

## 3<sup>rd</sup> International Conference on Steelpan

### 'Integrating The Three Elements of Carnival, Steelpan, Calypso and Mas'

23-24<sup>th</sup> October 2010

*Venue: University of East London, Stratford Campus*

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Carnival festivals in the Caribbean have had a chequered history. However, in islands such as Trinidad, it is generally acknowledged that the arrival of the steelband in the late 1940s had a dramatic impact on carnival, elevating its status, grandeur and international recognition. Steelbands provided the momentum to underpin the spectacular artistry of the masquerade bands. In turn, steelbands drew heavily upon the inspiration of the calypsonians to the point that symbiotic relationships developed among specific groups. And, in the climax (Panorama) that ushers in carnival, it is mandatory for steelbands to compete against each other with vivid renditions of calypsos; the most popular calypso played on the road, earning the calypsonian the coveted prize of the 'Road March'. For the calypsonian, this is a stupendous award as it represents acknowledgement of their virtuoso to compose such harmonious and exigent melodies that challenge the rich, rhythmic and intricate arrangements of the steelband as demonstrated so elegantly in the numerous interpretations of Lord Kitchener's 'Pan in 'A' Minor'.

When carnival arrived in major cities such as London, (Notting Hill carnival), Toronto (Caribana) or New York (Labour Day), it was initially driven by steelbands which stunned onlookers as these unique instruments were witnessed for the first time on streets outside the Caribbean. However, in marked contrast to the Caribbean, it is not obligatory to select a calypso for major competitions and, calypsos when played, are mostly for nostalgia. Thus, unlike the Caribbean in which there is coherence between these three elements of carnival, *viz.* the masquerade band, steelband and calypso, in general the development of these art forms outside the Caribbean has mostly been independent of each other. A major objective of this conference is therefore to attempt to integrate these three elements of carnival into a coherent programme that will explore the merits of this interaction and whether such a model can work outside the Caribbean.)Haroun N. Shah, Programme Organiser).

The programme will essentially follow the flow of the traditional Caribbean carnival ie. 3 half-day sessions on each of the three carnival elements and a final combined session as follows:

**Session I:** 'Contemporary Calypso; Entertainment, Social Commentary and Education'

**Session II:** 'Pioneering Developments in Steelpan'

**Session III:** 'The Increasing Sophistication of the Masquerade and Carnival Band'

**Session IV:** 'Combining the Three Art Forms'

**'Integrating The Three Elements of Carnival,  
Steelpan, Calypso and Mas'**

23-24<sup>th</sup> October 2010

***Venue: University of East London, Strafford Campus***

Nostalgia Steelband and the University of East London in collaboration with representatives of the ['The Association of British Calypsonians'](#) and ['The London Calypso Tent'](#), 'Carnival Village', 'The British Association of Steelbands' and over 10 universities are holding its 3<sup>rd</sup> biannual Conference in London. The programme is diverse and essentially explores the fusion of the major elements of carnival in 3 half-day sessions and final combined workshop as follows:

- Session I** 'Contemporary Calypso; Entertainment, Social Commentary and Education',  
**Session II:** 'Developments in Steelpan Activities'  
**Session III:** 'The Increasing Sophistication of the Masquerade and Carnival Band'  
**Session IV:** 'Combining the Three Element of Carnival in Art'

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**PROGRAMME**

**Saturday 23<sup>rd</sup> October**

**From: 8.30 am** *Registration*

**9.30 - 9.45** *Opening Remarks:* Professor Ann Slater, Dean,  
Cass School of Education, University of East London.

**9.45 -10.00** **Programme: Aims and Objectives.**  
Haroun. N. Shah, Programme Organiser.

**Session 1:** **Contemporary Calypso; Entertainment, Social  
Commentary and Education.**

**10.00 -10.30:** **Calypso, Steelpan and Carnival; An Overview of a  
Multidisciplinary Conference in 2008.**  
Christopher Innes, York University, Canada.

