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THE HISTORY OF THE SYSTEM OF MUSIC EDUCATION IN JAMAICA:  
EMANCIPATION IN 1838 TO THE 21<sup>ST</sup> CENTURY

A Dissertation  
presented in partial fulfillment of requirements  
for the degree of Doctor of Philosophy  
in the Department of Music  
The University of Mississippi

by

RANDY O. TILLMUTT

July 2013

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## ABSTRACT

The rich and internationally respected Jamaican music culture has been influenced by the system of music education that exists in the country. Public school and college level music education programs in particular have provided the opportunity for students to have an early exposure to music and to pursue a career in music. However, the multitude of opportunities to study and pursue music did not always exist in Jamaica. The goal of this study is to examine the history of music education in Jamaica with particular focus on such influences as British colonialism, the African Diaspora, Jamaican folk music and Jamaican popular music. A secondary goal of the study is to examine the parallels between Jamaica and more affluent countries like England and other British influenced countries in the development of music education.

By the end of the 19th century, music had become a part of the school curricula in countries known as the Commonwealth Caribbean, which included Jamaica. Because Jamaica was a British colony, there was a strong British influence on the Jamaican education system. Singing was the primary musical presence in Jamaican schools, and most of the folk music from the Afro-Jamaican population was deemed as unworthy to be included in the school curricula.

Since independence in 1962 to the 21st century, the culture of music education has changed to include much more Jamaican folk and popular music. This cultural shift can be attributed in part to the influence of such institutions as the Edna Manley College School of Music, the Mico University College, and Alpha Boys' School.

With the use of narrative methodology and analysis of primary and secondary sources, this dissertation traces the history of how the system of music education that exists today, became established in Jamaican schools.

## DEDICATION

This dissertation is dedicated to all the music educators that have profoundly influenced my life and to the advancement of music education in Jamaica. I hope this will in some way add to the body of knowledge about Jamaican music education.

## LIST OF ABBREVIATIONS AND SYMBOLS

ABRSM	Associated Board of the Royal Schools of Music
ACME	Association of Caribbean Music Educators
AMEL	Association of Music Education Lecturers
ANC	African National Congress
BVI	British Virgin Islands
CASE	College of Agriculture Science and Education
CAST	College of Arts Science and Technology
CSEC	Caribbean Secondary Education Certificate
CTC	Cultural Training Center
CXC	Caribbean Examination Council
EMCVPA	Edna Manley College of the Visual and Performing Arts
GCE	General Council Exam
GCSE	General Certificate of Secondary Education
ISME	International Society for Music Education
JCDC	Jamaica Cultural Development Commission
JMB	Jamaica Military Band
JMTA	Jamaica Music Teachers Association
JSA	Jamaica School of Agriculture
JSM	Jamaica School of Music
LRSM	Licentiate of the Royal School of Music

NCU	Northern Caribbean University
NDTC	National Dance Theater Company
NEG	Negro Education Grant
NSW	New South Wales
OAS	Organization of American States
PEIP	Primary Education Improvement Project
ROSE	Reform of Secondary Education
SBA	School Based Assessment
TVJ	Television Jamaica
UNESCO	United Nations Educational, Scientific and Cultural Organization
UTECH	University of Technology (Jamaica)
UWI	University of the West Indies
WAEC	West African Examination Council
WASC	West African School Certificate
WIR	West India Regiment
WJIMF	Western Jamaica International Music Festival
YMCA	Young Men's Christian Association



## ACKNOWLEDGEMENTS

I wish to express appreciation to my advisor, Dr. Alan Spurgeon and my committee members, Dr. Donald Trott, Dr. Andrew Paney and Mr. Greg Johnson. I would like to especially thank Dr. Alan L. Spurgeon for all of his help and his guidance in helping me complete this dissertation and also for his help to me as a student. I would like to thank all my friends and colleagues for their support and acts of kindness as I sought information.

This dissertation would not have been possible without the help of the faculty at the Edna Manley College School of Music. I would like to thank all the faculty members who spent the time to sit and talk with me regarding this dissertation.

Finally I would like to thank my family: my parents Janet and Joseph, my brothers Kamau and Sanjay, and my sisters Lesline and Wendy. A special thanks to Kamau for spending time helping me with this dissertation. Thank you all for your support and encouragement throughout this process. I could not have done this without you strengthening and encouraging me.

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## CHAPTER 1

### INTRODUCTION

The rich and internationally respected Jamaican music culture has been influenced by the system of music education that exists in the country. Public school and college level music education programs in particular have provided the opportunity for students to have an early exposure to music and to pursue a career in music. However, the multitude of opportunities to study and pursue music did not always exist in Jamaica.

After the emancipation of Jamaican slaves in 1838, the elementary schools that were established focused on offering the “chief subjects” – reading writing and arithmetic.<sup>1</sup> Significant changes occurred in the system of education in 1867 and music was among the new “secondary subjects” that were offered along with geography and grammar.<sup>2</sup> By the end of the 19<sup>th</sup> century, music had become a part of the school curricula in countries now known as the Commonwealth Caribbean,<sup>3</sup> which included Jamaica. Because Jamaica was a British colony, it meant that there was a strong British influence on the Jamaican education system. At the time of its introduction, music, like other subjects, was taught in accordance with practices in British schools. Then known as “singing,” the subject was shaped by the British 19th century choral tradition and promoted the development of music literacy and vocal skills. The purpose of this study is to

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<sup>1</sup> Joan Tucker, “Music in Jamaican Schools and Teachers’ Colleges: Retrospect and Prospect,” *Education and Research in the Caribbean* 1:1, 1995.

<sup>2</sup> Ibid.

<sup>3</sup> Clyde Bowen and Joan Tucker, “Music Education in Jamaica and the Commonwealth Caribbean,” Prepared in 2001 for UNESCO.

trace the history of how the system of music education that exists today became established in Jamaican schools. The study will show that Jamaica has long had a musical tradition that was not only influenced by the country's very rich folk culture, but was also influenced by the way music was taught in the schools. A secondary goal of the study is to examine the parallels between Jamaica and more affluent countries like England and the United States in the development of music education.

The aim of this study is to explore the influences and factors which have aided in the development of the system of music education in Jamaica. While some portions of Jamaica's music education history have been studied, there are still aspects of music education that need documentation. Documentation of the country's music education history can help to suggest ways to improve the current system. As philosopher Allan Bloom states, "We need history, not to tell us what happened, or to explain the past, but to make the past alive so that it can explain us and make a future possible."

## CHAPTER 2

### RELATED LITERATURE

The related literature for this study can be placed in these categories: biographical studies, history of general education in Caribbean countries and the history of music education in countries that have a similar system of music education to Jamaica.

#### **2.1 Biographical Studies**

Perhaps the most basic type of historical study is a biography. Viewing the life and works of an individual helps us better understand larger issues in the history of music education. Certain individuals play important roles in the development of music education in specific countries.

Some biographies, such as that of Englishman John Hullah, show the influence one person had on popularizing the emergence of music education in a country. In the opinion of many educational historians, at the fountain head of music education in the nineteenth century was the work of John Hullah (1812–1884), the first inspector of music in training colleges.<sup>4</sup> People such as John Hullah are important to the study because of how his works and his views helped to develop a system of music education in a country at a particular time. Also influential were people like John Stainer (1840–1901). John Stainer took over as “Inspector of Music in

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<sup>4</sup> Gordon Cox, *A History of Music Education in England, 1872–1928*. Aldershot: Scolar Press, 1993.

the Training Colleges and Elementary Schools of the Kingdom.”<sup>5</sup> Stainer was an avid musician and former Professor of Music at Oxford University so his appointment was welcomed. Stainer and his assistant W.G. McNaught, were instrumental in introducing the tonic solfa system singing into public schools.<sup>6</sup>

Cecil Sharp (1859 – 1924) was also a notable figure in music education in England. He was instrumental in the collection and documentation of English folk music, and some of the folk material that was being used in the schools of England was based his work. Other influential individuals are John Curwen, Arthur Somervell and W. H. Haddow.

Other biographies are of people who had an influence on the music education history of Jamaica. An example of one such person is Pamela O’Gorman (1935–2010). The Australian-born music educator, Pamela O’Gorman, influenced the moving of music education from a colonial paradigm which only saw European music as being worthy of serious study, to a postcolonial paradigm which challenged the prominence of European music and advocated a more multicultural approach.<sup>7</sup> O’Gorman worked both within the tradition of European music education for individual Jamaicans, and beyond it, helping to develop legitimacy for the study of Caribbean music and African-American Jazz.<sup>8</sup> Other influential Jamaicans in music education include the prominent folklorist Dr. Olive Lewin,<sup>9</sup> Lyndel Bailey the former Director of the School of Music, Joan Tucker (b. 1940) former head of the Department of Music at the University of the West Indies, Clyve Bowen the director of curriculum development in the music

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<sup>5</sup> Ibid.

<sup>6</sup> Ibid.

<sup>7</sup> Anne Hickling-Hudson, “Postcolonialism, Hybridity and Transferability: the Contribution of Pamela O’Gorman to Music Education in the Caribbean,” *Caribbean Journal of Education* 22 (1&2): (2000) p. 36–55.

<sup>8</sup> Ibid.

<sup>9</sup> Laura Tanna, “Olive Lewin: A Life of Service,” *Jamaica Journal* Vol. 21 no. 1 Feb–April 1988.



department at the Ministry of Education, Lloyd Hall<sup>10</sup> the first education officer for music in the Ministry of Education and Marjorie Whyllie<sup>11</sup> the former Director of the Music Department at the University of the West Indies (U.W.I.) Mona, and leader of the National Dance Theater of Jamaica Singers.

It is important to also consider the work of other influential personalities on music education in countries that have a system of music education that is similar to Jamaica. This helps to give us an idea of similarities in the development of music education in countries similar to Jamaica.

In Ghana, the work of Ephraim Amu<sup>12</sup> and Robert Kwami<sup>13</sup> are worthy of mention. These men were instrumental in the development of indigenous African music in the primary schools of Ghana. They were initially the only staff on the music teacher training program at Achimota College, the first college to offer music in Ghana. They helped to train music teachers going into the public school systems to teach African music and drumming to school children. Teachers were also trained in areas of western music, history, harmony, counterpoint, orchestration, form and analysis, and aural training, with practical work in the areas of piano and choral studies.<sup>14</sup>

In the United States there are several influential people on the national landscape who served to popularize music education. One of these people is Lowell Mason (1792–1872).

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<sup>10</sup> RJR News, “Renowned Musician Lloyd Hall is Dead,” <http://rjrnewsonline.com/entertainment/renowned-musician-lloyd-hall-dead> (Last Accessed July 2011).

<sup>11</sup> Richard Johnson, “Marjorie Whyllie’s Curtain Call,” *Jamaica Observer* (April 9, 2013).

<sup>12</sup> Robert Kwami, “Music Education in Ghana and Nigeria: A Brief Survey,” *Africa: Journal of the International African Institute* 64:4 (1994) p. 544–560.

<sup>13</sup> Ibid.

<sup>14</sup> F. Agyemang, *Amu the African: A Study in Vision and Courage*. Accra: Asempa Publishers, 1988.

Mason,<sup>15</sup> who is affectionately called “the father of American music education,”<sup>16</sup> introduced the idea of music as a part of the school curriculum, cofounded the Boston Academy of Music and helped in making music part of the Boston Public school curriculum.

In Australia the work of James Fisher,<sup>17</sup> who was the singing master appointed to Sydney schools in 1867, is worthy of mention. He successfully introduced Curwen’s tonic sol-fa (moveable do) system as the official teaching method and also established singing as part of the ordinary school curriculum. Other notable people are Alexander Clark<sup>18</sup> who made tonic sol-fa mandatory in primary schools, and Deanna Hoerman<sup>19</sup> who was instrumental in establishing The Kodaly Music Education Institute of Australia.

In South Africa Khabi Mngoma<sup>20</sup> was a multi-faceted professor of music who helped to popularize African forms in music education. Mngoma championed the use of African compositional techniques in choral composition as well as the performance of western classical music in African communities.<sup>21</sup>

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<sup>15</sup> Michael Pratt, “A Biography of Lowell Mason: The Father of American Music Education,” <http://michaelpratt.wordpress.com/2009/09/04/a-biography-of-lowell-mason/>, Accessed November 14, 2011.

<sup>16</sup> Ibid.

<sup>17</sup> Robin Stevens, “An Overview of the Development of Music Education in Australia,” <http://www.australian-music-ed.info/History/index.html>. (Accessed November 14, 2011).

<sup>18</sup> Ibid.

<sup>19</sup> Ibid.

<sup>20</sup> Christine Lucia, *The World of South African Music: A Reader*. Newcastle-upon-Tyne: Cambridge Scholars Press, 2005.

<sup>21</sup> Ibid.

## 2.2 Education in the Commonwealth Caribbean

The Commonwealth Caribbean comprises a diversified population spread over a geographically large area.<sup>22</sup> The Commonwealth Caribbean includes countries such as Belize, Guyana, Trinidad and Tobago, St. Lucia, Dominica, St. Vincent, Barbados, Grenada, Jamaica, the Cayman Islands and the Bahamas.<sup>23</sup> Having been British colonies, the countries of the Commonwealth Caribbean inherited a system of education modeled on education in 19<sup>th</sup> century Britain.<sup>24</sup> Although most of these countries gained political independence from Britain during the past five decades, and major changes have been made in education, commonalities continue to exist in the aims, structure, and management of education systems.<sup>25</sup> It is important to consider the chain of events that lead to the system of education that has been established in the Commonwealth Caribbean.

The presence of British colonists goes back as early as the 17<sup>th</sup> century. There were fewer colonists in the Caribbean than there were in North America and thus fewer children also. Those relatively few colonists, who came with families and could afford it, provided for the private education of their children or sent them back to Britain.<sup>26</sup> Those who could not afford to do this benefited from the charity of the church or through Vestry schools or from people who bequeathed endowments for the establishment of schools at death. These schools were for poor

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<sup>22</sup> Joan Tucker, "Music Education in the Commonwealth Caribbean: A Period of Transition," *Caribbean Journal of Education* 22: 1&2, 2000.

<sup>23</sup> Ibid.

<sup>24</sup> Ibid.

<sup>25</sup> Ibid.

<sup>26</sup> Errol Miller, "Commonwealth Caribbean Education in the Global Context," [http://www.educoea.org/Portal/bdigital/contenido/interamer/BkIACD/Interamer/Interamerhtml/Millerhtml/mil\\_intro.htm](http://www.educoea.org/Portal/bdigital/contenido/interamer/BkIACD/Interamer/Interamerhtml/Millerhtml/mil_intro.htm) (retrieved November 1, 2011).

white boys whose families could not afford to educate them.<sup>27</sup> The Vestry schools or the free schools, provided by endowment, were to provide elementary education to serve the purpose of piety as prescribed by Protestant theology.<sup>28</sup>

No education was provided for the slave population. Only in the last decade before emancipation was there some instruction aimed at literacy provided through Sunday Schools. As Beckles<sup>29</sup> pointed out, slaves who taught themselves to read had to keep their accomplishments a secret. Many of the endowed schools established in the seventeenth and early eighteenth centuries are still operating today. Cumbermere, in Barbados, recently celebrated its 300th anniversary. Harrison and Lodge of Barbados, Wolmers, Ruseas, Titchfield, and Mannings of Jamaica are other schools of this genre. They are over 250 years old. Transformed in the nineteenth century into grammar schools, they are now the prestigious schools to which all sections of society seek to send their children.<sup>30</sup>

In Jamaica specifically, provisions for education of the Afro-Jamaican population was made as early as 1833. In August 1833, the British Parliament passed an act for the abolition of slavery in the British Colony.<sup>31</sup> However, before complete freedom was granted in 1838, there was a transitional period of apprenticeship.<sup>32</sup> One of the clauses set forth in the abolition act called for “moral and religious education of the negro population upon liberal and

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<sup>27</sup> Ibid.

<sup>28</sup> Ibid.

<sup>29</sup> Hilary Beckles, “Black Rebellion in Barbados: The Struggle Against Slavery.” Bridgetown, Barbados: *Carib Research and Publications*, 1987.

<sup>30</sup> Miller, *Commonwealth Caribbean Education in the Global Context*.

<sup>31</sup> Sandra Richards-Mayo, “The Alpha Boys’ School and Home: A Retrospective Study of its Role in Jamaican Society.” Ph.D diss., Claremont Graduate University, 2006.

<sup>32</sup> Ibid.

comprehensive principles.”<sup>33</sup> Prior to this historical moment, as Devon Dick points out, education was primarily a “religious matter” and the establishment of schools had been the sole responsibility of the church.<sup>34</sup> Although various religious entities started to take a lead in Jamaican education – for instance, in 1836, the Catholics opened one of the first secondary schools in Jamaica, and in 1844 started the first free school for children of “questionable social background” – the abolition of slavery had ushered in a new era of government participation in the provision of education.<sup>35</sup> There were certain systems that were set in place so as to monitor educational activity in Jamaica. To decide upon the best way to educate the newly freed Africans, the British government appointed Rev. J. Sterling to serve as commissioner of education. Recommendations for education in the colonies were set forth in the *Sterling Report of 1835*.<sup>36</sup> The Sterling Report suggested that education of the newly freed Africans was effective for control and continued development in the region. The British government felt that the various denominational groups would carry out the education of the freed Africans most effectively and so the “Negro Education Grant,” was established. In support of this effort, the British Parliament supplied the churches with an annual sum of £30,000 to cover the costs of Negro education throughout the entire British West Indies.<sup>37</sup>

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<sup>33</sup> Millicent Whyte, *A Short History of Education in Jamaica*. London: Hodder and Stoughton, 1983.

<sup>34</sup> Devon Dick, *Rebellion to Riot: The Jamaican Church in Nation Building*. Kingston: Ian Randle Publishers, 2002.

<sup>35</sup> Francis J. Osbourne, *History of the Catholic Church in Jamaica*. Chicago: Layola University Press, 1988.

<sup>36</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>37</sup> Veta Dawson, “The Churches at Work,” *The Daily Gleaner*, February 3, 2004.

### **2.3 Music Education in Countries with a Similar Education System to Jamaica**

When documenting the history of any type of education system, it is important to consider systems of education that have existed before. In the case of Jamaica, there are certain countries that have a similar system of education and so it is necessary to consider how those countries systems of music education developed. Because Jamaica's system of education and by extension Jamaica's system of music education was based on a British model, it is important to look at the music education system first in England.

### **2.4 Music Education in England**

Many educational historians agree that at the fountain head of music education in the nineteenth century was the work of John Hullah (1812–1884), the first inspector of music in training colleges.<sup>38</sup> John Hullah had helped to establish systematic and specific ways of teaching music in the schools. Hullah thought that the only way to keep a particular standard of music in public schools was to have periodical inspections of the music programs. During the time of Hullah, the system of music taught in public schools was referred to as singing. But perhaps the word 'system' is misleading because generally there was no system in the teaching of singing in schools: songs were mostly learned by ear.<sup>39</sup> Hullah did not think that this system of learning singing was sustainable since students would not be able to operate independently learning a song unless it was taught to them by ear.

By 1882 John Stainer was appointed "Inspector of Music in the Training Colleges and Elementary Schools of the Kingdom." Stainer had a different philosophy of how music should be taught than his predecessor. With the system of learning music through *Tonic-sol-fa* on the rise at

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<sup>38</sup> Cox, *A History of Music Education in England*.

<sup>39</sup> *Ibid.*

this time, Stainer wanted to investigate the number of teachers holding specialist certificates in the system Hullah had implemented in the schools or those that had certificates in the *Tonic-sol-fa* system. He found that the *Tonic-sol-fa* system was becoming more popular through sending out surveys to schools across England. During Stainer's tenure as Inspector of School Music, Mary Wakefield<sup>40</sup> was instrumental in the development of the festival movement, which she thought was an alternative way of organizing music education. She was against the payment by results system that was currently in place. The festival system would help to better prepare teachers for teaching music in the classroom since there were general standards set that every teacher could meet. Some of the concerns of the Stainer administration, like that of his predecessor, were that teachers were not properly trained. By 1892 a practical examination in vocal music was instituted for pupil teachers.<sup>41</sup>

By the 1890s the traditional pre-eminence of the grammar schools began to be threatened by the growth of higher education within the elementary schools: the so called Higher Grade Schools.<sup>42</sup> These "higher elementary schools" provided education for children from the age of 10 to 15. Secondary schools were becoming established as another level of education which was previously unavailable. This provided for English language and literature, an additional language, geography, history and physical exercises, and, in girls schools, for housewifery.<sup>43</sup> By 1907 such a narrowly defined curriculum was relaxed and schools were encouraged to supply some measure of diversity. Music came to be regarded as a contributor to this broadening of

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<sup>40</sup>R. Newmarch, *Mary Wakefield: A Memoir*. Kendal: Atkinson and Pollitt, (1912).

<sup>41</sup> Cox, *A History of Music Education in England*.

<sup>42</sup> C. Steedman, *Childhood, Culture and Class: Margaret McMillan 1860–1931*. London: Virago, 1990.

<sup>43</sup> O. Banks, *Parity and Prestige in English Secondary Education: A Study in Educational Sociology*. London: Routledge and Kegan Paul, (1955).

experience, and by 1909 was an accepted part of the curriculum.<sup>44</sup> It is important to mention here that music in the elementary schools was the responsibility of the class teacher and no specialist music teacher was required for elementary schools. In 1917 the School Certificate Examination was introduced, and this replaced the multiplicity of examinations offered by external agencies with one single system.<sup>45</sup>

## 2.5 Music Education in South Africa

The development of music education in countries like South Africa, took a route that had a heavy British influence. British rule strongly influenced South African education from 1806,<sup>46</sup> and the English language became the transmission vehicle of education, marginalizing indigenous languages and cultural practices.<sup>47</sup> Through the use of the tonic *sol-fa* system, popularized by Reverend John Curwen of London in 1841, South African school and Sunday school children learned hymns and western European songs<sup>48</sup> often to the exclusion of indigenous music.

From 1948, the South African school curriculum was shaped by the policies of Christian National Education, which was introduced by the national party.<sup>49</sup> Similar to the British system, the South African system of education had inspectors of school music. In some cases inspectors

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<sup>44</sup> Ibid.

<sup>45</sup> Cox, *A History of Music Education in England*.

<sup>46</sup> P. R. Kirby, "The Early Years of Music and Musical Education in South Africa," *The South African Music Teacher* 56 (1959): 5-40.

