one of those three things. Because of that situation, those people are not giving the steel band their full attention. They've got other fish to fry. The percussion teacher is running a percussion studio. The steel band is not the main concern. It's just something that he or she feels that they either want to do, or that they want to expose their students to.

I've run into percussion teachers that think that way, which I think is a good way to think, "Look, I'm going to do something that's non-Western. I've chosen steel band," but they could have chosen gamelan or African drumming or Brazilian music…whatever. They could have chosen anything. But, they're realizing that the world we live in now is not all about Western art music. We can't just do the canon of WAM anymore. We have to expose our students, particularly percussion students…particularly percussion students because those students, when they get out into the world, into the job market…It's likely, these days, that they're going to encounter something non-Western in their working life. So, a percussion teacher that's doing that is doing their students a great service.

The inverse is also true. A percussion teacher, in my opinion, that doesn't expose his or her students to anything except for Western music is doing their students a great disservice. Those students, when they get out and work in the world…I'm not saying it's going to happen to everybody, but it's likely that they're going to encounter something non-Western in their job. I'm getting a little bit off track here; but, because of the way that steel bands are administered at universities…that's the main reason why there's no pedagogy, or very little pedagogy. The steel bands are just set up the instruments and play. In fact, I know of some steel band programs at universities that only have one function: raising money for the percussion studio. So, the steel band is only active, let's say, in April. They get the pans out and put together about ten tunes. You know, ten cheesy-ass Jimmy Buffett tunes or something, and they go out and do kiddy concerts and raise money. Then they use that money to bring in Leigh Stevens to teach marimba to the percussion students. So, I don't want to mention those universities by name; but, I know, specifically, of a couple universities that that is the only reason why the steel band is there, pretty much…is to raise money for the percussion department. So, that's the main reason.

The other reason though…if I could stay on this track…The other reason, in my opinion, why pedagogy is not a part of steel band here in the states is just simply because of the roots of pan. The origin of it was…there's no pedagogy in the origins of it either. It was just guys hitting trash cans in the streets of Trinidad. There was no pedagogy there either. That's where this came from. It came out of the joy of getting together and interacting and making music in an informal setting. Now, after those steel bands began to coalesce, early on in the late thirties and forties, it wasn't all informal. There were definite memberships with those bands, and they learned specific tunes, and they practiced and things like that. But those people weren't music educators and they weren't thinking of training and pedagogy. They were just putting tunes together. They were performers, only. They weren't thinking about, "Hey, what's the best way to do this," or, "Hmm…let's sit around and think about what's the most efficient way

[inaudible]." Again, I'm not down on those people for that. That wasn't their concern, and maybe it shouldn't have been. They were just trying to have fun and play music. I don't get together with my friends on New Years Eve…when we're listening to music, I don't critique it for them, or anything like that, either. The music is on and we're enjoying it. Anyway, that's why I think that there's not very much pedagogy.

Way back to the beginning of this question, which was about training: I would say that I didn't have any training for steel band. I had experiences. I experienced the steel band, but there was no "training." When I came out here to start this steel band, the only thing that I knew was my experience at WVU, so I replicated that experience here, verbatim. It was a mirror…it was like a photocopy of what I experienced there. Only after the photocopy was done…I had only been in the steel band for two years at WVU, so after I got through two years of my own band out here, then it was like, "Okay. Well, now I've got to start coming up with my own ideas." And of course I did, because I was doing it myself. It's like many things in learning. Often times…learning…the early stages of learning are imitative. We imitate. After imitating, we begin to learn the syntax, or the structure, or the organization of how to do a thing by imitating. After we've learned that structure by imitating, after we've digested it, so to speak, then we can begin creating our own structures and our own product within that framework. So after a couple years here I began to develop my own ways of doing things. I was developing my own pedagogy. I was teaching students. In the beginning, when it was just percussion students and me, and I was part of the band, there wasn't a lot of teaching going on. It was just what I experienced. "Here's the music. Here are the instruments. Let's' play." Any teaching or coaching that I was doing was just stylistic, like telling the drum set player what to play for a mambo or what to play for a calypso, because they didn't know that and I did. It was just getting information from one mind to another. That's not really teaching. That's just conveying information. "This is a calypso. Do it. Here's what it sounds like." But then, after a few years, when you start to get more and more new people coming in, then there is teaching going on. Then you start thinking, "I need to show these people how to hold the sticks. They're not playing with the right touch. I need to comment about that." It's not the same when it's just me and the guys. When there's five or six of us in the room and I can just say, "Hey, too loud there." Now, when the band is bigger, when there are a dozen instruments and I've got different levels of people. Now I do need to begin to start teaching. If they're not holding their sticks right, or their playing to loudly, or if they're not getting enough sound…I need to do something about that, right? That was the beginning of the development of my own pedagogy, so to speak.

JM: Great. Outside of formal institutions, have you had training or experiences that relate specifically to the world music ensembles that you teach?

CT: Yes. Well, apart from what I just talked about…what I've just been rambling about…about directing my own band…of course, that's where I learned the most…doing it and having to know the…apart from that, playing gigs professionally…going out and playing pool parties and things like that….early on, when I got out here…when people started to see the band and would say, "Hey. Can the band come and play for this bar mitzvah?" Or, they would ask for the band to play a birthday party or a festival. I began to take on some of those gigs professionally…not affiliated with the school. I formed a little combo. Doing those professional gigs helped my playing a lot. It's not the same as the band setting, but I grew as a player because I was just out their playing. Also, the other thing would be interacting with guests…interacting with great

players and other professionals in the pan world, either by inviting them to my school, which I began to do fairly early on.

