

**REFLECTIONS ON THE DEVELOPMENT OF STEELPAN MUSIC  
COMPOSITIONS FOR STEEL ORCHESTRA**

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## **Abstract**

The steelpan is a musical instrument created in Trinidad and Tobago circa 1930s. It has secured a place in the country's cultural identity as one of its most important musical developments. It is authenticated as an orchestral instrument in which skilled players may perform any fugue or arrangement in any genre of music. Its creation and development by ingenious men and women with limited resources cannot be overstated; and ironically, an upper and condescending class who failed or refused to acknowledge a musical phenomenon in its embryonic stage, now shares equally in the pride and international recognition of this national treasure that has gained critical acceptance from musicologists and other scholarly experts. The accidental discovery of the affectionately nicknamed "pan", its development and eventual acceptance into the family of idiophones, provide the inspiration for a series of compositions reflected in this thesis.

## **Acknowledgements**

As I have moved through another stage in my musical journey, it is important for me to acknowledge several people who have contributed immensely to my progress. In particular, Mark Promane has facilitated my entry into the world of academic music.

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And finally, I owe a deep sense of debt and gratitude to the people who have given me the greatest and most important support, my wife Christine, my children Judy, June, Jamila, and Safiya; your patience, understanding, encouragement, and assistance in so many ways have helped me to complete this journey. To you I have given my unconditional love and thanks.

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## INTRODUCTION

This thesis is, in part, an accumulation of musical thoughts, achievements, and objectives, pertinent to my interest in, and exploration of, the steelpan and its music. At an early age, I was captivated by the ingenuous creation of this unique instrument. I played pan as a child but the focus then was no more than immature curiosity in different pitches being generated from discarded metal.

As an adult musician, my attention has been drawn to the historic transformation and development of this percussion instrument that has transcended its unflattering origins to become an authentic idiophone and national treasure, worthy of such status. As I continue on this path to develop my musical skills, and to further explore the complexities in the creation and musicality of this unique instrument, I'm inspired and proudly challenged by the opportunities to compose music that is geared towards the preservation of the instrument and its history.

Having been exposed to a period of steelband's rancor and the apparent resulting disinterest in pedagogical posterity, my inspiration to continue the dissemination of steelband education through musical arrangements, and other academic dispensation, is based on the feelings that pan enthusiasts, as I am, with some knowledge of the earlier period, can offer a unique perspective based on personal experience. I am keenly committed to the preservation and development of steelpan music and culture, with a focus on orchestration for today's steel orchestra.

## **PART I:**

### **AFRO-TRINIDADIAN MUSIC AND INSTRUMENTS PRE-1930s**

In 1883, the colonial powers in Trinidad imposed laws banning the playing of skin drums, as well as other activities relating to Afro-Trinidadian celebration and work music.<sup>1</sup> This resulted in an instinctive and exigent drive to replace the prohibited musical instrument, which was such an essential element in their daily lives.

#### **Bamboo to Tamboo Bamboo**

The use of bamboo (which is abundant in Trinidad) in the manufacture of musical instruments can be traced back to the Afro-Trinidadians' ancestral West African culture.<sup>2</sup> Since this hollow plant was hard enough, had a large enough circumference and grew long enough to produce varying sounds when cut into required lengths and beaten with objects or struck against a hard surface, it was an ideal substitute for the prohibited drums. The resultant instrument became known as tamboo bamboo and the assembled musical ensemble was called a tamboo bamboo band.

The band consisted of four main instruments: bass (or boom), foule (or fuller), cutter and chandler. These correspond roughly to bass, tenor, alto and soprano voicing. The stalks were selected and cut into specific measurements: bass (three joints), foule (two

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<sup>1</sup> William R. Aho, "Steelband Music in Trinidad and Tobago: The Creation of a People's Music," Source: *Latin American Music Review. University of Texas Pres* Vol 8. No. 1. (Spring-Summer 1987), 26-58, accessed October 13, 2016, *JSTOR*

<sup>2</sup> Stephen Stuempfle, *The Steelband Movement: The Forging of a National Art in Trinidad and Tobago*, (The Press University of the West Indies, Jamaica, 1995), 23.

joints), cutter (one joint) and chandler (one joint).<sup>3</sup> (See table 1.1 below for instrument details)

Table 1.1: Tamboo Bamboo Instrument Details

Note: No formal title was assigned to the individual players. They were informally referred to by the instrument they played, e.g. the foule man, iron man etc. In the text, iron man refers to the person who plays the iron instrument.				
Instrument of Name	Material Made From	Pitch Class	Number of Joints	Dimensions in Length & Diameter
Cutter	Bamboo	Soprano	1	25 ins x 3.5 ins
Chandler	Bamboo	Alto	1	35 ins x 4 ins
Foule or Fuller	Bamboo	Tenor	2	12 ins 3 ins
Boom	Bamboo	Bass	3	60 ins 5 ins
Iron	Metal (preferred automobile brake drum)	N/A	N/A	N/A
Bottle & Spoon	Glass (Thick gin bottle and Metal spoon)	N/A	N/A	N/A

Example 1.1 Primary instruments in tamboo bamboo band



Bamboo



Automobile  
brake drum



Bottle &  
spoon

<sup>3</sup> Roger James, “Roger’s Trinidad Website aka TnTisland.com”. Tamboo Bamboo. Last revised October 13, 2016. <http://www.tntisland.com/tamboobamboo.html>

## **Metallic Addition**

Although the primary instrument was made from the bamboo plant, during ensuing experimentation periods other elements were integrated into this amalgam. This was done partly to enhance the rhythmic variety and tonal balance, and partly to substitute for bamboo broken by the incessant pounding.<sup>4</sup> Two notable additions were 1) a variety of metal objects, preferred for their rugged “indestructibility” and penetrating sound, and 2), thick gin bottles, partially filled with water and beaten with metal spoons. The latter was, and still is, referred to as bottle-and-spoon. It produced a high-pitched, metallic-like timbre that added an overall complimentary rhythmic and tonal brilliance to the less-resonating bamboo sound. At times, tamboo bamboo bands merged with other orchestras. James Roger notes that:

...on carnival days, brass bands or string bands found themselves playing alongside a tamboo bamboo band. At first, the musicians would complain about the unmelodic noise made by the tamboo bamboo bands. Not being able to do anything about it, thus, many string bands and brass bands sometimes joined forces with the tamboo bamboo bands.<sup>5</sup>

## **Tamboo Bamboo - Primary Function**

One of the primary functions of the tamboo bamboo band was to provide rhythmic accompaniment for vocal groups during Afro-Trinidadian festivities. Activities such as Canboulay, Kalinda, Dame Lorraine, and Orisha, were pervasive in the Afro-Trinidadian community, and the music defined a resistance to the colonial authorities that sometimes led to violent confrontations. The traditional call-and-response lavways (songs) were led by a chantwell (lead singer) who sang the chants that solicited energized responses from the choral group and audience. The following is a call-and-response excerpt sung by a chantwell during a 1937 labour protest:

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<sup>4</sup> Stuempfle, *The Steelband Movement*, 33.

<sup>5</sup> James, “Roger’s Trinbago Website aka TnTisland.com”.

*Call: We eh working at all, we want money*

*Response: Hooray, Hurrah!*

*Call: Monday morning give we we money*

*Response: Hooray, Hurrah.*<sup>6</sup>

Whether the pulsating rhythms whipped up by the tamboo bamboo band were for songs of protest, derision, praise, satire, or lament, it engendered an air of invincibility in its purveyors, who jostled with competing groups for supremacy, as referenced by Dr. Felix Blake in *The Trinidad and Tobago SteelPan*.<sup>7</sup>

The tamboo bamboo instrumentation consisted of relatively uniformed categories. However, there is no evidence of an uniformed intervallic range in the pitch class; rather, they more closely represented a cacophony of random, unspecified pitches. Still, they played a vital role in the development of the pan; and a performer required extraordinary techniques and dexterity to become an effective player.<sup>8</sup> The pitch and tone of the bottle-and-spoon were manipulated by the quantity of water placed in the bottle.<sup>9</sup> Combined, the rhythmic balance of this crude assembly of make-shift instruments, played by men of “lesser” musical daring and prowess, was summed up by both a middle class and their rival stringed-band counterparts (who vehemently opposed them) as ‘unmelodic noise made by the tamboo bamboo bands.’<sup>10</sup> However, the concurrent polyrhythms resulted in a unifying contrapuntal whole that was seductive and spellbinding to the players and spectators.<sup>11</sup> Each player’s rhythm was unique and unspecified, but cohesive. Among the many variations employed by each player, there are typical patterns

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<sup>6</sup> Kim Johnson, *From Tin Pan to TASPO: Steelband in Trinidad, 1939-1951* (University of The West Indies: Trinidad, 2011), 45.

<sup>7</sup> Felix I.R. Blake, “The Trinidad and Tobago Steelpan,” *History and Evolution. Rivalry and Banning: 1995* 48-50, last modified June 23, 2014. <http://www.seetobago.org/trinidad/pan/ref/tambo2>. Html.

<sup>8</sup> James, “Roger’s Trinbago Website aka TnTisland.com”.

<sup>9</sup> James, “Roger’s Trinbago Website aka TnTisland.com”.

<sup>10</sup> James, “Roger’s Trinbago Website aka TnTisland.com”.

<sup>11</sup> Shannon Dudley. *Music from Behind the Bridge: Steelband Spirit and Politics in Trinidad and Tobago* (New York: Oxford University Press, 2004), 45.

that are common to some instruments (see those shown in Example 1.2 below) described in Shannon Dudley's *Music from Behind the Bridge*.<sup>12</sup>

Example 1.2: Tamboo Bamboo Rhythm

The image shows three staves of musical notation for a Tamboo Bamboo ensemble. The top staff is labeled 'Boom 1' and contains a simple rhythm with two measures of a dotted quarter note followed by an eighth note, and a quarter note followed by an eighth note. The middle staff is labeled 'Foule 1' and contains a more complex rhythm with eighth and sixteenth notes. The bottom staff is labeled 'Cutter 1' and contains a rhythm with eighth and sixteenth notes, including a triplet. All staves are in common time (C) and have a treble clef.

### Composition I: “Tamboo Time”

The composition “Tamboo Time” demonstrates a typical tamboo bamboo ensemble with metal and bottle-and-spoon, common in the latter period of the group’s popularity. Generally, the group maintains rhythmic consistency for unspecified durations; but energized by the concurring lyrics of the chantwell or vocal chorus, players also express themselves autonomously.

Bars one to twenty-eight of this piece demonstrate the consistency in each player’s rhythm, but the individual variation, starting from bar twenty-nine with the iron, indicates a build-up of excitement that changes the dynamics of the performance. This energy manifests itself in different musical expressions, gradual increase in tempo, volume, individual solos or other spontaneous input. Example 1.3 below is an excerpt, starting from bar twenty-nine of the iron man’s performance. Note that the rhythm from bars thirty-one to forty-four changes to a syncopated mixture, implementing a muted, tone-manipulating technique on the first two eighth notes of every beat in bars forty-one and forty-two.

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<sup>12</sup> Dudley. *Music from Behind the Bridge*, 33

Example 1.3: Iron, Bars 29-44, rhythmic changes

29

Iron I

The lyrics of this recording reflect the continuing impact of the rhythmic characteristics of yesteryear's performers on today's calypso singers. A very large percentage of calypso verses are supported by a vocal chorus response, typical of the prior call-and-response style. In this rendition, I have contextualized words and phrases of that period to closely replicate the tamboo bamboo era. There are many entrenched words and customs in the Trinidad lexicon that have French derivatives. The original name of the bamboo ensemble was tambour bamboo. Tambour, the French word for drum, was a clever prefix adopted by the Africans for the bamboo instrument after the banning of all drum activities in the 1800s. Over the years, the word eventually got dialectally emaciated into tamboo. Hence, tamboo bamboo.

The colloquial French dialect, Patois, was introduced to Trinidad by French planters and Creoles who were brought in from French speaking Caribbean islands;<sup>13</sup> this dialect became the widely-spoken language of Afro-Trinidadians' daily activities, and was thus widely used in their songs.

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<sup>13</sup> Music of Trinidad and Tobago - Wikipedia, the free encyclopedia.  
[https://en.wikipedia.org/wiki/Music\\_of\\_Trinidad\\_and\\_Tobago#Tamboo-Bamboo](https://en.wikipedia.org/wiki/Music_of_Trinidad_and_Tobago#Tamboo-Bamboo) Accessed October 31, 2015

In “Tamboo Time”, the lyrics are interspersed with patois and English words to authentically represent the customs of that period. Stick-fighting was one of the sports that employed the music of the tamboo bamboo band, and the beliefs and practices of some stick fighters are also implied in the song. The reference to a mounted bwa - a fighting stick possessed with supernatural power - highlights a prevalent assumption that such powers were attainable through a deity or high priest of their religion; and many fighters sought such powers. In describing the protocol that governed such powers, Errol Hill wrote in his book “The Trinidad Carnival; Mandate for a National Theatre:”

Curing of sticks was developed to a high degree of perfection to obtain pliability, strength, and a balanced weight. Superstition was rife, particularly about the ability of obeah men - the local witchdoctors - to charm or "mount" sticks, thus making the batonnier invincible.<sup>14</sup>

Example 1.4 below is an excerpt from the “Tamboo Time” composition, showing the interspersed patois and English lyrics. In areas where local parlance is used to authenticate the language and custom of the day, English interpretation is provided for clarity.

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<sup>14</sup>Errol Hill, *Trinidad Carnival: Mandate for a National Theatre* (Austin: The University of Texas Press, 1972), 26.