<sup>47</sup> M. C. J. Mphahlele, & S. P. P. Mminele, *Education Through the Ages (Book 3)*. Pretoria: Kagiso, 1997.

<sup>48</sup> K. Primos, *Africa*. In D.J. Hargreaves & A. C. North (Eds). *Musical Development and Learning: The International Perspective*. London: Continuum, 2001.

<sup>49</sup> Mphahlele & Mminele, *Education Through the Ages*.



of school music believed that any music containing elements of rock, jazz, “African,” “Indian,” or dance music was decadent and therefore unsuitable for school children.<sup>50</sup>

In the 1980’s, along with increasing chaos in education caused by the political unrest in the country, “class music” education underwent a crisis of its own.<sup>51</sup> Because there were numerous racially based education departments, the system became fragmented and some departments offered structured music programs while some offered no music program at all. The western oriented music syllabus did not meet the musical needs of a large portion of South African children. In 1986, the heads of university music departments initiated an investigation in the crisis in South African music education. Two of the major things they found were that 1) the music teachers were found to be inadequately trained and 2) the provision of music education was found to be irregular in most of the schools.<sup>52</sup> In some schools, there was a lack of suitable teaching material; teacher morale was low and the standard of instruction was poor.<sup>53</sup> It was recommended that:

- wherever possible, the general class teacher should not teach class music and
- education for in-service teachers, as well as post-diploma courses for those teaching the senior primary standards (currently the intermediate phase), should be provided.<sup>54</sup>

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<sup>50</sup> Ibid.

<sup>51</sup> S. Hauptfliesch, *Effective Music Education in South Africa, Vol. 1 Main Report*. Pretoria: Human Sciences Research Counsel, 1993.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

<sup>54</sup> E. Hugo & S. Hauptfliesch, *Effective Music Education in South Africa, Vol. 5: Teacher Education*. Pretoria: Human Sciences Research Counsel, 1993.

In 1994, the new African National Congress (ANC) government called for a total transformation of the education system and the outcomes based education system was adopted.<sup>55</sup>

## 2.6 Music Education in Australia

The development of music education in Australia had certain parallels to the development of music education in England. Music education and general education in Australia seemed to have developed a lot faster than other states in Victoria and New South Wales (NSW). The origins of school music in Australia are essentially that of transplanted British educational practices. Vocal music was introduced to Australian elementary schools and teacher training institutions in the 1840s when the Committee of Council on Education published an English adaptation by John Hullah of the French ‘fixed *doh*’ solminisation method for use in schools.<sup>56</sup> Because Australia was founded as a colony of British convicts, a musical education was seen as having a ‘humanizing and civilizing influence’ on the culture. Vocal music was introduced to public schools using Hullah’s fixed *doh* method but by 1867 James Fisher (1826 – 1891), the singing master appointed to Sydney schools, successfully introduced Curwen’s tonic sol-fa (movable *do*) system as the official teaching method and also established singing as part of the ordinary school curriculum.<sup>57</sup> Music in a lot of the primary schools of Australia has since been the responsibility of the generalist classroom teachers. By 1962, under the National School Boards of Australia, an estimated one-third of school children in the state of Victoria were being taught singing using Hullah’s fixed *doh* method. Visiting singing masters would assist in

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<sup>55</sup> H. Geysler, OBE: A Critical Perspective. In T. Mda & S. Motha (Eds), *Critical Issues in South African Education – After 1994*. Kenwyn, South Africa: June, 2000.

<sup>56</sup> Stevens, *An Overview of the Development of Music Education in Australia*.

<sup>57</sup> *Ibid.*

teaching singing using this method. There were a number of private teaching studios that were established during the 19<sup>th</sup> century which led to the development of Conservatories. The Associated Boards of the Royal Schools of Music, Trinity College (London) and London College of Music had visiting examiners from England from the early 1880s who examined students and awarded grade certificates and diplomas.<sup>58</sup> These awards were accepted as qualification to teach music in institutions and private studios. Instrumental music in schools during the colonial years was limited to drum and fife bands which were viewed as an extension of military drill which was taught in many schools.

Secondary education developed in all state education systems during the 1920s and 1930s. Instrumental music also became an important development with orchestras and bands being established in secondary schools from the late 1920s. From the 1920s music appreciation courses using the phonograph were being offered. People like Frances Elliot Clark from the United States and Ernest Read from the United Kingdom, along with others, helped to pioneer the teaching of music listening in schools. Methods of teaching music like the Orff Schulwerk approach and the Kodaly approach were introduced in the school systems during the 1960's and 1970's respectively. This led to The Kodaly Music Education Institute of Australia being established in 1973. Some music education organizations in Australia are The Australian Society for Music Education, founded in 1966, and the Association of Music Education Lecturers (AMEL), which has existed since 1978.<sup>59</sup>

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<sup>58</sup> Ibid.

<sup>59</sup> Ibid.

## 2.7 Music Education in Ghana and Nigeria

Music education in Ghana and Nigeria has colonial influences and is somewhat relevant to the development of music education in Jamaica. There are three major aspects of music education in these countries – indigenous or traditional African, Arabic and European.<sup>60</sup> For the purposes of this study only the indigenous and European influences will be discussed. The Arabic influence in West African music education has little relevance to Jamaican music education since Jamaica does not have a strong Arabic population. Indigenous African music education includes the training of drummers and dancers,<sup>61</sup> the mechanics of learning to play musical instruments and aesthetic, social and spiritual factors connected with the acquisition of musical skills.<sup>62</sup>

By the nineteenth century, the presence of western music in West African society had become strong. It seems that the music taught and performed in a number of British West African schools during the nineteenth century comprised predominantly, if not exclusively, western hymns and songs.<sup>63</sup> According to Ikejiani, the missionaries were not interested in introducing African culture in their schools because they did not think it was their business to provide opportunities for the transmission of “heathen culture.”<sup>64</sup> As a result, the indigenous aspect of music education in Ghana developed outside of the colonial school system. There was a strong aural-oral element in indigenous music during this time. Cruickshank gives us a flavor of the functions of music in an oral society when he says that ‘these singing men and women

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<sup>60</sup> Kwami, *Music Education in Ghana and Nigeria*.

<sup>61</sup> J. H. K. Nkeita, *African Music in Ghana: A Survey of Traditional Forms*. Accra: Longman, 1962.

<sup>62</sup> F. Beybey, *African Music: A People's Art*. Westport, Conn: Lawrence Hill, 1974.

<sup>63</sup> Kwami, *Music Education in Ghana and Nigeria*.

<sup>64</sup> O. Ikejiani, *Nigerian Education*. Ikeja: Longmans, 1964.

become the organs of public opinion, and supply the place of our journals and gazettes.’<sup>65</sup> Some of the indigenous people also learned to play the instruments introduced to them. According to Cruickshank, many of the indigenes “have learned to play upon English fifes, flutes, flageolets and bugles.”<sup>66</sup> Most of them played these instruments by ear.

The development of western education commenced in what is now Nigeria in 1842. The day school curriculum comprised mainly and sometimes entirely of reading, writing, arithmetic and singing.<sup>67</sup> The development of music education in Nigeria up until the nineteenth century somewhat resembles that of Ghana. This is not hard to fathom since both are West African countries with similar societies. In the twentieth century, Achimota College, formerly Prince of Wales College, became an important institution in Ghana. It seems that Achimota College was the only institution in the whole of West Africa in the early 1930s where music was taught as a compulsory subject. Achimota College was known to offer tribal African drumming along with European singing as courses of study when it began. After Ghana gained independence in 1957, there was no sudden increase in the use of African music in primary and secondary schools. In Nigeria, the dearth of trained teachers in music and the lack of interest in treating music as a legitimate subject by school administrators are some of the challenges faced in the twentieth century. According to New, “the recent national expansion of school education in Nigeria is unclear. Officially it [music] is supposed to be a regularly taught subject, but there are still very few trained teachers.”<sup>68</sup> Okafor<sup>69</sup> (1989) says that (in Anambra State) music “is not even a

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<sup>65</sup> B. Cruickshank, *Eighteen Years on the Gold Coast of Africa, Including an Account of the Native Tribes, and Their Intercourse with Europeans*, two volumes. Reprinted London: Frank Cass, 1853.

<sup>66</sup> Kwami, *Music Education in Ghana and Nigeria*.

<sup>67</sup> C.O. Taiwo, *The Nigerian Educational System – Past Present and Future*. Lagos: Nelson, 1980.

<sup>68</sup> L. J New. “Indigenous Music and Modern Education in Nigerian Schools,” *Music Educators Journal* 67:2, 1980, 40–1.

voluntary subject. It is something that could be taught at the discretion of the local school authorities.”

Towards the latter part of the twentieth century, music curricula have been established in secondary schools in both Ghana and Nigeria. There is now the West African Examination Council (WAEC) exam in music for matriculation to a tertiary level institution. This exam was changed from the previous West African School Certificate (WASC) exam, which was primarily European based. Unlike the WASC examination which was based on the academic study of western classical music, the WAEC examination includes the study of African music, western music and the music of people of African descent in the United States and the Caribbean.<sup>70</sup>

## **2.8 Primary Sources/Methodology**

This study traces the history of how the system of music education that exists today, became established in Jamaican schools. It shows that Jamaica has long had a musical tradition that was not only influenced by the country’s very rich folk culture, but was also influenced by the way music was taught in the schools.

The first step in the methodology was to construct a basic timeline of critical events in the history of Jamaican music education. By using records from the national archives in Jamaica and the University of the West Indies, Mona campus, as well as a few major journal articles on Jamaican Music Education, I was able to piece this timeline together.

After the basic timeline was constructed, I filled in the information of each time period tracing the history of education in Jamaica itself and the history of music education in Jamaica,

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<sup>69</sup> R. C. Okafor, “Of Ditties, Needs and Amnesia – Music and Primary Education in Anambra State, Nigeria,” *British Journal of Music Education* 6:3, 1989, pp. 280–303.

<sup>70</sup> Kwami, *Music Education in Ghana and Nigeria*.

taking into consideration entities such as the Jamaica Military Band, the Jamaica Philharmonic Orchestra, the Alpha Boys School, the Jamaica Cultural Development Commission, Edna Manley College, Mico Teachers College (Mico University) along with some others. Not much has been documented on the history of music education in Jamaica and so the majority of primary sources used were found in the University of the West Indies (U.W.I) library where there is material written on music education in Jamaica by one writer in particular, Joan Tucker. The National Library of Jamaica also has extensive material on music in Jamaica and the Edna Manley College of the Visual and Performing Arts (EMCVPA) library in Jamaica has information as well.

There is a Master's thesis<sup>71</sup> and two doctoral dissertations<sup>72</sup> that deal with aspects of music education in Jamaica that were of major use in the research of this topic.<sup>73</sup> The writers of these materials are both former and current music education faculty at universities or colleges in Jamaica or did graduate studies at universities in the United States on aspects of Jamaican music. Other sources of information came from recorded interviews done for the past three years by the researcher with influential people in the area of music education in Jamaica. One major interview was with the current education officer for music in the Ministry of Education in Jamaica. Other sources of information came from newspaper articles, major websites that display information on Jamaican music, two major books that discuss 19<sup>th</sup> century education in Jamaica and the history of classical performance in Jamaica,<sup>74</sup> several journal articles from local and international

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<sup>71</sup> Joan Tucker, "A Case Study in Teacher Thinking and Curriculum Practice in Music (Master's thesis, University of the West Indies, 1994).

<sup>72</sup> Oneal Mundle, "Characteristics of Music Education Programs in Public Schools of Jamaica." Ph.D diss, University of Texas, 2008.

<sup>73</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>74</sup> Millicent Whyte, *A Short History of Education in Jamaica*. London: Hodder & Stoughton, 1977.

journals and a documented lecture by a Jamaican choral scholar that highlights the history of choral music education in Jamaica.



## CHAPTER 3

### EDUCATION IN JAMAICA 1838–1962

The Spaniards ruled Jamaica for 150 years but left very few records as to educational activity during this period. Christopher Columbus first came to Jamaica approximately in 1494 but the first settlers from Spain arrived in 1509.<sup>75</sup> The British Conquerors arrived in Jamaica around 1655 and had much more impact on the educational activity in Jamaica. Through the Spaniards, the native Jamaicans (Tainos and Indians) were educated through Catholic missionaries who had already established schools for Indian Children in the neighboring Island of Hispaniola.<sup>76</sup> As Osbourne writes,

Before education came to the mainland, before schools, colleges or Universities had even taken seed in North or South America, here on the shores of the Caribbean Island, sons of semi-savage Indians were engaged in a programme that antedated all other educational endeavors in the western hemisphere, preceded chronologically by similar efforts in Hispaniola.<sup>77</sup>

The Spaniards, who were Roman Catholics, enslaved the native Arawak Indians of Jamaica. When the British, who were Protestants, arrived in 1655, they drove out the Spaniards and some of the slaves under the Spanish system found refuge in the mountains of Jamaica.<sup>78</sup> The British perpetuated the slave society started by the Spaniards. With Jamaica a new territory

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<sup>75</sup> Michael Burke, “500 Years of Christianity in Jamaica,” *Jamaica Observer*, April 26, 2012.

<sup>76</sup> Richards-Mayo, *The Alpha Boys’ School and Home*.

<sup>77</sup> Francis J. Osbourne, *History of the Catholic Church in Jamaica*. Chicago: Loyola University Press, 1988.

<sup>78</sup> Whyte, *A Short History of Education in Jamaica*.

for the British, offers of free land, mining rights and retention of British citizenship attracted English colonists and white indentured servants.<sup>79</sup> The expansion of the sugar industry during the seventeenth and eighteenth century meant that labor was needed and as a result, African slaves were brought to the Caribbean to work on the sugar plantations. Not many white females came to the Caribbean and so there was a lot of inter-breeding between the slave masters and the slave women. As a result, the society became class structured based on race. At the top of the social hierarchy was the white race then the mixed/colored race and at the bottom were the people of African descent.

The coming of English rule to Jamaica meant that the Anglican faith would replace that of the Roman Catholics.<sup>80</sup> Some Anglican ministers were paid stipends from the islands treasury and in order to supplement their stipends, some of the clergymen kept schools. Some protestant missionaries had also been traveling to Jamaica and some had started schools there. These schools were found not to be in good order. An exceptional school of the period was the Metropolitan in Spanish Town founded in 1825 by James Phillipo, a Baptist missionary. Many of the schools that were established during the eighteenth and nineteenth centuries were schools that were developed for poor whites who could not afford to send their children to England for education. As was the custom in England, a few Jamaican families had governesses to teach their girls music, writing and the feminine graces.<sup>81</sup> Many schools in Jamaica had their beginnings in bequests by rich white men. Some of the schools that were established during this period were Wolmers School, which was established after the Benefactor John Wolmer bequeathed two thousand pounds for the establishment of a free school, Munroe School after Robert Munroe left

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<sup>79</sup> Ibid.

<sup>80</sup> Ibid.

<sup>81</sup> Ibid.

his residuary estate for two schools in the Parish of St. Elizabeth. Other donations were for Mannings Free School and a School for the Poor at Vere in the parish of Clarendon. There were no schools for slave children at this time. The missionaries that came to Jamaica during the eighteenth and nineteenth century mimicked a practice in England that offered education on Sunday to under educated populations that worked in factories during the week. The Baptists (1792), the London Missionary society (1795) and the foreign Bible Society (1802), all established Sunday Schools. The original purpose of these Sunday schools was to Christianize the “heathen slaves.”<sup>82</sup> These Sunday schools served as an early source of education for slave children as in addition to reading and catechism, some of them were taught arithmetic and writing.

In August of 1833, an act for the abolition of Slavery was passed by the British parliament.<sup>83</sup> One of the clauses in the abolition of slavery act was for the moral and religious education of the Negro population. In 1835 the Negro Education Grant (NEG) was established. This was a grant of £30,000 that was made to British colonies annually for Negro education. The size of the grant was based on the number of ex-slaves and in 1835 Jamaica received £7,500. The British government was undecided about who would oversee the distribution of the funds. The two entities that could have done this were the Assembly (government) or the church missionaries. Since the church missionaries had already established schools in Jamaica and there was a fear that the Assembly would use some of the funds for purposes other than what it was intended, a recommendation was made by one Rev. John Sterling of St. Kitts that the funds be given to the church missionaries for distribution. The British government handed over

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<sup>82</sup> Ibid.

<sup>83</sup> Ibid.

responsibility for administration of the grant to the various missionary societies operating in Jamaica.<sup>84</sup>

Rev. Sterling also suggested that a Normal School should be established in Jamaica since any successful plan for education would require native teachers. The first allocations were set aside for the expansion of school buildings, teacher training and teacher salaries.<sup>85</sup> In 1836 the Mico charity further advanced efforts to increasing teacher training by establishing three normal schools including the Mico institution which is still in existence today. These schools were established as a training ground for freed Africans. The Mico Charity had established other institutions around the Caribbean but only the Mico University College located in Kingston Jamaica, exist today. This is now known as the Mico University College.

Various other schools were established through grants from the government and philanthropic organizations in England. According to Thompson, there were three main types of schools – day schools, which catered to the young; evening schools, which were primarily intended for adults; and Sunday (or Sabbath) schools, which provided education to all ages.<sup>86</sup> The primary objective of these schools was to provide a religious education to the masses even though reading, writing, arithmetic, manual trades, domestic skills and craft work were taught as well. Agricultural education was also seen as a way of integrating ex-slaves into the society after emancipation (1838). Although the provision of education to the formerly enslaved population initially concerned the ruling elite, they were soon convinced that such training would make for

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<sup>84</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>85</sup> Ibid.

<sup>86</sup>Thelma Thompson, “The Jamaican Teachers’ Colleges: Resources from and for a Country.” *The Journal of Negro Education*, 56:3 (Summer 1987).

“a peaceful and contented lower class” and maintain the existing social order.<sup>87</sup> In 1838 the British government sent out Mr. C.J. Latrobe, an inspector of schools, to assess the working of the education system.<sup>88</sup> He found many things that were an obstacle to a free flowing educational system. Latrobe found that there were several incomplete school buildings, there were very low attendance rates, there was denominational rivalry, poorly trained teachers, inconsistencies in teacher salaries of the local teachers versus the British teachers and continued resistance from planters who objected to the laboring class receiving an education. These views caused the beginning of the termination of the Negro Education Grant. Because of these persistent obstacles to education, the British government gradually withdrew funds for the grant and by 1845 the Negro Education Grant was fully terminated.<sup>89</sup>

The period 1845 to 1865 saw great economic strain on Jamaica’s economy. The sugar that Jamaica produced was one of the major sources of revenue and sugar had lost preferential treatment on the British market. This meant that there was less money allotted to education. Some schools were begun by concerned parents in communities with children who needed an education and also some Vestry schools were built. The Vestry was the local government of the time. Generally, although slavery was abolished, there was no significant change in the provision of education for freed slaves. According to Black, by the year 1883, “only 22,000 blacks out of the quarter million in the island could write.”<sup>90</sup> The authorities at the time disapproved of education for the freed slaves, thinking that it was unnecessary for them since they were only

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<sup>87</sup> Nancy Foner, *Status and Power in Rural Jamaica: A Study of Educational and Political Change*. New York: Teachers College Press, 1973.

<sup>88</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>89</sup> *Ibid.*

<sup>90</sup> Clinton V. Black, *History of Jamaica*. London: Longman Group UK, 1991.

going to be working in the fields.<sup>91</sup> Instead, a lot of the bequests that were left for the education of the freed slaves were instead used by the ruling class for the education of poor whites. As a result there was little change in the educational advancements of blacks immediately after the termination of the Negro Education Grant. As a result, freed blacks wanted an avenue to display their disgust to the distressing experiences they had gone through since emancipation. This culminated in what is known today as the Morant Bay Rebellion of 1865. This rebellion was led by Paul Bogle, now a national hero, when he led 200 to 300 black men and women to the town of Morant Bay in the parish of St. Thomas in a protest or revolt against colonial rule and the oppressive social and economic status that was associated with this. Blacks were still living in a system that marginalized them and they needed to vent their feelings.

Even though this rebellion was thirty years after the end of slavery, the rebellion proved to be an important turning point in history though leading to the death of nearly 500 people. This rebellion caused a change in the political system of Jamaica. This ended the system of Assembly government under which Jamaica was administered by a British-appointed governor and council of elected representatives.<sup>92</sup> This system was replaced by a Crown Colony system in 1867 where Jamaica was governed directly by the colonial office in Britain. The Rebellion had at least reminded the government that proper education needed to be provided for the black masses of Jamaica.

Some educational reforms that took place after the system of government was changed to a Crown colony government included funds being provided to various denominations for the building of new schools, a salary subsidy for teachers through a system of payment by results

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<sup>91</sup> Phillip Sherlock and Hazel Bennett. *The Story of the Jamaican People*. Kingston, Jamaica: Ian Randle Publishers, 1998.

<sup>92</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

and grants to support training colleges.<sup>93</sup> Under the payment by results system, which was introduced to upgrade the efficiency of elementary schools, an Inspector would examine six or seven classes in eight subjects and then award marks according to the quality and quantity of work done by the pupils.<sup>94</sup> A school could gain a maximum of eighty-four marks which were divided among the *Chief Subjects*: reading, writing from dictation, arithmetic and the *Secondary Subjects*: writing, scripture knowledge, general knowledge, grammar, geography, singing, organization and discipline. It was expected that teachers would spend more time on the chief subjects than on the secondary subjects.<sup>95</sup> Under the Act of 1867, schools could gain grants based on average attendance and on the quality of the school work done.

A number of changes in Jamaican education took place during the period between 1867 and 1900. Various grants were created for the establishment of new schools and as a result the amount of schools that existed in Jamaica increased, thus creating more opportunities for freed slaves to be educated. A census taken in 1867 showed that there were 236 grant-aided schools and 158 schools without aid. By 1885 the number of grant-aided schools had more than doubled.<sup>96</sup> *Model Schools* were also built during this period to give increased training to elementary school teachers. These schools were attached to the training colleges and were intended to supplement provisions for elementary schools. More industrial schools were also built during this period. Industrial schools served the purpose of training students in the field of agriculture. Between 1867 and 1872 the number of Industrial schools had doubled. In 1891 the

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<sup>93</sup> Errol Miller, *Jamaican Society and High Schooling*. Kingston, Jamaica: Institute of Social and Economic Research, University of the West Indies Mona, 1990.