The band started here at Miami in 1996, and the first guest that I had in to work with me was Tom [Miller]. That was in maybe 1998 or 1999. Pretty early on, I began seeing that, in my philosophy, I wanted to have experts come and interact with me first of all, and my band too. That's become a regular thing for me. In fact, this year is a little bit of an anomaly for me, in that I'm only having one guest. I had a guest in the fall. In the spring I'm doing a joint concert with another steel band…another college band…we're going to combine. They are the guests, so to speak. There's no professional artist guest. But I've been in the habit of having, for the past five years, of having a guest for every concert. I'll have a guest in the fall and a guest in the spring…a pro. I've had Tom [Miller], Andy [Narell], Jeff [Narell], Ray [Holman], Gary Gibson, Darren [Dyke], Phil Hawkins…I've had a ton of people come in. All of the cats have all come in. I've learned from all of them and so has my band. So that's great.

Plus, aside from that, going out and doing that kind of thing myself. When I'm the guest at so-and-so's school. Some body calls me, which is beginning to happen…usually I'm calling them and saying, "May I please come to your school?" You have to get the name out there as part of the tenure process. But going out to work with other bands has also been beneficial to me. I'm in my comfort zone here, when I'm working with my band. My students know me. They call me "Chris." We're on a first name basis. I like that. They're used to my way of teaching, and my way of setting up the band, and my…my way. Everything is what I do. They just do it because I'm in charge. When you go to other programs you see different things. You see how they do it, first of all. You see what this director is doing and say, "I didn't think about that," or, "I should think about doing this more," or, "I've gotten away from doing this and I need to get back to doing that." So I've been really influenced by going to see other bands, particularly college bands.

Most recently I went down to work with Matt Britain's band. He's a pan player…really good pan player. He teaches down at Vanderbilt University now…just an adjunct. He has a day gig working for some drum company or something down there in Nashville. Anyway, I just went down there, not to perform, just to do a rehearsal. I went one day, rehearsed with the band for a couple hours, and then I came back. He was doing something. His rehearsal hall is much nicer than mine. He had a nice sound system that was built into the rehearsal hall. He would do a lot of playing the CDs. He would combine, in his rehearsals, something I do a lot of in my beginning band, which is play recorded examples. He was kind of combining it as he went along in the teaching, and I thought, "Wow. This is great. I need to do more of this because I've become so focused on playing concerts and working up tunes that I've gotten a little bit away from educating my students about the pan. I kind of got angry at myself a little bit. I was like, "This is really not cool. I need to get back to doing more of what Matt's doing here. This is great!" So that was good. It was kind of like, "Slap! Hey. What are you doing here? Get back to doing more of this." Seeing those kind of things are really helpful to me…just keeping in touch with what other people are doing. Nobody ever has all the answers…of course. That's a cliché, but it's a truism. It's refreshing, in a sense, to go out and see another teacher work. It refreshes you as a teacher. As a director, let's say, you get refreshed. It was inspirational to me to see what Matt was doing down there with his program, even though his program, on the evolutionary chain, was earlier on the number line than mine. His program is new and budding. It hasn't been around as long as mine. That's good for me to see that. I have to keep remembering.

For the past five years or so, my program has been like a massive program that rolls on, and I don't even have to do anything anymore. It's like a giant stone wheel that's rolling down a hill. It's going. So, I've lost sight of some things. When I go to see other peoples' steel bands, not just Matt's but…it's refreshing. I get to see, then, "Yeah, I've forgotten about this," or, "I've neglected this a little bit. Let me make sure that I don't do that any more when I get back with my students, make sure that I hit this point a little harder…do more listening." Things like that. I'm talking about it a lot, but I can't tell you how important that is. I've only discovered how important that is recently, as I've been going out and seeing more and more programs.

For me, because of the way that I came into the steel band as a complete know-nothing…and I've been doing it for eleven years or something like that, but even after eleven years I'm still figuring out how to do it. I haven't figured it out yet, for crying out loud. I've been doing it for that long and I'm still learning how to do it, and what are the best ways to do it. Even writing the book was a good learning experience for me, because I had to verbalize, and put onto paper, my thoughts. It made me think more about what I am really doing here. If I want to tell someone else about how I do things here at Miami University, that makes me have to sit my ass down and really think about, "Okay. What am I doing, really? Am I doing it right or not?" Maybe if I sit down and start thinking about it, "Man. Well this is what I do, but now that I look at it on paper it doesn't look so good. Maybe I could do it better. Maybe I should think about this a little more." That was a good experience for me too.

JM: Would you consider that, at any point, you have had a specific mentor. You mentioned the influence that Jamie Eckhart had on you. Would you consider him your mentor?

CT: Well, Jamie Eckhart can't really qualify as a mentor because we don't maintain contact; however, he was extraordinarily influential on me in the beginning because he was my model. My mentor…I would say that my mentor, over the years, has become Tom Miller. He has become my mentor, whether he knows it or not. I don't tell him specifically, necessarily, but I look to Tom for modeling and for advice and for how to do things. I learned a lot from Tom Miller…a ton. You know what I learned a lot from him, aside from steel band. I learned how to interact with people. Now, I also learned that from my parents, primarily, but when I saw Tom come to my school…He's been to my school seven or eight times. Three times for the three CDs, and then three other times for the concerts after the CD's had come out. That's six times that he came out, and then a couple times before that. I remember distinctly, the fourth or so time that he was here. I remember watching Tom rehearse my band. I remember watching Tom say hi to the percussion Prof here, and meet people, and how friendly he was. He shook there hands, looked them in the eye, and listened to them. He taught the students and was very easy going. He was very personable, and yet he got stuff done too. It wasn't like it was all fun and we didn't get anything done. I really learned from Tom.

When I started going out and clinicing bands as a clinician, I tried to remember how Tom was doing it. I tried to remember how nice he was and how to be a good clinician. You don't want a clinician to come in and they don't really care who you are, or don't really give a crap about why they're there. They're just there for the money. I've never had a clinician like that actually. All of the clinicians that I've had in have been wonderful people. In addition to being great musicians, they've also been great people. I have worked with clinicians, not with my own program, but I've seen clinicians in other scenarios who are jerks. You know what man? I remember it. In fact, I remember those jerks even more than the good ones. They'll do

something or say something to you that…it sticks with you if they put you down or make you feel like you're not worthy or something. I hope I've never done that to anybody. Oh my gosh. I might have. I don't know. You don't know how people react to you sometimes. I hope I've never done that because I've been on the receiving end of that feeling. It's a horrible feeling, to feel that way. To feel that this person is looking down on me, or that I'm not worth being in their company or something. It's the worst feeling. I learned a lot from Tom that way. That doesn't have anything to do with music. It's just how to be a good person, and a good business person too. Tom's a good business person. He runs a business. My mom ran a business, so I had experience in observing somebody run a business before that too. My mom was a model for that too. Being a business person also means dealing with people, so I learned a lot from Tom about that.