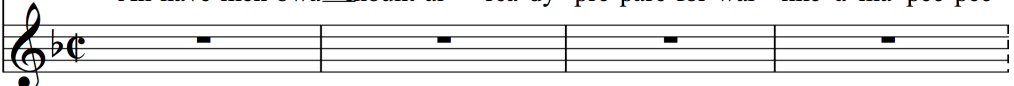



Example 1.4: Patois/English lyrics


Tamboo Time (excerpt)


♩ = 96 Calypso Rhythm

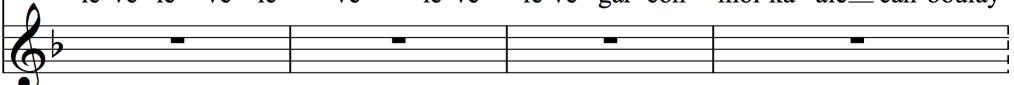
21  
 Call (Chantwell)   
 Ah have meh bwa mount al - rea-dy pre-pare for war like a ma -pee-pee


Response (Chorus) 


25  
 Call (Chantwell)   
 moi de

Response (Chorus) 

29  
 Call (Chantwell)   
 lé vé lé vé lé vé lé vé lé vé gar-con moi ka alé can boulay

Response (Chorus) 

33  
 Call (Chantwell)   
 jou -vay jou - vay jou-vay ah tam- boo band swingin down there

Response (Chorus) 

Colloquial	=	English
moi de	=	I say
Lévé	=	get up, wake up
Ah	=	I or A
meh	=	my
bwa	=	fighting stick/wood
mount	=	possessed with magical power, invincible.
ma pee-pee	=	poisonous, dangerous local snake.
Jouvay (jou-vert)	=	a period of the carnival celebration.
Tamboo Bamboo	=	Percussion ensemble comprised mainly bamboo instruments.
swingin	=	dancing
dey	=	there or they
garson	=	boy
moi ka alé	=	I am going
Canboulay	=	a festival derived from the extinguishing of sugar cane fires.

## **Iron/Metal – The Precursor**

As metal objects unobtrusively crept their way into the tamboo bamboo ensemble, however well-intentioned, their resilience and brilliant sound eventually heralded the demise of the tamboo bamboo as an adequate and preferred instrument of these penurious musicians. In an interview describing the advent of metal into the percussion assembly, Oscar Pile, an eye-witness, and participant of that historic period, who subsequently became a leader of a prominent steelband – Casablanca – remembered the ‘excitement...and the more stinging and more rhythm sound’<sup>15</sup> of a dust bin cover “acquired” by a member of a performing ensemble. ‘The more melodious sound led other bands to pilfer anything metal, especially biscuit drums from the biscuit company’.<sup>16</sup>

This substitute that eventually supplanted the bamboo was the precursor of today’s steelpan. The metal was a more desirable and durable noisemaker, but the bands were unflatteringly referred to as the ‘dust bin bands’.<sup>17</sup>

## **Composition II: “The Beginning of Times”**

“The Beginning of Times” is a composition that addresses the advent of an all-metal band. This is the sound that revolutionized the entertainment period of the late 1930s - early 1940s for Afro-Trinidadians. The all-metal band still has a nostalgic presence today, though with a smaller complement of musicians and instruments. This writer has witnessed and participated in similar ensembles, and a video clip of one recent performance included in my videography and the corresponding internet site will attest to such experience.

Although there was no uniformity in the type, size, or sound of the metal used in these bands, there were certain rhythmic consistencies that facilitated a cohesiveness that was pleasing

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<sup>15</sup> Aho, “Steelband Music in Trinidad and Tobago”.

<sup>16</sup> Aho, “Steelband Music in Trinidad and Tobago”.

<sup>17</sup> Aho, “Steelband Music in Trinidad and Tobago”.

to the listeners' ears. For example, a two-note drum called the dudup (pronounced doo doop), served as a quasi-kick drum with a strong pulse on the down beat of the bar; together with the iron, these two consistencies generated a polyrhythmic cohesion and a kind of metronomic pulse that kept all other percussions and ancillary “noise makers” together. There were some standard rhythmic patterns played by these instruments, some of which are demonstrated in the above arrangement. The following patterns in example 1.5 are synonymous with the iron and dudup rhythms and were pivotal timekeepers in the ensemble.

Example 1.5: Typical iron and dudup patterns

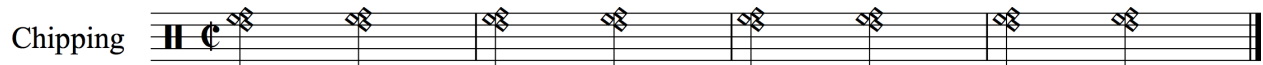
The image displays five musical staves illustrating rhythmic patterns. The first two staves are labeled 'Iron' and the last three are labeled 'DuDup'. Each staff begins with a double bar line and a common time signature (C). The first 'Iron' staff shows a sequence of eighth notes with 'x' marks above them, followed by rests. The second 'Iron' staff shows eighth notes with 'x' marks above them, with a '7' below the first and fourth notes. The third 'Iron' staff shows eighth notes with 'x' marks above them and solid dots below them. The first 'DuDup' staff shows a sequence of quarter notes. The second 'DuDup' staff shows a sequence of quarter notes with a dot below the second and fifth notes.

All the instruments, except one – chipping - listed in this composition, are typical parts of the orchestration and are still prevalent in modern compositions today. Chipping is the insertion of a sound that adds a unique rhythmic ingredient to a typical unamplified street parade.

The medium tempo ( $\pm 90$  bpm) synchronized movement of the revelers is called chipping, and the sound created by footsteps as they move to the rhythm, blends in with the music to add another layer of percussive tonality. In the composition, three tones are melded together to signify the obvious random sound generated by random elements, like shoe size,

various soles, weight, paved surface etc. Example 1.6 is a notated representation of the chipping sound. An audio reference is included in the discography. The fixed rhythm, for obvious reasons, falls with the footsteps on the down beats of the bar.

Example 1.6: Notated representation of the chipping sound



Many issues that affected the daily lives of the community were generally addressed through music, as they considered this vehicle a safe and effective way to convey their thoughts, frustrations, and resistance against a system that was hostile, indifferent, and unapproachable. The vestiges of enslavement continued through the colonial period, and the racial superiority assumed by the European colonizers created a sub-class under which the Afro-Trinidadians were forced to exist. ‘Control of the people as wage labourers, was institutionalized by laws, and institutions such as religion and education.’<sup>18</sup> Institutionalized violence by these privileged, upper-class Europeans who considered themselves elites, were used to enforce adherence to such laws and conditions. This racial divide, socio-economic and political deprivation, were deep rooted cause of the frustrations and ongoing conflicts that led to violent confrontations.

As the musical preferences of the Afro-Trinidadians were more attuned to their African heritage, the dancing and singing were replete with physical expressions, such as active body movements, and gyrations which were interpreted by the colonialists as sexual vulgarity and devil-worship. The stereotypical denigration of the exciting rhythmic drums and vocals as noise and potential encrypted language for the planning of seditious acts, was their plausible justification for a ban, while their European-based choice of music met no such imposition.

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<sup>18</sup> Hollis Liverpool, *Rituals of Power & Rebellion: The Carnival Tradition in Trinidad And Tobago 1763 – 1962* (Frontline Distribution Int’l Inc. Chicago IL 60619 USA 773-651-9888, 2001), xv.

The lyrics of The Beginning of Times (see example 1.7) offer a glimpse into the panmen’s appreciation for, and excitement about, the “new discovery” – steelband – and the ability to use such medium for entertainment, protest, and escape from the everyday drudgery of an imposed second-class status.

Example 1.7: Call-and-response excerpt from “The Beginning of Times”

	<b>Lyrics (excerpts)</b>	<b>colloquial words</b>	<b>English interpretation</b>
Call -	We eh lookin’ for no fight But let them know we goh fight them down for we right	eh goh we	= are not = will, are going to = our
Response -	We jamming from night till morning We could hear the steelband calling	jamming	= dancing, partying
Call -	It’s a new thing with a sweet ring You cyah help but to dance and sing	ring cyah	= tone = cannot, can’t
Response -	We playing a sweet, sweet steelband Hear the rhythm, badang, bang, balang.	sweet badang	= tonally beautiful = a rhythmic beat
Call -	Every day is carnival We like we bacchanal.	bacchanal	= ruckus partying or scandalous behavior

It is important to note that even though the music was categorized as being rudimentary, it was an effective conduit through which the communities disseminated information or topics of collective interest. The simple melodies and easy sing-alongs of calypsos facilitated larger group participation, thereby, conveying the message to a wider audience. Calypsonian and scholar, “Chalkdust” (Dr. Hollis Liverpool) expressed similar sentiments in his book, *Rituals of Power & Rebellion*:

Calypso in Trinidad during the Jamette carnival functioned as social commentary, ridiculed and mocked undesirables, mobilized the community, communicated events, and resisted the discriminatory practices that the upper class levelled upon the lower classes.<sup>19</sup>

The “Beginning of Times” serves as a bridge between the tamboo bamboo music period and the introduction to pitch steelband period. The composition has expanded on ideas and systems gleaned from the tamboo bamboo period, referring especially to metal’s genesis; these systems and ideas have given impetus to the creation of the pitched-note phenomenon. The discovery that metal is a more resilient and tonally richer alternative to bamboo was the catalyst that heralded the creation of the accidental pitched steelpan.

The combination of different metallic sounds and musical systems employed in this composition transform the tamboo bamboo era into an enveloping percussive phase of spectacle and fun. The dudup or two-note bass - a significant “timekeeper” - and the iron, remain prominent features in steelband music today. The socio-political context of the lyrics is reflective of the sentiments and relentless grouse of those disenfranchised Trinidadians. As the call-and-response structure maintains the four-bar musical trade, the chantwell is adding more melodic variations to the lead lines.

Although songs were regularly rendered in minor keys, the harmonic implications of this melody are a combination of minor and major key signatures. The melodic variations of the composition, typical of the tamboo bamboo era, suggest a formulaic approach. Example 1.2 shows a few formulae that are used. In its entirety, “The Beginning of Times” uses about sixteen formulae.

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<sup>19</sup> Liverpool, *Rituals of Power & Rebellion*, 292.

Table 1.2: Vocal Form - The Beginning of Times

Chantwell (lead singer)	call (Verse)	Chorus group	Response (Chorus)
No. of verses	16	No. of choruses	16
Bars per verse	4	Bars per chorus	4

Example 1.8: A few formulae used in The Beginning of Times

The musical score is presented in four systems, each with a 'Call' line and a 'Response' line. The key signature is B-flat major (two flats) and the time signature is 7/8. The lyrics are written below the notes.

**System 1:**

- Call:** Formula 1, Formula 2, Formula 3, Formula 4. Lyrics: Dis\_ is we\_\_ steel band we come up\_\_ wid a new in - ven - tion
- Response:** (Empty staff)

**System 2:**

- Call:** (Empty staff)
- Response:** Formula 5, Formula 6, Formula 7, Formula 8. Lyrics: we jam - ing from night til mor - ning\_\_ if you\_ hear de steel band call - ing

**System 3:**

- Call:** F. 5, Formula 9, F 1, Formula 10. Lyrics: Spree si\_\_ mon and Zig - i - ly\_\_ oh lord dey\_\_ make we\_\_ so ha - py
- Response:** (Empty staff)

**System 4:**

- Call:** (Empty staff)
- Response:** F. 5, Formula 11, F. 7, Formula 12. Lyrics: we play - ing\_ ah sweet sweet steel pan hear de\_\_ rhy - thm ba - dang bang ga - lang

## PART II: PITCH DISCOVERY

### **Distinguishable Tones**

This section will focus on the transformative process from “noise” to musical pitches in the infancy of the steelband movement; a composition reflecting the steelband music of that period will be presented. This transitional period has never been accurately dated, but oral records suggest that circa late 1930s – early 1940s the first melodic pitches were created on a pan by hammering specially grooved indentations on the playing surface, thereby, separating one note from the other. There are contradicting claims about the first person who invented this technique. Some of the names most frequently mentioned as the first creator of pitched notes are Victor “Totee” Wilson, Emmanuel “Fisheye” Ollivierre, and Winston “Spree” Simon. Different stories, each with equal veracity, are attributed to each of these players’ “first invention”. The following is an excerpt from an article written by Norman Darway, “Norman Darway Speaks: The Story of the Steelpan”, regarding “Totee” Wilson’s creation of the “first notes on pan”:

...there was little private competition that take place with the steelband and it was in 1939 the same year, that the guy called Victor "Totee" Wilson who was from "Alexander Rag Time Band", who take one of the paint pans and tune it to the chiming of the Q.R.C. clock. The Q.R.C. clock goes 'Ping Pong', 'Ping Pong' every hour, so when he did that, he told them, 'look ah have meh Ping Pong'. Victor "Totee" Wilson was from 176 Western main road, is there he use to lime. After that, they could have played 'Mary had a little lamb' and Alan Ladd's 'This gun's for hire', but as soon as he got these four notes to sound like that, news went out and people start putting on one more note and another note enter again and so on.<sup>20</sup>

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<sup>20</sup> Norman Darway. “Norman Darway Speaks: The Story of the Steelpan”, last modified March 1, 2005, accessed March 23, 2017. <http://www.trinbagopan.com/darway/0103056.htm>



Winston “Spree” Simon, a prominent name in the steelband movement of the 1940s, explained how he created the first pitches on a steelpan (see example 2.1 below) in an interview with Dr. William R. Aho:

“I had lent this drum and on coming back to retrieve my drum, the face of the drum was beaten in so badly that it had taken on a concave appearance. Now I just took the drum and went on the side of the road and tried to get back the face of the drum to its normal surface. By pounding on the inside with a stone and a stick, in and out, I discovered that I was able to get four distinct notes, which enabled me to play something of a bugle call—and therefore I played at that moment (a short bugle call – sung by “Spree Simon”) (Martin, 1981).<sup>21</sup>

Example 2.1: Spree Simon’s description of his first melody



Previously, these metal objects were used solely as unpitched rhythmic percussion instruments. Like the banning of the drums in 1883 which led to the discovery of the bamboo instrument, the banning of carnival during WWII also meant the prohibition of steelband activities on the streets and in public places; but the steelband men retreated to clandestine areas that were seemingly beyond the reach of the police, or that were so tenaciously guarded by an unwavering community support, that the pan men felt emboldened in their cocoons to carry on research and development of their newly discovered instrument. Still, periodic police raids led to violent confrontation and resistance, resulting in injuries to lawmakers and panmen, and often arrests, fines, and imprisonment for the latter.<sup>22</sup> However, their experimentation during that period continued unabated, giving rise to a successful and unparalleled development of the instrument. Among such developments were the use of larger (55-gallon oil) drums, change from

<sup>21</sup> Aho, “Steelband Music in Trinidad & Tobago”.