<sup>94</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>95</sup> *Ibid.*

<sup>96</sup> *Ibid.*

government established the first set of Industrial schools for boys and in 1892 a similar schools for girls was opened.<sup>97</sup>

The next major inspector of schools report was that of commissioner Lumb in 1898. Judge Lumb carried out a thorough examination of the Jamaican system of education. Among the many suggestions he made for the education system was that the school age population (elementary) should be age six to twelve instead of five to fourteen, and more attention should be paid to reading. Physical drill, singing and drawing were to be introduced into the schools and domestic economy and manual and agricultural instruction were to be made an integral part of the curriculum. Lumb also cited the problem of irregular attendance but little was done to correct this in the coming years. This was a period of time where the majority of the population did not go beyond an elementary school education.

### **3.1 Towards Secondary Education**

Secondary education was always a cause for concern among the various inspectors of schools that visited Jamaica to assess the system of education. A 1911 report indicates that the government had long wanted to establish education of a “higher grade.”<sup>98</sup> As early as 1835, the report of John Sterling had suggested that the future of education in the West Indies would largely depend on the establishment of “a higher and more mature education as that of the primary.”<sup>99</sup> In 1837, *The Latrobe Report on Education in Jamaica* pointed out the need for a more advanced form of education, one in which the “highest classes of [Jamaica] could meet

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<sup>97</sup> Trevor A. Turner, “Objectives and Provisions for Agricultural Education: The Case of Colonial Jamaica, 1867 – 1920.” In *Ontario Institute for Studies in Education Symposium Series, Volume 10. Development and Disillusion in Third World Education with Emphasis on Jamaica*, edited by Vincent D’Oyley and Reginald Murray, 64 – 87. Toronto, Canada: Ontario Institute for Studies in Education, 1979.

<sup>98</sup> Richards-Mayo, *The Alpha Boys’ School and Home*.

<sup>99</sup> Shirley C. Gordon, *A Century of West Indian Education*. London: Longman, Green, 1963.



with liberal education.”<sup>100</sup> The official beginning of secondary education in Jamaica is widely reported as being in 1879 but there were secondary schools that were established before this year. Many of the endowments that were left by benefactors for education were left for poor whites who could not afford to send their children to school in England. Some of these schools provided secondary education for the poor whites. As early as 1736, the Wolmers School, which is still in existence today, was established. It is not clear when this school started to provide a secondary education but today it serves both primary and secondary purposes. Several other schools were established for poor whites including what is now known as St. Jago (1744), Jamaica College (1795), Mannings (1730), Munroe (1797) and Hampton (1825).<sup>101</sup> The Christian denominational schools were primarily the schools that provided education for the ex-slave population in Jamaica.

Some of the earliest efforts towards establishing a system of secondary education by the denominations began with the Presbyterians who established the Montego Bay academy in 1851 for the purpose of training teachers and missionaries, the Methodists who started York Castle High School in 1875 and Baptists who established Westwood in 1882.<sup>102</sup> The Catholics had also established St. Georges College (high School) in 1850, Immaculate Conception High School for Girls in 1858 and the Convent of Mercy at Alpha in 1888.<sup>103</sup> These schools have survived over the years and rank among Jamaica’s top high schools even today. This is important for the reason that most Catholic schools did not get financial support from the white ruling class because of

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<sup>100</sup> Ibid.

<sup>101</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>102</sup> Miller, *Jamaican Society and High Schooling*.

<sup>103</sup> Richards-Mayo, *The Alpha Boys’ School and Home*.

their allegiance to the Anglican Church and most denominational schools did not get government funding.

By 1879 the Jamaica Schools Commission was established. That year marked the official start of secondary education in Jamaica. In 1879 the Colonial government passed legislation allowing for the official establishment of high school education in Jamaica. The Jamaica Schools Commission was a corporate body appointed by the Governor of Jamaica to control endowments and establish schools according to the will of the benefactors.<sup>104</sup> Before this body was established, a lot of the endowments left by the benefactors to establish schools for the ex-slaves were used instead to upgrade and build schools for the poor whites. The Jamaica Free School was transferred to Kingston where it was renamed the Jamaica High School and it became the first secondary school to receive a grant from the Crown Colony Government.<sup>105</sup> This was among some of the many educational reforms undertaken by the Crown Colony Government. Shortly after the Jamaica Schools Commission was formed, the Cambridge Local Examinations were introduced for secondary school students. These exams came directly from England and so the curriculum of the English Grammar Schools was carefully followed. Many of the teachers were recruited from England and many of the textbooks used were England-based textbooks. For years to come the English secondary education system was imitated without any consideration to the needs of students in a Jamaican context. Even though secondary education became officially established in Jamaica, the poor white and colored populations were the ones who mostly got the opportunity to attend secondary (high) schools. There were few schools that admitted black students. The white ruling class ensured that agricultural education was increased in the elementary schools so that the newly freed Africans would remain working in the fields.

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<sup>104</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>105</sup> Ibid.

The white ruling class considered blacks among the lower class in society and wanted to ensure that Jamaica's educational system would only provide the rudiments of reading and writing to them. As a result, there were informal restrictions on opportunities for upward mobility among Jamaica's black population.<sup>106</sup> Within this system the upper and middle class – primarily Jamaica's white, brown (colored) and ethnic minority populations – were afforded the opportunity to attend high school while a vast majority of the black population did not. For a child of African descent in Jamaica, the educational path would be that s/he enters elementary/primary school at the age of six and stays in that school until the sixth grade, which at that time was about age fifteen and then their education would be terminated.

For a child of the ruling upper or middle class, s/he would be tutored privately at home or sent to a preparatory school and then by the age of ten be ready for high school. They would then complete first to fifth form at which time they would sit some public examinations. There were two other higher grades to which students could go to if they so desired at the end of which they would sit more public exams and then their education would be terminated or if their parents had enough money they would do University education in England.<sup>107</sup> When the University of the West Indies was established in 1948, middle and upper class students did university education in Jamaica. It is important to mention that preparatory schools that were attended by the upper and middle classes of society were similar to that of primary (elementary) school except that the educational material was more an “introduction to the higher education of the secondary schools.”<sup>108</sup>

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<sup>106</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>107</sup> Osborne, *History of the Catholic Church in Jamaica*.

<sup>108</sup> Ibid.

In 1897, the governor of Jamaica appointed a commission on education led by Sir Charles Lumb to look into inconsistencies in Jamaica's system of education as the cost of education seemed to be too high given the financial resources of the country. The Lumb Commission Report as it came to be known had several recommendations for education in Jamaica. Among these recommendations were major plans to economize in terms of education. Based on the Lumb recommendations, the government enacted a law in 1899 which stipulated that any school that was found to be unnecessary was to be closed or amalgamated. The government also stopped the establishment of any further denominational elementary school even though the denominations would remain very active in education for years to come.

In the first four decades of the twentieth century, several more high schools were established by the government. Among these were Montego Bay Girl's School (now Hampton), Clarendon College, St. Hugh's, St. Hilda's, Excelsior, Camperdown and Merl Grove High. All these schools had the influence of different denominations on their development.<sup>109</sup>

### **3.2 Teacher Education**

As early as 1832 some church schools had sprung up to train teachers for occupations in the classroom. A school for destitute girls was established and these girls achieved a high enough level of education to teach in the elementary schools.<sup>110</sup> The British government had also seen the need for locally trained teachers and had designated a part of the Negro Education Grant for the training of teachers. As a result, Normal Schools, through the denominations, were established for the training of teachers. These Normal Schools offered reading, writing,

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<sup>109</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>110</sup> Ibid.

arithmetic and psalmody.<sup>111</sup> For the most part, these denominational Normal schools were also concerned with “Christianizing the negro population.” A pupil teacher system had also been established after it was thought that the Normal schools were not producing enough teachers. This system was established in 1877 and served the purpose of the students assisting in teaching elementary school while at the same time improving their own education. Student pupils would be between the ages of thirteen and seventeen and would be at least at standard five in elementary school while showing an ability to teach. Written exams for pupil teachers were introduced in 1882.<sup>112</sup> For a significant period in Jamaica’s education history, teacher’s colleges served as the secondary education for black men and women. While their white and colored countrymen had the opportunity at high school education, the black masses attended teacher’s college if their education was to be furthered. The churches had an influence on the development of teacher training in Jamaica as well. They were influential in the forming of Mico College in 1836, Bethlehem College in 1861, St. Joseph’s College in 1897 and Church Teacher’s College in 1965. The Jamaican Government had also established teacher training colleges. Shortwood Teachers’ College was opened in 1885 to increase the supply of female teachers in the country.<sup>113</sup> This remains an all female teacher training institution in Jamaica today. The Jamaican government also opened Moneague Teachers’ College in 1956 and Sam Sharpe Teachers’ College in 1975. Most of the institutions that were established before 1897 offered academic subjects which were offered in secondary schools and thus served a dual role in offering teacher

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<sup>111</sup> Ibid.

<sup>112</sup> Ibid.

<sup>113</sup> Thompson, *The Jamaican Teachers’ Colleges*.

training and secondary school education.<sup>114</sup> However, after the Lumb commission report of 1897, all subjects that were characterized as secondary school subjects were removed from the curriculum.<sup>115</sup>

### **3.3 Higher Education**

The Irvine Committee on Higher Education was appointed in 1944 to review existing facilities for higher education in the British Colonies of the Caribbean and make recommendations for university development.<sup>116</sup> It was recommended that in the establishment of a University College, a Department of Education be established and that the department develop post-graduate diploma courses in education and research.<sup>117</sup> Also examinations were to be set and conducted and certificates would be awarded to training college students. The University College was in collaboration with the University of London so that students earned external degrees awarded by the University of London. This University College has since become The University of the West Indies. The collaboration with the University of London stopped in 1962 when Jamaica gained independence. The University of the West Indies is the leading University in Jamaica. This University serves 18 English speaking countries in the Caribbean and has several campuses across the Caribbean. The main campuses are at Mona, Jamaica; Cave Hill, Barbados and St. Augustine, Trinidad and Tobago.

Northern Caribbean University (NCU) which was first known as the West Indian Training School then the West Indies Training College (1936) and then West Indies College

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<sup>114</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>115</sup> Dick, *Rebellion to Riot*.

<sup>116</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>117</sup> Ibid.

(1959) is a Seventh-day Adventist College level institution that was opened in the early 20th century by missionaries from the United States. The opening of this school was spurred by the arrival of George E. Enoch who arrived from the United States in Jamaica on July 4 1898. He was concerned that a school should be established to cater to the needs of local church members and so as a result the West Indian Training School was opened in 1907.<sup>118</sup> The College was offering courses up to the 14<sup>th</sup> grade level until it became a college level institution in 1959 offering its first bachelors degree. The School gained University status in 1999 at which time it assumed its current name Northern Caribbean University.

In 1958 the University of Technology opened its doors under the name Jamaica Institute of Technology. This was done under a thrust by the government to create training for Jamaicans in the field of technology. One year later the school was renamed the College of Arts Science and Technology (CAST) thus incorporating the school in the college of Arts, Science and Technology scheme of 1959.<sup>119</sup> The College became a degree granting institution in 1986 and gained University status in 1999 thus changing its name to and establishing the University of Technology. The school now enrolls over 10,000 students and offers over 50 programs at certificate, diploma and degree levels.<sup>120</sup>

Other Colleges and Universities that have been established in Jamaica since independence (1962) include the College of Agriculture Science and Education (CASE) which started out as a farm school in 1910, Excelsior Community College which is the first and largest community college in Jamaica opened in 1974 and the Caribbean Maritime Institute.

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<sup>118</sup> Northern Caribbean University website. <http://www.ncu.edu.jm/AboutUs/OurHistory.aspx>. (Last accessed March 2013).

<sup>119</sup> University of Technology Jamaica website. <http://www.utech.edu.jm/about/overview/history.html>. (Last accessed March 2013).

<sup>120</sup> Ibid.

### **3.4 Education after Independence (1962)**

In 1966 a 'New Deal' program for education was launched by the government. Under this program all levels of education were to be expanded for the period between 1966–1980.<sup>121</sup> What this meant was that about 50 new junior secondary schools were built to accommodate thousands of students, the enrollment of some of the colleges almost doubled, the annual output of the training colleges was to be increased and the educational levels were redefined. Primary/elementary level was between age 6–12 years, and secondary school was first cycle 12–15 years and second cycle 15–19 years.<sup>122</sup> Other changes include the establishment of the secondary schools' Caribbean Examinations Council (CXC) exam which replaced the General Council Exam (GCE) which was British based, the Reform of Secondary Education (ROSE) curriculum in 1994 for students in the 7<sup>th</sup> to 9<sup>th</sup> grade of high school and mandatory free education at the primary/elementary level. Teacher training centers were also established in areas of technology and agriculture at the College of Arts Science and Technology (CAST) and at the Jamaica School of Agriculture (JSA). Teacher training in early childhood education was also developed by a Swiss organization in 1970 and then taken over by the government in 1973 through the University of the West Indies. A national student loan bureau was established in the 1970's to help off-set the cost for post secondary students who were in need of financial assistance. Table 3.1 shows the breakdown of the number of public educational institutions in Jamaica and their educational offering for the 2008/2009 year.

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<sup>121</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>122</sup> Ibid.



**Table 3.1. Number and Type of Institutions Offering Public Education (2008/2009)**

<b>School Type</b>	<b>Number of Institutions</b>	<b>Level of Educational Offering</b>
Infant	31	Early Childhood
Primary	546	Primary
All Age	159	Primary; Lower Secondary (Grades 7–9)
Primary and Junior High	87	Primary, Lower Secondary
Junior High	0	Lower Secondary
Special Education	10	Early Childhood to Secondary
Secondary High	147	Lower and Upper Secondary
Technical High	14	Lower and Upper Secondary
Vocational/Agricultural	2	Upper Secondary
Teachers' Colleges	5	Teacher Training
Multi-Disciplinary	3	Teacher Training; Post- Secondary/Pre-University
Community Colleges	5	Teacher Training; Post- Secondary/Pre-University
Specialized Colleges	2	Higher Education
Universities	2	Higher Education

Source: Jamaica's Third and Fourth Periodic Country Report to the United Nations Committee on the Rights of the Child<sup>123</sup>

<sup>123</sup> Child Development Agency Document. "Jamaica's Third and Fourth Periodic Country Report to the United Nations Committee on the Rights of the Child." [www2.ohchr.org/english/bodies/crc/docs/CRC.C.JAM.3-4.doc](http://www2.ohchr.org/english/bodies/crc/docs/CRC.C.JAM.3-4.doc). (Last Accessed June 20, 2013).

## CHAPTER 4

### HISTORY OF MUSIC EDUCATION IN JAMAICA

A significant amount of the material that forms Jamaica's music is based on folk songs that have been passed down aurally by ancestors over the years. This folk material has its roots in West African slaves that were brought to Jamaica during the eighteenth century.<sup>124</sup> Before Jamaica was "discovered" in 1494 by Christopher Columbus and the Spaniards, the Arawak Indians, the original inhabitants of Jamaica, created their own musical culture. Some of the instruments that existed during the eighteenth century have influenced the current musical culture of Jamaica and by extension its music education.

When the Africans came to Jamaica they also brought with them instruments that form part of the folk culture of Jamaica. Instruments like the abeng, banjo, shakers (maracas) and hand drums are instruments that are said to have been fashioned in colonial America.<sup>125</sup> European musical instrumentalists would also become a part of Jamaican music culture during the 17<sup>th</sup> and 18<sup>th</sup> century. Orchestras in those days were required primarily to provide music for dancing.<sup>126</sup> Village orchestras which included folk instruments that modeled European instruments also existed. There is an account of a village band contest which mentions a "piccolo" made from a steel rod, a "saxophone" built from bicycle handlebars, and homemade violins, with bows

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<sup>124</sup> Astley Clerk, "The Music and Musical Instruments of Jamaica," *Jamaica Journal* 9: 2 & 3 (1975).

<sup>125</sup> Astley Clerk, "The Music and Musical Instruments of Jamaica." *Jamaica Journal* 9 (1975).

<sup>126</sup> Ivy Baxter, *The Arts of an Island: The Development of the Culture and of the Folk and Creative Arts in Jamaica, 1494–1962*. New Jersey: Scarecrow Press, 1970.

strung with ribbon instead of cat gut.<sup>127</sup> The combination of the original Arawak instruments, the European instruments and instruments of the Afro-Jamaicans are all elements of what constitute music in Jamaica. Afro-Jamaican musicians during this time did not read music and the techniques acquired to play their instruments were self taught. Instruments like the violin, the bamboo pipe and the piccolo, a prominent feature in Jamaican folk music, were played by these musicians and were the instruments on which they learned improvisational techniques. Other instruments that were prominent around that time were the guitar, banjo and various African drums.

Jamaica's formal system of music education had its roots in the European system of music education. More specifically the British education system is the system Jamaica is modeled after. The slaves of Jamaica were emancipated in 1838 and as early as the period between 1845–1865 after the Negro Education Grant was terminated, "singing" was recorded as one of the secondary subjects that was inspected at the established schools by an Inspector of Schools.<sup>128</sup> The Inspectors of Schools, who were British during this period, saw music as an "essential part of the curriculum."<sup>129</sup> The Jamaican system of music education was performance based and so choral groups were among the more prominent musical ensembles. This type of music was based on the European choral tradition. Classical music and the European composers that were associated with this music became the basis of musical instruction. The modern era of music of the classical type had its beginning in the development of choral music.<sup>130</sup> One of the first venues where choral music was heard and experienced was the church. With a lot of the

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<sup>127</sup> Ibid

<sup>128</sup> Whyte, *A Short History of Education in Jamaica*.

<sup>129</sup> Joan Tucker, "Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect." *Education and Research in the Caribbean*, 1:1 (June 1995).

<sup>130</sup> Baxter, *The Arts of and Island*.

slaves having been converted to Christianity, the churches were full on Sundays and so choral music started to see some amount of popularity among the population. The Introduction of the organ and musical services in the Anglican Church during the first half of the 19<sup>th</sup> century further enhanced the worship service and attracted more members to church services.

The church was where many teachers of music, whether private or public, had the opportunity to practice their craft. As a result, it is no surprise that music in the schools was of a choral nature and for several years was referred to as ‘singing.’ Sight singing was a skill that was taught in the schools and became a valued skill in both the schools and the teachers colleges.<sup>131</sup> In schools and colleges, singing, tonic-sol-fa, the use of the modulator, ear tests and the theory of notation were taught.<sup>132</sup> At the college level, music differed in the sense that a more comprehensive study of music theory was undertaken and playing simple tunes on the piano or harmonium was required.

Instrumental playing suffered during the latter half of the 19<sup>th</sup> century in Jamaican music education. In 1897, at the beginning of an economic recession, the government of Jamaica appointed a commission to investigate the state of education in the island. This is known as the Lumb Report. The recommendations that came out of this investigation would result in a more efficient management of elementary education. The recommendations however, had some devastating effects on Teacher’s Colleges. This affected how schools were run in the 20<sup>th</sup> century. Miller<sup>133</sup> argues that “every vestige of liberal education from the teachers colleges” was being removed. Among the subjects that were omitted from the colleges were Latin, French,

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<sup>131</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

<sup>132</sup> Ibid.

<sup>133</sup> Miller, *Jamaican Society and High Schooling*.

algebra, geometry, mathematics, trigonometry, science, elocution and instrumental music.<sup>134</sup> The omission of instrumental music from the teachers colleges meant that teachers had little opportunity to develop their instrumental playing skills and this started the downward spiral in instrumental playing at the college level. There were some college programs that only offered choral music in their music department. Instrumental music became an extra-curricular activity that was privately arranged between the teacher and students who could afford to pay the necessary fees. This created two strata of students. Choral singing was for the mass of the student body and instrumental music was available only to a small elite. Instrumental music was seen as a symbol of privilege.<sup>135</sup>

Another category of music education that influenced the training of teachers in Jamaica was private music studios. There were several different music studios as early as the 1920s and 30s, with most of them teaching piano. Some studios were more popular than others and some students would go on to have further studies in England at the Royal College of Music.

Some of the accounts of musical happenings in Jamaica during the 1920s and 30s were set down in the *Cosmopolitan Magazine* edited by Una Marston.<sup>136</sup> Some significant studios of the day were the Kingston Musical Academy where young people learned folk dancing as well as eurythmics and music, and the Marescaux Music Club which was the Studio of Violet Mills. Other studios which had famous teachers include the Armstrong Studio and the Foster-Davis School of Music which had influential teachers like Sybil and Noelle Foster-Davis. There were other historic girls' boarding schools where music was influential in the curriculum and also

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<sup>134</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

<sup>135</sup> Ibid.

<sup>136</sup> Baxter, *The Arts of an Island*.

where a fairly solid music education could be gained. These schools include Hampton High School in St. Elizabeth, St. Hilda's High School in St. Ann and Westwood High School in Trelawny.

The influence of the church is even more profound when the repertoire taught in the schools is considered. Up until the 1960's the repertoire taught in schools and teachers colleges was based only on hymns and English vocal music. There was a lack of "action" songs and there were a disproportionately high number of hymns to songs taught.

In one particular report on education of 1911 the reporter, Goe Hicks, wrote that:

While we have teachers who give but little thought to what is suitable for their scholars it will continue to be necessary to remind them that the songs learned in school should be such as children in Jamaica can understand and be in sympathy with.<sup>137</sup>

Having said this, the inspectors of schools seemed to have a demeaning attitude towards indigenous Jamaican songs and other musics. Inspectors approached the Jamaican child as needing musical tutelage of a remedial nature. There were certain criticisms that were made. Amongst these were that "voices were harsh" and "pitched low" and singing was "loud and boisterous."<sup>138</sup>

The type of singing children had experienced in their villages and communities was influencing the music they sang in school. The approach to singing in their communities was different because of the fact that the voice had to compete with other instruments such as the hand drum.

The teaching of music at the elementary level is primarily the responsibility of the classroom teacher. Much of the music taught were songs learned in teachers college by the

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<sup>137</sup> Report of the Education Department, March 1911.