Musically speaking, I learn things from Tom every time he comes here. I learn something about either how to be a musician, or how to play a pan, or how to write a tune, or…When I look at his arrangements, I look at…how does e compose? How does he voice chords? How does he orchestrate the tunes? What kind of grooves does he write? What are the forms? I learned a lot from him. Again, he doesn't know that I'm learning that from him because he's not here. When I'm looking at the chart, just the chart is here, but he wrote it. I'm looking at the chart and learning from that. He's my mentor for sure. We talk frequently. I bet I talk to Tom once a month at least. Aside from my family, he's the person that I talk to the most. The other human being that I talk to the most, aside from my brothers and my mom and dad, is him. He's been a tremendous friend and a huge teacher to me.

JM: Is there anything else that you would like to mention about the training and experiences that you have had outside of the institutions from which you hold degrees?

CT: Oh gosh no, I think that I've been quite verbose already (laughter).

JM: Does your department have a mission statement or official philosophy with regard to the goals of the world music ensembles that you teach?

CT: We have a mission statement and a vision statement. Don't ask me to quote what those are, because I don't know what they are. If you went onto the website, they're on there. But, our mission, first of all, is to provide professional degrees within the framework of a liberal arts institution. In other words, Miami is a liberal arts school. It's not a conservatory. But, the music department at Miami University is one of only a few departments in the university that offers professional degrees…degrees that have certification and that are designed to put somebody into a particular job market. In other words, we're not just giving people a music degree. We have a BA degree at Miami too, but that's not a professional degree. That's like graduating with a degree in philosophy or a degree in English. It doesn't mean jack. You could get a degree in psychology and do anything you want. People come to get a degree in music so that they can get a certification and…professional training. It's not just experience within the discipline. That's, if not the most important thing, one of the most important things to my department. Given that, the fact that I teach world music is…how can I put this? According to NASM…there is a world music component to NASM. So, all of our music majors are required to take the course that I teach…the lecture course. It's a world music survey course. That

fulfills the accreditation requirement for NASM. Apart from that, our students aren't required to do anything in world music.

So, one could ask, "Why do we have a steel band at Miami University? Why have we put faculty resource toward that? Why do we have that and not a full-time sax teacher?" Our department could have said that. Thank goodness for me that they didn't. If I would have been your age right now, trying to get this job that I have in Miami…currently…right now? No way. No way it would have happened. When I was getting the job we were financially cool. Now we're financially down, so there's no money for a new position. So, even if the department would have wanted to keep me around in some capacity, there's no money for it. The department's priorities are toward other things now. I am just lucky that I was alive when I was, and that I was born in the right year. To get the job that I have…you can't even understand…the planets were all aligned. It was amazing. The things were just happenstance. I was in the right place at the right time. If I would have been trying to get this professorship now…a tenure track position in what I'm doing right now, there is no way in hell that would happen. There's no way in hell that my department would put faculty resources toward having a freaking steel band with the financial climate like it is now. No way.

Now, everybody in my department like me and appreciates what I do. But it's gravy, let's say, to the mission. The mission is to train musicians in the canon of Western art music. That's the mission. However, like I said earlier in this interview, we can't ignore world music these days. It's here, and it ain't going away. It's here to stay. That's just the way the world is. Having the steel band at Miami University is what makes Miami unique. Even though there are other schools in Ohio that have steel bands, it's not like Miami. It's just not. I'm not trying to pat myself on the back here. It just isn't. They're not run by a full time person that's just doing that. It's just a fact. They're not as big as I am. They don't perform as much. I've done three recordings. But, this is what I do. I better be doing that, because that's my job. I think Miami recognizes that having the steel band is a nice thing to have. I would have to agree with the department in that the steel band is a nice thing to have, but it's not as important as teaching percussionists, let's say, how to play a snare drum or the marimba or the bass drum. If they can't play that and they can play the hell out of a pan, so what? When they get onto the high school job, they're going to have to teach kids band. They better know how to play the snare drum. They better know how to play everything…the trumpet, the clarinet. They have to go through all of that. If they know the pan, that's nice. If they don't, it's not going to kill them. They have to know that core material first. Even I would agree with that, of course.

JM: Do you believe that the instructor in a non-Western musical ensemble acts as a representative of the culture from which that music originates?

CT: I believe that the person can, but particularly if they're a culture member. In a university ensemble, in fact, I would say that, in many university non-Western music ensembles, the director, or the person leading the ensemble, is a culture member…like Paschal [Younge], for example. So is Paschal Younge, who is an African person directing an African music group, is he a representative of Africa? Well, you can't say of that culture, because he's an Ewe but he plays music of all kinds of different cultures. Is he a representative of Africa? Sure. Of course he is, because he's going to be able to draw on experiences that we just don't have. He's African and we're not.

Am I, a white boy from Pennsylvania, a representative of Trinidadian culture? Well, I try to be. I try; but, I've never been to Trinidad, so I don't know what it's like there. I have had Trinidadians work with my group: Ray [Holman] and Liam [Teague], both of whom said that I should go down to Trinidad and check it out. I would like to do that, but with my particular family situation I just can't do that right now. It's not a good time for me.