<sup>22</sup> Kim Johnson, *If Yuh Iron Good You Is King: Pan Pioneers of Trinidad and Tobago* (Pan Trinbago, 2006), 46.

convex to concave playing surface,<sup>23</sup> and creation of additional pitches which facilitated the graduation from unpitched to pitched percussions.

### **Steelband Innovation, Proliferation - VE and VJ Celebration**

Instead of curbing the enthusiasm of the steelband men, the banning of carnival presented them with an opportunity to experiment further with new innovative techniques that resulted in a proliferation of steelband ensembles. As stated by Kim Johnson, ‘between 1942 and 1946 many new steelbands were formed throughout the colony, defending tooth and nail, their right to exist’.<sup>24</sup>

Every band strived to acquire a competitive edge by producing a better sound, or creating more notes, or playing a more captivating rhythm. It was mainly the tuners, in many cases captains (leaders), who shouldered the burden of achieving superiority for their band. Between the period that Spree Simon claimed to have revolutionized the function of the steelband and the post-war VE/VJ day celebration, steelband technology had significantly advanced to warrant a change in its status from unpitched to pitched idiophone.

During that celebration, Spree Simon’s band, Destination Tokyo, delighted the governor, one of the dignitaries in attendance, with a rendition of the national anthem, *God Save the King*, and a varied repertoire of popular tunes of the day.<sup>25</sup> It is said that the governor sprang to his feet in delight at attention on hearing his anthem.

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<sup>23</sup> “Ellie Mannette: Father of the Modern Steel Drum,” Catalog No. CFV10471; Copyright 2013 Smithsonian Institution, video clip, accessed March 1, 2017, YouTube, <https://www.youtube.com/watch?v=23Bp59xfAUw>

<sup>24</sup> Johnson, *From Tin Pan to TASPO*, 98.

<sup>25</sup> Ernest D. Brown, “Carnival, Calypso, and Steelband in Trinidad” *The Black Perspective in Music*, Vol. 18, No. 1/2 (1990), pp 81-100, accessed October 16, 2016, JSTOR.

### **Composition III: “Ole Time Steelband” (pitched)**

“Ole Time Steelband” is a representation of the progress made in the development of pan during the WWII prohibition. That was an incubation period with positive outcomes for the steelband. Pitched instruments developed and proliferated rapidly, so that when the ban was lifted at the end of the war, the steelpan was then a melodic instrument capable of playing discernable melodies with harmonic accompaniment, with the lead instrument (the ping pong) having as many as nine independent pitches. The pans were no longer exclusively relegated to rhythmic accompaniment, but now performed as musical ensembles with melodic and harmonic structures.

The call-and-response accompanying role of their unpitched predecessor now morphed into independent melodic performances. The fierce competition for musical and technological supremacy among the bands led not only to violent physical confrontations, but also to innovations that resulted in an upward spiral of overall musical improvements. Acculturation of American and European music was adopted and Africanized in a way that lent credibility to the musical status of the instrument and panmen. “Ole Time Steelband” is a medley that contains two original compositions and the British Royal Anthem; these are similar to selections played by Spree Simon’s Destination Tokyo in the presence of the governor during the VE/VJ day celebration.

The purpose of this three-part medley in the key of concert C, is to highlight the advancement from unpitched to pitched steelpan, and the players’ ability to transition between tunes, tempi, and time signatures. Early instruments were simple and few (see table 2.1 below), and the songs the players selected reflected their limitations. The difference in melodic and harmonic expansion between the first and second song, illustrate the progress in tuning techniques within a relatively short period.

Table 2.1: Ole Time Steelband Instrumentation

Late 1930s – early 1940s <sup>26</sup>			Early 1940s - 1946 <sup>27</sup>		
Instrument	Function	Musical notes	Instrument	Function	Musical notes
Ping Pong	Melody	3 -4	Tenor Pan	Melody	8 - 13
Tenor Kettle	Harmony	4	Second Pan	Harmony	8 - 10
Tune Boom	Bass	2	Bass	Bass	4
DuDup	Rhythm	2	DuDup	Rhythm	2
Iron	Rhythm	N/A	Iron	Rhythm	N/A

Table 2.2: Ole Time Steelband Medley (Form)

<i>Ole Time Steelband</i>	Key C	100 BPM	Intro	Verse	Chorus	Band Chorus	Outro
bars			8	16	16	16	Fade out
Play repeat 3X			1	: 1	1	1	: 1
<i>Tena Topsy</i>	Key C	96 BPM	Intro	Verse	Chorus	Band Chorus	Outro
bars			4	8	16	8	4
Play repeat 4X			1	: 1	1	1	: 1
<i>British Anthem</i>	Key C	96 BPM	Anthem				
bars			14				
Times played			1				

The first part of the medley is a calypso composition with three verses, written in cut time at 100 BPM, spotlighting the simplicity of pitched steelband’s early history. All songs, except the Royal Anthem, are written in cut time, as that is the preferred time signature for calypso musicians and writers. A simple I, IIm, V, I, harmonic progression is applied throughout the song. A typical “ole time” calypso bass line (see Example 2.2) is founded on outlining the basic triad in one or more inversions. At times, the line will be varied with an eighth-note run.

<sup>26</sup> Elizabeth DeLamater “White College Boys Steelbands in 1950s Trinidad”: How Middle-Class Teenagers Helped the Steelpan Gain National Acceptance. Research Paper, University of Arizona December 2011. Accessed March 26, 2017.

<sup>27</sup> Johnson, *From Tin Pan to TASPO*, 155.

Example 2.2: “Ole Time Steelband” chord progression and Bass Line

Ole Time Steel Band - Chord Progression and Bass Line

The image shows two systems of musical notation. Each system consists of a treble clef staff and a bass clef staff. The first system is labeled with a 'C' chord above the first staff and a 'D-' chord above the second staff. The second system is labeled with a 'G' chord above the first staff and a 'C' chord above the second staff. The treble clef staves contain slash marks and repeat signs, indicating chords. The bass clef staves contain a bass line with notes and rests.

Since there was no sustained-note mechanism other than a roll, which could not be performed effectively with one hand, players used interesting rhythmic camouflages throughout a song in lieu of a sostenuto. A typical usage is seen in Example 2.3 below:

Example 2.3: Sostenuto substitute – bars 25 - 28

The image shows two staves of musical notation. The top staff is labeled 'Ping Pong' and starts at bar 25. It contains a melodic line with a note on the first staff and a rest on the second staff. Above the staff is the text 'Desired expression .....'. The bottom staff contains a rhythmic line with notes and rests. Above the staff is the text 'Rhythmic substitute in lieu of Sostenuto .....'. The notation illustrates a rhythmic pattern used as a substitute for a sostenuto effect.

A roll, which is performed using both hands, was impractical at that stage of the pan’s development because the player held the pan with one hand, while he held the single playing stick with the other.

After a four-bar rhythm break at the end, comes “Tena Topsy”, a contrafact of “Tie Tongue Mopsy”, one of the songs performed at the VE/VJ day celebration by Spree Simon’s

Destination Tokyo. It is introduced at 96 bpm. The North American influence is evident in the interpolation of the harmonic structure; a semblance of a Tin Pan Alley AABA form is also noticeable in this song. This development signaled steelband’s continued musical ascension, and its due recognition as an authentic musical instrument suitable for artistic expression. The chart in example 2.4 outlines the Tena Topsy” chord progression: This song precedes the Royal Anthem that is delivered in 3/4 time at the same tempo. The medley ends with a return to the last eight bars of “Ole Time Steelband” that repeats and fades out for the end of the composition.

Exemple 2.4: Tena Topsy chord changes

Tena Topsy

Intro  
F F#<sup>o7</sup> G<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C

Verses  
5 A1, A2: Cmaj<sup>7</sup> Dm<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C<sup>7</sup>

9 B:  
F F#<sup>o7</sup> G<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C Em<sup>7</sup>

13 Chorus  
F F#<sup>o7</sup> G<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup> C Em<sup>7</sup>

The significance of the selected songs is two-fold: the royal anthem is to emphasize the impact it had on the governor who, it is said as mentioned earlier, sprang to his feet in delight on hearing his anthem,<sup>28</sup> and the contrafact “Tena Topsy” as a recognizable melody with a recognizable and widely popular chord changes, was an introduction to the segment of the

<sup>28</sup> Brown, “Carnival, Calypso, and Steelband in Trinidad”, 15.

population to whom steelband was only a noise-making nuisance. Given the Governor's prominent symbolic and social status, his positive reaction might have signaled the reluctant and belated acceptance of the steelband by the elite class. Although the note range in this medley is a major ninth, the notes do not necessarily follow a diatonic pattern, as the tuning ability at that period was still limited; notes were fashioned to accommodate specific tunes favoured for performance by the players.<sup>29</sup>

Between 1946 and 1956, the quality of steelband music and the technical skills of the players had been elevated to an unparalleled level of sophistication. Tuning innovations, expansion in note range, improvement in timbre, and addition of new instruments were advances that propelled these fiercely competitive bands to perform technical European classics and other genres that hitherto were unachievable.

A more musically sophisticated audience directly recognized such development when a special group of players chosen from different bands, represented Trinidad and Tobago at the prestigious Great Exhibition of London, *Festival of Britain*, in 1951,<sup>30</sup> a festival that featured more than four hundred musical events with performers from different nationalities. The steelband performance was a success, measured by public response and complementary articles written in the British and French press. Once again, snobbish Trinidadians begrudgingly took pride in the country's newly discovered invention.<sup>31</sup>

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<sup>29</sup> Stuempfle, *The Steelband Movement*, 41.

<sup>30</sup> Kim Johnson, "When Steelband Took London by Storm" *CaribbeanBeat*: Issue 113 (January/February 2012) <http://caribbean-beat.com/issue-113/when-steelband-took-london-storm#axzz4jtoHmUHR>

<sup>31</sup> Johnson, *From Tin Pan to TAS*, 258.

One can hear an appreciable difference in tonality between a 1940 recording by Hell Yard Steelband<sup>32</sup> – a band that was in the forefront of the instrument’s gestation period – when contrasted with the innovative sounds of the 1950s Katzenjammers Steel Orchestra.<sup>33</sup> One of the leading innovators in this development was pan visionary Bertie Marshall. In the 1950s he made a major breakthrough in the sound of the steelpan when he developed the timbral tuning technique that regulated the overtone series, resulting in “clearer” notes; the richness of that sonority has been equated to the tonal colour of a Stradivarius violin by some steelband enthusiasts. Such characterization is evident in Robert Greenidge’s 1987 rendition of *Stardust*.<sup>34</sup>

Like any maturing organism, the sound of the steelpan was continually morphing into interesting modulations of timbres that could not have been predicted by its history; so, to appreciate every generation of sound, it would be helpful to reflect on preceding generation of instruments. The mixture of unpitched sounds from six metal containers and other assortment of percussions used in 1940 by Hell Yard Steelband in the first recording of a steelband was adequate accompaniment for an established calypsonian such as The Roaring Lion because the leap into steel was a giant step up from the less resilient timbre of its forerunner, the bamboo bamboo band.

The adventuresome musicians of the 1950s were moving at such a rapid pace with their development that in a relatively short period of time after that first recording, the melodies, and harmonies of Casablanca’s 1947<sup>35</sup> pitched steelband were considered euphonious sounds in the evolution of the instrument. The ‘luminous sound of “garbage cans” that later captured the ears

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<sup>32</sup> “First Steelpan Recording, 'Lion-Oh' Hell Yard Steelband & the Roaring Lion, 1940”, [n.d.], video clip, accessed September 29, 2016, YouTube, <https://www.youtube.com/watch?v=hvsV7iJ2YZs>.

<sup>33</sup> “The Enchanted Steelband”: Katzenjammers Steel Orchestra, 1957, video clip, accessed March 11, 2016, YouTube, <https://www.youtube.com/watch?v=3KLB1bChumc>.

<sup>34</sup> “Robert Greenidge - Hoagy Carmichael – Stardust”. Northern Illinois University Steelband, 1987, video clip, accessed March 11, 2016, YouTube, <https://www.youtube.com/watch?v=5k0Z-J4sLi0>

<sup>35</sup> “Casablanca Steel Orchestra - Early Recordings (1947-1953)"Medley", "In A Calabash", video clip, accessed March 11, 2016, YouTube, <https://www.youtube.com/watch?v=lySPREIPHsI>



of Liberace at the 1967 Montreal Expo<sup>36</sup> was far superior to what was previously considered euphonious and rhythmically exciting.