<sup>138</sup> Ibid.

classroom teacher and then taught to the students. It is important to point out that at the elementary level, even before independence in 1962, there were two systems in which a child could be educated. There were the fee-paying preparatory schools, catering to the privileged and the free primary schools, catering to the underprivileged.<sup>139</sup> Under this system, the free primary school did not have a specialist music teacher and the classroom teacher was responsible for the music teaching while in the preparatory school, because it was run based on fees paid to the school by the parents sending their children there, they could afford to hire music teachers. Most of the music teachers during this time were people who had private instrumental lessons and sat for the Associated Board of the Royal Schools of Music (ABRSM) exams. Getting a certificate of pass in this exam was enough to allow someone to be hired as a music teacher. Some of these students went on to study music in England and would return as music teachers.<sup>140</sup>

#### **4.1 Secondary Music Education**

The official start of high school education in Jamaica is said to be around the year 1879. This was the year that the existing Jamaican government had finally made provisions for a system of high schooling even though there were some high schools that had already been in existence. The primary reason for the establishment of high schools during the 1880's had to do with the fact that the poorer white minority wanted a higher level of education to be offered to their children since some could not afford to have their children study in England. Some of the first attendees of the newly established high schools were the white minority and the "brown group" who were children of black and white parents.

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<sup>139</sup> Stephanie Williams, "Folk Music in Jamaican Primary Schools." Master's Thesis., University of Toronto, 1975.

<sup>140</sup> Hickling-Hudson, *Postcolonialism, Hybridity and Transferability*.

The music curriculum of Jamaican high schools was influenced by the music appreciation movement which began in Britain in the 1920s and 30s.<sup>141</sup> The music appreciation movement in England at this time had to do with the use of the gramophone in music classrooms. The gramophone is one of the first record and replay devices to have been invented and so this enhanced the listening and ultimately the appreciation of music in the classroom. The advent of the gramophone transformed the cultural conditions of contemporary music, including the way it was taught.<sup>142</sup> Musicians and music educators were not fascinated by the gramophone for a long time. The people responsible for the music appreciation movement were more accepting towards this new innovation and argued that it may stem an interest in the appeal of popular music.<sup>143</sup> Even though the Jamaican system of music education was lagging behind in this regard, it was influenced by the new attitude toward music in the classroom. Equipment to conduct ‘appreciation’ classes was expensive and scarce and this movement had very little effect on elementary schools and Teachers’ Colleges.

In 1919 the Music Society of Jamaica was founded and the Music Festival Committee, which began in 1926 as a branch of the Musical Society, contributed to the stimulation of musical knowledge and interest in the 1920s and 30s by the promotion of concerts and competitions.<sup>144</sup> Many of the Schools in Jamaica, including the high schools, participated in these competitions as it was a means by which the schools and the students could showcase their talent in music while watching and listening to other such performances.

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<sup>141</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

<sup>142</sup> Colin Symes, “A Sound Education: The Gramophone and the Classroom in the United Kingdom and the United States, 1920–1940.” *British Journal of Music Education* 21 (2004): 163–178.

<sup>143</sup> Ibid.

<sup>144</sup> Baxter, *The Arts of an Island*.



The Associated boards of the Royal Schools of Music exams were introduced to the island by the end of the nineteenth century<sup>145</sup> and by the 1940s passes in these exams were seen as the main or sole indicators of musical competence. With the emergence of the festival competitions, there was more focus placed on the popular and folk music forms of Jamaica. This meant that the possibility could now exist that Jamaican indigenous music could find its way into the music classroom.

There were no institutions that provided teacher training for specialist music teachers until Mico Teachers' College offered a program for secondary school teachers in 1966 and the Jamaica School of Music established its teacher training program in 1974. Many of the music teachers in the high school until that time and for some time beyond were expatriates who had studied in Britain or brown skinned Jamaicans who were educated in London Colleges or Academies or the graduates of the Royal Schools of Music who were trained as instrumentalists but made music teaching their occupation.<sup>146</sup>

The high schools and preparatory schools offered a much wider music curriculum to their students than the primary schools and teachers colleges. The primary schools and teachers colleges would mostly focus on the British nineteenth century tradition of choral singing where students would learn hymns and works by European composers. The preparatory schools could afford to offer percussion band as a part of their curriculum. Some high schools were able to adopt some of the 1920s and 30s innovations in British music education by offering music appreciation and also percussion band. As much as there were curricular differences between the High School/ preparatory school and the elementary/Teachers' Colleges, they both had one thing

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<sup>145</sup> Ibid.

<sup>146</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

in common. Miller<sup>147</sup> cites that both systems had an external dependency on the British and states that this is one of the distinctive characteristics of colonialism.

## 4.2 Music Education in Higher Education

Higher education in Jamaica has its origin in three different sectors – teacher education institutions for the training of teachers for the primary level of education, seminaries for the training of ministers of religion and University/ College for a general/ liberal education.<sup>148</sup>

After emancipation in 1838, the need for teacher training became a pressing matter as teachers were needed to fill teaching positions in the existing elementary level schools. The Moravian denomination established an institution as early as 1832 with the Anglicans, the Church Missionary Society, the Baptists, the Presbyterians and the Wesleyans following soon after.<sup>149</sup> Financial problems caused these institutions to be short lived.

Mico College was established in 1835 through proceeds from the Negro Education Grant (NEG) given by the British Government for the religious and moral education of the ex-slaves. Other teachers colleges established in the nineteenth century and surviving to this day are: Bethlehem, Moravian Teachers College (1861), Shortwood Teachers College (1885), and St. Joseph's Teachers College (1897).<sup>150</sup>

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<sup>147</sup> Miller, *Jamaican Society and High Schooling*.

<sup>148</sup> UNESCO-IESALC Report. "National Report on Higher Education in Jamaica." UNESCO-IESALC, January 2006.

<sup>149</sup> V. D'Oyley, "The Development of Teacher Education in Jamaica." *Ontario Journal of Educational Research* 6 (1) 1963.

<sup>150</sup> Ibid.

### 4.3 Institutions Offering Music Teacher Training

Mico Teachers' College, now Mico University College, has the distinction of being the oldest teacher training institution in the western hemisphere,<sup>151</sup> according to Paul Williams, and one of the first institutions of higher learning in Jamaica. Mico College became the first institution of higher education in Jamaica to offer music training to secondary school music teachers in 1966. It would seem that some form of music training already existed at Mico before 1966 as there are accounts of "singing" being taught in the elementary/teachers college system as early as the period between 1845–1865. This would have come in the form of the training classroom teacher learning to teach songs to their students and/or the classroom teacher teaching songs to their students.

The Jamaica School of Music was founded in 1961 at a time that Jamaica was still heavily influenced by British values and British Cultural practices.<sup>152</sup> As a result, the school was modeled on the British Royal Schools of Music. The school started out running as a conservatory where study in music was performance based and notated classical music was the primary, if not the only, content of instruction. Folk music was ignored as being quaint but unworthy of serious attention and popular music was regarded as subversive.<sup>153</sup> The majority of the staff of the School of Music was teachers of music who were British and the system of training was no different from that in the Royal College or the Royal Academy of Music. Instrumentalists and vocalists received individual attention which resembled the master – apprentice or studio teaching system which is common in music learning. The Associated Boards of the Royal

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<sup>151</sup> Paul H. Williams, "Mico Milestones: University College Celebrates 75 Years of Excellence," *Jamaica Gleaner*, February 27, 2011. \*(This article talks about Mico University College celebrating 175 years of existence from its inception in 1836 to 2011 when the article was written. The title of the article seems to be a typographical error).

<sup>152</sup> Pamela O’Gorman, "The First Twenty-one Years in the Life of the Jamaica School of Music, 1961/62 to 1982/83." *British Journal of Music Education* 1:1 (1984) 63–83.

<sup>153</sup> Ibid.

Schools of Music (ABRSM) exams were the standard by which students were tested. This meant that there was no set curriculum in place and students, along with advice from the staff, would decide the appropriate exam to take. The Diploma examination and or the Licentiate of the Royal School of Music (LRSM) exam were the exams students aspire to. Voice and piano were the two major areas in which students excelled. There were students in other instrumental areas but only a few, which meant the staff had only a few students to teach in those areas. Most of the staff were well qualified and were also performers. In 1966 a folk music research department was established on the school campus and the purpose of this department was to research and collect folk music. This happened independently of the school even though it was on the campus. A large collection of folk material was collected and subsequently used for national purposes.<sup>154</sup>

A major restructuring of the School of Music took place beginning in 1972. There were several reasons for the restructuring of the school. Some of the reasons mentioned for the need for restructuring were: there was a need for training in music education and popular music, employment for musicians seemed to be mostly in popular music and not classical music, most Jamaicans during this time had limited knowledge of Jamaican folk music, the majority of music teachers were untrained and the ABRSM exams were the only symbol of musical certification. As a result, in 1972 the doors of the school were opened for the first time to popular musicians.<sup>155</sup> The training of music teachers for the classroom also began with in-service certification programs being offered. The newly established Department of Teacher Education offered a one year in service and a two year certificate in school music teaching for teachers who were somewhat already trained.<sup>156</sup> There was a four year diploma course in music teacher

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<sup>154</sup> Ibid.

<sup>155</sup> Ibid.

education offered for students without training. Courses in congo drumming, African American studies, folk studies and western art music were now being offered at the school.

In 1976, the government of Jamaica established the Cultural Training Centre, a tertiary level complex.<sup>157</sup> This center housed the National Schools of Art, Drama, Music and Dance. The Jamaica School of Music was a part of this new thrust toward the amalgamation of the arts. By 1979, the study of Jamaican and other popular musics was also a part of the teacher training curriculum.<sup>158</sup>

Although Mico College had started to offer training for secondary school music teachers as early as 1966, their curriculum differed from that of the School of Music. At Mico, a teachers' college, students studying music also pursued the study of another subject specialization making it a 'split' specialism. This meant that a graduate of Mico would be qualified to teach two subjects at the secondary level. The School of Music's curriculum was geared to only teaching one subject which meant a graduate of the School of Music would spend a lot more time in music learning than a Mico graduate.

Northern Caribbean University (NCU) is a college level institution that is located in Mandeville, Manchester in the central part of Jamaica. This is the oldest private college level institution in Jamaica. The school was founded in 1907 and was known as the West Indian Training School. In 1936 it was renamed the West Indian Training College and then again renamed as West Indies College in 1959. In 1999 the college was given university status and is today known as the Northern Caribbean University. The school is owned and run by the Seventh-day Adventist Church in Jamaica. The music department of the college has been an integral part

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<sup>156</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

<sup>157</sup> Ibid.

<sup>158</sup> Ibid.

of school life from its inception in 1907. There are accounts of a chair of the music department as early as 1937 when Francis Archibald, LRSM, served as chair until December 1941.<sup>159</sup> The music department was housed in a small room that was behind the school's auditorium. Classes in music theory, conducting and piano were among some of the first classes to be offered in the department. Being a denominational school, the choir was always an integral part of the school's life and so male and female choral groups enhanced worship service at the school. Edna Mae Watts – Creary became the department chair between 1940 and 1942 and she continued some of the same practices of the previous chair of the department. Students took the ABRSM examinations as part of the college offering. The college was one of the centers in the island where students within the region of the school could sit for these examinations.

Zenobia Nebblett-Davis, served as department chair until 1946 and then again between 1962 and 1978. An influential adjunct professor during this tenure was Lillian Trench and together with the department chair, they spearheaded the Associate of Arts degree which was offered in 1972. It was in this period also that primary education students got to do a specialization in music.<sup>160</sup>

Because of the religious nature of the institution, the purpose of the music department was to prepare students to participate in worship and other college events. It was possible that students would have also become the primary musician at the church they attended. The music department was officially organized in 1972 thus becoming a Seventh-day Adventist educational institution in the region that has a fully functional Music Department. Since then the music

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<sup>159</sup> Eurydice Osterman, email message from Director of Studies at NCU, January, 2012.

<sup>160</sup> Ibid.

department has expanded its course offerings to include undergraduate degrees in music and music education. Associate of Arts in Music degrees are still offered.

#### **4.4 Music Education Since 1962**

Jamaica gained independence from British rule on August 6<sup>th</sup> 1962 and for the first time had the opportunity to establish its own constitution and monarchy independent of the rule of the British. Although there is a Jamaican Monarch (the ruler of Britain and the commonwealth), there is still a Governor General in the Island who represents the Queen. Independence saw the celebration of indigenous Jamaican culture coming to the forefront of Jamaican life with much boldness. Some Jamaican popular forms of music were already beginning to influence Jamaican society and independence only made these forms more popular. Genres like mento and ska were indigenous forms of Jamaican popular music which had captivated the hearts and minds of many Jamaicans and these musics accompanied the independence celebrations. Folk dance and folk music was embraced with the coming of independence and this no doubt had significant effect on music learning in Jamaica.

The two decades following independence marked a period of change for music in educational institutions.<sup>161</sup> The major institutions to have influenced this change were the Festival Commission, The Jamaica School of Music (JSM) and Mico Teachers' College which was the first college level institution to have a program for secondary school music teachers.<sup>162</sup>

The National Festival, which began in 1963, was another influential entity that influenced music education in Jamaica. The National festival encouraged the use of folk music, dance and drama in their competitions, thus giving Jamaican folk music equal status as European art music.

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<sup>161</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

<sup>162</sup> Ibid.

Because the music competition required folk music, folk music now became a part of the curriculum taught in schools. The National Festival, now called the Jamaica Cultural Development Commission (JCDC) Festival, has been instrumental in providing professional development for music teachers across the island by providing workshops and rehearsal techniques to teachers entering students in the competitions. This has helped to improve the quality of the music classroom in Jamaica and also has raised the standard in the quality of music played at the music competitions.

The Ministry of Education was established in 1953 and until the 1960's, its focus was on improving the quality of choral music in the schools.<sup>163</sup> There were educational reforms that had taken place in Jamaica in 1966<sup>164</sup> and this led to major changes in how music was taught. Sixteen Senior Modern schools (schools that had students who were past the age for elementary education) were converted to Junior Secondary Schools (equivalent to grade 7, 8 & 9) and an additional fifty new schools were built. The training of specialist secondary school teachers and the development of curricula for teachers and students were also part of the reforms. The agency that funded the conversion and building of the Junior Secondary Schools also provided them with Orff instruments, recorders, band instruments, electronic equipment, records and music books.<sup>165</sup> The 1970s saw the Ministry of Education developing new curricula that aimed at establishing an activity-based approach to music teaching that included both vocal and instrumental work. Primary and secondary schools were also to be equipped with classroom

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<sup>163</sup> Ibid.

<sup>164</sup> Errol Miller, *Educational Development in Independent Jamaica*. Kingston: Heinmann Caribbean and London: James Curry. 1989.

<sup>165</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.



instruments and electronic equipment.<sup>166</sup> Folk music became an important part of the repertoire that was taught in the schools and village musicians even came into the schools to help students learn new folk techniques. The Ministry of Education and the National Festival shared similar aims in the promotion of folk music. The National festival did this through the competitions while the Ministry of Education did this through implementing folk music in the curriculum.

The Ministry of Education also sought to staff the new secondary schools with subject specialists. In terms of music this was done by upgrading primary generalists to the level of subject specialists qualified to teach music.<sup>167</sup> In-service workshops were held to upgrade the teachers. There were, however, a few problems with the process by which the teachers were to be upgraded. There were no guides or materials to aid the upgrading of the teachers. Only the teachers who attended the in-service workshops benefited from the new thrust by the Ministry of Education to improve their teaching and the curricular changes that the ministry advocated. There also seemed to be no clear difference between the aims and content of primary music and that of secondary music. This meant there was scarcity of teaching materials and teachers lacked the requisite skills and knowledge needed to function as a specialist music teacher.

In an interview with an education officer in music, Clyve Bowen, from the Ministry of Education, he said the following:

The first curriculum we had was a primary one. For years we had never had a structured secondary curriculum. Even in my days at School of Music, all the graduates had to write their own program for graduation morning so we know that when we go to school, we have a program to teach because we wouldn't expect to find any in the classroom.<sup>168</sup>

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<sup>166</sup> Ibid.

<sup>167</sup> Ibid.

<sup>168</sup> Clyve Bowen, Interview by author, Kingston, JA, December 2010.

The 1980s saw no music curriculum created for secondary schools. The syllabus for music created by the Ministry of Education in the late 1970s was for primary school music. This made it even harder for teachers to differentiate primary music from secondary music. There were several different approaches to teaching secondary music and the teachers had varying training backgrounds. Some were trained in performance through private lessons in private studios, some came through the teacher's college and some were self-taught musician/teachers. While music was established in secondary schools, the aims and direction of what should be taught and how it should be taught were not clear.

The early 1990s in Jamaica saw educational reform in the secondary schools through the Ministry of Education. This educational reform was dubbed the Reform of Secondary Education (R.O.S.E). This was to provide a national curriculum for Grades 7–9 in the secondary schools. This was to ensure that there was some level of homogeneity in the curriculum being taught in the schools and this curriculum became Jamaica's first music curriculum at the secondary school level. Education Officer Clyve Bowen, said the following in relationship to the R.O.S.E curriculum:

The ROSE curriculum came into being and was fully implemented in the year 2000. It went system wide. We had a pilot for three years, then there was field testing for another three years. So between 1994 and 1999 it would take six years then to do three years of pilot and three years of field testing so in the year 2000 it was ready for system wide implementation. It nearly happened but because it was a political year, and we started to have workshops but you can't put curriculum into the classroom without some kind of user friendliness, that means we show them how to use it. We had some regional workshops planned. Some of the workshops took place and others kind of uprooted because of the political upheaval.<sup>169</sup>

The music curriculum for the R.O.S.E was developed in the second phase of the development of the R.O.S.E. The first phase had seen a curriculum for the 'core subjects' which

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<sup>169</sup> Ibid.

are language arts, mathematics, social studies and resource technology. The development of curricula for music, dance, visual arts and drama was included in the second phase under the heading of 'personal development'. The new music curriculum's focus was on performing, composing, listening/appraisal. The curriculum provides teachers a framework within which to work but is not prescriptive.<sup>170</sup> There are expected outcomes at the end of each grade and it is designed to be adaptive to different educational settings. Listening tapes and other teaching materials also accompany this curriculum.

Although the curriculum was a welcome improvement to music education at the secondary level, there are several factors that impeded the proper administration of the new curriculum. There was a shortage of trained specialist teachers in secondary schools, there was lack of instruments and teaching materials in the schools, some schools did not have a physical environment to teach music properly and instrumental music only meant recorder playing for most teachers.

The use of the R.O.S.E music curriculum has varied across Jamaica. The more traditional high schools have tended to stick to the British orientation while some schools have tried to implement it as an integral part of their music teaching. There are some schools that are very reluctant to use this curriculum as the teachers and in some cases even the principals see the curriculum as not being directive enough.

In 1999 there was an attempt to improve the curriculum in primary school music, as part of a program called Primary Education Improvement Project (PEIP) in response to perceived weaknesses in the system<sup>171</sup>. The curriculum that came out of this effort saw that the involvement of primary school children in music was broadened so that the curriculum would

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<sup>170</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.

<sup>171</sup> Mundle, *Characteristics of Music Education Programs in Public Schools of Jamaica*.

now include composing, listening and appraising, and not just performing.<sup>172</sup> Primary school music is taught as an integrated subject and not an individual one even though some primary schools hire specialist music teachers. This is something that is not a requirement for primary schools in Jamaica.

The Caribbean Examinations Council (CXC) introduced music as a subject to be examined at the secondary level in 1999. The CXC exams are the exams that upper secondary school students take to matriculate to college. The curriculum for CXC's Caribbean Secondary Education Certificate (CSEC) music exams has three major themes, music listening and appraising, performing, and composing and arranging.

The music CXC examinations came about when a group of music educators representing the Caribbean attended the International Society for Music Education (ISME) conference in Tampa, Florida in 1994. From this a regional association of music educators was formed known as the Association of Caribbean Music Educators (ACME). Their first major task was to respond to requests by the CXC to provide a CXC music examination for the 16+ age group. The executive members of ACME were also to assist in the development and implementation of the music syllabus if requested to do so.<sup>173</sup> Some considerations they had in drafting the syllabus was that they wanted to establish a standard that was in accordance with other CXC subjects and with syllabuses like the British GCSE (General Certificate of Secondary Education) music syllabus. They were also concerned that there might have been a low uptake rate for music in the schools as there were financial constraints as to what would have been possible in the music programs.

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<sup>172</sup> Clyde Bowen and Joan Tucker, *Music Education in Jamaica and the Commonwealth Caribbean*.

<sup>173</sup> Joan Tucker, "Starting From Scratch: CXC Music Examinations for Caribbean Schools." *Institute of Education Annual*. Vol. 1, 2003.

Tucker<sup>174</sup> cites that these concerns were similar to what was happening in Britain during the mid 1990's where "there was a fair deal of discussion on the popularity of GCSE music examinations." The CXC music panel also wanted to make sure that the syllabus was equal to the standard of music syllabuses for the same age group outside of the region and also that the syllabus would facilitate "major changes in practice that would result in significant musical growth and stimulation for teachers and pupils alike."<sup>175</sup>

In the first section of the syllabus, candidates were offered one of three options. In one option they could choose composing as a major, in a second option performing would be the major and in the third option the emphasis would be on listening/appraising. There was also to be a School Based Assessment (SBA) which would serve the purpose of some type of practical work or small research project. The allocation of marks to the School Based Assessment would relate to the specialization (composing, performance etc.) The panel was satisfied with the structure of the syllabus as it seemed to be as they felt it had allowed for inclusiveness and diversity without compromising standards.<sup>176</sup>

The first CXC music curriculum was drafted in 1997 and piloted in 1999. This means that the first CXC music exam was taken in 1999. Because the CXC curriculum was a Caribbean based one, the exam was piloted over six territories (Barbados, Guyana, Jamaica, St. Lucia, British Virgin Islands (BVI), Trinidad and Tobago) with twenty-six teachers taking part in preparing students for the exam. Four teachers had two years teaching experience while the other teachers had more than ten years experience.<sup>177</sup> The syllabus/exam was piloted over a two year

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<sup>174</sup> Ibid.

<sup>175</sup> Ibid.

<sup>176</sup> Ibid.

<sup>177</sup> Ibid.

period during which CXC workshops were given to help teachers with the administration of the syllabus. Teachers faced several problems in administering the syllabus over the pilot period among which was that delivering a culturally diverse syllabus had its challenges. Because Caribbean music and European art music were both included in the syllabus, that presented challenges both on the part of the teacher and the pupil. Other challenges had to do with inadequate resources at the schools to deliver such a syllabus.