I represent the culture of Trinidad to my students by having them do assignments, in my beginner band, where they read about the origin of the pan. They listen to tambu bamboo and old time calypsos on pan. So, I make sure that my students are educated as to where this incident came from, for sure. I do that. So, if that's representing the culture, I do that. If that's what you mean by that, but that's a pretty loaded, wide open question that you asked me. That could be defined in several different ways. If you define it that way, then I do do that for my students, even if it's just a little bit. I think it's important. I personally think it's important to have my students understand, even if it's in a basic way, where this thing came from.

We're still new to it too. We're still close to that time frame. It was only 60 years ago. It's not like the violin, which is three or four hundred years old. This is a recent development, so to speak. Plus, I think it's valuable for the students to have that information because we play music from that culture. Now, sometimes we play transcriptions of soca tunes that are actually really from the culture; but, other times we play music composed by me or Tom Miller or somebody like that that's a calypso. Now, it's composed by an American if it's me or Tom, but calypso is not American. Calypso is from Trinidad. I think I want my students to know that, even though they're playing original music, written in 2006 by me. That's got nothing to do with Trinidad except that the style of music that we're working in comes from there. Even that connection is important to know, for my students. I think it is important.

It's different with steel band, as compared to some other non-Western musics though, because steel band…this is my opinion…first of all, it's popular music. It's not folkloric music. It's popular music. It's not like playing African drum rhythms. If you do Agbekor or something, that's music that's been around in that part of Africa for hundreds of years…, passed down through generations. Now you're doing that over here. Well, if you're going to do that, you really ought to know what that music is all about before you play it. That music isn't yours, so to speak. You are just realizing or recreating a type of music that comes directly from a different people and a different human culture. But again, if I play my concert, here at Miami University, if I'm playing on steel pan instruments that were made in America…by Americans…you know what I mean? Even though they come from Ellie's [Mannette] company, Rob Davis is not a Trinidadian, and neither is Billy Sheeder, and neither are any of those people that work over at Ellie's shop. All of them are Americans. They're American people making instruments in America, and I'm playing music composed by Americans. What does that have to with Trinidad, other than the instrument was invented there? So, that's a different ballgame. That's not like playing Balinese gamelan where the instruments were made by Balinese people, in Bali, and then you flew them over here or shipped them. You're also playing Balinese tunes that were composed by Balinese people. That's different man.

Steel band, unlike other kinds of non-Western music ensembles that are in universities, has taken on a life of it's own outside of the source culture. We're not trying to recreate the source culture here in America. We're developing our own culture of this instrument by virtue of composing our own tunes, and things like that. Look at what Andy Narell has done in composing these tunes that are in the style of the beguine. The beguine doesn't come from Trinidad. It comes from Martinique. It's got nothing to do with Trinidad. The only thing that's

Trinidadian about it is that you're playing the pan, which is a Trinidadian instrument. But that's like saying…somebody who plays orange blossom special on the violin…what do they care about Italy? Nothing. When they're playing the fiddle like that, playing bluegrass music, what does that have to do with Sammartini? That's got nothing to do from that. It just happened to come from there. What about an Indian person that's using a violin to play carnatic music? It doesn't have a damn thing to do with Western music, or where the thing came from. The violin just happened to come from Europe. They're using it to play Indian music in Indian. In that sense, I think that steel band has developed, and is developing, its own culture here in the States. What sort of evidence do we need of that? When we go out to the public schools, the people that are directing the steel bands are not Trinidadians. They're Americans, and they don't know anything about Trinidad. Probably, they don't care. The next question would be: Is that wrong? Is it wrong that they don't care? Well, I think it's wrong. I think it's wrong to completely ignore the connection to Trinidad.

However, when you go to do your student teaching observations, or if you know anybody that teaches orchestra, let's say, do they spend their rehearsal time with the orchestra teaching the students that are in the orchestra about the origins of the orchestra, or, do they just put music down and play? From my experience, they just put music down and play. The kids don't know the history of their own instrument, let alone the history of the orchestra and where it came from, and they don't give a shit about that. They aren't in the orchestra to know the history of the flute. They're in the orchestra to play the flute and to play music. The teachers, as far as I know, don't spend any time teaching the kids about where the orchestra came from, or showing videos about it. Do they? I don't think they do. Do the people who direct bands spend time teaching people about John Philip Sousa? No. They might play a Sousa march. But, when they're playing a Sousa march, do they bother to teach the kids who Sousa was? Probably not. They just put the music down and play. I think that steel band in America, whether that's good or bad, I think that steel band is going that way. People who direct steel bands are treating it just like another music ensemble. It's a set of instruments, just like an orchestra is a set of instruments, or a band is a collection of instruments. Students play those instruments, and you put music in front of them, and they play, and they do concerts, and people clap and go home.

JM: Do you think that there is a difference due to the fact that, while orchestral musicians do not receive historical or cultural lessons during rehearsals, they do, in almost all situations, have that information…

CT: …Only if they're music majors, or if they happen to take a history course. At Miami, all of our ensembles are open to everyone. They are via audition. You have to audition to get in, but they're open to any student. So, particularly in the string section of the orchestra, there's a lot of non-majors. They're not music majors. They don't go to those music history classes. So, no, they're not getting it. All they're doing is playing the violin. They show up, open the case, they play the violin, they shut the case, and they leave rehearsal. They don't get that stuff. If they're music majors they do, by default. They take history class. If they're non-majors, they don't get that.

Let's carry this argument further. You've got a stand of violins. One's a major and one's not a major. One's getting history lessons and one's not. Which one is the better player? Are you going to be able to look at the one and say, "Oh, the better player. That must be the music major?" Of course not. That's not true. Knowing the history of the instrument doesn't make

you a better player of the instrument. What it does for you, I think…the reason why I think it's important in the steel band is that it gives you an appreciation of the instrument itself. It also gives you an appreciation of the music. Orchestra is a good example, because we're still playing that music in the orchestra. We're not playing music that was composed in 2006. We're still playing Mozart in the orchestra, so I think it does behoove you to know something about the history of that music. It makes you understand it better. Whether it makes you execute the music better…I don't think so, but it makes you understand it more. It's the same with the steel band.