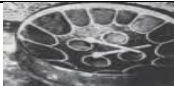






This comparative gradation can also be applied to the distinction between the terms “steelband” and “steel orchestra”. Early steelband was limited in range, pitches, tonal clarity, and other prerequisites that would necessitate the accepted standards of an orchestral performance. The origin of the name steelband, and its association with a class and culture that was frowned upon by the colonial oppressors, were all part of an inferior status that was unjustly thrust upon the associates. The term orchestra had a musical connotation that implied superiority or belonging to a higher musical stratum. As the inventors’ focus was always on improving and furthering their yesterday’s achievements, their work had eventually taken the pan to a plateau where its legitimacy as a bona fide multi-octave musical instrument was unquestionable, and its versatility unlimited. Thus, their capacity to perform any musical work had elevated an ensemble of pans to the status of orchestra.

A comparison chart between instruments used in a 1947 steelband and instruments used in a steel orchestra for which the following compositions are written, should lend some credence to the claims of this symphonic leap. See Table 2.3 and 2.4 below.

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<sup>36</sup> “Liberace & the Trinidad Tripoli Steelband”. NPR News, [n. d.], video clip, accessed March 11, 2016, YouTube, <https://www.youtube.com/watch?v=ETeDOvcFM30>.

Table 2.3: Typical 1947 Steelband instrumentation

Local Name	Class	No. of Musical Notes	No. of Pans	Instruments
Ping Pong	Melody	9 – 13	1	
Second Pan	Harmony	9 – 12 (random)	1	
Guitar Pan	Harmony	6 – 8 (random)	1	
Tune Boom	Bass	4 – 6 (random)	1	
DuDup	Rhythm	2 (random)	1	
Iron	Rhythm	1	N/A	
Scratcher	Rhythm	N/A	N/A	

**Note:** On some earlier steelpans, notes were not chromatically tuned, but were randomly inserted to accommodate the tunes performed by the players.

Table 2.4: Synopsis of modern steel orchestra instrumentation.

Local Name	Class	Note Range	No. of Pans	Instruments
High Tenor	Soprano	D4 – F6	1	
Low Tenor	Soprano	C4 – Eb6	1	
Double Tenor	Alto	A3 – C#6	2	
Double Second	Alto	F3-Bb5	2	
Double Guitar	Tenor	C#3 – G#4	2	
Quadrasonic	Tenor	B2 - Bb5	4	
Four Cello	Baritone	B2 – D5	4	
Three Cello	Baritone	B2 – G4	3	
Tenor Bass	Bass	G2 – E4	4	
Six Bass	Bass	A1 – B3	6	
Drum Set	Unpitched	N/A	N/A	Typical drum set
Percussions	Unpitched	N/A	N/A	A variety of instruments, e.g. congas, guiro, iron, clave etc..

The composition “The Defiants” is dedicated to the musicians’ tenacity in an environment of dismissive condescension. The arrangement is envisioned with the use of the contemporary instruments shown in Table 2.4 above.

#### **Composition IV: “The Defiants”**

Composition IV further contrasts the innovation in all aspects of steelband development after World War II. The juxtaposition of this composition with “Ole Time Steelband” for example, displays a revolutionary achievement that is the very antithesis of the instrument’s characterization by condescending detractors. This selection is comprised of two segments - “The Defiants” and “The Defiants In Repose”. The first is a contemporary soca rhythm with three verses, sung by a lead singer, and four choruses sung by a choral group. The second is a slower contemporary soca instrumental, but with a rhythmic beat more akin to medium highlife music. In this segment, the bass pedals an ostinato pattern for a sustained period over a limited number of chord changes. The melody alternates between the tenor and alto instruments while the soprano pans provide the accompaniment and counter lines. The melody is made of simple, singable lines because of its intended purpose – audience participation. The full range of the steelpan instrumentation was utilized but they are grouped into their respective SATB categories.

The layout of the piece represents a chronological growth that ascends through a variety of successful experimentations. The name “Defiants” connotes defiance by those who stubbornly resisted the suppression of their creativity and culture. At 130 beats per minute, this energetic first movement moves through a series of key changes with an aggressive and intricate melody and counter melody among the lead, background, and bass pans. The ascending scalar trajectory symbolizes the continual forward motion by these innovators. The ascending chord changes are: Emi9, Ami7, Fma7, Gma7, Abma7, A7, Dma7, Emi7, Fma, G7<sup>(b9)</sup>, C.

The non-diatonic element represents a (musical) diversion from the norm and a venture into the unknown before arriving at the comfort of the home key, C. The standard calypso formula of introduction, verse, chorus, and band chorus, is substituted with an unconventional format that introduces a forty-bar introduction, a thirty-two-bar band chorus, a thirty-two-bar chorus, and a thirty-six-bar verse. “The Defiants” introduction deviates from the typical calypso introduction, which is usually identical to the band chorus in terms of harmonic progression. Tables 2.5 and 2.6 below provide a visual breakdown between “The Defiants” and conventional calypso forms.

Table 2.5: A typical calypso form

Note: As opposed to jazz or North American standards, a chorus in calypso music is more closely related to the B section of an AABA form. The preferred time signature in calypso is $\phi$ (cut time). Introduction and Band Chorus can be built around the chorus harmonic progressions. Number of verse/chorus varies. Outro or coda ending can take different forms.				
Typical Calypso Form	Band Chorus	Verse	Chorus	Outro
3 Repeats	: 1	1	1 :	1
Typical bars	16	32	16	Varied

Table 2.6: Form of “The Defiants”

The Defiants	Introduction	Chorus	Band Chorus	Verse	Coda
3 Repeats	1	: 1	1	1 :	1
Typical bars	40	32	32	36	40
Diatonic chord progression, interspersed with non-diatonic and extended chords. Rhythm closely resembles Ghanaian Highlife.					

When I started working on “The Defiants”, I envisioned the piece as a theatrical representation of a story, scripted with lyrical contents. The play is intended to address the era of confrontation with the authorities from the 1930s – 1960s, with a view to enlighten the public of the continual confrontation between the authorities and the disenfranchised citizens, who, despite the obstacles and objections, emerged victorious – at least, in terms of acceptance. In the

dramatization witnessed by an audience, the panmen would be casted as the protagonists, and the authorities and upper class, the antagonists.

Each of the three verses describes a different encounter or treatment meted out to the protagonists, while the lyrics of the chorus describe the beautiful sound of today's steel orchestra and its enshrined contribution to the nation; the contemporary audience is reminded in the verses of the adversarial conditions under which such achievement was realized. The lyrical contents are described in the chorus and verses listed in Appendix B.

The chordal harmony in the verse and chorus is also enhanced with extensions such as flat ninths, elevenths, and tri-tone substitution. Other techniques are used, such as hemiola – a rhythmic device by which a temporary change in perception in the metric pattern from duple to triple (or vice versa) occurs.<sup>37</sup> Such disruption in the regular pulse creates a different and noticeable rhythmic impact. In the chorus at bars twenty-five, twenty-six, thirty-three and thirty-four, among other areas in the song, the band plays an accented hemiola (see example 2.6 below) that is used specifically to create a dramatic effect in the music. In this example, two bars of simple duple time are articulated in groups of three quarter notes.

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<sup>37</sup> Mike Downes and Brad Clump. *Jazz and Contemporary Music Theory*: Humber College, Toronto, Canada, (2006), 44-45.

Example 2.5: A Hemiolic phrase - Defiants

Hemiolic phrase played by entire band

The musical score is for a hemiolic phrase in 2/4 time, starting at measure 25. It features six parts: Soprano Pans, Alto Pans, Tenor Pans, Bass, Percussion, and Drum Set. The Soprano and Alto parts play a melodic line with dotted quarter notes and eighth notes. The Tenor part provides harmonic support with chords. The Bass part plays a simple bass line. The Percussion and Drum Set parts play a syncopated rhythm. Annotations include 'groups - three 1/4 notes' with arrows pointing to the first three notes of the melodic line, and 'Hemiola' labels under the melodic lines in measures 26 and 27, indicating a 3/4 measure.

The syncopated rhythm that pervades this song, and calypso music in general, is a testimony that notwithstanding other cultural influences, the genre that preceded the bamboo and skin drum before it, still exudes the hypnotic magnetism that the Mighty Sparrow, one of the greatest names in calypso, described as “a certain kind of spirit.”<sup>38</sup>

After the “soca” operatic rendition is ended at the third verse and chorus, the segment appended to the preceding dramatization - “Defiants In Repose” - is introduced by a concluding coda. The deliberate referenced name signifies a hard-won triumph in a musical journey, deserving of a repose. “Defiants In Repose” smoothly transitions one half-step up through a gradual two-bar tempo change into a medium 100-beats-per-minute highlife type rhythm.

<sup>38</sup> Brown, “Carnival, Calypso, and Steelband in Trinidad”, 82.

The use of a different melodic style in “The Defiants In Repose” segment was to create an atmosphere of (musical) relaxation after an energetic narration of calypso theatre. The thought of repose was envisioned with a comparison to everyday life – after a long day of focus and intensity, a relaxing tune is soothing for the psyche. In addition to the laid-back moments for the protagonists, this segment of the play also signals a cessation of hostilities between all factions. Finally, a consensus *ad idem* - the pan is recognized as an exceptional invention, and a moral and communal contract on the part of everyone to continue its advancement is in the best interest of the nation. The audience is now invited to a steelband singalong in the recapitulation, signifying the nation’s embrace of the once derided “noise maker”- turn instrument of love, peace, and country fellowship.



### **Part III:**

#### **From Jamette and Garbage Bins to Symphonic Sounds**

The improved pan withstood grueling reprobation to emerge as the pride and joy of the nation, revered by its citizenry of every creed, class and race. The steelband has engaged musicians and ethnomusicological scholars, who have studied its transformation from discarded garbage containers to authentic orchestral instruments; they comprise some of the largest music ensembles in the world.<sup>39</sup> Panists welcome intricate fugues and symphonic arrangements as challenges to be performed with professional precision. Some see their performance as a dutiful and passionate commitment to civic responsibility.

Shannon Dudley observed such passion for the music. In *Music from Behind the Bridge*, he wrote:

I was inspired in my task not only by my own experience playing, but also by the ever-blooming enthusiasm of panmen and panwomen, who sacrifice family life and carnival season diversions to be in the panyard rehearsing every night for up to two months.”<sup>40</sup>

#### **The Global Impact**

This enthusiasm has been an ingrained ingredient in the culture of the music. It is exemplified by resistance and persistence<sup>41</sup> against the colonial authorities and privileged class, who were once vehemently opposed to the instrument and its “Jamette” culture, made up of the bad Johns and outcasts of the demi-monde. The steelband men who belonged to this culture, eventually became the propellant of its exposition. Their resistance has paid a cultural dividend in the form of global recognition and adoption.

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<sup>39</sup> Stuempfle, *The Steelband Movement*, xiv.

<sup>40</sup> Dudley, *Music from Behind the Bridge*, 14.

<sup>41</sup> Johnson, *From Tin Pan to TASPO*, 96.

Among the global events is a world pan festival, attracting world-wide participants. Panists have distinguished themselves in recordings and performances with world class musicians and groups like Winton Marsalis, Art Blakey, Prince, Spyro Gyra, Earth Wind and Fire, Harry Neilson, RCA, John Lennon and Ringo Starr of the Beatles, Jimmy Buffett, and the Coral Reefers Band, just to name a few.

The marketing impact of a steelband commercial engenders a feeling of holiday, fun and sun and rum and coconut water on the beach. The transition from bamboo (tamboo bamboo) band to steel orchestra is a long and jagged musical evolution, but the success of the steelband as a national symbol of achievement is considered a vindication of Afro-Trinidadian culture.

### **Composition V: “Auriolus Melus”**

“Auriolus Melus” is a dedication to, and an admiration for, steelband exponents, past and present, especially those who have given so much and left without the deserved recognition or compensation. The “Auriolus Melus” (Beautiful Melody) fugue is comprised of two themes – “Rockalypso” and “Waltz of the Pan People”: they demonstrate the intricate maneuvering of complex passages and the versatility of a modern steel orchestra. It amalgamates steelpanns and conventional orchestral instruments to create unique timbral characteristics. Instruments used in this composition are: steelpanns, violins, violas, piano, trumpets, saxes, trombones, electric bass, percussions.

The rhythmic setting of the 4/4 ‘jazz/rock’ theme “Rockalypso” is a mélange of jazz, rock, and a light flavouring of calypso in an ABCA form. In “Waltz of the PanPeople” the smoothness of the traditional 3/4 waltz as a dance for panmen is specifically composed with a view to psychologically engaging their emotional sensitivity in positive ways which may

ameliorate their “gang war” proclivity (this writer believes that music has the potency to awaken the compassionate and caring inner soul which every one of us possesses). The form is AABAC.

Strings and cello pans playing in different octaves, coupled with an expression mark of *dolce espressivo* in the introduction, is intended to conjure up an aura of musical adventure and beauty. At least, the perception is that the aesthetic quality of the steelpan with symphonic instrumentation in a jazz/rock setting, performing a romantic melody, rendered with soulful heartfelt emotion, will create a feeling of romantic wander. The introduction sets up an atmosphere that prepares the listener for an enjoyable musical safari.

In the thirty-two-bar jazz/rock section, soprano and alto pans play the lead, while the strings, brass and tenor pans provide counter melodies. Percussions and vertical instruments provide the obvious rhythmic and harmonic balance. Several varied motivic implications create a sense of unanticipated movements. The first four-bar phrase is repeated, but the melodic structure between bars ten and eleven is rearranged to produce a sense of variety, while the intervallic structure of the harmonizing instruments remains consistent. The motivic variation within the phrases creates interesting melodic contours that lend credence to the safari wandering. Two repeating phrases in the following eight bars present a melodic diversion that gives the “ears” a reason for a second listen. A repeat of the first eight bars completes this thirty-two-bar segment.