After the pilot testing was concluded, there was a CXC measurement expert who evaluated the syllabus' structure and concluded that there was a problem with measurement. Having three different options in which students could major and the fact that there seemed to be numerous examinations to determine a final grade or pass/fail for a student, seemed to have been an issue with the expert. As a result, all options were removed. Compromises had to be made and a new syllabus was drafted, which is the one currently in existence. In this new syllabus 45 percent of the grading was allotted to listening/appraising, 30 percent to performing and 25 percent to composing. There were no options for students to major in any particular area. The SBA was also now to be done as a listening/appraising project or study.

The CXC music curriculum has helped to prepare students to some degree for the study of college level music in Jamaica. More schools are now entering students for the CXC music exam. This is something which was previously shunned by many high schools across Jamaica as music at the high school level was not seen an academic subject that a student could use to pursue any type of career.

The Ministry of Education currently has two music officers that govern the dissemination of the music curriculum in public high schools and primary schools across Jamaica. They have responsibility to make contact with the approximately 1000 schools across the island with

regards to the music curriculum. If there are workshops to be planned for the training of teachers for use of any new curriculum, that responsibility is theirs.

In 2004 the Government of Jamaica launched a Task Force on Educational Reform in Jamaica. A fourteen member panel was assembled to “prepare and present an action plan consistent with a vision for the creation of a world-class education system which will generate the human capital and produce the skills necessary for Jamaican Citizens to compete in the global economy.”<sup>178</sup> Among the many things that were discussed and presented was:

- Performance Targets for Education
- The State of Education in Jamaica
- Contextual Framework for Transforming Education in Jamaica
- The Future of Education in Jamaica
- The Key Issues and Recommendations
- Implementation Plan for the Transformation of Education

In this report, only minor mention was made regarding the direction of music and other arts and sports as co-curricular activities. Most of the interest surrounded mathematics and english language education, since both subjects are critical to numeracy and literacy.<sup>179</sup>

In Higher Education since independence, a few more college level institutions have started to offer music as a part of their degree or diploma programs. EXED – Associate in performing Arts, Bethlehem Teachers College, Sam Sharpe, UWI – Bachelors in Fine Arts.

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<sup>178</sup> Rae Davis, “Task Force on Educational Reform in Jamaica: A Transformed Education System 2004: Report,” <http://www.stcoll.edu.jm/Education/PDF%5CIssues%20and%20Perspectives%5CEducationtaskforce.pdf> (last accessed June 4, 2013).

<sup>179</sup> Mundle, *Characteristics of Music Education Programs in Public Schools of Jamaica*.

## CHAPTER 5

### CHORAL AND INSTRUMENTAL MUSIC EDUCATION IN JAMAICA

In order to fully appreciate the development of the system of choral music education in Jamaican schools, it is necessary to take a look at the general role of choral music in Jamaican society and the beginnings of this style of music. There are several factors that impact the culture of Jamaican choral music. Professional choirs, choral composers, influential choral conductors, churches, and schools.

#### 5.1 The History of Jamaican Choral Music

Evidence of choral music activity in Jamaica can be dated as far back as 1779 when, according to Pamela O’Gorman, the first performance of the Oratorio *Jonah* by Jamaican composer Samuel Felsted was given.<sup>180</sup> At this time Felsted was the organist at the St. Andrew parish church in St. Andrew Jamaica. Historical records tell us that this oratorio was the first oratorio completed in the new world.<sup>181</sup> At this time in Jamaican history, the country was still a colony of the British and so a lot of the choral music found there at the time were British based.

The Jamaica Native choir of 1905 through the Kingston Choral Union (KCU) emerged as one of the leading choral groups from Jamaica at the beginning of the 20th Century. This original choral group was made up of 12 members including the director/conductor T. Ellis

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<sup>180</sup> Pamela O’Gorman, “The Introduction of Jamaican Music to into the Established Churches,” *Jamaica Journal*, 9:1 (1974).

<sup>181</sup> *Ibid.*



Jackson and pianist Henry Nation.<sup>182</sup> The rest of the group consisted of four females and six males. The group was originally based in Kingston and occasionally gave concerts in Jamaica.<sup>183</sup> This Choir was originally assembled in 1891.<sup>184</sup> However, it was while touring England in 1906 that the Jamaica Native choir rose to prominence. This group gave several concerts in England, Scotland, Wales and Ireland between 1906 and 1908.<sup>185</sup> They first toured England as a participant in the “Colonial Products Exhibition” which was an event similar to a conference where matters pertaining to British colonies were discussed and exhibited. Musicians from different colonies performed and speeches about the importance of the colonies to the British were given.<sup>186</sup> Much of the musical training of the members of the Jamaica Native Choir came from their involvement in church activities in Jamaica.

The choir performed to several sold out audiences in Britain and some people were unable to hear the choir perform.<sup>187</sup> The type of repertoire the choir performed included plantation songs, coon songs, work and freedom songs, some baroque music, Jamaican folk songs, the national anthem, which was “God Save the Queen,” and hymns.<sup>188</sup> This choir had widely successful tours of Britain and were very well received and praised by the Jamaican press upon their return from these tours.

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<sup>182</sup> Jeffery Green, “The Jamaica Native Choir in Britain, 1906–1908,” *Black Music Research Journal*, 13:1 (Spring 1993).

<sup>183</sup> Ibid.

<sup>184</sup> Baxter, *The Arts of an Island*.

<sup>185</sup> Green, *The Jamaica Native Choir in Britain*.

<sup>186</sup> Ibid.

<sup>187</sup> Ibid.

<sup>188</sup> Ibid.

Even before the Jamaica Native Choir existed, the choral tradition in Jamaica had its roots in liturgical music. Denominations such as the Anglicans, Methodists, Baptists, and Catholics that established themselves on the island during the 18<sup>th</sup> and 19<sup>th</sup> century brought with them the rich, choral repertoire for which they had been known throughout Europe. Through the conversion of former slaves to Christianity, the church benches were crowded and people took a liking to the choral music they heard in church.<sup>189</sup> As a result, over a period of time, the repertoire of choral music-both sacred and secular-was steadily influenced by the traditions, languages, and styles of the Jamaican people. This gave rise to unique schools of choral performance and composition that became distinctly Jamaican in content. Since the Jamaican Native choir of the early 20<sup>th</sup> century, choral music has been heavily church based even though a few professional groups have also emerged. Not much is documented about the choral traditions in Jamaica before 1962 (Jamaica's independence). A short representative listing of choral groups from the 1920s to 1962 includes The Diocesan Festival Choir formed in 1925, "Y" Chorale formed in 1943,<sup>190</sup> The University Singers formed in 1957 based at the University of the West Indies Jamaica, Spanish Town Cathedral Choir and Kingston Singers.<sup>191</sup>

The Diocesan Festival Choir was inaugurated in 1925 under the direction of Mr. George Goode.<sup>192</sup> The Choir was and has remained highly inter-denominational. The Choir continues to provide music of a high quality to a wide cross-section of the Jamaican population. It has approximately fifty (50) singers and meets for rehearsal on Mondays at the St. Luke's Church Hall in Kingston, Jamaica.

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<sup>189</sup> Andrew Marshall, "The History and Development of Choral Music in Jamaica," (lecture, Jamaica Choral Festival, Andrews Memorial SDA Church, Kingston, JA, June 2010).

<sup>190</sup> Ibid.

<sup>191</sup> Ibid.

<sup>192</sup> Baxter, *The Arts of an Island*.

The University Singers was founded in 1957 by Noel Dexter who is the current director of the group. The repertoire performed by the group includes classical, gospel, spirituals, Jamaican folk music and contemporary song arrangements.<sup>193</sup> Notable achievements include the Prime Minister's Award for Excellence in 2003, the Vice Chancellor's Award for sterling contribution to the University and a National Gold Musgrave Medal from the Institute of Jamaica, and performances throughout Jamaica, the Caribbean, England and the United States.<sup>194</sup>

Some of the major church choirs that have influenced choral music in Jamaica include The St. Andrew Parish Church, the Kingston Parish Church, Coke Methodist Church, Holy Trinity Catholic Church and the Spanish Town Cathedral.

## **5.2 Influential Choral Groups Since 1962**

Several choral groups have stood out as instrumental in the development of choral music in Jamaica since 1962. They are as follows:

### **5.2.1 Jamaica Folk Singers**

The Jamaica Folk Singers was founded in 1967 by Jamaican pianist, folklorist and professor, Dr. Olive Lewin. The choir's repertoire includes Jamaican folk songs, revival hymns, work songs and mento-styled music. Mento music is a Jamaican popular/folk form that has served as one of the first forms of Jamaican popular music. Some notable highlights of the choir

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<sup>193</sup> Marshall, *The History and Development of Choral Music in Jamaica*.

<sup>194</sup> Ibid.

include performances throughout Jamaica, the Caribbean, the United States and Europe. The group has several recordings of choral Jamaican folk music.<sup>195</sup>

### **5.2.2 National Chorale of Jamaica**

The National Chorale was founded in 1972 under the direction of former director of studies at the Edna Manley School of Music, Winston Ewart. The choir's repertoire ranges from classical works of European composers to Jamaican folk music. Some notable highlights of the choir include awards from the Jamaica Music Industry (JAMI) for best vocal group-classical music, and performances in Mexico, Barbados and Canada.<sup>196</sup>

### **5.2.3 Carifolk Singers**

The Carifolk Singers was founded in 1973 and has had several directors over the years. Past directors include Keith Gordon, Althea Gravesandy and Kathryn Bond-Dyke. The repertoire of the choir includes folk forms such as kumina (drum and dance based folk form with West African roots), bruckins (Jamaican dance form used for celebration of emancipation), dinki-mini (Jamaican dance form which is used as death defying dance), revival (dance form originating from the revivalist religious movement), mento, ring games (children's songs and games), maroon and nine night songs (Jamaican tradition where songs are sung at a wake for someone who is deceased. The wake literally lasts for nine nights). Some notable highlights of the choir include receiving the silver Musgrave Medal for excellence in music awarded by the Institute of

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<sup>195</sup> Ibid.

<sup>196</sup> Ibid.

Jamaica; one gold and two silver medals at the Inaugural Choir Olympics held in Linz, Austria in the year 2000; and several medals in the third Choir Olympics in Germany, 2004.<sup>197</sup>

#### **5.2.4 Northern Caribbean University Choir**

The Northern Caribbean University Choir was founded circa 1999 (mid-late twentieth century as West Indies College Choir). Different conductors have directed the choir over the years. The repertoire of the choir includes large-scale classical works, classical anthems, Jamaican folk music, and contemporary anthems. Some notable highlights of the choir include multiple engagements throughout Jamaica and the United States, multiple performances at key national functions in Jamaica, and multiple awards at the Jamaica Cultural Development Commission Music Competitions.<sup>198</sup>

#### **5.2.5 Nexus Performing Arts Company**

Nexus was founded in 2001 under the direction of Hugh Dalhouse. The repertoire of the choir includes gospel, Negro spirituals, semi-classical works, and popular music including reggae and show tunes, classical and African traditional music. Some notable highlights of the choir include winning gold, silver and bronze medals at the 5<sup>th</sup> World Choir Games in Graz, Austria in 2008, placing Jamaica 14th of 96 countries from among 441 competing choirs, and winning several gold and silver medals in Jamaica's National Music Festival.<sup>199</sup>

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<sup>197</sup> Ibid.

<sup>198</sup> Ibid.

<sup>199</sup> Ibid.

### **5.2.6 National Dance Theatre Company Singers**

The National Dance Theater Company Singers was founded in 1962 alongside the National Dance Theatre Company under the direction of Jamaican pianist and musicologist, Marjorie Whyllie. The repertoire of the choir includes classical choral music to popular styles, with emphasis on varied traditional and Caribbean folk music forms, and original compositions commissioned to accompany the NDTC works. Some notable highlights of the choir include international tours and performances in Europe, Russia, the United States, and the Caribbean.<sup>200</sup>

### **5.2.7 Adventist Praise Chorale**

The Adventist Praise Chorale was founded in 1995 under the direction of Verley Brown. The repertoire of the choir includes classical works, spirituals, and contemporary religious anthems. Some notable highlights of the choir include overseas engagements in the United States and Antigua, top honors in the Jamaica Music Teachers' Competition in 1996, and many performances throughout Jamaica.<sup>201</sup>

## **5.3 Major Jamaican Choral Composers**

Samuel Felsted (1743-1802) is Jamaica's first well known choral composer. Felsted's significance lies in the work he composed around 1773-4 while he was organist at the St. Andrew Parish Church. His oratorio, *Jonah*, was the first oratorio written in the Americas, and its re-discovery created a great deal of interest in the music world. Dr. Howard F. Smither, the world's premier authority on the oratorio, has documented the unique position of Felsted's *Jonah*

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<sup>200</sup> Ibid.

<sup>201</sup> Ibid.

in his authoritative work, *A History of the Oratorio* (1987).<sup>202</sup> "It was a matter of some surprise that the first oratorio written in the Americas was produced by a hitherto unknown Jamaican composer in an island now known primarily for the music of Bob Marley. However, the work points to a Jamaica that then featured much more prominently on the world scene as the most valuable of Britain's colonies and as able to support a level of musical and theatrical activity that could attract the interest of metropolitan performers."<sup>203</sup>

The publication of the original score of *Jonah* was in London in 1775 with the support of over 200 subscribers, including notable figures such as Sir Basil Keith (Governor of Jamaica) and Benjamin West, the famous American artist whose painting (Jonah and the whale) was engraved for the cover of the publication.

Felsted is the first of four children of William Felsted, a British born ironmonger and amateur musician, and Joyce Weaver, a woman William met in Boston, U.S.A and subsequently married en route to permanent residency in Jamaica.<sup>204</sup> William Felsted was also an organist at the St. Andrew parish church which makes it not too difficult to imagine how Samuel got his musical training.

Noel Dexter is one of Jamaica's leading choral composers and founder of the University Singers based at the University of the West Indies Mona, Jamaica. A composer of church music and music for Little Theatre Movement pantomimes, he has had his music and songs published in *Jamaica Journal (I Sing of the Island I Love)*, in publications by the World Council of

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<sup>202</sup> O'Gorman, *The Introduction of Jamaican Music to into the Established Churches*.

<sup>203</sup> Ibid.

<sup>204</sup> Ibid.

Churches, in *Let the People Sing*, a collection published by Augsburg Press in Minneapolis, and in a Caribbean Conference song book, *Sing a New Song*.<sup>205</sup>

With Godfrey Taylor, he produced *Mango Time* (Ian Randle Publications), a collection of Jamaican folk songs, and with the University Singers he has released two CDs, *See It Ya* and *Lift Every Voice and Sing*.<sup>206</sup> He is the holder of the Licentiate of Trinity College London, and several certificates from his studies at the Royal College of Music (in summer classes), and in Princeton, New Jersey, and at Shenandoah University, Virginia, in choir conducting, training children's choirs, training boys choirs, gospel singing and about a dozen other courses. Before working with the University Singers, Dexter formed a youth choir, The Kingston Singers, in 1962, while teaching at Ardenne High School. They went on to win several first prizes and medals.<sup>207</sup>

Clyde Hoyt has been a major composer in the Jamaican choral genre for a number of years. The Guyanese born composer originally came to Jamaica as a journalist working for a Jamaican radio station. Described as a walking encyclopedia, Hoyte is credited as having read the first radio newscast heard on Jamaica's first radio station, ZQI on June 3, 1940.<sup>208</sup> He came to Jamaica in 1939 at the invitation of *The Gleaner* newspaper after working in Guyana with the *Guyana Chronicle* newspaper as a journalist and broadcaster, and pioneered radio news broadcasting in the English-speaking Caribbean.<sup>209</sup> As a musician, Hoyte has penned numerous

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<sup>205</sup> Michael Reckford, "Voice" celebrates 10 Years of Beautiful Music," *Jamaica Gleaner*, December 14, 2008.

<sup>206</sup> Ibid.

<sup>207</sup> Ibid.

<sup>208</sup> Jamaica Observer, "Veteran Journalist, Clyde Hoyte, is Dead," [http://www.jamaicaobserver.com/news/51681\\_Veteran-journalist--Clyde-Hoyte--is-dead](http://www.jamaicaobserver.com/news/51681_Veteran-journalist--Clyde-Hoyte--is-dead) (Last Accessed April 2013).

<sup>209</sup> Ibid.



patriotic songs, parodies, hymns, jingles and mento tunes, as well as classical pieces, which are sung in schools and churches. He also wrote *Jamaica Calling*, made popular by Keith Stewart.<sup>210</sup>

Michael Burnett has emerged as one of Jamaica's leading sacred choral composers. Michael Burnett was seconded (transferred) from Roehampton University, London to the Jamaica School of Music and University of the West Indies from 1979-82 and was Director of the Jamaica School of Music Choir.<sup>211</sup> His publications include articles on Jamaican and Caribbean music in the *New Oxford Companion to Music*, in the journal *Music Teacher*, and a book, *Jamaican Music*, published by Oxford University Press. His many arrangements of Jamaican traditional and reggae melodies include *Christmas a Come*; three carol arrangements written for the Jamaica School of Music Choir (Oxford University Press) and *Reggae Schooldays* (International Music Publications).<sup>212</sup>

Lloyd Hall has served Jamaica as a choral composer and renowned Jamaican musician for a number of years. His contribution to the development and appreciation of music in Jamaica began shortly after his return from the Royal School of Music in 1949.<sup>213</sup> Hall was later mandated to organize a structured programme in all primary and secondary schools teaching the rudiments of music, singing, establishing percussion bands and other skills. Hall made his mark not only as a conductor but a composer, having written the music for the well-known "Jamaica Land of Beauty."<sup>214</sup> He was well known for his children's choirs of massed voices, which

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<sup>210</sup> Ibid.

<sup>211</sup> Michael Burnett, *Jamaican Voiceworks: 23 Traditional and Popular Jamaican Songs*. Oxford University Press, 2009.

<sup>212</sup> Ibid.

<sup>213</sup> RJR News, "Renowned Musician Lloyd Hall is Dead," <http://rjrnews.com/entertainment/renowned-musician-lloyd-hall-dead> (Last Accessed July 2011).

<sup>214</sup> Ibid.

included conducting a 1,000-voice choir at the National Arena at a National Children's Rally, which was attended by Queen Elizabeth. Lloyd Hall was awarded the Order of Distinction Commander Class in 2005. In 2008 he retired as conductor of the St Andrew Singers. Lloyd Hall was also appointed the first education officer for music in the Ministry of Education in 1957.<sup>215</sup>

#### **5.4 Choral Music in Jamaican Schools**

In Jamaican schools, choirs have consistently been the preferred or only musical ensemble available to students.<sup>216</sup> As a result, a large number of schools maintain choirs with some schools having several vocal ensembles. The choral culture in Jamaica is relatively rich and vibrant. The general repertoire of school choirs in Jamaica generally encompasses Jamaican folk songs, American gospel, and popular music with a few schools doing European choral repertoire.<sup>217</sup>

The church has been one of the most influential organizations as a training ground for many choral directors. Quite a few school choir directors started out playing keyboard at church and helping to direct the church choir. As a result not all choir directors were formally trained even though several highly trained choral directors do exist in the schools as well.

The Jamaica Cultural Development Commission (JCDC) festival has historically given school choirs the opportunity to perform in music competitions. The annual festival serves as one of the primary goals of school choirs to perform and present material for the opportunity to win

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<sup>215</sup> Ibid.

<sup>216</sup> Mundle, *Characteristics of Music Education Programs in Public Schools of Jamaica*.

<sup>217</sup> Ibid.

medals. This serves as a motivation for students to be a part of the school choir and it also helps to promote the school.<sup>218</sup>

Another major competition that has helped to enhance choral music in Jamaica in the 21<sup>st</sup> Century is “All Together Sing.” This competition is a choral competition hosted by Television Jamaica (TVJ) where high school choirs from all over the country enter to vie for the votes of the Jamaican public to win the prize of being the top high school choir in the country. The competition also has a panel of judges who critique the performances of the school choirs each night. High school choral students are excited about this competition as it gives them the opportunity to represent their school on national television. Many high school choirs enter this competition and the Jamaican public votes through text message for the choir that sounds the best each night the competition is broadcasted.<sup>219</sup>

## **5.5 Instrumental Music Education in Jamaica**

When discussing instrumental music education in Jamaica it is important to first define what is meant by instrumental music education and also to talk about the very beginnings of the current system of instrumental music education. For the purposes of this research, instrumental music education refers to any formal training of instrumental (brass, woodwind, strings and percussion) music in a school or ensemble setting. It is important to discuss the influence certain private studios and ensembles had on the development of instrument playing in Jamaica.

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<sup>218</sup>Jamaica Cultural Development Commission website. [http://www.jcdc.gov.jm/about\\_jcdc](http://www.jcdc.gov.jm/about_jcdc). (Last accessed July 23, 2012).

<sup>219</sup>The Daily Gleaner website. ‘All Together Sing Tonight – Show to Send Message of Integration and Unity’ <http://jamaica-gleaner.com/gleaner/20111211/ent/ent8.html>. (Last accessed June 20, 2013).

### 5.5.1 The History of Instrumental Playing in Jamaica

The beginnings of instrumental music in Jamaica tend to have its roots in classical and performance music in Jamaica during the early part of the 20<sup>th</sup> century. Before 1909 many instrumental groups, mainly orchestras, sprang up in Jamaica and then died.<sup>220</sup> In 1929 Madam Noele DeMontagnac and her husband organized the first orchestra to have lasted over a period of years.<sup>221</sup> This orchestra was known as the Jamaica Symphony Orchestra. Madam Demontagnac had the assistance of the conductor of the Jamaica Military Band (JMB), Major Benjamin Reid. This Orchestra served a vital role in the formation of other orchestras around Jamaica and especially in Kingston. Many of the members of the orchestra were getting individual instrumental lessons from some establishing music studios around at that time and some of the players even owned their own studios. This orchestra performed the works of known classical masters including Gluck, Elgar and Rimsky-Korsakoff. One of the problems that the orchestra faced was that many of its members came from overseas and so when they returned home after performing with the orchestra in Jamaica, their absence would deplete the membership. As a result this orchestra ended up being disbanded.

With the coming of the moving pictures of the early 1920's, there were many demands for theater orchestras to play before shows and to accompany silent films.<sup>222</sup> These orchestras may have been comprised of members from the Jamaica Symphony Orchestra and also musicians who happened to be working with the theaters at the time. Some of the notable orchestras were the Palace Theater Orchestra, the Y.M.C.A. (Young Men's Christian Association) Orchestra and Buckley's String Orchestra. Throughout the 30s and 40s these

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<sup>220</sup> Baxter, *The Arts of an Island*.