I just think students in the steel band, if they know the history of the steel band and where it came from, it gives them a greater appreciation of what they're doing now. We can see, since it's within our mental grasp to reach back to the '40s, which is…I guess what I'm trying to say is that for a student that plays in the steel band, in the Miami University steel band, in my band, which is a big band and it's a good band…for them to realize that we wouldn't be able to do this if it weren't for people like Ellie Mannette, and Spree Simon, and Rudolph Charles. When they go back and see old pictures and videos of these young people in Trinidad playing on trash cans, they go, "Once we had that, and now when I come in to rehearsal…look at this. Man!" I hope that's what they're thinking about, in their minds. That's what I'm thinking. When I come to rehearsal and see my band, I think how great this is, to be able to come and do this together with these students. How fortunate we are to have these instruments. Look at what this was only 60 years ago. It was nothing. It was, for lack of a better word, primitive. That's a word that I don't like to use a lot. There's a lot of baggage on that word. Let's say, unsophisticated, you can call it that too maybe. That word has baggage too. But to think of what it was and what it is now is really something. You could say the same thing about the orchestra too though. Back in Mozart's day they didn't have the tuba, and they didn't have the marimba. You can see the evolution and you think, "Wow. Great. We're getting to do this. Fantastic." I think that's what it brings.

JM: Are there any difficulties that you may have identified in instructing a non-Western ensemble within the context of your university?

CT: No. No difficulties. In fact, I have experienced nothing but support, at all levels of the university, since I've been here. In other words, my department…now, when I was a student…of course, these people weren't my colleagues. I was a student and they were faculty members. When the steel band started, and we went from having 30 to 40 people at a percussion concert to having 300 to 400, that gets peoples' attention. I'm not going to shy away from saying that…I was given a tremendous opportunity here at Miami University, but I'm not going to shy away from saying that I have taken every advantage of that opportunity. The opportunity was presented and I grabbed it fully. I made it my mission to make the steel band at Miami the best that it could be, so that I could convince those people that I was worth keeping around. If I didn't take it like that…it takes two, in other words. They gave the opportunity, and I grabbed it fully. I'm not going to shy away from tooting my own horn in that way. But, like I said, at the department level, at the divisional level, that is the dean level, all of the deans that I've had…tremendously supportive, all the way up to the president…the provost.

I haven't ever, to my face, had anyone say, "I don't think that we should have the steel band here," or, "I think the steel band is taking resources away from other things," or, "I think the world is getting a lot smaller now and the steel band is taking up to much of a chunk of the

pie." A few might say that behind closed doors, away from me. I don't know what they say about me when I'm not around. They might say those things but I have to say that I've enjoyed really tremendous support. Not only financial support, but also just moral support, so to speak. They'll say, "You're doing great things here," or, "I really like what you're doing here," or, "This is great. I can't believe what you've done." Things like that. Or, when you get evaluation letters, "You're just kicking ass here…wonderful. You're doing great things." I've got support that way too. Not just support for the band from an existence standpoint, but support for me personally and what I've been doing here…great support.

Now we're going through a curve. We're on the low end of the financial cycle. When that happens, everybody gets this way. Everyone gets a little turfy and territorial. That's natural. When resources are tight, that's what happens to people. They start grabbing on to what they think they need to grab onto and fighting for their space. So, there's been a little bit of tension in the department, not specifically directed at me, but there's been a little bit of tension directed toward world music recently because some area in the traditional core have been hit a little bit. Unfortunately, the perception is, among some people, that world music has taken up some…but that's not what happens at all. It's just that world music is here now and it wasn't here before, let's say ten years ago. It's kind of like the scapegoat in a few peoples' minds. "I don't know why we have this here when we can't even keep a violinist around," or "We can't do this or that." That position was going to be gone whether I was here or not because these are tight financial times. Only recently, in the past couple years, has there been a little bit of tension. But, it's so minimal that it's hardly worth mentioning.

The other thing that I'll say about it is that the steel band is not required of anybody. The only way that our faculty could complain about it would be from a faculty resource point of view. It doesn't…I think sixty percent of the people are non-majors anyway. Nobody who is a major is of the majors is required to take it. They just take it of their own volition. Now, I know of one Prof in my department…no, make that two…that tell their students…they have students that either have been or are in the steel band, and they say things like, "Why are you doing that? Don't do that because it's wasting your time. You want to be a good musician?" on whatever instrument they're playing. "Why are you wasting your time doing that? Just do your instrument." The students…first of all, they tell me. Well, okay. I can't say anything about a colleague. They also tell the Prof. They say, "I know you think that way, but I'm going to do this anyway. I like this. I'm doing this because I want to do this. I don't care what you say. I'm going to keep doing it, so you can either get mad about it or get over it, 'cause I'm not going to stop doing it. I think it's important, and I want to do it." I say good for those students. I'm glad that they're holding their ground, so to speak. I think the steel band is…not only is it fun for them, but I think they can learn something from it.

Miami University is a state school, first of all. It's not a private school. A lot of people think it is. It's not. It's a state school. In West Virginia, you guys are blessed because you only have two schools, maybe three. You've got Marshall and WVU and maybe a couple small liberal arts schools. In Ohio, we have a lot of schools. Just on this side of the state, we have Cincinnati, Miami, University of Dayton, Wright State, which is also in Dayton, Bowling Green, and Toledo. That's six schools, and they all have music departments or schools of music. That's just on this strip of Ohio. Then you have Ohio State and Capital. Those are in Columbus. Then you have Akron, Kent, Cleveland Institute, Youngstown State, and OU. That's a lot of schools and they're all fighting for students.