At the end of the jazz/rock, the tenor pans and percussion provide a four-bar “um papa” ostinato rhythm break that leads into *Waltz of the PanPeople*. The soprano and alto pans play the lead in the sixteen-bar A1 section; the sparse instrumentation at the opening of the waltz suggests a quiet reflective moment in this musical journey. The story is no less impactful; but rather, it is a period for interim summation of the preceding experience. This A2 sixteen-bar phrase is

answered by the strings and tenor pans. Soprano and alto pans resume the lead in the eight-bar B Section. Finally, strings and tenors go back to the A3 section.

With the absence of bass and vertical instruments in the C section, the strings, alto and tenor pans play a warm, dense melody in the lower range. The cello pan alternates between melody and cantus firmus lines, while the brass provides counter punctual support. This introspective mood is repeated for thirty-two bars; then comes to a definitive terminus that reverts to the second sixteen-bars of the jazz/rock to complete the composition.

I have described the performance thus with a view to relating music to an active, physical occurrence. I endeavour to “see” notes and melodies in action in the compositions, as they shape the architectural images in a musicscape that connects aspects of the sensorium and the physical being. In many, if not all cultures, music is an integral component, linked to almost every aspect of life. These compositions are auditory portals that allow the listener to gain some insight into the ongoing evolution of the steelpan.

### **Symphonic Beauty - Contemporary Orchestral Performance**

Symphonic recordings by exponents of this art form are referenced in Videography. The writer’s appreciation for the genius of the pioneering innovators of this instrument is informed by comparisons between orchestral renditions like Hell Yard’s 1940 *Lion Oh*<sup>42</sup> and Boogie Sharpe’s<sup>43</sup> *In the Rain Forest* (2000)<sup>44</sup>. Andy Narell’s big band composition, *One More*

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<sup>42</sup> “First Steelpan Recording, 'Lion-Oh' Hell Yard SteelBand & the Roaring Lion 1940” February 11th, 1940. Video clip accessed October 26, 2016, YouTube, <https://www.youtube.com/watch?v=hvsV7iJ2YZs>

<sup>43</sup> “Lennox Sharpe,” [n. d.], video clip accessed October 26, 2016, YouTube, [https://en.wikipedia.org/wiki/Lennox\\_Sharpe](https://en.wikipedia.org/wiki/Lennox_Sharpe)

<sup>44</sup> “Skiffle Bunch - In The Rain Forest (2000)”, video clip accessed May 20, 2016, YouTube, <https://www.youtube.com/watch?v=OG-aiCJQ-ks>

*Touch*,<sup>45</sup> performed by Germany's WDR Big Band at the Koln Philharmonic, displays the steelband in symphonic performances with compositions written for steel orchestra and augmented with conventional brass and strings. These references demonstrate the authentication of the steelpan, its adaptability to genres, its instrumentational development, and the prowess of its performers. These elements, and the brilliant sound of *Stardust*,<sup>46</sup> performed with nimble dexterity by master panist Robert Greenidge, are essential in demonstrating the growth and uniqueness of the pan and its amalgamation into the modern family of idiophones.

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<sup>45</sup> "Andy Narell, Relator, WDR Big Band", February 2010. Video clip accessed November 2, 2016, YouTube, <https://www.youtube.com/watch?v=Q5EpOFMPQpg>

<sup>46</sup> "Robert Greenidge - Hoagy Carmichael – Stardust". [n. d.], video clip accessed November 15, 2016, YouTube, <https://www.youtube.com/watch?v=5k0Z-J4sLi0>

## CONCLUSION

With a dearth of original documented facts, accounts of steelband's derivation and early development vary widely among contemporary historians. This could be because its origin was forged by a disenfranchised people, who lacked economic and other resources necessary for the initial documentation of facts; and/or, because their focus might not have been on musical posterity. Oral tradition and memory retention were the essential preservers of their achievements. Today, as a complement to the limited documentation of the period, we may rely on steelpan artefacts as physical evidence of their necessity to create for survival. Interpreted correctly, these artefacts may also show the spontaneity in the steelband's creation and development over an extensive period.

Musicologists, other scholars, and musicians have realized the potential of the pan and its impact on music over the years. They are endeavoring to preserve its history as accurately as possible, but cannot credit its invention to any one person. Early steelband pioneer, Oscar Pile, stated in an interview with Dr. William R. Aho, that "no one person can claim that they invented the pan".<sup>47</sup> Participants of this historic period have given different oral accounts of identical instances; however, many give credit for the pan's early development to the pioneers, only a few of whom are mentioned, with a partial list of their exceptional creations:

Spree Simon	credited with playing the first distinguishable melody on the pan.
Neville Jules	created the bass pan, guitar (or quarto) pan.
Ellie Mannette	created the concave playing surface, put rubber on sticks.
Bertie Marshall	regulated the overtones, created the double tenor, steelband canopy.
Anthony Williams	tuned a half note, invented double seconds, spider web system

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<sup>47</sup> Aho, "Steelband Music in Trinidad & Tobago."

In this thesis, I have attempted to create a manageable collection of documented information, including recordings, that best illustrates the resistance to the banning of drums and other forms of activities relating to the Afro-Trinidadian culture, and the resolute fortitude and persistence that eventually led to the creation and development of steelband music. My compositions and their accompanying recordings are based on my reflections on this desirable art form which, in its embryonic stage, seemed a chimerical fancy to its detractors.

Steelband pedagogy seems relatively limited in relation to what is available for some other artistic creations, possibly because of modest availability of original documentation, or, the inventors' focus on personal development of their newly discovered craft, as opposed to pedagogical dissemination. However, their contribution has endured and scholars and expert performers will continue, very effectively, to translate their (the inventors') work into scholarly pedagogy; and pan enthusiasts, as I am, will continue to be awed in our reflections on this phenomenon. We will continue to find more ways and reasons to create arrangements that showcase and glorify the pan's continuing development.

A part of this process could involve finding new methods and applications to continue the advancements the pioneers have so successfully championed. Traditionally, steelband musicians have, to a large extent, learned their music by rote. Although that system is still in use today, it is not uncommon to see an orchestra with sheet music, being read by qualified musicians, or, a symphony conductor, guiding his/her orchestra through technical and intricate musical maneuvers. I have always had a great admiration for steelpan players performing from written scores, while still capturing the authentic "unwriteable" or ineffable nuances that give character to the genre. It's my desire to see my compositions being performed with the full scores laid out in front of every musician who is not only an accomplished reader, but also capable of interpreting the essence of my musical thoughts and expressions.

As in any other discipline, the more technical knowledge the musician acquires, the more possibilities of innovation and growth. For a beginner steelpan player, acquiring the rudiments of music at his/her introductory level, including reading skills, steelband history with a keen focus on the innovators and their struggles, can earn him/her an appreciable degree of fluency and independence on the instrument, and possibly advance their musical aptitude and the type of education necessary to perpetuate the pioneers' vision and the advancement of the pan. With measurable steelband scholarships now being pursued in institutions from primary to post-secondary to post-graduate levels, these small steps can eventually play a significant role in the continuing development and proliferation of steelband activities.

Further development in the standardization of the instrument can possibly increase a player's opportunity to master several instruments; such structural continuity can minimize the obstacles in the player's efforts to move freely between different sections of the orchestra. Advances in technology have led to the creation of electronic steelpans that mimic the authentic instrument, but to maintain the legacy of early pioneers, pan manufacturers must explore for avenues of advancement that will take the instrument to another level of musical sophistication.

Bertie Marshall was making progress with his experimentation with amplified pans and sustained notes, - a creation he named The Bertphone - but a tragic fire destroyed his achievements and dampened his enthusiasm; as stated in his own words: 'ah was on a good thing and then ah had ah disastrous fire that burn out everything so ah never go back into that'.<sup>48</sup> This tragedy, compounded with the fact that there was no significant or appreciative outreach by government or anyone to alleviate the financial burden on a man of modest means, significantly impeded an area of steelband development that could have had a major impact in its continuous

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<sup>48</sup> "Steelband Pioneers," published March 13, 2008, video clip accessed November 15, 2016, YouTube, <https://www.youtube.com/watch?v=n3auP1RriOo>



evolution. However, with research in metallurgy geared towards the improvement in steelband technology, the prospects of further musical elevation are limitless.

My admiration for, and reflections on the development of this instrument, have inspired me musically, and have created a reservoir from which I source musical illumination and scholarship.

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## APPENDIX A: SCORES

- 1) **“Tamboo Time”**
- 2) **“The Beginning of Times”**
- 3) **“Ole Time Steel Band”**
  - a. Ole Time Steel Band
  - b. Tena Topsy
  - c. God Save The King
- 4) **“The Defiants”**
  - a. The Defiants
  - b. The Defiants In Repose
- 5) **“Auriolus Melus”**
  - a. Rockalypso
  - b. Waltz of the PanPeople

# Tamboor Time

Ole Time Kaiso Rhythm/Feel

Michael Redhead 2017

$\text{♩} = 96$  Introduction

The musical score is arranged in ten staves, each representing a different instrument or vocal part. The top two staves are for vocal parts: 'Call' and 'Response'. The 'Call' staff begins with a treble clef and a common time signature, followed by four measures of rests, and then a final measure containing a quarter note G4 and a quarter note A4, with the lyrics 'moi de' underneath. The 'Response' staff consists of four measures of rests. The remaining eight staves are for percussion instruments, each with a bass clef and a common time signature. The 'Bottle Spoon' part has a steady eighth-note pattern. The 'Cutter' part features a more complex rhythmic pattern with eighth and sixteenth notes. The 'Chandler' part has a similar pattern to the Cutter. The 'Foule' part has a pattern of eighth notes with some rests. The 'Boom' part has a pattern of eighth notes with some rests. The 'Ole Pan' part has a pattern of eighth notes with some rests. The 'Iron' part has a pattern of eighth notes with some rests. The 'DuDup' part has a pattern of eighth notes with some rests.



5 Call 1 of 7

Call   
la-vay la - vay la - vay la - vay la - vay la-vay ga con ga-day can - bou-lay

Resp. 

B. & S. 

Ctr 

Chnd 

Fle 

Bm 

Ole Pan 

Iron 

DuDup 

Call

Resp.  
jou - vay - oh — jou - vay look ah tam-boo bam-boo band swing-in' down dey

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

13 Call 2 of 7

Call 

dem po-lice say dat dey want we off\_ de street dey bet-ter know dat is no re - treat

Resp. 

B. & S. 

Ctr 

Chnd 

Fle 

Bm 

Ole Pan 

Iron 

DuDup 

Call

Resp. *jou - vay - oh — jou - vay look ah tam - boo bam-boo band swing-in' down dey*

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

21

Call 3 of 7

Call

ah have meh bois\_\_mount a - rea-dy pre-pare for war like a ma-pee-pee

Resp.

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

Detailed description of the musical score: The score is for a piece titled 'Call 3 of 7', starting at measure 21. The vocal line (Call) is in treble clef and contains the lyrics: 'ah have meh bois\_\_mount a - rea-dy pre-pare for war like a ma-pee-pee'. The instrumental parts are: 'Resp.' (Responsum) in treble clef with whole rests; 'B. & S.' (Bass and Snare) in alto clef with a rhythmic pattern of eighth notes and rests; 'Ctr' (Cymbal) in alto clef with a rhythmic pattern of eighth notes and rests; 'Chnd' (Chimes) in alto clef with a rhythmic pattern of eighth notes and rests; 'Fle' (Fiddle) in alto clef with a rhythmic pattern of eighth notes and rests; 'Bm' (Bass Drum) in alto clef with a rhythmic pattern of eighth notes and rests; 'Ole Pan' (Old Pan) in alto clef with a rhythmic pattern of eighth notes and rests; 'Iron' (Iron) in alto clef with a rhythmic pattern of eighth notes and rests; and 'DuDup' (Duo Dup) in alto clef with a rhythmic pattern of eighth notes and rests.

Call

Resp.   
 jou - vay - oh — jou - vay look ah tam - boo bam-boo band swing-in' down dey

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

29 Call 4 of 7

Call



So dey\_ try to stop we can-ar-val dey too fast is lick in dey arse

Resp.



B. & S.



Ctr



Chnd



Fle



Bm



Ole Pan



Iron



DuDup



Call  moi de\_

Resp.  jou - vay - oh — jou - vay look ah tam - boo bam-boo band swing-in' down dey

B. & S. 

Ctr 

Chnd 

Fle 

Bm 

Ole Pan 

Iron 

DuDup 



37 Call 5 of 7

Call



la - vay lay - vay lay - vay la - vay ga-son la - vay la - vay

Resp.



B. & S.



Ctr



Chnd



Fle



Bm



Ole Pan



Iron



DuDup



Call

Resp.

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

jou - vay - oh — jou - vay look ah tam - boo bam-boo band swing-in' down dey

Detailed description of the musical score: The score is for a 10-piece band. The 'Call' part is a single note. The 'Resp.' part is a vocal line with lyrics. The 'B. & S.' part is a brass section with a rhythmic pattern. The 'Ctr' part is a trumpet line. The 'Chnd' part is a clarinet line. The 'Fle' part is a flute line. The 'Bm' part is a bassoon line. The 'Ole Pan' part is an oboe line. The 'Iron' part is an iron line. The 'DuDup' part is a double bass line.

45 Call 6 of 7

Call

Resp.