<sup>221</sup> Ibid.

<sup>222</sup> Ibid.

orchestras provided service in various aspects of Jamaican Musical life. In 1941 the Y.M.C.A. Orchestra, under the direction of Sibthorpe Beckett, was augmented and became the Surrey Philharmonic. This orchestra included members of the Jamaica Military Band, especially in the brass section of the orchestra.<sup>223</sup> The Orchestra was eventually named the Jamaica Philharmonic Orchestra. This orchestra and its members were influential in encouraging the learning of instruments around the country during the 1940s and 50s. Some of the ensembles that have been influenced include ensembles from the West Indies Training School (Northern Caribbean University), the Sybil Foster-Davis School of Music String Ensemble and a group of string musicians that were emerging from the Jamaica School of Music. These groups included school-aged students as well as adults. The Jamaica Philharmonic orchestra was also an organization that offered scholarships to aspiring young musicians in Jamaica. The orchestra had developed a fund during the 1940s and 50s that gave young musicians the opportunity to study at music institutions in Europe and the United States.<sup>224</sup> The scholarship fund helped both singers and instrumentalists.

Much of Jamaica's instrumental music teaching since the beginning of the 20<sup>th</sup> Century has taken place in the Jamaica Military Band, Alpha Boys School, through private studio instruction and in a few select high schools in Jamaica. The opportunity to learn woodwind and brass instruments has historically been a challenge in Jamaica since these instruments have to be imported to the country and as a result are costly to the Jamaican student. Many students have gotten their hands on instruments through donations from charities, sharing an instrument with a fellow student musician or they may be fortunate to get an instrument from a close relative or

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<sup>223</sup> Sibthorpe Beckett, "History of the Jamaica Philharmonic Symphony Orchestra....rebirth and emergence," *Jamaica Journal*, 9:4 (1975).

<sup>224</sup> *Ibid.*

friend. In any event, instrumental music teaching, especially in the school system, has faced challenges because there is little funding to support instrumental teaching and instrumental ensembles. Most schools suffer from a lack of instruments and so the recorder is the only instrument that students learn at the primary school level.<sup>225</sup>

Small jazz or pop bands have emerged as the primary exposure to instrumental music at the high school level in recent years.<sup>226</sup> The availability of electronic keyboards has made it possible for schools to encourage these types of ensembles since to outfit a pop band is much more cost efficient for the schools.<sup>227</sup> The challenge with having pop bands as the only form of instrumental music in the schools is that only a few students are afforded the opportunity to participate in these bands.

Steel bands (orchestras) are among some of the instrumental ensembles that have taken root in Jamaican schools.<sup>228</sup> With Jamaica's close ties to Trinidad and Tobago, the steel pan has caught on quickly in Jamaica. A few schools have adopted steel band programs and there are qualified teachers available to teach in the schools. This has served as one way to involve more students in music.

Congo drumming is another way in which many schools have developed some type of instrumental ensembles. There are quite a few schools both at the primary and secondary level that have drum ensembles. The Kingston Drummers of Kingston High School is one of the leading Conga drumming ensembles in the country and they have performed locally as well as overseas.

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<sup>225</sup> Tucker, *Music Education in the Commonwealth Caribbean: A Period of Transition*.

<sup>226</sup> Mundle, *Characteristics of Music Education Programs in Public Schools of Jamaica*.

<sup>227</sup> Ibid.

<sup>228</sup> Ibid.

There are few traditional band systems in Jamaican high schools and those stand out because only a few of them exist. Band programs are generally expensive and suffer from a lack of trained band directors.<sup>229</sup> Some schools have partnered with institutions in the United States and as a result they receive used instruments and also technical help from these institutions.<sup>230</sup> There are also a few youth orchestras that are associated with private studios in Jamaica but there is very little emphasis placed on Orchestra playing at the school level. There are not many trained orchestra conductors in Jamaica and so while there are a few high school orchestras they are rare.

### **5.5.2 Instrumental Music Education in Western Jamaica**

There was a major high school wind band tradition that started to gain momentum around the 1970s on the western end of Jamaica in St. James. The parish of St. James is home to Jamaica's second city but also the country's most popular tourist destination in Montego Bay. There are a few schools that have adapted band programs in their school in a way that has not been seen in any other part of the country by maintaining traditional band or orchestral programs.

Herbert Morrison Technical High School has one of the leading and most successful wind band programs in Jamaica and has won some of the high school wind band competitions that have been held. The band program at this high school has turned out several good instrumental musicians over the years. Herbert Morrison Technical High School is located in Montego Bay, St. James and has encouraged and influenced many students in instrumental playing.

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<sup>229</sup> Ibid.

<sup>230</sup> Ibid.

It is important to consider the historical context behind the success of the band program at Herbert Morrison Technical High School and how this influenced the beginnings of other high school programs in St. James. The idea of the school band came about through a visit to Jamaica from the American Professor Judith E. Grimes in 1976.<sup>231</sup> Judith Grimes was a student at Indiana State University at this time but went on to become Professor of Music at Elmhurst University. Professor Grimes was a professional musician on tour at the time, playing in Montego Bay. She came back to Jamaica in 1977 but came with the University Band and gave performances in western Jamaica. One of the places they performed was Cornwall College (high school) also located in Montego Bay. It was at this performance that Grimes met newly appointed Herbert Morrison High School Principal James Lloyd Whinstanley and Cornwall College Headmaster J. Arthur Crick.<sup>232</sup> Later in the fall, Professor Grimes was contacted by Mr. Whinstanley to participate in a project at the Herbert Morrison High School to start a school band.<sup>233</sup> She agreed and lived in Jamaica during the fall of 1979. She also assisted in the training of band directors who would hopefully take positions in the schools in the future. Professor Grimes assisted in providing instruments and teachers for this new program. By November of 1979, the Herbert Morrison Band gave its first live performance.<sup>234</sup> Professor Grimes was the conductor of the band during this performance and she has traveled to and from Jamaica on a yearly basis assisting with the development of band programs in western Jamaica.

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<sup>231</sup> Clive Simpson, "Profile – Professor Grimes' Musical Love Affair with Jamaica," *Jamaica Gleaner*, March 17, 2002.

<sup>232</sup> Herbert Morrison Technical High School. "Professor J. Grimes," <http://hmthsband.tripod.com/id5.html> (Accessed April 23, 2013).

<sup>233</sup> Ibid.

<sup>234</sup> Ibid.



### 5.5.3 Other Band Programs

Dr. Grimes influenced the starting of band programs at Sam Sharpe Teachers College, Mount Alvernia High School, Montego Bay High School and the Montego Bay Boys' Club. As early as 1979, because of the work she was doing at Herbert Morrison and some of the performances she was giving with the wind bands and jazz bands from her university, Sam Sharpe Teachers College convinced her to help start a band program at the College.<sup>235</sup> Grimes provided teachers in this program by having her students from Elmhurst University teach at the teachers' college for credit towards completion of those students' own degree. Sam Sharpe Teachers College took it one step further when they added music to their curriculum and developed an exchange program where students from the teachers' college would go to Elmhurst.

Dr. Grimes has been going to Jamaica at least twice and sometimes three times per year to assist with the development of band programs in western Jamaica.<sup>236</sup> One June her band joined with Herbert Morrison High, Mount Alvernia High, Sam Sharpe Teachers College, Montego Bay High School and Montego Bay Boys' Club to have a music festival.<sup>237</sup> This festival is now known as the Western Jamaica International Music Festival (WJIMF). This festival features wind band groups from high schools and universities in the United States and Jamaica. This festival is held annually at a venue in Montego Bay Jamaica and gives students and schools a chance to showcase their talents and learn from other instrumental groups as well.

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<sup>235</sup> Simpson, *Profile – Professor Grimes' Musical Love Affair with Jamaica*.

<sup>236</sup> Ibid.

<sup>237</sup> Ibid.

#### **5.5.4 Immaculate Conception High School Symphony Orchestra**

The Immaculate Conception High School for Girls is one of the oldest high school institutions in Jamaica and maintains one of the only symphony orchestras at the high school level in Jamaica. The school is a Roman Catholic institution that began as a boarding school for English speaking Jamaican students and French speaking students from Haiti. The French speaking section has since been closed due to a lack of Haitian students. As early as 1858 the Scottish Franciscan Sisters set up a preparatory and secondary school for girls. This school is now known as Immaculate Conception High School for Girls.

The Immaculate Conception Symphony Orchestra is the country's only known consistent high school symphony orchestra. The orchestra is conducted by renowned Jamaican violinist Steven Woodham, and they are a popular performance group on many major functions in Jamaica. The school orchestra has been one of very few sources of orchestral music for a number of years. The orchestra has maintained a high standard over the years and has exposed Jamaican students to a type of music education that is not available at any other high school institution in Jamaica.

The Orchestra's conductor, Steven Woodham, is one of Jamaica's leading classical violinists. Woodham has completed bachelors and masters degrees at prestigious music institutions including the Franz Liszt College of Music in Hungary and Boston Conservatory of Music in the USA.<sup>238</sup> Woodham has also won international violin competitions and is still an active performer as a soloist and guest performer with international orchestras.<sup>239</sup>

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<sup>238</sup> Sadeke Brooks, "Steven Woodham 'Immaculate' in his Passion," *Jamaica Gleaner*, November 30, 2008.

<sup>239</sup> *Ibid.*

CHAPTER 6  
INFLUENTIAL ORGANIZATIONS AND INSTITUTIONS ON THE HISTORY OF  
JAMAICAN MUSIC EDUCATION

In order to fully appreciate the scope of the development of music education in Jamaica, it is important to look at institutions and organizations that have fostered music education's development. There are some major institutions that have influenced the growth of music and music educators that deserve to be mentioned. These institutions have served Jamaican music education in various ways for many years and are still giving service.

**6.1 Alpha Boys School**

The Alpha Boys' School has served as an important instrumental institution of music learning in Jamaica for over a century. Musicians who attended Alpha Boys' School are primarily instrumentalists (trumpet, trombone, saxophone, horn etc.) Graduates of Alpha have gone on to become music teachers in Jamaican schools, conductors of various wind bands, conductors of orchestras internationally and college music professors. The school's influence on Jamaica's Music education is far reaching and profound. Alpha is Jamaica's leading institution of brass band (instrumental) music teaching. Alpha is also the first school institution of any kind in Jamaica to offer brass band music teaching as a part of the school's education. Over the years Alpha has been known by a variety of names, which characterize the influence of the school's music program. Keith Brown, a noted Jamaican journalist, refers to Alpha as the "bulwark of

Jamaica's music industry" and Clyde McKenzie calls Alpha Boys' Band "the cornerstone of Jamaica's music." Others have referred to Alpha as "the cradle of Jamaica's musicians," "Jamaica's Nursery for Brass Band Music"<sup>240</sup> and was called by legendary Jamaican Big Band leader, Sonny Bradshaw, "*the school of music*" in Jamaica when Jamaica had not yet opened up a formal music school.

The Alpha Boys' School and home is a Catholic Institution for boys located in Kingston. Alpha was founded on May 1, 1880 by a woman named Justina (Jessie) Ripoll who purchased the forty-three acre plot of land on South Camp Road for a sum of £800.<sup>241</sup> She took up residence at this location with one orphan girl in a small five room house that became known as the Alpha Cottage. The Alpha cottage has provided safe haven for thousands of Jamaica's children for the past 126 years.<sup>242</sup> The school started out of a concern for homeless and abandoned children by missionaries of the Catholic Church. The missionaries wanted to provide a place for them to live and to gain an education. These missionaries included Father Frederick Hathaway, S.J., Jessie Ripoll, Josephine Ximenes, Louis Dugiol and Anne Llado. Frederick Hathaway died before the actual opening of the school that was to be called Alpha and so Sisters Ripoll, Ximenes, Dugiol and Llado were the original staff members of the school. The school accepted both girls and boys and to this day has a complex of schools which educate boys and girls from Kindergarten to high school level. In the early years of the school's existence, it depended upon donations of food and clothing from the public, provisions from the school's garden and support from benefactors, as well as assistance from volunteer teachers.<sup>243</sup> As

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<sup>240</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>241</sup> Osborne, *History of the Catholic Church in Jamaica*.

<sup>242</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

<sup>243</sup> Ibid.

enrollment grew, the Sisters sought other means of supplementing the school's income. The school accepted its first group of boys in 1884 marking the beginning of what would eventually be the Alpha Boys' School.

Alpha's music program began in 1893 with the establishment of the school's drum and fife corps.<sup>244</sup> A gift of brass instruments from the Roman Catholic Bishop of Jamaica was given to the school in 1908 and with that the school established the Alpha Boys' Brass Band.<sup>245</sup> One of Jamaica's oldest music teaching institutions, Alpha has been recognized for being instrumental in the production of Jamaica's music throughout the years. Alpha Boys' music program was the primary force behind the Jamaican popular music explosion in the 1960's and 70's.<sup>246</sup> *The Daily Gleaner* has an article which says "Alpha has produced more great musicians than any other institution in Jamaica in the last century or so."<sup>247</sup>

Even though Alpha Boys' School taught a general school curriculum, for most, music had become the focal point of their experience at school. Music had opened up many doors for development for many Alpha graduates. The Alpha Boys' School in Jamaica is known primarily for music. All the boys live on the premises of Alpha. In an interview with Derrick Stewart, a former Alpha student, conducted by Sandra Richards- Mayo, he recalls what a typical day in the life of an Alpha student in the band would be:

You know you get up in the morning, you say prayers, you make up your bed and you go to band practice. And eight, eight thirty is breakfast time, prayer, devotion and then you are off to school...three thirty you have band practice until five. Five is supper. After supper is recreation, sports and thing. Six thirty the bell ring

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<sup>244</sup> Justin Whyte, "Alpha Boys' Band Making a Difference." *Daily Gleaner*, Sept 9 2009.

<sup>245</sup> Ibid.

<sup>246</sup> Elena Oumano, "Music is Key at Alpha," *Billboard* Vol. 111 Issue 29 (July 1999).

<sup>247</sup> Richards-Mayo, *The Alpha Boys' School and Home*.

and you know what it is, it's night now. And Monday to Friday it's like that religiously for a person in the band.<sup>248</sup>

There are many famous Jamaican and international musicians that are past students of Alpha. Some of these include: the four founding members of the Skatalites (Tommy McCook, Johnny "Dizzy" Moore, Lester Sterling and John Moore). Others are Cedric Brooks, Rico Rodriguez, Theophilus Beckford, Leroy 'Horsemouth' Wallace and Leroy Smart.

All these musicians have formed an integral part of Jamaica's popular music. There are also students who have become music teachers and served in other areas of academia. Some names from Alpha in music education and ensemble conducting include Ian Hird (Former Ardenne High School music teacher), Shaun Hird (conductor of Jamaica Military Band) and Dr. Lester Thompson (first person of African descent to conduct the London Symphony Orchestra).

Alpha's influence on the development of music education in Jamaica is obvious. When music had not formally been introduced in the public schools in Jamaica, music was already a part of the curriculum at Alpha. Students at Alpha learn music reading as well as playing by ear. Many of Jamaica's music teachers have their training at Alpha and some did not get any other type of training in tertiary music institutions in Jamaica. Some past Alpha students have gone on to study at the Royal College of Music and have returned home to be of service to the country.

During the 1960's when Ska music had emerged as Jamaica's first form of popular music, it was Alpha students who were at the forefront of the playing of this genre. Many students played as backing band members for the various Ska artists that existed during this period. The most famous Ska band to-date is The Skatalites whose founding members are all past Alpha students. The most famous Big Band in Jamaica, The Sonny Bradshaw Band, has

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<sup>248</sup> Ibid.

members who are primarily former Alpha students. Most of the instrumental music education that took place in Jamaica over the last century has taken place at Alpha Boys School.

## **6.2 Jamaica Cultural Development Commission**

The Jamaica Cultural Development Commission (JCDC) is an organization that promotes the performance and development of the folk and popular culture in Jamaica. This organization has its roots in early Jamaican folk performance festivals. The official start of the current JCDC was in 1963 when the National Festival was started.<sup>249</sup> When Jamaica gained independence in 1962, there was a celebration of folk culture as well that had accompanied the celebrations of independence.<sup>250</sup> This led to folk music, dance, drama and visual arts being institutionalized as a part of Jamaican life and also influencing the Jamaican School System.

When the National Festival started in 1963, it was under the umbrella of the Festival Commission which subsequently became the Jamaica Cultural Development Commission after it was broadened in the 1970s.<sup>251</sup>

## **6.3 History of the JCDC**

As early as 1919, the Musical Society of Jamaica was founded. The Music Festival Committee, which began as a branch of the Music Society, was instrumental in stimulating music knowledge and interest in Jamaica during the 1920s and 30s.<sup>252</sup> They also promoted

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<sup>249</sup> Tucker, *Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect*.

<sup>250</sup> Ibid.

<sup>251</sup> Ibid.

<sup>252</sup> Baxter.

concerts and competitions.<sup>253</sup> The Music Competition Festivals began in Kingston in 1927. These festivals ran successfully into the late 1940s. There were performances as well as classes that were held at these festivals. Classes include instrumental playing, singing, speech and dancing, and a wide variety of people attended these festivals. There was a wide range of age and ability, there were many classes and sometimes there would be over a thousand entries at these festivals.<sup>254</sup> After 1940, each parish in the island organized their own Festival of Arts and so the All-Island Musical Festivals were discontinued. Portland was the first parish to organize its own festival. These festivals that were in the city and rural areas were eventually integrated to be under the Jamaica Festival of Arts. These festivals in the 1940s were concentrated mainly on speech and classical music and barely acknowledged folk music. They were judged yearly by an invited British adjudicator.<sup>255</sup>

From its beginning, the 1963 Festival promoted Jamaican popular and folk music and gave them equal status with European Art Music. The schools were now aiming to include more folk music in their repertoire and also to develop more folk performing ensembles. In September 1968, the government of Jamaica passed an act in parliament regarding the Festival. Act 32, established the festival as the Jamaica Festival Commission with the mandate to encourage the annual Independence Anniversary Celebrations throughout the island as well as to stimulate the development of local talents.<sup>256</sup> In 1980 the government passed another act to expand the role of

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<sup>253</sup> Ibid.

<sup>254</sup> Ibid.

<sup>255</sup> Tucker, *Music in Jamaican Schools and Teachers' Colleges: Retrospect and Prospect*.

<sup>256</sup> Jamaica Cultural Development Commission website. [http://www.jcdc.gov.jm/about\\_jcdc](http://www.jcdc.gov.jm/about_jcdc). (Last accessed July 23, 2012).



the commission and the name was consequently changed to the Jamaica Cultural Development Commission<sup>257</sup>.

The functions of the JCDC according to the Act of 1980 are to:

Promote cultural programs and activities in communities throughout the island; encourage and organize each year, Independence Anniversary Celebrations and other celebrations marking occasions of national interest; Stimulate the development of local talent by means of training, workshops, competitions, exhibitions, pageants, parades, displays and such other activities as the commission may from time to time determine; complement the work of other agencies engaged in the carrying out of community development programs throughout the island.<sup>258</sup>

The Festival Commission has been instrumental in the professional development of music teachers across the island. The Commission has sometimes equaled or surpassed the Ministry of Education in the area of music teacher professional development. The Festival Commission has held numerous workshops across the island with the aim of helping teachers prepare their ensembles and performances for the Festival competition. These workshops also result in opportunities for music teachers to meet other practitioners in the field. Teachers willingly and regularly attend these workshops and develop new ideas. The workshops tend to focus on music performance which helps to develop the teacher as the conductor/director.

#### **6.4 Jamaica Military Band**

The Jamaica Military Band is one of the first musical ensembles to have been formed in Jamaica. It is the oldest continuous-service unit in the Jamaica Defense Force (JDF). This ensemble has been responsible for the training of many instrumental musicians in Jamaica for close to a century. Many of the musicians in the Jamaica Military Band are graduates of the

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<sup>257</sup> Ibid.

<sup>258</sup> Ibid.

Alpha Boys' School, and many have gone on to teach music in the public schools and colleges of Jamaica. The influence of the Jamaica Military band on music education is two-fold. First, the military band served as the genesis of the wind band culture in Jamaica, and second, there have been many past members of the military band that have gone on to serve in educational capacities in schools and colleges across Jamaica.

The Jamaica Military Band came into existence on February 26, 1927 when the men of the disbanded West India Regiment (WIR) were incorporated into the local forces of Jamaica.<sup>259</sup> The band was saved from extinction by the Mayor of Kingston at the time, Altamont DaCosta. The minutes of the legislative council of Jamaica records on Wednesday, December 8, 1926 state that:

Mr. DaCosta having obtained suspension of the standing orders moved – that in view of the disbandment of the West India Regiment which will result also in the loss of the Regimental Band considered to be one of the best in the world, this counsel authorizes the Government to take such steps that are necessary to prevent it from going out of evidence by:

- 1) Purchasing the band equipment from the military authorities
- 2) Securing the services of such of the bandsmen as are willing to serve under the Local Government or by incorporating the Band as a whole for service with the local forces of Jamaica.<sup>260</sup>

The West India Regiment (WIR) was an infantry unit of the British Army recruited from and normally stationed in the British colonies of the Caribbean between 1795 and 1927.<sup>261</sup> This formed an integral part of the regular British army. Troops for the WIR were recruited from freed slaves in North America, slaves purchased in the West Indies and slaves from Africa

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<sup>259</sup>Althea Silvera, "From the Archives: 500 Golden years of Music." *Jamaica Military Band Golden Jubilee Souvenir Magazine*. July 1977.

<sup>260</sup> Ibid.

<sup>261</sup>Jamaica Defense Force website <http://jdfmil.org/overview/background/background.php> (accessed July 30, 2012).

bought off slave ships.<sup>262</sup> By 1799 the number of battalions in the WIR rose to twelve even though many disbanded in the following century.