If a Prof says to a student…well, when we're talking about nobody, we talk about the "sarusaphone"…if the sarusaphone Prof says, "You know what? If you want to be the best sarusaphone player you can be; you shouldn't waste your time jacking off in steel band. All the time you're spending with that is time you could be spending practicing the sarusaphone and being better at that. Why don't you do that?" I don't say this to those people, but you know what I want to say to those Profs? Look, if a person was going to be a sarusaphone player and play with the New York Phil and the Pittsburgh Symphony…guess what? They wouldn't be here at this freakin' school anyway. That's just a fact. They wouldn't be here. They would be at Julliard, or they would be at New England Conservatory, or they would be at CCM. They would be there. Those people are going to play those gigs. Somebody who comes to Miami…they're already done. They're not going to get that gig. It's too hard. So, why don't you let the kid enjoy him or herself and get something…because…What are they going to do? Come on Jim. What are they going to do?

I think that the people that graduate from WVU are the same. How many people from WVU are out in the world playing professionally? You can name them on one hand, from the percussion: Allison Miller, Brian Wolfe… And what are they playing? Drum set. They're not playing the Marimba. I don't know who else. There are some people that have gone on to be Profs, like me, Jason Koontz, and the guy that's down in Tennessee…Rande Sanderbeck. Everyone else is doing what? There a band director. Or, they're selling insurance. Don't you know guys that are doing that? I'm not pooh-poohing being a band director. That's a good thing to do. What I'm trying to say is: if you were the sarusaphone Prof and your student was in the steel band, then you should be thinking in your heart of hearts that this person is going to be a band director some day. What is the problem with having them play in the steel band? You can be a good band director and be an okay sarusaphone player because guess what? As soon as you become a band director, you don't play the sarusaphone any more. You direct the band. Now, I'm not trying to advocate for poor musicians going out and directing bands. Somebody might spin my argument that way. I'm not trying to advocate for that. I'm just trying to say that a person that's in a typical four year department…I think it's better for that person to have a broad experience and a rich experience full of a lot of things, instead of just sticking their horn in their face four or five hours a day. Why shouldn't they be in the steel band?

I have people that come into my steel band that are music majors that are bad musicians. Here's a non-major and here's a music major. Guess which one is a better musician? The non-major. The one who is the music major is not a good musician. What does the steel band do for that person? It makes them a better musician. Why? If you take a person that is, say, a violinist, and they're a bad musician, because they can't read very well. What does a violin do all day long? They play melody. Stick that person back on the bass. There's no melody back there. Or, have them play the guitars. You can't learn that through the ear. You better learn how to read. Take the vocalist. I've got a vocalist major in my band. Not a good musician. Couldn't read or count rhythms….couldn't even do musical counting, like, "1 and a 2," stuff like that…could not do that. This person is one of the worst members of my band, as far as ability level. Sometimes it's so frustrating to me, because everybody else is getting it and this person is not getting it. I honestly thought, after the first year, this person would quit. But this person kept on doing it, to my surprise, and this person is better now. If I put a piece of music down in front of that person now…as compared to two years, when they first started, that person is a better musician. Don't tell me that person got made better in vocal lessons. That person is better because of steel band. That's my viewpoint of it. What was this question about?

I'm just trying to say that there are musical benefits to be had for a music major…for doing the steel band. Do they have to do it for three years to get those benefits? Maybe not. Maybe they do steel band for one year, and they partake of that thing from the buffet. Do they have to eat a whole? No, they just get one little rib tip. "Okay, good. I tasted that." They just get a small taste. That's good. That can be a good thing for a person, particularly a music ed. person, because they might run into it later. Or, they might want to do it later. Who knows? They might get bitten by the jumbie when they get in the steel band. When they get out, after five or ten years, they might get bored with their job and want to start a steel band. Or, "I've done that before, so at least I know a little bit about. Okay. Cool."

JM: Considering your performance schedule, are you able to teach content not related to performances?

CT: In the beginner band…yes. In the advanced band…not really. That's one of the disadvantages that I was talking about. That's one of the things that I would like to change. I feel like, in recent years, I've gotten too much focused, in the advanced band, toward only doing performances, and not really educating about anything. That's something that I'd like to, personally, in my own teaching, try to fix. That's how it is now.

JM: In what ways does audience expectation or disposition affect your choice of repertoire?

CT: Not much. A little bit. I usually try to do, these days, one, maybe two tunes that the audience might know. Last year, I did "What I Like About You…" rock tune. The crowd loved it. It was a fun tune. I wanted to arrange it, because I like that tune. That was my bone that I threw to the audience. Otherwise, I do all original music…pretty much. I hardly even do arrangements of Trinidadian tunes. I mostly do original music composed by Andy, or Tom, or Ray, or me. Now, we're doing "Fire Down Below." That's an arrangement, but it's really it's own unique composition.

I remember the first time that I heard a panorama tune. I remember it clearly. It was by the West Liberty steel band. I don't even know if it exists any more. This is a small college near the panhandle of West Virginia: West Liberty College. They came down and played a panorama tune, I don't even remember what panorama tune it was, and I couldn't stand it. It was too long. I remember reacting negatively to it, even though I was really into steel band at the time, because it was fresh at WVU. When I started programming my own concerts out here, I wanted to do panorama tunes because they're just fun to do. I don't do them very often. If I do them, I do them once a year and that's it. But I've found that my audiences love them. I thought that they're just average Joes. They're not into steel band like I am. If I didn't like it back then, they're probably going to hate, because it's too damn long. No. They love it. They love it. When I do those panorama tunes, the audience can't even tell me enough how much they enjoy it.

I know this because I have my students come to my concerts, in my lecture class, and then they have to write a reaction. They'll write, "Wow! That tune was the most amazing thing I've ever seen." That's the most incredible piece of music they've ever seen performed live. That's the kind of thing they're writing. Here's why they're saying that: because they're seeing the energy of the performance. I really focus on that with my students. I say, "We've got to really enjoy this. We've got to jump up and down. We've got to have fun. We've got to smile.