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

Call

Resp. *jou - vay - oh — jou - vay look ah tam - boo bam-boo band swing-in' down dey*

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

The musical score for page 49 is arranged in a vertical staff format. At the top, the number '49' is centered. The first staff, labeled 'Call', contains four measures of whole rests. The second staff, labeled 'Resp.', contains the vocal melody with lyrics: 'jou - vay - oh — jou - vay look ah tam - boo bam-boo band swing-in' down dey'. The remaining staves are for instruments: 'B. & S.' (Bass and Snare), 'Ctr' (Cymbal), 'Chnd' (Chorus), 'Fle' (Fiddle), 'Bm' (Bass), 'Ole Pan' (Ole Pan), 'Iron' (Iron), and 'DuDup' (Duo Duo). Each instrument part is written in a rhythmic style consistent with the overall piece.

53 Call 7 of 7

Call

we jump-in' up in de car-na-val up and down de street in Mar-a-val

Resp.

B. & S.

Ctr

Chnd

Fle

Bm

Ole Pan

Iron

DuDup

# Beginning of Times

Calypso Style

Call 1 of 16

Michael Redhead 2017

$\text{♩} = 100$

Call

This is we steel band we come up wid ah new in - ven - tion

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skell's Ole pan

Chipping

Kettle Boom

Du Dup

5

Call

Response

We jam - in from nite til mor - ning\_ if yuh hear de sweet pan cal - ling

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

9

Call 2 of 16

Call

Spree si\_mon and zig-i - lee\_ oh\_ lord dey\_make we\_ so hap py

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup



13

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we play - in ah sweet sweet steel band hear de\_ry-thm ba-dang bang a lang

17 **Call 3 of 16**

Call   
we chip pin down Cha lotte street sweet pan we sound ing so sweet

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

Call

Response  
we jam\_ing from nite til mor - ning\_ if yuh\_hear de steel band cal- ling

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

25

Call 4 of 16

Call 

an-oth-er band from La van-tille beat - ing pan just like\_ we

Response 

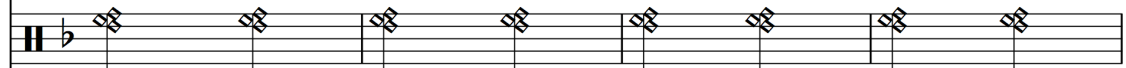
Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 


Kettle Boom 

Du Dup 



33

Call 5 of 16

Call    
 new ting\_wid ah sweet ring\_you cyah\_help\_\_\_\_but to dance and sing

Response 

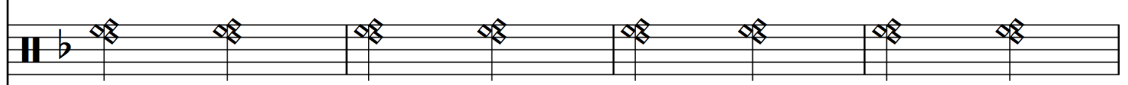
Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

37

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we jam\_ing from nite til mor - ning\_ if yuh\_hear de steel band cal- ling

41 **Call 6 of 16**

Call   
ev - ery day is car ni - val \_\_\_\_\_ we like we bach a - nal

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 



Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping


Kettle Boom

Du Dup

we play -in ah sweet sweet steel band hear de\_ry thm ba dang bang a lang

49

Call 7 of 16

Call    
 chip - ping\_ dey feet\_\_ dey beat ing sweet\_ what ah\_ beau ty in we T - & - T

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

Call  and we

Response  we jam\_ing from nite til mor - ning\_ if yuh\_hear de steel band cal-ling

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

57 **Call 8 of 16**

Call   
wine and grind and we jook and jam and we play-ing play - ing from dusk til dawn

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

61

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we play - in ah sweet sweet steel pan hear de\_ ry thm ba-dang bang a lang

65 **Call 9 of 16**

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

69

Call  we fight

Response  we jam\_ing from nite til mor - ning\_ if yuh\_hear de steel band cal - ling

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

73 **Call 10 of 16**

Call  ing ah beast we eh have no peace but we eh giv ing up til ad vant - age done

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 



77

Call  we eh

Response  we play-in ah sweet sweet steel band hear de\_\_ ry thm ba dang bang a lang

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

81 **Call 11 of 16**

Call  look ing for\_\_ no fight\_\_but let dem know we goh fight dem down for we\_\_ rights

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

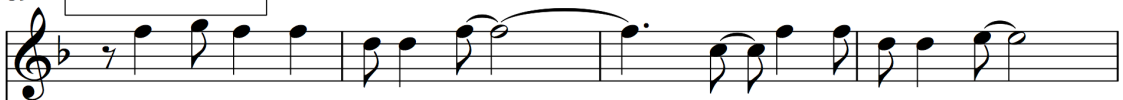
Kettle Boom


Du Dup

we jam\_ing from nite til mor - ning\_ if yuh\_hear de steel band cal-ling

89

Call 12 of 16

Call   
 ev - ery day is car ni - val \_\_\_\_\_ we like we bach a - nal

Response 

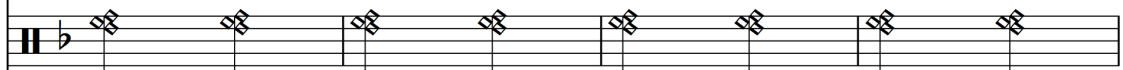
Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

Call  it's ah

Response  we play-in ah sweet sweet steel band hear de\_\_ ry thm ba dang bang a lang

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

97 **Call 13 of 16**

Call  new ting\_wid ah sweet ring\_you cyah\_ help\_\_\_\_but to dance and\_ sing

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we jam\_ing from nite til mor - ning\_ if yuh hear de steel band cal - ling

105 Call 14 of 16

Call   
chip-ping dey feet...dey beat-ing sweet...what ah beau ty in we T - & - T

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 



Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we play-in ah sweet sweet steel band hear de\_\_ ry thm ba dang bang a lang

113 Call 15 of 16

Call  an-oth er band from La van-tille beat - ing pan just liew we

Response 

Bottle & Spoon 

Ping Pong 

Iron 

Ole Pan 

Skel's Ole pan 

Chipping 

Kettle Boom 

Du Dup 

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we jam\_ing from nite til mor - ning\_ if yuh\_hear de steel band cal - ling

121 **Call 16 of 16**

Call we chip pin down Cha lotte street sweet pan we sound ing so sweet

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

Call

Response

Bottle & Spoon

Ping Pong

Iron

Ole Pan

Skel's Ole pan

Chipping

Kettle Boom

Du Dup

we play-in ah sweet sweet steel band hear de\_\_ ry thm ba dang bang a lang

# Ole Time Steel Band

(Ole Time Steel Band/Tena Topsy/British Anthem)

Ole Time Kaiso Feel

Ole Time Steel Band

Michael Redhead 2017

$\text{♩} = 110$

Introduction

Ping Pong

Second Pan

Bass

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron

A

Verse

Png Png

Sec Pan

Bass

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron

16

16

**B**

Png Png

Sec Pan

Bass

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron



**C** Chorus

Png Png

Sec Pan

Bass

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron

32 **D**

Png Png

Sec Pan

Bass

32

DuDup

Iron

Detailed description: This system contains measures 32 through 35. The Png Png staff (treble clef) begins with a whole rest, followed by a half note G4, a half note A4, and a quarter note B4. The Sec Pan staff (treble clef) features a rhythmic pattern of eighth notes with chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. The Bass staff (bass clef) starts with a half note G2, a half note A2, and a quarter note B2. The DuDup and Iron staves (percussion clefs) show a consistent rhythmic pattern of eighth notes with a slash through them, indicating a specific drum part.



Png Png

Sec Pan

Bass

DuDup

Iron

Detailed description: This system contains measures 36 through 39. The Png Png staff (treble clef) begins with a quarter rest, followed by quarter notes G4, A4, B4, and a half note G4. The Sec Pan staff (treble clef) continues with the same rhythmic pattern of eighth notes with chords: G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4, G4-B4. The Bass staff (bass clef) starts with a half note G2, a half note A2, and a quarter note B2. The DuDup and Iron staves (percussion clefs) show a consistent rhythmic pattern of eighth notes with a slash through them, indicating a specific drum part.

**E** Band Chorus

Png Png

Sec Pan

Bass

DuDup

Iron

The first system of the musical score consists of five staves. The top staff, labeled 'Png Png', is in treble clef and contains a melodic line with eighth and quarter notes, including a slur over the second and third measures. The second staff, labeled 'Sec Pan', is in treble clef and features a rhythmic accompaniment of eighth-note chords with a 'z' (zaccato) effect. The third staff, labeled 'Bass', is in bass clef and plays a simple bass line with quarter notes and a 'p' (piano) dynamic marking. The fourth and fifth staves, labeled 'DuDup' and 'Iron', are percussion staves with a double bar line and a slash, indicating a drum pattern.



Png Png

Sec Pan

Bass

DuDup

Iron

The second system of the musical score consists of five staves. The top staff, labeled 'Png Png', continues the melodic line from the first system, ending with a double bar line. The second staff, labeled 'Sec Pan', continues the rhythmic accompaniment. The third staff, labeled 'Bass', continues the bass line. The fourth and fifth staves, labeled 'DuDup' and 'Iron', continue the percussion part with a double bar line and a slash.

48 **F**

Png Png

Sec Pan

Bass

48

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron

Tacet for fine

Musical score for the first section. It consists of five staves: Png Png (treble clef), Sec Pan (treble clef), Bass (bass clef), DuDup (percussion clef), and Iron (percussion clef). The Png Png staff has a melodic line starting in the fourth measure. The Sec Pan staff is mostly silent. The Bass staff is silent. The DuDup and Iron staves have a rhythmic pattern of slashes in the first three measures, followed by a rest in the fourth measure.

Fine



$\text{♩} = 80$

**Tina Topsy  
Introduction**

Musical score for the second section, titled "Tina Topsy Introduction". It consists of five staves: Png Png (treble clef), Sec Pan (treble clef), Bass (bass clef), DuDup (percussion clef), and Iron (percussion clef). The Png Png staff has a melodic line. The Sec Pan staff has a complex rhythmic pattern with many beamed notes. The Bass staff has a simple bass line. The DuDup and Iron staves have a rhythmic pattern of notes.

64 **A** Verse

Png Png

Sec Pan

Bass

64

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron

**B**

Png Png

Sec Pan

Bass

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron

80 **C** Chorus

Png Png

Sec Pan

Bass

80

DuDup

Iron



Png Png

Sec Pan

Bass

DuDup

Iron



**D** Band Chorus

Png Png

Sec Pan

Bass

DuDup

Iron

The first system of the musical score consists of five staves. The top staff, labeled 'Png Png', is in treble clef and contains a melodic line with eighth and quarter notes. The second staff, 'Sec Pan', is also in treble clef and features a complex accompaniment of chords and eighth notes. The third staff, 'Bass', is in bass clef and provides a simple harmonic foundation with quarter and half notes. The fourth staff, 'DuDup', is in alto clef and has a rhythmic pattern of eighth notes. The fifth staff, 'Iron', is in alto clef and features a steady eighth-note accompaniment.



Png Png

Sec Pan

Bass

DuDup

Iron

The second system of the musical score continues the arrangement from the first system. It features the same five staves: 'Png Png' (melody), 'Sec Pan' (chords), 'Bass' (harmony), 'DuDup' (rhythm), and 'Iron' (accompaniment). The notation is consistent with the first system, showing the continuation of the musical piece.

96

Png Png

Sec Pan

Bass

96

DuDup

Iron



**E**

♩ = 85

**British Anthem**

Png Png

Sec Pan

Bass

DuDup

Iron

Png Png

Sec Pan

Bass

DuDup

Iron



**F**

Png Png

Sec Pan

Bass

DuDup

Iron

Png Png

Sec Pan

Bass

DuDup

Iron



112

Png Png

Sec Pan

Bass

112

DuDup

Iron

# THE DEFIANTS

Soca Rhythm

♩ = 130

**A**

**Introduction**

Michael Redhead 2017

Musical score for the introduction of 'The Defiants'. The score is in common time (C) and features a tempo of 130 beats per minute. The instruments and parts are: Soprano Pans, Alto Pans, Tenor Pans, Piano, Bass, and Drum Set. The piano part is marked with Em7 chords. The drum set part features a steady rhythm with snare and bass drum patterns.



Musical score for the main body of 'The Defiants'. The score is in common time (C) and features a tempo of 130 beats per minute. The instruments and parts are: S. Pans, A. Pans, T. Pans, Pno., Bass, and Dr. The piano part is marked with Am7 chords. The drum set part features a steady rhythm with snare and bass drum patterns.

9

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.



13

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

17 **B**

S. Pans

A. Pans

T. Pans

Pno.  $A^b\text{maj}7$   $A^b\text{maj}7$   $A^b\text{maj}7$   $A^b\text{maj}7$

Bass

Dr.



21

S. Pans

A. Pans

T. Pans

Pno.  $A^7$   $A^7$   $A^7$   $A^7$

Bass

Dr.

25

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

mf

mp

Dm<sup>7</sup>

Dm<sup>7</sup>

Dm<sup>7</sup>

mf

mp



29

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

mf

Em<sup>7</sup>

Em<sup>7</sup>

Em<sup>7</sup>

Em<sup>7</sup>

mf



33 **C**

S. Pans

A. Pans

T. Pans

Pno. Fmaj7 Fmaj7 Fmaj7 Fmaj7 F#m7

Bass mf

Dr.



37

S. Pans *sfz* and when you

A. Pans *sfz*

T. Pans *sfz*

Pno. G7 G7 G7

Bass *ff*

Dr.