In 1888, the two remaining West India Regiments merged into a single regiment, each as a battalion. The 2<sup>nd</sup> battalion amalgamated with the first battalion in 1920. The West India Regiment disbanded January 31, 1927.<sup>263</sup> The reason for the disbandment was mainly economic, given that local forces were being raised to protect the colonies.<sup>264</sup> The members of the Regiment who were willing remained to become part of the newly formed Jamaican military. The band members of the West India Regiment remained in the military and the name was changed to the Jamaica Military Band. The Jamaica Military Band (JMB) was the first to publicly perform the new Jamaican National Anthem just weeks before independence in 1962. The band has performed in many countries across the Caribbean, United Kingdom, United States and Canada.<sup>265</sup>

## **6.5 Edna Manley College of the Visual and Performing Arts**

The Edna Manley College of the Visual and Performing Arts is the premier performing and visual arts college level institution in the English speaking Caribbean.<sup>266</sup> The college is the first of its kind within the Caribbean to offer technical training in the arts.<sup>267</sup> The college houses a

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<sup>262</sup> Ibid.

<sup>263</sup> Ibid.

<sup>264</sup> Ibid.

<sup>265</sup> Ibid.

<sup>266</sup> Edna Manley College website.  
[http://emc.edu.jm/emcws/index.php?option=com\\_content&view=article&id=47&Itemid=54](http://emc.edu.jm/emcws/index.php?option=com_content&view=article&id=47&Itemid=54) (Last accessed June 11, 2013).

<sup>267</sup> Ibid.

school of music, dance, drama and art which was formally the Jamaica School Music, Jamaica School of Dance, Jamaica School of Drama and Jamaica School of Art.

In order to fully understand how the college became established, it is important to individually look at how the four schools that are situated on the campus came into existence. The college has recently added a school of Arts Management and Humanities.<sup>268</sup>

### **6.5.1 The Jamaica School of Music**

The Edna Manley College School of Music was founded in 1961 when it was known as the Jamaica School of Music. Jamaican culture was still very much influenced by British rule and so the school of music reflected that. The planning behind the opening of this institution involved modeling the school from the British Royal Schools of Music system. As a result classical music was the main genre of music taught at the school with little attention paid to the teaching of Jamaican folk music and other local forms of music. For centuries ‘classical music’ was the only music taught in British, European and American training institutions and schools.<sup>269</sup> Folk music was seen as inferior and not worthy of serious study and pop music was seen as inappropriate for study.

The Jamaica School of Music then followed in that tradition and had all the original staff except one imported from Britain and so the system of training was similar to the British Royal Schools of Music.<sup>270</sup> Many of the students that attended the school in the early days were beginners in terms of instrumental music (strings and woodwind) but there were many young promising students in the vocal area. As a result, while the vocal staff was experiencing some

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<sup>268</sup> Ibid.

<sup>269</sup> O’Gorman, *The First Twenty-one Years in the Life of the Jamaica School of Music*.

<sup>270</sup> Ibid.

amount of tangible success with their students, the teachers of strings and woodwind, even though very accomplished, were experiencing less success. Students attending the School of Music at this time got individual instrumental and vocal lessons with the hope of sitting the Diploma exam in the Associated Boards of the Royal Schools of Music exams. These exams had long taken place in Jamaica for students in the past through private tuition. The institution served the purpose of a conservatory with the majority of the students doing vocal lessons. There were students who studied woodwind, stringed instruments and piano as well. Unfortunately none of the foreign staff remained long enough to see their work come to fruition.<sup>271</sup> One of the positives from the college was the formation of the Orpheus Society which was responsible for presenting staff and other professional artists in concert. This took place at the University of the West Indies and was a good opportunity for the staff to keep themselves in practice.

There were several competent piano teachers in the country at this time and quite a few pianists sought training abroad. Other instrumentalists have also studied abroad, particularly in Europe, England and the United States.

A folk music research department was built on the school campus in 1966. The purpose of the department was to collect and research Jamaican folk music. This was opened by the Minister of Culture in the government at the time. A large collection was built up over the years and has been stored now in the Institute of Jamaica.

One of the challenges the school faced was that there were many beginning students who responded to different musical impulses outside of classical music. As a result, it was evident that the school soon had to cater to musicians interested in pop music. The reality was that there were not many outlets for classical music in Jamaican culture, there was not a consistent paying patronage for classical concerts in Jamaica and the only regular employment for instrumentalists

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<sup>271</sup> Ibid.

was in pop music. In addition there were not many trained music teachers in the schools and there was a need for better trained music teachers. Many of the teachers who were considered trained, were trained in instrumental performance based on passes in the Associated Boards of the Royal Schools of Music Exams. There was hardly any knowledge of classroom pedagogy on their part. As a result there was a need for a carefully devised curriculum that would give graduates professional qualification that would make them competent in the music classroom. Because the School of Music was primarily funded by the government, the school had to respond to the growing need for trained music teachers in the schools and so certain changes were made beginning in 1972. Taxpayers' money could not be used to finance the training of amateur musicians while there was a need for trained music teachers in the classroom.<sup>272</sup> Some of the changes that took place included raising the entry-level requirements and giving priority to full time students and taking in fewer amateurs. This re-organization took place over a four - year period beginning in 1972.

The change and reorganization of the school involved a heavy focus on modifying the curriculum in a way that would serve the needs of the Jamaican musician and music students. As a result the Folk Music Research Department was made to be an integral part of the school and Jamaican Studies became a part of the curriculum. Previously the Folk Music Department had operated independently of the School of Music and served as a folk music collection base for the Government of Jamaica. For the first time also the school started to accept students to study popular music and teacher training began with teachers taking in-service courses. African American studies, Western Classical music and Music Education were the areas in which instruction was now being offered. By 1981 these divisions had been dissolved in terms of the names being used to refer to what students were studying but the general instruction at the school

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<sup>272</sup> Ibid.

had remained similar where students could do work in instrumental classical training, learn African American performance styles (jazz, pop-reggae and rock) and also get training in music teaching.

The new pop music training that was being offered at the school was greeted with some amount of contempt by the “musical establishment” who favored the study of classical music as the legitimate program of study fit for the School of Music. However, the reality was that a lot of Jamaica’s musicians who sought training had been asking for training in jazz, pop, reggae etc. They needed instrumental and vocal training, help with composing and arranging songs and also stage presentation. Most of these musicians were self taught and were seeking training to develop their craft at a higher level. There were not many graduates from the School of Music that were seeking careers in classical music performance, at least not in Jamaica. As a matter of fact, many of the students who studied classical music at the school became music teachers. There were a few who went abroad to study. Because there were students who were already earning a living from playing on the pop music scene in Jamaica, it was difficult for the school to get students to finish courses that they had started at the school. This became one of the major challenges that the school faced. It was hard to convince students who were in varying age ranges that finishing a course of study at the school and learning the basic fundamentals of music would be more beneficial to them than earning a good wage as back up musicians in the hotels, studios and on the stages of Jamaica. A lot of the students got these opportunities from being students at the School of Music but with many having financial burdens to bear, it seemed a better option to earn a living to meet these financial challenges. As a result, the school was successful in providing opportunities for students to earn a living through music but was less successful in turning out as many graduates as they would have liked.

Since 1975 the school has offered a four-year diploma in music teaching and performance for advanced students. A two-year certificate course in instrumental or vocal teaching was also offered for those who wanted to teach at the lower grade levels. This presented an opportunity for many persons to become trained in music teaching at a time when there were hundreds of music teachers in Jamaica that were teaching in the schools but had very little training. Many of the teachers teaching in the schools were self taught or had some amount of formal training throughout their school years. Some would have also taken the Associated Boards of the Royal Schools of Music graded exams and would use this as a form of qualification for employment in the schools. The reality in Jamaica is that there has always been a demand for formal music training. As a result many students across the country take formal lessons in instrumental and vocal music. Of the persons who get this training, some take music exams while others don't. Some are capable of gaining employment through being good performers without necessarily having passed any exams as proof of qualification. As a result some of the teachers in the schools were good performers and may have developed an aptitude to become good teachers while on the job.

In 1976 the Government of Jamaica established the Cultural Training Center (CTC).<sup>273</sup> The Cultural Training Center was a plan by the Government to bring all the schools of the Visual and Performing Arts on one campus. This campus was at 1 Arthur Wint Drive, Kingston 5, St. Andrew, Jamaica. This is still currently the location of the school now known as the Edna Manley College of the Visual and Performing Arts. The School of Dance, Drama and Visual

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<sup>273</sup> Tucker, *Music in Jamaican Schools and Teachers Colleges: Retrospect and Prospect*.



Arts had already existed as separate entities. The intention was that the Center should provide the country with a cadre of cultural agents, researchers, practitioners and artist/teachers.<sup>274</sup>

### **6.5.2 The School of Art**

The School of the Visual Arts began with classes under the guidance of Dr. Phillip Sherlock, Mrs. Edna Manley and Mr. Bob Verity.<sup>275</sup> These classes took place from as early as the 30s and 40s at the Institute of Jamaica and classes offered were in drawing and then later in painting.<sup>276</sup> The teachers at the school were volunteers. Edna Manley gave some evening classes at the school and throughout the decade of her giving evening classes, many prominent artists collaborated with her to formally open the Jamaica School of Art and Crafts in 1950.<sup>277</sup> The School was renamed the Jamaica School of Art in 1967 but it had offered its first four year Diploma in 1962 when the country gained independence.<sup>278</sup> Edna Manley who died at age 87 in 1987, was the wife of Norman Washington Manley who is the founder of the Peoples National Party (PNP), former Jamaican Prime Minister and Jamaican National Hero, and is the mother of Jamaica's fourth Prime Minister, The Most Honorable Michael Norman Manley. Edna Manley is also one of Jamaica's leading sculptors and painters. She has produced some of Jamaica's most well known art.

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<sup>274</sup> Ibid.

<sup>275</sup> Milton Harvey, Eugene Hyde and Norma Segree, "The Jamaica School of Art and Crafts." *Caribbean Quarterly*, Vol. 14 No. 1/2 (March–June 1968).

<sup>276</sup> Ibid.

<sup>277</sup> Ibid.

<sup>278</sup> Ibid.

### 6.5.3 The School of Dance

In 1961 at the urging of then Jamaican Prime Minister (Chief Minister) Norman Manley, 18 leading dancers from around the country from different dance schools were put together to form the Jamaica Dance Company.<sup>279</sup> By the following year 1962, these dancers danced at the country's independence celebrations and left their respective schools to form the National Dance Theater Company (NDTC).<sup>280</sup> The NDTC is a professional dance group that went on to start the Jamaica School of Dance in 1970. The School of Dance serves as a feeder program to the NDTC which is the leading professional dance group in Jamaica.

### 6.5.4 The School of Drama

The Jamaica School of Drama was opened in 1975 for the first time as a full-time college level institution. The school had opened up as early as 1969 but functioned as a part-time training ground under the umbrella of the Little Theater Movement (LTM).<sup>281</sup> The Little Theater Movement was founded in 1941 by Greta Fowler with the mission of fostering and developing drama in Jamaica.<sup>282</sup> Unfortunately the LTM had no home for a number of years but still performed pantomimes all across the country. It was not until 1961 that the LTM officially opened on Tom Redcam Drive in Kingston where it still stands today.<sup>283</sup>

With all the four schools housed on one campus, an opportunity for the visual and performing arts to flourish in Jamaica was created. In 1983 the Organization for American States

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<sup>279</sup>Marcia Rowe, "NDTC Begins Celebration of its 150<sup>th</sup>," *The Daily Gleaner*, February 7, 2012.

<sup>280</sup> Ibid.

<sup>281</sup> Caribbean Arts and Culture website [www.caribarts.org](http://www.caribarts.org). (Last Accessed March 2013).

<sup>282</sup> Visual and Performing Arts Jamaica website. <http://www.vpaj.org/arts-in-ja/jamaican-theatre>. (Last Accessed March 2013).

<sup>283</sup> Ibid.

(OAS) designated the Institution (CTC) the Inter-American Center for Caribbean Cultural Development.<sup>284</sup>

By the 1982–83 school year, the School of Music had fifteen full time and seven part-time staff members and over 150 students.<sup>285</sup> The majority of the staff were classically trained instrumental teachers. The students received training in up to three instruments at a time when the school had employed by far the greatest amount of staff in its history up to that time. There were also students from other English speaking Caribbean countries that attended the school. Up to this point, the School of Music had been accepting students from Antigua, Barbados, Trinidad, St. Lucia, St. Vincent, St. Kitts and Guyana.<sup>286</sup> There has always been an interest from other Caribbean countries in Jamaica's organization of the arts. Through the formation of the Institute of Jamaica, the Cultural Development Commission and the Cultural Training Center (Edna Manley College), other Caribbean territories have come to Jamaica and visited the Schools of Art, Dance, Music and Drama, and began the process of organizing and establishing their own college level institutions of the Arts.<sup>287</sup>

In 1995 the Cultural Training Center (CTC) was renamed the Edna Manley College of the Visual and Performing Arts and officially given the designation of a college level institution. Through the 1990's up into the 21<sup>st</sup> century, the School of Music has gone through many changes. Some of these changes include the addition of more majors in music and formalizing three year diplomas into four year Bachelor's degrees. With Edna Manley College, the only

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<sup>284</sup> The College at Brockport SUNY website  
[http://brockportabroad.com/index.cfm?FuseAction=programs.ViewProgram&Program\\_ID=10013](http://brockportabroad.com/index.cfm?FuseAction=programs.ViewProgram&Program_ID=10013). (Last accessed March 2013).

<sup>285</sup> O'Gorman, *The First Twenty-one Years in the Life of the Jamaica School of Music, 1961/62 to 1982/83*.

<sup>286</sup> Ibid.

<sup>287</sup> Ibid.

institution of its kind in the English speaking Caribbean,<sup>288</sup> there is a new vision to improve the quality of the faculty on staff, offer a wider variety of courses and majors and to generally improve the profile of the school both locally and internationally. Specifically, the school now offers a Bachelor of Arts (BA) in Performance, a Bachelor of Music (BMus) in jazz and popular music and a Bachelor of Music Education (BME). The school also now offers a two-year Associate of Arts degree in music.<sup>289</sup>

## 6.6 Mico Teachers College

The Mico Teachers College (now Mico University College) is the first and oldest teacher training institution to exist in Jamaica.<sup>290</sup> The college was opened in 1836 through the Lady Mico Trust. The trust was established in 1834 and set up by an act from the parliament of the British government.<sup>291</sup> The school is still governed today by the trustees of the Lady Mico Trust.<sup>292</sup>

The school was a part of the establishment of several normal schools that were set up in Jamaica during the time period before and after emancipation. The Lady Mico Trust set up several of these institutions both in Jamaica and other Caribbean countries like Antigua, Trinidad and British Guiana.<sup>293</sup> There was one school in each of the three counties, Cornwall, Middlesex

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<sup>288</sup> International Directory of Music and Music Education Institutions website. <http://idmmei.isme.org/index.php/institutions?pid=85&sid=2962:Edna-Manley-College-of-the-Visual-and-Performing-Arts-Kingston>. (Last accessed March 2013).

<sup>289</sup> Edna Manley College website. [http://emc.edu.jm/emcws/index.php?option=com\\_content&view=article&id=137%3Aschool-of-music-degree-programmes&catid=35&Itemid=69](http://emc.edu.jm/emcws/index.php?option=com_content&view=article&id=137%3Aschool-of-music-degree-programmes&catid=35&Itemid=69). (Last accessed March 2013).

<sup>290</sup> The Mico University College website. <https://www.themico.edu.jm/web/www/the-lady-mico-charity>. (Last accessed March 2013).

<sup>291</sup> Ibid.

<sup>292</sup> Ibid.

<sup>293</sup> Thompson, *The Jamaican Teachers' Colleges*.

and Surrey, that existed in Jamaica, making a total of three schools from the trust that had originally been established. The withdrawal of the Negro Education grant in 1845 caused the closing of several of these institutions in Jamaica and the Caribbean. Because of this, the trustees decided to relinquish some of the elementary schools it had established and to concentrate efforts on the institution for training teachers since there was a dire need for better equipped teachers.<sup>294</sup>

Of all the institutions that were originally established in Jamaica and the rest of the Caribbean, only one still remains and it is the Mico University College located in Kingston, Jamaica.

Mico Teachers College is the leading teacher training institution in Jamaica and has been training teachers for over a century. In 1966 Mico became the first teacher training or college level institution to offer specialized training for secondary music teachers. The college had already been giving music training to students preparing to teach primary school. Primary (elementary) schools in Jamaica are not mandated by the Ministry of Education to have specialist music teachers and so a part of the training to become a classroom teacher included music. The College offered a curriculum in secondary music teaching even at a time when there was no established secondary school music curriculum. As a result, some of the music education practices in the elementary and secondary schools were influenced by Mico College.

## **6.7 Professional Organizations and Associations**

There have been several music associations in Jamaica since independence in 1962. Chief among these is the Jamaica Music Teachers Association (JMTA). This organization has served for a number of years as the sole professional organization for music teachers in Jamaica. The JMTA is an association of professional music teachers who meet a few times throughout the year

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<sup>294</sup> Ibid.

to discuss music teaching techniques and plan competitive events for the year. This organization hosts a biennial music festival competition in which high school students compete in different instrumental and vocal areas of music. This competition is different from the annual JCDC festival competition for schools. A concert is also hosted by the JMTA where the teacher members perform.

The Jamaica Music Teachers Association was formed in 1932 under the leadership of Ms. Ruby Delgado.<sup>295</sup> The main goal of the organization was to have a forum where the interest of “music teaching” would be discussed. A constitution was developed and came into operation in 1937. The main objectives of the association were:

- 1) To encourage all forms of musical education in Jamaica
- 2) To establish the work of music teaching as a recognized profession
- 3) To ensure that only qualified teachers of worthy standards of attainment and professional skills, teach.
- 4) To encourage the constant upgrading of the skills of all practicing music teachers.<sup>296</sup>

The association continues to have quarterly meetings and is currently on a drive to recruit young teachers so that the legacy can continue.

Another professional group for music educators in Jamaica is the Association of Caribbean Music Educators (ACME). The ACME was established in 1994.<sup>297</sup> This association came about as a result of a contingent of music educators attending the International Association for Music Educators (ISME) conference in Tampa, Florida in 1994. At this conference, the

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<sup>295</sup>Winston Ewart, “The Jamaica Music Teachers Association,” email message from Director of the Jamaica Music Teachers Association, April 30, 2013.

<sup>296</sup> Ibid.

<sup>297</sup> Tucker, *Starting From Scratch, CXC Music Examinations for Caribbean Schools*.

ISMES national (regional) associations were asked to meet to have discussions among themselves. It was realized that there was no such body that had existed in the Caribbean. As a result, the group decided to form a regional association known as the Association of Caribbean Music Educators (ACME). One of the first things the association sought to accomplish was to endorse an already existing request that the Caribbean Examination Council (CXC) add music to the curriculum. This would mean that high school students could sit for an examination in music which would help them in matriculation to a college level institution that would recognize the sitting and passing of this exam as a part of their acceptance criteria.<sup>298</sup>

The members of the association also offered to help in the development of this curriculum if there was a need. This organization is open to music educators across the Caribbean including Jamaica. The organization has a biennial meeting in different Caribbean countries where matters relating to music education in the region are discussed.

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<sup>298</sup> Ibid.

## CONCLUSION

Knowing the history of the development of music education in any country gives its citizens an idea of how to move forward musically. Music practitioners and educators will be able to look at what has worked and what has not worked, in order to be better able to move forward. We need history, not to tell us what happened, or to explain the past, but to make the past alive so that it can explain us and make a future possible.

There is no prior study to this one that has included historical events in music education in one large body. The awareness and knowledge of the development of music education is necessary and important for the population to be able to tell their story. In this study an effort was made to document the critical and significant events that led to the current system of music education in Jamaica as we know it today. This is not to suggest that everything that has ever happened or is important in Jamaican music education is documented in this study. There is always need for updates and additions to the material.

The history of Jamaican music education needs to be a part of the Jamaican education system especially at the college level. Citizens of Jamaica need to be able to tell the story of the musical culture through the prism of formal education and so this study attempts to propose the necessity of a broader knowledge of the history of music education. In an effort to attract more attention to the formal study of music in Jamaica, the hope is that music educators and personalities in positions of authority will be able to have a broad idea of the overall context in the development of music education. With this knowledge, issues faced in the system of music education can be specifically addressed and changes made.



Jamaican music education has developed in ways that are similar to affluent countries but also has charted its own course in the musical education of Jamaicans. A few observations that can be made with regard to the development of music education are the shift from a Eurocentric approach to a more local or Caribbean-based approach after independence in 1962, the development and dissemination of new music curricula in secondary education in the 1990's, the growing number of institutions offering music education both at the school aged level and at the college level, the vibrant culture of music festivals and competitions which enhances and promotes participation in music and the growing amount of musicians going on to study music at college level. These observations are positive for the development of music in the country and can help to encourage more development in the future. It is important that already existing institutions that offer music education maintain and improve their level of instruction to encourage future participation in music education.

There are areas in the system of music education however, that could be improved. Some of these areas include elementary schools where it is not mandatory to have a trained music teacher, and the classroom teacher often does the music teaching. A solid musical background starting at the elementary level would surely have an impact on students' musical development as they move to high school and then to college.

In general there are not enough trained music teachers in Jamaica to fill the vacancies available to teach music. Music teacher training is available but there are not many college level trained music teachers in the schools. Maybe establishing mandatory standards in the teaching of music in the schools could be a way of addressing this issue.

Another area that could use improvement is establishing more wind band programs in schools where students get the opportunity to learn a woodwind or brass instrument. There is currently a paucity of schools that are offering this type of music education. This of course implies that college level institutions would need to offer training in wind band directing. Funding these types of music programs is not always easy and more times than not become the major impediment in having desirable music programs at all levels of education.

In 2008 a study was published that talked about the characteristics of music education in Jamaican public schools.<sup>299</sup> In this study it was found that of the 320 primary (elementary) and secondary (high) schools that participated in the study only 105 of the schools had a music program. This means that more than one half (215) of the schools did not have a music program. Is this a microcosm of the entire country as it relates to music in Jamaican schools? There is no way to tell that but it does suggest that there is still a lot of work left to be done in order to achieve universal music education in Jamaican schools. According to this study there is still a relative paucity of trained music teachers which implies that music education is a profession that is marketable and the opportunity should be seized to encourage and promote more music teacher training.

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<sup>299</sup> Mundle, *Characteristics of Music Education Programs in Public Schools of Jamaica*.

