

Registration Form

3rd International Conference on Steelpan

Integrating The Three Elements of Carnival; Steelpan, Calypso and Mas

23-24th October 2010

Venue: University of East London, Stratford Campus

Title	First Name
Surname	
Address	
Telephone	
Fax	
E-mail	

- I am interested in attending on 23rd October only
 I am interested in attending on 24th October only
 I am interested in attending both days.

I enclose a cheque for £30 (1 day) or £50 (both days) for the conference registration made payable to the 'University of East London Steelband Conference'.

- Please tick if information is required on Accommodation

Signed

Print Name

Date

How to get to the University of East London:

By tube / Docklands Light Railway (DLR)

The Stratford Campus is a short walk from Stratford Station, with links via the overground, underground (central and jubilee lines), and the DLR

By bus

Bus routes calling at Stratford Station include 25, 69, 86, 104, 108, 158, 238, 241, 257, 262, 276, 308, 425, and the D8. A map of these bus routes is also available from TFL, along with further information about night buses, national express coaches and other coach services

Walking

The Stratford Campus is within a short walking distance of Stratford Station

Travelling by car

Visitor parking: There are a limited number of visitor parking spaces available at our campuses. We may be unable to accommodate visitors who arrive without securing a pre-booked parking space. For this reason, visitors are advised to use public transport

Cycling

Please see the TFL cycle journey planner to help with planning your route

**Co-sponsorship: Nostalgia Steelband, University of East London, SV2G and SPETA (Steelpan Educators & Tutors Association).
Application to the Arts Council England pending.**

For further information, please contact the organisers or Nostalgia
Website: www.nostalgiasteelband.co.uk

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3rd International Conference on Steelpan

Integrating the THREE ELEMENTS OF CARNIVAL; STEELPAN, CALYPSO AND MAS



23-24th October 2010

Venue: University of East London,
Stratford Campus

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.

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 1: The craftsmanship of calypso

Session 2: Pioneering developments in steelpan

Session 3: The increasing sophistication of the masquerade and carnival band

Session 4: Combining the three art forms

PROGRAMME

Day 1: Saturday 23rd October

9.30 - 10.00: Opening Remarks: Vice-Chancellor, University of East London - Prof. Patrick McGee

Introduction to the two-day Programme:
Haroun Shah, Nostalgia Steelband

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

Chair: Alexander D Great and Celia Burgess-Macey

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 and Expectations
Alexander D Great, London

11.00 - 11.30: The Political Calypso
Akima Paul, London

11.30 - 12.00: The Impact of Carnival Arts on Early Years and Primary Education
Celia Burgess-Macey, London

12.00 - 12.30: A Profile of the Late, Great Lord Kitchener
Anthony Joseph

PLENARY LECTURE
12.30 - 13.15: Documenting the Calypso Art Form and Carnival
Ray Funk, Alaska, USA

13.15 - 14.00: Lunch

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
Lionel McCalman, Nostalgia Steelband and Diana Hancox, Steel Pan Academy

16.10 - 16.35: Promoting Diversity and Innovation in British Pan Performance
Rachel Hayward, City University, London

16.35 - 17.00: Ethnic Instruments in Engineering Education: Using the Steelpan to Ignite Interest in Engineering.
Soren E. Maloney, University of Cambridge and Nigel Williams, University of Bedfordshire

17.00 - 17.20: Measuring the success of Steelpan in schools
Debby Romain, University of Cambridge

17.30 - 20.00: Reception: Buffet/Drinks/Music

Day 2: Sunday 24th October

Session 3: The Increasing Sophistication of the Masquerade and Carnival Band; Integration in Europe

Chair: Professor Adela Ruth Tompsett and Dr. Yoko Kimura

10.15 - 10.30: Introduction to the Session

10.30 - 11.00: The Origin of Carnival
Kimani Nehusi, UEL

11.00 - 11.30: African Heritage in Carnival
Adela Ruth Tompsett, Middlesex University.

11.30 - 12.00: History and Development of the Bridgwater Carnival
Chris Hocking, Somerset

12.00 - 12.30: Urban Anthropological Study of the Notting Hill Carnival: Focusing on the Masquerade Parades, Steelpan Music and Calypso
Yoko Kimura, Nagoya University, Japan

12.30 - 13.00: Review of the 2009 Gala - Issues for Improvement of Mas in the Notting Hill Carnival
Nestor Sullivan, Trinidad

13.00 - 14.30: Lunch

Session 4: Combining the three Elements of Carnival in Art

An Audience with the Artist
Moderators: Haroun Shah, Shabaka Thompson and Robbie Joseph

Pan Tuning in the 21st Century
Dudley Dixon; Toussaint Clark and Grafton Yearwood

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

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

Closing Remarks