41 **D Chorus**

S. Pans  
hear steel band sound ing like a sym - phon - y

A. Pans

T. Pans

Pno. C Cmaj7 C7 C6  
Pianist Note: Comp soca rhythm with a Pelham Gaddard feel at your descretion Throughout

Bass

Dr



45

S. Pans  
flow - ing from hea - ven please re -

A. Pans  
Continue strum pattern

T. Pans

Pno. G7(b9) E7(b9) Fmaj7 C

Bass

Dr

49 **E**

S. Pans  
mem - ber the in - vent - or a leg - a - cy en -

A. Pans

T. Pans

Pno.  
Am<sup>7</sup> C Em<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>

Bass

Dr



53

S. Pans  
shrined in a na - tion so proud of its cre - a

A. Pans  
Continue strum pattern

T. Pans  
Continue strum pattern

Pno.  
Dm<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup> C<sup>#</sup>o<sup>7</sup>

Bass

Dr

57 **F**

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

tion that was born from the

C Cmaj7 C7 C6

61

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

depth of o - press - ion by a

G7(b9) G7(b9) Fmaj7 C

65 **G**

S. Pans  
 peo - ple who had lit - tle but they sur - vived the

A. Pans

T. Pans

Pno.  
 Am<sup>7</sup> C Em<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>

Bass

Dr

69 **To Coda**  $\text{\textcircled{C}}$

S. Pans  
 licks and tricks of the mass - a man

A. Pans

T. Pans

Pno.  
 Dm<sup>7</sup> G<sup>7</sup> C G<sup>7</sup>

Bass

Dr

**To Coda**  $\text{\textcircled{C}}$

73

**H** Band Chorus

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

C C C Em<sup>7</sup>



77

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

E<sup>7</sup> Am<sup>7</sup> F F

81 **I**

S. Pans

A. Pans

T. Pans

Pno. Am<sup>7</sup> C Em<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>

Bass

Dr



85

S. Pans

A. Pans

T. Pans

Pno. Dm<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup> G<sup>7</sup>

Bass

Dr

89 **J**

S. Pans

A. Pans

T. Pans

Pno. C C C Em<sup>7</sup>

Bass

Dr



93

S. Pans

A. Pans

T. Pans

Pno. E<sup>7</sup> Am<sup>7</sup> F C

Bass

Dr



97 **K**

S. Pans

A. Pans

T. Pans

Pno. Am<sup>7</sup> C Em<sup>7</sup> G<sup>7</sup> Am<sup>7</sup> Cmaj<sup>7</sup> Am<sup>7</sup> Dm<sup>7</sup> Dm<sup>7</sup>

Bass

Dr

101

S. Pans

A. Pans

T. Pans

Pno. Dm<sup>7</sup> G<sup>7</sup> C B C B C

Bass

Dr

they were pi - on-  
re - pu - di - at-

105 **L** Verse

S. Pans  
 eers they wer true in - no va - tors  
 ed no re - spect for their cul - ture

A. Pans

T. Pans  
 C C C C

Pno.

Bass

Dr

109

S. Pans

A. Pans  
 but as  
 t'was the

T. Pans

Pno.  
 C C C+maj7 C+maj7

Bass

Dr

113

S. Pans

hsi - tory\_ will show \_\_\_\_\_ that for all they en - dured \_\_\_\_\_ their  
 rhythm un - der- stand \_\_\_\_\_ it was so Af - ri - can \_\_\_\_\_ they

A. Pans

T. Pans

Pno.  $Am^7$   $Am^7$   $Am^7$   $Am^7$

Bass

Dr

117

S. Pans

will could not be bro - ken by co - lo - nial sub - ju - ga - tion of a  
 play \_\_\_\_\_ with a pass - ion and con - vic - tion po - ly - rhy - thm - syn - co -

A. Pans

T. Pans  $F$   $F$   $G^7$   $G^7$

Pno.

Bass

Dr

121 **M**

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

whole pa - - - - - race tion

C C G<sup>7</sup> F<sup>7</sup> G<sup>7</sup>

125

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

shan - go drums for - bid den you play is licks or pri - son  
 the mu - sic vi - brat - ing bo - dy gy - rat - ing

Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am<sup>7</sup>

129

S. Pans  
 what the Af - ri - cans do they turned to bam - boo  
 the rul - ing class they could-nt get pass

A. Pans

T. Pans

Pno. Dm<sup>7</sup> G<sup>7</sup> Em<sup>7</sup> Am<sup>7</sup>

Bass

Dr

133 **N**

S. Pans  
 de - fi - ant and an - gry they say you cyah stop we we  
 shan - go and ka - lin - da they see as in - fer - ior they

A. Pans

T. Pans

Pno. Dm<sup>7</sup> G<sup>7</sup> E<sup>7</sup> Am<sup>7</sup>

Bass

Dr

137 D. S. al Coda

S. Pans  
 playing mass go vern-or could haul he arse so when you  
 say they bound to keep the Af - ri - can down

A. Pans

T. Pans

Pno. F Dm<sup>7</sup> G<sup>7</sup> C<sup>6</sup> C<sup>6</sup>

Bass

Dr D. S. al Coda

Note: Take Coda After 4th Chorus



141 **O** **⊖ Coda**

S. Pans

A. Pans

T. Pans

Pno. Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup> Em<sup>7</sup>

Bass

Dr

145

S. Pans

A. Pans

T. Pans

Pno. *Am<sup>7</sup>* *Am<sup>7</sup>* *Am<sup>7</sup>* *Am<sup>7</sup>*

Bass

Dr



149

S. Pans

A. Pans

T. Pans

Pno. *F* *F* *F* *F*

Bass

Dr

153

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

G G G G

157

**P**

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr

A $\flat$ maj7 A $\flat$ maj7 A $\flat$ maj7 A $\flat$ maj7



161

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.



165

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

169

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

173

**Q**

$\text{♩} = 125$  **rall.** . . . . .  $\text{♩} = 115$

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

177  $\text{♩} = 100$

S. Pans

A. Pans

T. Pans

Pno.  $G^7$   $G^7$   $A^b7.$

Bass

$\text{♩} = 100$

Dr.

**Defiants In Repose**  
**Introduction**

181  $\text{♩} = 100$

S. Pans

A. Pans

T. Pans

Pno.

Bass

$\text{♩} = 100$

Dr.

185 **R Verse**

S. Pans

A. Pans

T. Pans

Pno.  $\text{D}^\flat$   $\text{D}^\flat$   $\text{D}^\flat(\text{sus}4)$   $\text{D}^\flat$

Bass

Dr.



189

S. Pans

A. Pans

T. Pans

Pno.  $\text{D}^\flat$   $\text{D}^\flat$  **2**

Bass

Dr.

193

S. Pans

A. Pans

T. Pans

Pno. *Db Db Db(sus4) Db*

Bass

Dr.



197

S. Pans

A. Pans

T. Pans

Pno. *Db Db 2*

Bass

Dr.

201 S

S. Pans

A. Pans

T. Pans

Pno. 2 Db(sus4) Db

Bass

Dr. / / / /



205

S. Pans

A. Pans

T. Pans

Pno. Db Db 2

Bass

Dr. / / / /

209

S. Pans

A. Pans

T. Pans

Pno. *Db* *Db* *Db* *Db*

Bass

Dr.



213

S. Pans

A. Pans

T. Pans

Pno. *Db* *Db* *Db* *Db*

Bass

Dr.

217 **T** Chorus

S. Pans

A. Pans

T. Pans

Pno. Ebm<sup>7</sup> Ebm<sup>7</sup> Ab<sup>7</sup> Ab<sup>7</sup>

Bass

Dr.

221

S. Pans

A. Pans

T. Pans

Pno. Bbm<sup>7</sup> Bb<sup>7</sup> Ebm<sup>7</sup> Ebm<sup>7</sup>

Bass

Dr.



225

S. Pans

A. Pans

T. Pans

Pno.  $G^b7$   $A^b7$   $G^b7$   $A^b7$

Bass

Dr.



229

S. Pans

A. Pans

T. Pans

Pno.  $D^b$   $D^b$   $2$

Bass

Dr.

233 **U** Bridge

S. Pans

A. Pans

T. Pans

Pno.  $D^b$   $D^b$   $D^b7(sus4)$   $D^b7(sus4)$

Bass

Dr.

237

S. Pans

A. Pans

T. Pans

Pno.  $F$   $A^bmaj7$   $G^b$   $A^bmaj7$

Bass

Dr.

241

S. Pans

A. Pans

T. Pans

Pno.  $\text{D}^\flat$   $\text{D}^\flat$   $\text{D}^\flat 7(\text{sus}4)$   $\text{D}^\flat 7(\text{sus}4)$

Bass

Dr.  $\text{H}$   $\text{H}$   $\text{H}$   $\text{H}$

245

S. Pans

A. Pans

T. Pans

Pno.  $\text{Fm}^7$   $\text{A}^{\circ 7}$   $\text{A}^\flat$   $\text{D}^\flat \text{maj}^9$   $\text{Dm}^7$

Bass

Dr.  $\text{H}$   $\text{H}$   $\text{H}$   $\text{H}$

249 **V** (recapitulation)

S. Pans

A. Pans

T. Pans

Pno.  $E\flat m^7$   $E\flat m^7$   $A\flat^7$   $A\flat^7$

Bass

Dr.



253

S. Pans

A. Pans

T. Pans

Pno.  $B\flat m^7$   $B\flat^7$   $E\flat m^7$   $E\flat m^7$

Bass

Dr.

257

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

Gb7 Ab7 Gb7 Ab7

261

S. Pans

A. Pans

T. Pans

Pno.

Bass

Dr.

Db Db 2

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265 **W**

S. Pans

A. Pans

T. Pans

Pno. Ebm7 Ebm7 Ab7 Ab7

Bass

Dr.



269

S. Pans

A. Pans

T. Pans

Pno. Bbm7 Bb7 Ebm7 Ebm7

Bass

Dr.

273

S. Pans

A. Pans

T. Pans

Pno.  $G^b7$   $A^b7$   $G^b7$   $A^b7$

Bass

Dr.



277 **Fade Out on repeat**

S. Pans

A. Pans

T. Pans

Pno.  $D^b$   $D^b$   $2$

Bass

Dr.

Play with majestic feel

**A**

# AURIOLUS MELUS

Michael Redhead 2017

♩ = 108  
Soprano Pans

Introduction

Alto Pans

Tenor Pans

Trumpet

Tenor Sax

T/bone

Strings

Piano

**A**

Bass

Drums



3

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Detailed description: This is a page of a musical score, page 145, featuring ten staves. The score is in 3/4 time and begins with a rehearsal mark '3'. The instruments are: S. Pans (Soprano Pan), A. Pans (Alto Pan), T. Pans (Tenor Pan), Tpt. (Trumpet), T. Sax. (Tenor Saxophone), Tbn. (Tuba), Strings, Piano, Bass, and Dr. (Drum). The S. Pans staff has a whole rest in the first measure and a quarter rest followed by a quarter note in the second. The A. Pans and T. Pans staves have a melodic line starting on the first measure and continuing through the second. The Tpt., T. Sax., and Tbn. staves have whole rests in both measures. The Strings staff has a complex melodic line. The Piano staff has a whole rest in both measures. The Bass staff has a whole rest in the first measure and a quarter rest followed by a quarter note in the second. The Dr. staff has a double bar line with a slash in both measures, indicating a drum solo or a specific rhythmic pattern.

Jazz/Rock  
5

**B**

Rockalypso

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Dm<sup>7</sup>

C<sup>#</sup>o<sup>7</sup>

3

3

3

7

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Bb7

D7/A

9 **C**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**C**

Bass

Dr.

Dm<sup>7</sup> C#<sup>o</sup>7

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

The musical score for page 11 consists of ten staves. The top two staves, S. Pans and A. Pans, feature a melodic line with eighth and quarter notes, including a dotted quarter note and a half note. The T. Pans staff has a whole note rest in the first measure and a whole note in the second. The Tpt., T. Sax., and Tbn. staves have whole rests in the first measure, followed by a melodic line in the second measure. The Strings staff has a whole rest in the first measure and a chord in the second. The Piano staff shows four chords: Bb7, F7, Bbmaj7, and A7. The Bass staff has a rhythmic pattern of eighth and quarter notes. The Dr. staff has a double bar line with a slash in the first measure and a double bar line with a slash in the second measure.

13 **D**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**D**

Bass

Dr.

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

17 **E**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**E**

Bass

Dr.

Dm<sup>7</sup> A<sup>7</sup> Am<sup>9</sup> Gm<sup>7</sup>



S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

A7

Fmaj7(#5)

Bb

C7

Detailed description: This is a page of a musical score for page 19. It features ten staves. The top two staves are for S. Pans and A. Pans, both in treble clef with a key signature of one flat. The third staff is for T. Pans, also in treble clef. The fourth and fifth staves are for Tpt. and T. Sax., both in treble clef. The sixth staff is for Tbn., in bass clef. The seventh staff is for Strings, in treble clef. The eighth staff is for Piano, in treble clef, with chord symbols A7, Fmaj7(#5), Bb, and C7 above it. The ninth staff is for Bass, in bass clef. The tenth staff is for Dr., with a double bar line and a slash through it. The score includes various musical notations such as rests, notes, beams, and slurs.