We've got to interact with one another." Now, I'm not saying that I'm part of the school of thought that playing fast music and jumping up and down is everything. We play the music well, first. But, the audience sees the band having a good time. So, I kick the band's rear end enough that, by the time they get on that stage, they really know that music so they can have fun. So they're not going, "Oh boy! I wonder if we're going to make it through to the end of this piece." No, no. By the time they get on that stage and they're playing that tune that hard, they are kicking that stage. They really know that music so that they can have fun. They are kicking that tune's rear end. The audience can smell that. That can see that those people are really having a good time. They really love that. So, I've found that, even though my audiences don't know any of the music that we play, they love it. They love the concerts. They like the guests too; but, even when we play something without the guests, they love that too. They love it. They love the sound of the instruments and they love the energy. I use lighting too, for my concerts. I would just turn on lights and play the concert. I talk to the crowd in between. I introduce the tunes. I explain what's going on. If we're playing a mellow tune, I put blue lights on. When the people come to the show…

JM: It's a show.

CT: It's a show. It's not a concert. It's a show. It's like going to a show…like a Broadway show. Okay, that's too much. It's not a Broadway show. But, it has elements beyond music. It has lighting. It has interacting with the crowd. It has a guest performer. If I have somebody like Jeff Narell…crimeny, that guy's incredible.

JM: It's entertainment.

CT: It's entertainment. That's very good. In fact, on my syllabus, that's one of my goals. It's one of my bullet points in the beginning, when I'm talking about the course description and goals. It's that we are entertainers. It's one of our goals. It's not the only goal, but one of our goals is to entertain audiences. I think that's important enough to go in the syllabus because it's different than art music. The goal of art music is not to entertain, per se. Now, for me, art music is entertaining, or can be. But, a lot of times, the goal of art music is to edify. It's not to entertain. People don't go to an art music concert to be entertained. They go to a comedy club to be entertained, or they go to a football game. They go to an art music concert to have an enriching experience, or to appreciate something. Why do people drink Miller Lite? To get drunk. If they want to drink something that's really fine, they might have a martini or a 30 dollar bottle of wine. Someone's not going to buy a 30 or 50 dollar bottle of wine and stick it in a paper bag and suck it down like a wino. They're going to appreciate it. It's a different vibe. So, somebody who comes to a steel band concert, they're coming there to be entertained.

Now, some people come to the concert and they don't know what they're going to get, but after they see it one time, then they know. This isn't really a like a concert. Again, I have people write that too. I make them go to two concerts. They might go to the orchestra for their first concert. When they say "steel band concert," they're expecting the same thing. Then, when they get to the concert, after the first two numbers, they're going like, "Wait a minute. This isn't a concert. This is like a show. This is like a production that I'm a part of. Chris is talking to me. I'm not just golf clapping after the twenty minutes of music." They realize that it's different

then. I want my performers to know that this is what the audience is expecting, and we're going to give that to them.

I also charge admission. The people are paying. All of the other concerts that come through here…most of them are free. If someone has paid and slapped down the money for the ticket, they also don't want the show to be bad. They want to get their money's worth. They want to be entertained. There is that onus upon as performers too. We've got to do a good show here because people have paid to come see this. By doing that…that's a contract. They've paid us; now they have an expectation. The expectation is that it's going to be good, because they've paid money. So, we better fulfill that expectation. That's important. It's in my syllabus.

JM: What specific teaching strategies that are used in the culture from which the music that you teach originates can you identify and describe?

CT: Well, again, since I've never been to the culture, all I know of what they do is what I've been told by others who have been there. The most obvious thing is teaching by rote. I don't do that. Except, my beginning band, at the beginning of that experience, I do teach by rote because they're brand new to the instrument. But after a few weeks, we use notation. I've chosen to use notation in my group. What does that mean? That means that my group has an exclusive personnel. In other words, I only elect people into my group if they can read notation. If the person can't read notation, I don't let them into my group, including the beginning band. That's the main requirement for getting into the beginning band. You have to be able to read. If they don't read, I don't let them in. So that's an exclusive approach. I'm excluding some people from the experience. That's what I've chosen though. I've chosen to be exclusive. That's a choice. It is what it is. Some people don't like that; some people might. I've chosen to do that because I don't want to spend time teaching people how to read. If I have to teach people how to read, or if I have to do rote teaching, that slows it down. That means I can do less repertoire. I don't want that limitation on me.

JM: In what ways (if any) do you encourage improvisation in your non-Western ensembles?

CT: It depends on the semester. It depends on the repertoire, you know? I've been trying recently to have at least one or two tunes that students can improvise on if they want to. I'll open that up. I'll say, "We're going to do this tune this year. There's a chance for improvising. If anybody's interested, let me know." Then, I usually try to set up some meetings with them one-on-one to work on it a little bit. Most of the people in my band don't know how do improvise, so I can't just say, "Do it." I might have a student that says, "I'd really like to try a solo on a tune this year. Can you help me? I don't really know what I'm doing." So, that's cool. I love that. I'll take that student and we'll have a couple of lessons outside of class, where she and I or he and I will get together and I'll teach them a little bit. It's hard to teach improvising in two lessons, but I try to give them a couple guidelines and they try. I would say that, if I have 50 students in my band, I might have three or four that even want to do that. Most of the people, whether they're a major or not doesn't matter, most people in my band don't want to touch improvising with a ten foot pole.

JM: What advantages or disadvantages do you find in using notated music?

CT: Well, the disadvantage for the students is that they put the music up in front of them even if they're not using it any more. I don't understand that, and that I tell them that often. They're just so used to having the music in front of them, even if they're not looking at it. In the performance, they'll take the music and put it up there and then they'll play the whole thing like this (puts head down), and then they'll take the music off. I say, "Why do you do that? Stop doing that. You don't even need the music anymore." That's a disadvantage. I wish they didn't do that. I wish that they would just memorize the music and put the music away. I've tried to tell my students that the music is just a vehicle for getting the music notes into your mind, and that you should try to memorize. I don't require people to memorize. That's a disadvantage because when the music's not memorized, you're not playing it as well as you can…any music. That goes for anybody. If the music is memorized, then you can really play it. There's no part of your brain pie that's devoted to realizing those symbols. Everything's internalized. I think that's the best way to play music…well, prepared music. If you're improvising, then you're creating your own music. If you're playing prepared music, I think the best way to play it, for anybody, whether it's art music or pop doesn't matter, is to play it memorized because then you really know it. Despite that disadvantage, I can't say that it's held my band back. It's a disadvantage that I'm willing to live with.