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## APPENDIX A

## APPENDIX A

### Interview Questions Used to Interview Jamaican Music Educators

- 1) What, in your opinion started the teaching of music in Jamaica?
- 2) What do you know about the beginnings of music teaching/education in Jamaica/Jamaican Schools?
- 3) When would you say that music began to be taught in Jamaican public schools?
- 4) Who or what are some of the influences of musical education in Jamaica?
- 5) What are some of the notable institutions of music in Jamaica?
- 6) How have Jamaican musicians been educated in Jamaica over the years? (since 1900 independence and beyond)
- 7) What do you know of the influence of Jamaican popular music in Jamaican music education?
- 8) Who are some of the notable people in music education in Jamaica?
- 9) What do you think about the teaching of the music curriculum (primary & secondary) in Jamaica and do you think that it satisfy the needs of music and music education in Jamaica?
- 10) What about tertiary level institutions?
- 11) What are some of the advances that are being made in music education in Jamaica?
- 12) What are some of the things that you think need to be done to make better advances in music education?
- 13) Is there anything else you would like to say/add about music education in Jamaica?

## APPENDIX B

APPENDIX B  
Distribution of Independent Institutions by Parish

Parish	Kindergarten/ Preparatory College	Preparatory/Secondary High	Secondary High	Vocational High	Commercial/ Business	Special	Total
Kingston	5	-	3	9	5	2	24
St. Andrew	73	12	6	33	29	10	163
St. Thomas	9	-	1	-	-	-	10
Portland	7	-	1	1	4	-	12
St. Mary	4	1	-	-	-	-	5
St. Ann	17	4	-	4	5	-	30
Trelawny	3	-	-	-	-	-	3
St. James	30	11	3	6	15	1	66
Hanover	5	-	-	-	1	1	7
Westmoreland	14	1	-	2	6	-	23
St. Elizabeth	12	-	2	1	4	1	20
Manchester	13	1	2	5	12	2	35
Clarendon	9	2	2	6	8	1	28
St. Catherine	28	3	-	4	18	1	54
Total	229	36	19	70	107	19	480

## APPENDIX C

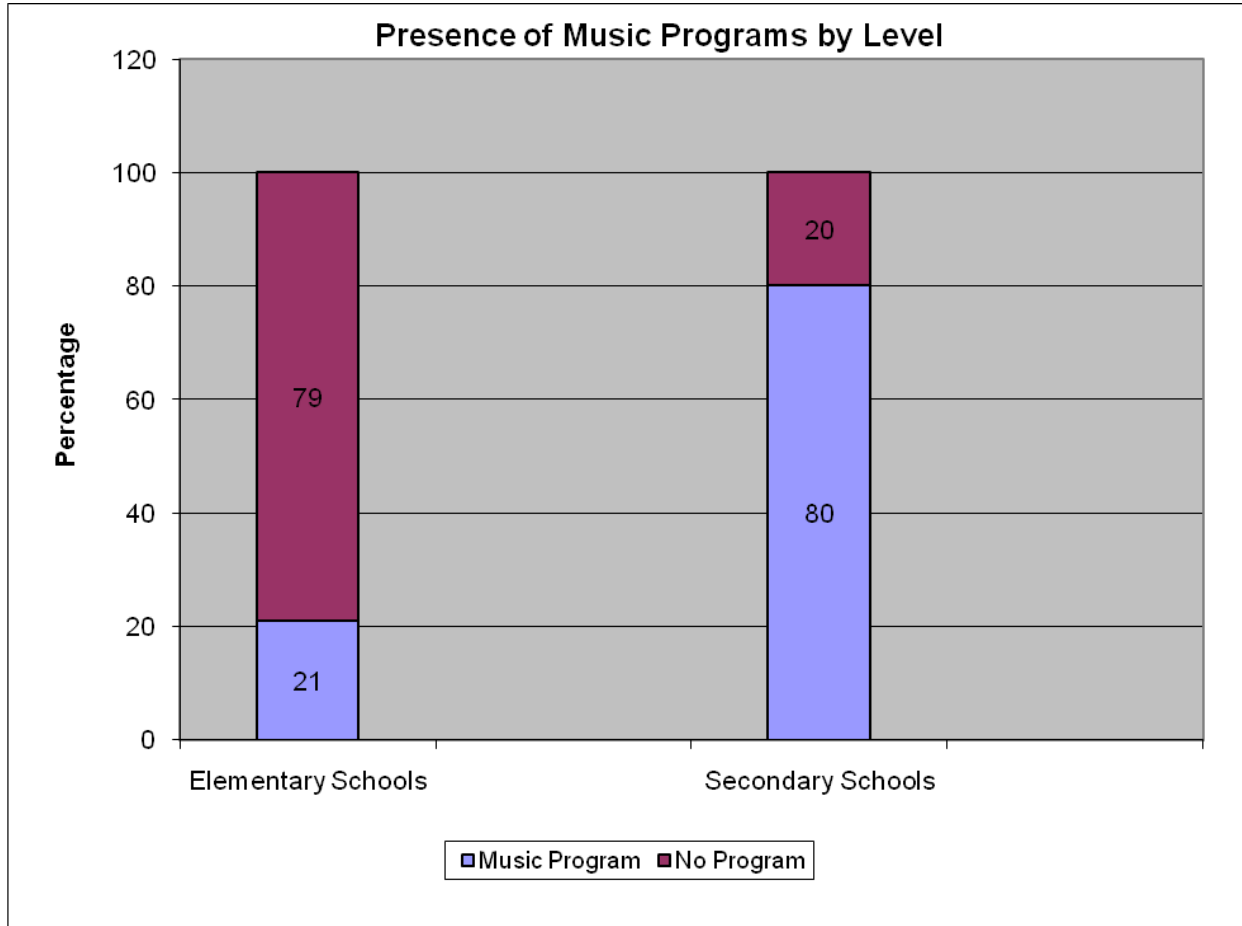


APPENDIX C  
Summary of Teaching Staff  
by Type of Educational Institution  
2011/2012

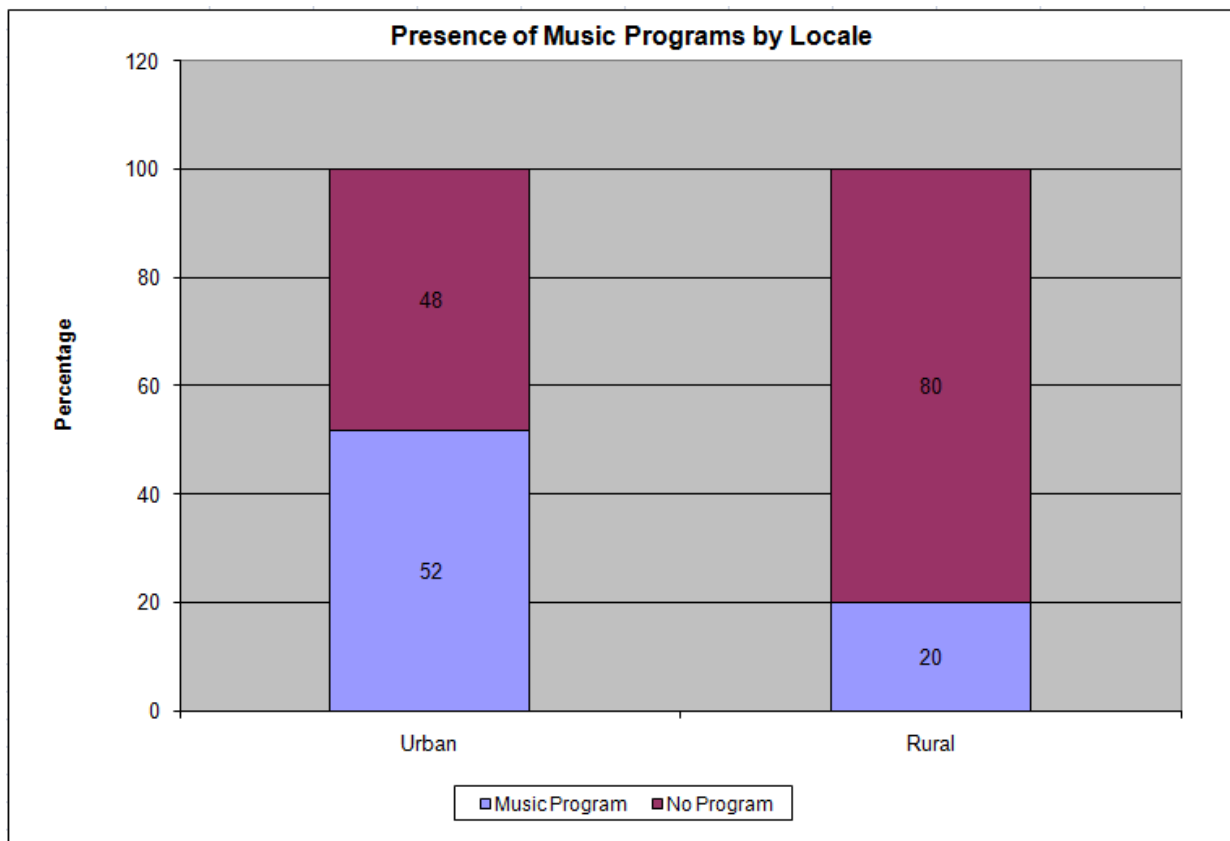
SCHOOL TYPE	Institutions	Trained Teachers	Untrained Teachers	Number of Teachers
<b>PUBLIC INSTITUTIONS</b>				
Infant Schools	32	387	13	400
Primary	595	7,934	582	8,516
All-Age	111	1,457	115	1,572
Primary & Junior High	86	2,470	181	2,651
Special Schools	17	255	55	310
Secondary High	148	8,802	2,006	10,808
Technical High	14	960	213	1,173
Agricultural High	2	24	16	40
Community Colleges	5	...	...	442
Teachers' Colleges	5	...	...	293
Bethlehem	1	...	...	58
Montague College	1	...	...	76
Edna Manley College of the Visual & Performing Arts	1	...	...	174
College of Agriculture Science & Education	1	...	...	77
G.C. Foster College Physical Education & Sports	1	...	...	26
University of Technology	1	...	...	561
University of the West Indies (Mona)	1	...	...	454
<b>SUB - TOTAL</b>	<b>1,022</b>	<b>22,289</b>	<b>3,181</b>	<b>27,631</b>
<b>INDEPENDENT INSTITUTIONS</b>				
Early Childhood Institutions (recognized)	1,828	...	...	5,921
Early Childhood Institutions (unrecognized)	488	...	...	1,906
Kindergarten/Preparatory	229	...	...	...
Secondary High with Preparatory Department	36	...	...	...
Secondary High	19	...	...	...
Vocational High	70	...	...	...
Commercial/Business College	107	...	...	...
Special	19	...	...	...
<b>SUB - TOTAL</b>	<b>2,796</b>	<b>...</b>	<b>...</b>	<b>7,827</b>
<b>GRAND TOTAL</b>	<b>3,818</b>	<b>22,289</b>	<b>3,181</b>	<b>25,470</b>

## APPENDIX D

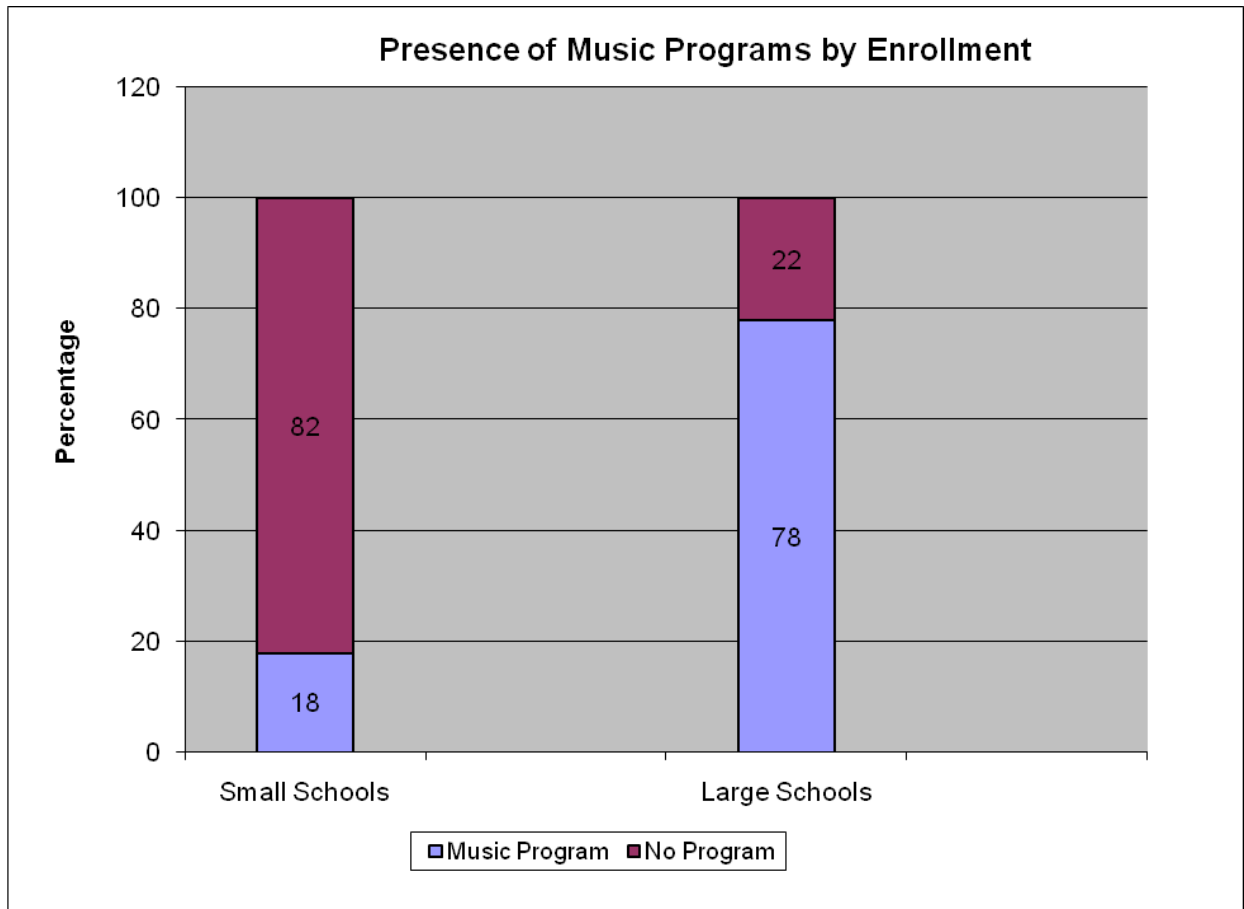
APPENDIX D  
Presence of Music Programs by Level, Locale and Enrollment



Mundle, Oneal. "Characteristics of Music Education Programs in Public Schools of Jamaica."  
PhD diss., University of Texas, 2008.



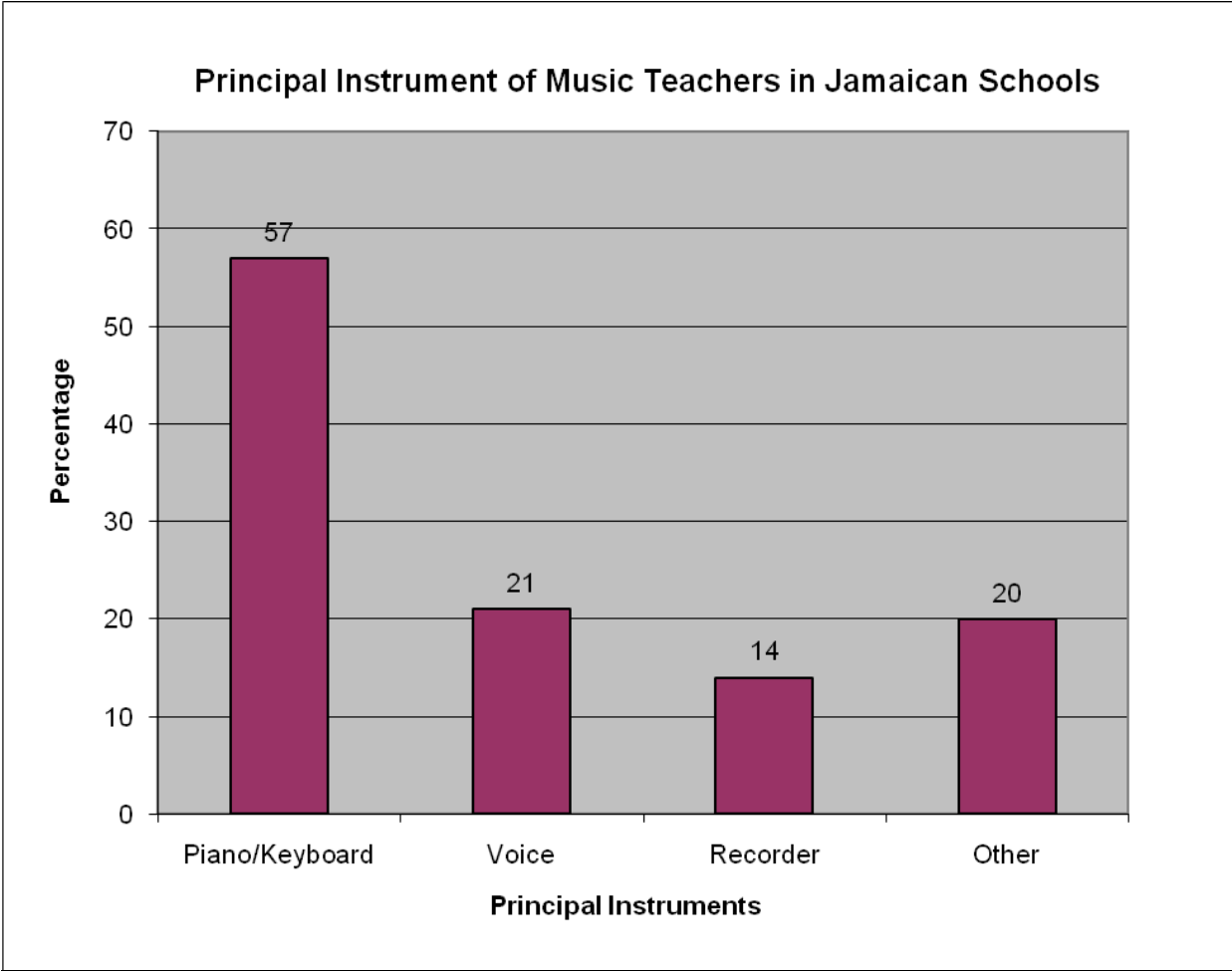
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Mundle, Oneal. "Characteristics of Music Education Programs in Public Schools of Jamaica." PhD diss., University of Texas, 2008.

## APPENDIX E

APPENDIX E  
Principal Instrument of Music Teachers in Jamaican Schools



Mundle, ONeal. "Characteristics of Music Education Programs in Public Schools of Jamaica." PhD diss., University of Texas, 2008.

## APPENDIX F



APPENDIX F  
Timeline of Jamaican Music Education

- 1835: The Negro Education Grant was established.
- 1836: The Mico Charity opened Normal Schools (Mico University College).
- 1838: Emancipation in Jamaica.
- 1845–1865: Evidence of “singing” being inspected by inspectors of schools in the school curriculum.
- 1879: Official start of secondary education in Jamaica.
- 1908: Alpha Boys’ School Brass Band was formed. Alpha is considered to be *the* school of music in Jamaica when Jamaica had not opened a formal school of music. Alpha is considered to be the primary force behind the Jamaican popular music explosion of the 1960’s and 70s. Alpha has been described as “the cornerstone of Jamaican music,” and “the cradle of Jamaica’s musicians.”
- 1911: Goe Hicks (inspector of schools) suggest the use of Jamaican music in the classroom.
- 1919: The Music Society of Jamaica was formed. This organization was responsible for one of the first music festival to be held in Jamaica.
- 1920s & 30s: The Music Appreciation movement of Britain influences music listening in Jamaican music education.
- 1920s & 30s: Significant private music studios sprang up and offered music training in Jamaica.
- 1932: The Jamaica Music Teachers Association (JMTA) is formed.
- 1940s: The Associated Boards of the Royal Schools of Music (ABRSM) exams was seen as the standard or sole indicator for music competence.
- 1953: The Ministry of Education was established.
- 1961: The Jamaica School of Music was founded.
- 1962: Jamaican Independence.
- 1963: The National Festival was formed. This is now known as the Jamaica Cultural Development Commission.

- 1966: Mico Teachers College is the first to offer secondary music teacher training.
- 1966: Folk Music Research Department established at the Jamaica School of Music.
- 1972: Jamaica School of Music offers music teacher training and shifts from a Eurocentric music focus to include local based and folk musics.
- 1976: The Cultural Training Center (CTC) was established housing the Jamaica Schools of Art, Music, Drama and Dance. This institution is now known as the Edna Manley College of the Visual and Performing Arts.
- 1970s (late): Music syllabus for primary schools was created.
- 1994: The Reform of Secondary Education (ROSE) music curriculum was piloted.
- 1994: The Association of Caribbean Music Educators (ACME) was formed.
- 1999: Caribbean Examination Council (CXC) music exam was introduced.
- 2000: Reform of Secondary Education (ROSE) music exam was implemented system-wide.

## VITA

Randy Othello Tillmutt, the son of Janet and Joseph Tillmutt was born on September 29, 1982 in the parish of St. Andrew, Jamaica. He received his primary and secondary education at Harbour View Primary School and Camperdown High School in Kingston, Jamaica, graduating from Camperdown High in 2000.

Mr. Tillmutt earned his Diploma in Music Education from Edna Manley College of the Visual and Performing Arts in 2005. While at Edna Manley, he taught music part-time at a preparatory school, taught piano in the college's evening program and was an instructor and piano accompanist at the college's music summer camp.

After a year and a half of full-time teaching, Mr. Tillmutt entered graduate work at the University of Mississippi. For two years he was pianist for the *Collegians Jazz Band* from the University and in 2009 was awarded a Master of Music Degree in Music Education.

Mr. Tillmutt began doctoral studies in music education at the University of Mississippi in 2009. During this time he served as Graduate Assistant for the University of Mississippi's Music Department and collaborative pianist for vocal majors in the department. He was also choral conductor and pianist for two local churches. Mr. Tillmutt is currently a Frederick Douglass Institute (FDI) Scholar and Assistant Professor of Music at the California University of Pennsylvania in California, Pennsylvania.

Mr. Tillmutt is a member of the National Association for Music Education (NAfME), the College Music Society (CMS) and the Organization of American Kodaly Educators (OAKE). He

has given research presentations at music education and arts conferences in Jamaica and the United States. He holds level I Orff Certification and level I Kodaly Certification.