21 **F**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Fmaj7/A

Gm7

Am7

**F**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Bb<sup>7</sup> A C<sup>7</sup>

Detailed description: This page of a musical score, numbered 23, contains ten staves. The top three staves (S. Pans, A. Pans, T. Pans) are in treble clef with a key signature of one flat. The S. Pans and A. Pans parts feature eighth-note patterns with accents and slurs. The T. Pans part has a similar pattern but with a longer note value. The Tpt., T. Sax., and Tbn. staves are in treble, treble, and bass clefs respectively, with rests in the first measure and melodic lines in the second measure. The Strings staff shows a sequence of chords. The Piano staff includes chord symbols Bb<sup>7</sup>, A, and C<sup>7</sup> above the notes. The Bass staff has a rhythmic pattern of eighth notes with accents. The Dr. staff shows a simple drum pattern with slashes for hits.

25 **G**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

*f*

Fmaj7/A

Bb6

**G**

Bass

Dr.

27

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

B $\flat$

A/C $\sharp$

*sfz*

29 **H**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**H**

Bass

Dr.

S. Pans  
A. Pans  
T. Pans  
Tpt.  
T. Sax.  
Tbn.  
Strings  
Piano  
Bass  
Dr.

Bb7 D/A

The musical score for page 31 consists of ten staves. The top three staves (S. Pans, A. Pans, T. Pans) are in treble clef with a key signature of one flat. The Tpt., T. Sax., and Tbn. staves are also in treble clef with a key signature of one flat. The Strings staff is in treble clef with a key signature of one flat. The Piano, Bass, and Dr. staves are in bass clef with a key signature of one flat. The Piano part includes chord symbols Bb7 and D/A. The Dr. part features a double bar line with a slash through it, indicating a measure rest.

33 **I**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**I**

Bass

Dr.

Dm<sup>7</sup> C#o<sup>7</sup> Amaj<sup>7</sup>



35

♩ = 190 Waltz of the PanPeople  
Introduction

S. Pans

A. Pans *dolce mp*

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano  $A\flat maj^9$   $B\flat^7$   $Gm^7$   $A^7$   $Dm^7$

Bass *dolce mp*

Dr.

37 **J**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**J** B $\flat$

Bass

Dr.

40

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

41 **K**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

44

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

*Dolce e Espressivo*

*Dolce e Espressivo*

47 **L**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

*pp*

*mp*

*mp*

*Bbmaj7* *Bb<sup>6</sup>* *Bb*

**L**

50

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

B $\flat$  B $\flat$  C $^-$  C $^-$

Detailed description of the musical score: The score is for measures 50-53. It features ten staves. The top staff (S. Pans) has a treble clef and a key signature of two flats. It contains four measures of chords: two pairs of dotted quarter notes in the first two measures, and two pairs of eighth notes in the last two measures. The second staff (A. Pans) has a treble clef and contains four measures of rests. The third staff (T. Pans) has a treble clef and contains four measures of a melodic line: a dotted quarter note, an eighth note, a quarter note, a quarter note, a half note, and a quarter note. The fourth staff (Tpt.) has a treble clef and contains four measures of rests. The fifth staff (T. Sax.) has a treble clef and contains four measures of rests. The sixth staff (Tbn.) has a bass clef and contains four measures of rests. The seventh staff (Strings) has a treble clef and contains four measures of a melodic line: a dotted quarter note, an eighth note, a quarter note, a quarter note, a half note, and a quarter note. The eighth staff (Piano) has a treble clef and contains four measures of chords: two pairs of dotted quarter notes in the first two measures, and two pairs of eighth notes in the last two measures. The ninth staff (Bass) has a bass clef and contains four measures of a melodic line: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. The tenth staff (Dr.) has a drum set icon and contains four measures of rests.

53 **M**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**M**

Bass

Dr.



S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

*Leggiero e Sentimentale*

*Leggiero e Sentimentale*

C- F7/A Bb

57 **N**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**N**

Bass

Dr.

Detailed description of the musical score: The score is for measures 57-60. It features a key signature of two flats (B-flat major). The instruments and their parts are: S. Pans (Soprano Pan Flute) and A. Pans (Alto Pan Flute) both play a melodic line starting on G4, moving to A4, B4, and then a quarter rest. T. Pans (Tenor Pan Flute) plays a harmonic accompaniment with chords of G4-B4-D5 and A4-C5-E5. Tpt. (Trumpet), T. Sax. (Tenor Saxophone), and Tbn. (Tuba) are marked with a whole rest. Strings are also marked with a whole rest. The Piano part features a sequence of chords: D major (G4-B4-D5), D major (G4-B4-D5), E-flat major (G4-Bb4-D5), and E-flat major (G4-Bb4-D5). The Bass part plays a simple bass line: G2, A2, B2, G2, F2, E2, D2. The Drums part is marked with a double bar line and a slash, indicating a drum pattern.

60

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

F7

Bb

Detailed description: This page of a musical score covers measures 60 through 63. The key signature is B-flat major (two flats). The score is arranged in a standard orchestral layout. The woodwinds (S. Pans, A. Pans, T. Pans) and strings (Strings) have active parts, while the brass (Tpt., T. Sax., Tbn.) are silent. The piano part features sustained chords of F7 and Bb. The bass line provides a steady accompaniment, and the drums play a simple four-beat pattern.

61 **O**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

$Bb^{maj7}$   $Bb^6$   $Bb$   $Bb$

64

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

*p*

*p*

B $\flat$  B $\flat$  B $\flat$  B $\flat$

65 **P**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**P**

Bass

Dr.

The musical score consists of ten staves. The first five staves (S. Pans, A. Pans, T. Pans, Tpt., T. Sax.) are in treble clef. The last three staves (Tbn., Strings, Piano) are in bass clef. The Bass and Dr. staves are in bass clef. The Piano part features four measures of chords, each marked with a 'C-' above the staff. The Dr. part features a simple drum pattern with a slash and a vertical line in each measure.

68

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

C<sup>-</sup> F<sup>7</sup>/A B<sup>b</sup> B<sup>b</sup>

Detailed description: This page of a musical score covers measures 68 through 71. The score is for a band and includes parts for S. Pans, A. Pans, T. Pans, Tpt., T. Sax., Tbn., Strings, Piano, Bass, and Dr. The key signature is B-flat major (two flats). The time signature is 4/4. Measures 68 and 69 are mostly rests for the woodwinds and strings, with a melodic line in the T. Pans part. Measure 70 features a melodic line in the T. Pans part and a rhythmic pattern in the Strings part. Measure 71 features a melodic line in the T. Pans part and a rhythmic pattern in the Strings part. The Piano part has chord symbols C<sup>-</sup>, F<sup>7</sup>/A, B<sup>b</sup>, and B<sup>b</sup> above the notes. The Dr. part has a simple drum pattern.

69 **Q**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**Q**

Bass

Dr.



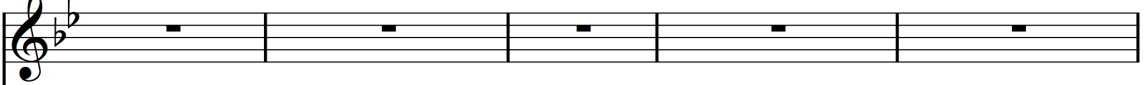
Musical score for page 72, featuring the following parts:

- S. Pans:** Treble clef, B-flat major key signature. Measures 1-3 contain chords, followed by rests in measures 4 and 5.
- A. Pans:** Treble clef, B-flat major key signature. Measures 1-3 contain chords, followed by rests in measures 4 and 5.
- T. Pans:** Treble clef, B-flat major key signature. Measures 1-5 contain a melodic line with eighth and quarter notes.
- Tpt.:** Treble clef, B-flat major key signature. Measures 1-2 contain a half note with a slur, followed by a melodic line in measures 3-5.
- T. Sax.:** Treble clef, B-flat major key signature. Measures 1-2 contain a half note with a slur, followed by a melodic line in measures 3-5.
- Tbn.:** Bass clef, B-flat major key signature. Measures 1-2 contain a half note with a slur, followed by a melodic line in measures 3-5.
- Strings:** Treble clef, B-flat major key signature. Rest throughout the entire measure.
- Piano:** Treble clef, B-flat major key signature. Rest throughout the entire measure.
- Bass:** Bass clef, B-flat major key signature. Rest throughout the entire measure.
- Dr.:** Drum set notation with a snare drum symbol and a slash in each of the four measures.


73

**R**

S. Pans



A. Pans



T. Pans



Tpt.



T. Sax.



Tbn.



Strings

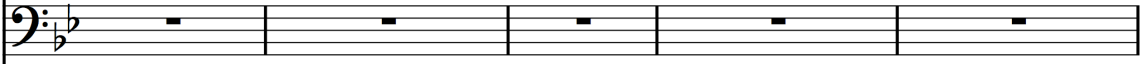


Piano



**R**

Bass



Dr.



77

1. 2.

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bb

1. 2.

Bass

Dr.

4/4

♩ = 108  
80 -

**S**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

C<sup>7</sup> Fmaj<sup>7</sup> Gm<sup>7</sup>

**S**

109

Bass

Dr.

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Bb A C7 Fmaj7 Gm7

87

S. Pans

A. Pans

T. Pans

Tpt.

117

T. Sax.

Tbn.

117

Strings

Piano

Bb A

Bass

Dr.

Detailed description of the musical score: The score is for measures 87 to 117. It features ten staves. S. Pans and A. Pans play a melodic line with eighth and sixteenth notes, often beamed together. T. Pans plays a similar melodic line. Tpt. and T. Sax. play a rhythmic pattern of eighth notes, with a sharp sign indicating a key change or specific note. Tbn. plays a similar rhythmic pattern. Strings play a harmonic accompaniment with chords and moving lines. Piano provides harmonic support with chords, including a Bb chord and an A chord. Bass plays a simple rhythmic line. Dr. has a pattern of rests and slashes indicating drum hits.

89 **T**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**T**

Bass

Dr.

121

90 **U**

S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

**U**

Bass

Dr.

Dm<sup>7</sup> C#<sup>o7</sup> Amaj<sup>7</sup>



S. Pans

A. Pans

T. Pans

Tpt.

T. Sax.

Tbn.

Strings

Piano

Bass

Dr.

Fine

Fine

$A^{7(b9)}$   $Bb^7$   $Gm^7$   $A^7$   $Dm^7$

## APPENDIX B: LYRICS

### Tamboos Time

Call) – Moi de lévé, lévé, lévé, lévé, lévé, lévé gason gadé Canboulay

Response – Jouvert, Jouvert, Jouvert, ah tamboos band swinging down dey

Call) – Ah have meh bois mount already, prepare for war like ah ma-pee-pee

Response

Call) – Moi de lévé, lévé, lévé, lévé, lévé, lévé.

Response

Call) – Nobody goh stop we carnival, we fetting we love we bacchanal

Response

Call) – Is licks like fire and dey bound to surrender, more bad than William de Conqueror

Response

Call) – Dem police wuune leave we alone, they insist on creating a war zone

Response

Call) – Hear dem footsteps chipping to the beat, when we play sweet music on the street

Response

Call) – Sailor mass all over de place, dussing powder in people face

Response

Call) – We moving we grooving we jamming we bumpin up and down George St. in de morning

Response

Call) – Dem police say dey want we off de street, dey better kno dat is no retreat

Response

Call) – We jumping up in we carnival, one of the world's greatest festivals

## **The Beginning of Times**

Call) – This is we steelband, we come up wid a new invention

Response 1 – We jamming from nite till morning If yuh hear de sweet pan calling

Call) – Spree simon and Zigilee oh Lord, dey make we so happy

Response 2 – We playing a sweet sweet steelband, hear de rhythm badang bangalang

Call) – We chipping down Charlotte street, sweet pan we sounding so sweet

Response 1

Call) – Another band from Lavantille, beating pan just like we

Response 2

Call) – It's ah new ting wid a sweet ring you cyah help but to dance and sing

Response 1

Call) – Every day is carnival we like we bacchanal

Response 2

Call) – Chipping dey feet dey beating sweet what a beauty in we T&T

Response 1

Call) – And as we wine and grind and we juuk and jam and we playing<sup>2</sup> from dusk til dawn

Response 2

Call) – Tell dem we demand we liberty to celebrate we discovery

Response 1

Call) – We fighting a beast we eh have no peace but we eh backing down til advantage done

Response 2

Call) – We eh looking for no fight but let dem know we goh fight dem down for we rights

Response 1

Repeat and Fade

## The Defiants

### Chorus

And when you hear steelband  
sounding like a symphony  
flowing from heaven  
please remember the inventor  
his legacy enshrined in a nation  
so proud of his creation  
that was born from the depths of oppression  
by a people who had little  
but they survived the licks and tricks  
of the “massa” man.

colloquial

English

massa

slave master

### Verse 1

They were pioneers  
they were true innovators  
but as history will show  
that for all they endured  
their will could not be broken  
by colonial subjugation of a whole race  
Shango drums forbidden  
you play is licks or prison  
what the Africans do  
they turn to bamboo  
defiant and angry  
they say you cyah stop we  
we playing mass  
governor could haul he arse.

cyah stop we

cannot stop us

Haul he arse

profanity

### Chorus

### Verse 2

Repudiated  
no respect for their culture  
it was a rhythm understand  
it was so African  
they play with a passion and conviction  
polyrhythm syncopation  
the music vibrating  
body gyrating  
the ruling class  
they couldn't get pass  
Shango and Kalinda  
they see as inferior  
they say dey bound  
to keep the Africans down

## **Chorus**

### **Verse 3**

Men like Oscar Pile  
Ellie Mannette, "Totee" Wilson  
don't forget Spree Simon  
and Tony Williams  
Bertie Marshall standing tall  
with giants of creation of the steelpan  
he regulate the overtones  
his tonal clarity was well known  
progress you could measure  
hear Casablanca  
then listen to Hell Yard  
man, Bertie was real bad  
the steelpan wars  
was how panmen settle scores

## **Chorus**