- 10.30 - 11.00:** **Calypso in the UK, Public Perceptions, Expectations and Political Impact:**  
*Alexander-D-Great, London*
- 11.00 - 11.30:** **The Impact of Carnival Arts on Early Years and Primary Education.**  
*Celia Burgess-Macey, London*
- 11.30 - 12.00:** **'Kitch' -A Fragmented Fictional Biography of the Calypsonian Lord Kitchener: Fragmented Narratives and Liminal States in the Windrush Generation.**  
*Anthony Joseph, Goldsmiths College, University of London.*

**12.00 – 12.45**

<p style="text-align: center;"><b><u>PLENARY LECTURE</u></b> <b>Documenting the Calypso Art Form and Carnival</b> <b>Ray Funk, Alaska, USA</b></p>
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**Day 1: Saturday 23<sup>rd</sup> October: 14.00 – 17.00**

**Session 2: 'Developments in Steelpan Activities'**

**Chair: Nestor Sullivan and Lionel McCalman**

- 14.00 -14.30:** **Politics and the Steel Pan.**  
*Pepe Francis*
- 14.30 – 15.00:** **The History of the Pan in the UK.**  
*Frank Rollocks*
- 15.00 – 15.20:** **Development and Implementation of an Accredited Graded Examination for Steelpan.**  
*Jacqueline Roberts, High Wycombe.*
- 15.20–15.40:** **Steelpan for GCSE and Music Medals.**  
*Victoria Jaquiss, Leeds.*

- 15.40–16.10: **New Steelpan Initiatives in London and the Midlands.**  
*Nostalgia Steelband (Lionel McCalman) and Steel Pan Academy (Diana Hancox).*
- 16.10 - 16.30 Tea Break
- 16.30 - 16.50: **Promoting Diversity and Innovation in British Pan Performance.**  
*Rachael Hayward, City University, London.*
- 16.50 -17.10: **Enthnic Instruments in Engineering Education: Using the Steelpan to Ignite Interest in Engineering.**  
*Soren E. Maloney<sup>1</sup> and Nigel Williams<sup>2</sup>. University of Cambridge<sup>1</sup> and University of Bedfordshire<sup>2</sup>.*
- 17.10-17.30: **Measuring the Success of Steelpan in Schools**  
*Debra Romain, University of Cambridge*
- Reception: Workshop: 'Behind the Scenes Construction of Mas'**  
17.30 - 18.30: *Paul Anderson, Colin Spalding, Noel Nanton and Team UK Centre for Carnival Arts, Luton*

## Day 2

**Sunday 24<sup>th</sup> October: 10.15 - 13.00**

**Session 3: 'The Increasing Sophistication of the Masquerade and Carnival Band'**

**Chair: Professor Adela Ruth Tompsett and Dr. Yoko Kimura.**

- 10.30 - 11.00 **The African Origin of Carnival.**  
*Adela Ruth Tompsett, Middlesex University.*
- 11.00 - 11.30 **History and Development of the Bridgwater Carnival**  
*Chris Hocking, Somerset.*

- 11.30 - 12.00 **Urban Anthropological Study of the Notting Hill Carnival: Focusing on the Masquerade Parades, Steelpan Music and Calypso.**  
*Yoko Kimura, Nagoya University, Japan.*
- 12.00 - 12.30 **Review of the 2009 Gala - Issues for Improvement of Mas in the Notting Hill Carnival**  
*Nestor Sullivan, Trinidad.*
- 12.30 - 13.00 **Carnival in the Big Area; Thinking Outside the Box**  
*Keith Khan, London*
- 13.00 - 14.30 **Lunch**

## Day 2

**Sunday 24<sup>th</sup> October: 14.30 - 16.00**

**Session 4: 'Combining the Three Element of Carnival in Art'**

### **An Audience with the Artist:**

**Moderators: Haroun Shah, Shabaka Thompson and Robbie Joseph**

Carl Gabriel - Internationally Renowned Sculptor in  
Carnival Arts: 'Modelling in Wire'

Dudley Dixon; Toussaint Clark and Grafton Yearwood  
Pan Tuning in the 21<sup>st</sup> Century

Alexander D Great - Calypso Legend in the UK:  
'Composing a Calypso'

**Closing Remarks**