JM: Which instruments do you use from the steel drum family?

CT: We have the lead, the double tenor, the double second, the triple guitar, the tenor bass, and the bass. I do have a set of triple cellos, but I'm getting rid of them. I'm selling it to Mark Svaline because I don't want it any more. I'd rather get a guitar because you can case it up smaller. It doesn't sound any different to me. Ellie will tell you that it sounds different. A steel band purist will tell you that it sounds different because of the longer skirt. But when you get 25 instruments together…no way. You ain't gonna' hear the difference.

JM: Which instruments (if any) do you use from the traditional engine room?

CT: That depends on repertoire, of course drum set is central to everything. Pretty much every tune uses the drum set. My engine room approach is pretty light. I tend to use a pretty small engine room. I use conga, iron, bell if I'm doing a calypso. If I'm doing other styles of music then I… I use shaker for ballads, or for sambas I might use a triangle or an agogo, for Brazilian music I might include a tamborim. It depends on the style. We did a cha-cha tune, so I used a guiro.

JM: In what ways (if any) do you include non-traditional instruments in your ensemble?

CT: Not really…well, like what?

JM: Anything. Guitar or saxophone…

CT: Well, yes. I have done that. This spring, for example, I'm going to use a horn section…couple of trumpets; a couple of saxophones. The most non-pan instruments I've incorporated have been horns. Trumpet, trombone, sax, flute…I've never used guitar. Vocals, I've used a couple of times. I did an arrangement with the men's choir here. It was a bunch of

island songs. That was a lot of fun. That was a while ago. I haven't done that a lot. Mostly, if I incorporate something non-pan it's a horn player. Marimba I've used…I've had a guest marimba player or vibist come up a couple times too. That was cool. I had Lalo Davila come up, and he sang and played timbales. That was really cool…great. Yeah, I have done that. I like doing that too. It's a good thing to do, in my philosophy, because it breaks up the pan sound a little bit sometimes. Plus, it allows you to feature…when I hire horn cats, I hire cats from Cincinnati that are freelancing pros. They come up and they're tearing it off. It's cool for my students, and for the audience to see a guest that's going to come in and totally blow the roof off. It's another opportunity for my students and for my audiences to see a highly talented musician.

JM: In what ways (if any) do you include Western art music in your repertoire?

CT: Art music? I have done it in the past, but I don't do it any more. I haven't done it in a while. That's just kind of where I'm at right now. It doesn't mean that I'll never do it again. Where I'm at right now, rep-wise, is focusing on original music. Not arrangements. I compose my own music. So, if I compose a tune we're going to do it, because that's the whole reason I composed it, first of all. I do my own tunes. I guess my repertoire is pretty limited to a certain slate of composers. I play my Andy's music, Tom's, stuff out of the Ramajay catalog…Alan Lightner, Ray, Boogsie, that's it. But, who else is composing music? That's all, really. Hardly anybody else is composing.

The reason why I do original music is that it's interesting to me, first of all, to play original music with my band; but, I also feel like, because I have a university-level band, and this is what I do for a living. I'm not trying to tout myself, but I'm just stating what I believe to be true. I believe that my program is at the forefront of this art form in America. I don't believe it's the best band, necessarily, but I believe that it's one of the best. And, I'm one of the few people in America that happens to be blessed in a university position that…this is what I do. So, I better have one of the best bands in America, because that's what my job is. I should have that. If I don't, then something's wrong. Because I have that position, I feel like I need to push original repertoire, because that's the way that the rep. is going to grow. I think that's important. I think it's important for steel band to have its own repertoire, not to play arrangements all the time. I'm not against arrangements. I've done Kitchner arrangements. I think that's cool. I like doing that. That's another way to connect to that Trinidadian culture, which is important to me. But I feel that, if we don't play original music, then no one is going to write original music. How are we going to have a canon of music to play?

JM: Do you encourage your students do compose?

CT: I have had a couple of students who have composed, band you know what? I haven't played their music on my concerts. Quality is part of it. Also, we haven't had the chance to really workshop it and get it up to where it could be. So, it's partly that. It's also that I haven't had a lot of students come to me with interest in that…similar to improvising.

JM: In what ways (if any) do you include jazz in your repertoire?

CT: Jazz, I've done rarely. But I have to say that if I'm doing Tom's music or Narell's music, it's jazz influenced. It's not swing, but it's jazz harmony. So, I've got that covered. I enjoy doing that kind of music.

JM: Is there anything else that you would like to say?

CT: Well, I've been thinking recently that maybe one reason why my students haven't been showing an interest in composing or improvising is because they're intimidated by me, because I compose. They might think, "Well, shit. Why do I want to take my piece of crap tune to Chris? He's going to destroy it." Improvising is the same. If you've got Andy Narell coming in to play a concert, why do you want to play a solo on the same concert as Andy Narell? They're probably intimidated. That's a downside, if students are intimidated. I certainly don't want my students to be intimidated of me. At the same time, I'm not going to stop composing music. I can't stop it. It's what I do. In fact, I've had people tell me that I'm intimidating just because that's my personality. I'm such a nice person (laughter)! I don't get that, but I've had people tell say that, "Man, you are really intimidating." I am? Come on. This is me. It's Chris. I'm not intimidating. But, I think that some people are intimidated. I've been thinking about this recently. I've been thinking about my students, and why they're not doing that. Maybe they are intimidated, because of me and the guests, but this is the way I've chosen to take my program. If one of the downsides of having this great program…at least I think it's great…or having the program that I have…if one of the downsides is that my students are not getting to fulfill their dreams of being a composer, arranger, or soloists...I don't tell my students emphatically that they're not allowed to do this…in fact, I do try to encourage it. If they're self-selecting themselves out of that activity, then I can't help that, because this is just what I've chosen. A program, no matter what it is, can't meet all needs…any program.

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