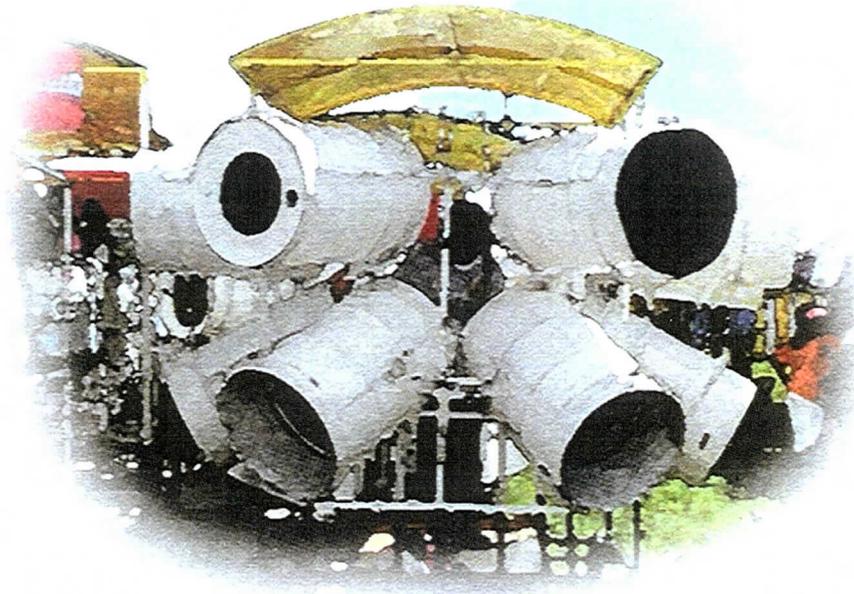




# Steelband Music and Education in the 21<sup>st</sup> Century

*Hanna  
Sney*

*Projecting a Vision  
of the Future  
through Global  
Experiences*



30<sup>th</sup> -31<sup>st</sup> August 2006

Venue: University of East London,  
Docklands Campus

## *General Information for Speakers and Participants*

### ***Registration and Lunch:***

Registration will commence from 10 am at the Reception Desk, which is just outside the main conference Lecture Theatre. This will be sign-posted as you enter the Docklands Campus. Following registration, lunch and refreshments may be purchased in the University's Refectory up to 12.00 after which the conference will be officially opened on Wednesday 30<sup>th</sup> August 2006.

Lunch on Thursday 31<sup>st</sup> August will be between 1.00 - 2.00 pm in the Refectory.

### ***Slide Preview Facilities:***

There will be a laptop/data projector for speakers to check their presentation outside the conference Lecture Theatre. Staff will be available to assist you.

### ***Reception and Cultural Activities:***

The Reception and cultural activities will begin at 5.30 pm and will be sign-posted. A full programme of events will be posted up just outside the Conference Lecture Theatre.

There will be refreshments and light entertainment and a good opportunity for participants to meet informally.

### ***Course Credit and 'Certificate of Attendance':***

The meeting does not carry any official accreditation as it's the first of its kind, but the organisers would welcome your completion of a questionnaire to help evaluate and plan future meetings.

If a '*Certificate of Attendance*' is required please inform staff at the Registration Desk upon arrival.

### ***Information and Messages:***

Messages received during the course of the meeting will be posted up on a Notice Board near the Registration Desk.

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The organisers\* of this conference  
gratefully acknowledge the support of the  
following:

- *Arts Council England (main sponsor)*
- *Yakult (co-sponsor)*
- *Natren (co-sponsor)*
- *The University of East London - for making  
available excellent conference facilities*
- *Samuel Dubois* } providing steelpan entertainment
- *Brent Holder* } during conference breaks

\*Organising Committee:

Professor Haroun Shah, Dr. Lionel McCalman,

Mr. Gregory Rabess, MA, Appl. Com. and Mr Raul Gomez, BA.Mus.

First European International Conference on Steelpan:

**“Steelband Music and Education in the 21<sup>st</sup> Century;  
Projecting a Vision of the Future through  
Global Experiences”**

*(30<sup>th</sup> –31<sup>st</sup> August 2006)*

*Venue: University of East London, Docklands Campus*

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The steelpan is a 20th century musical wonder that is now finding its way to all corners of the globe. Many musicians left their homeland, Trinidad in the 1960-70's and took their talent to distant shores where events such as London's Notting Hill carnival, Toronto's Caribana and New York's Labour Day have provided the impetus for the next generation of steelpan musicians. To secure this treasured artform, steelpan teachers are striving to influence the music curriculum of schools, consequently many new bands have evolved from these sources and remain a powerful force at major events. The time is now ripe to progress its boundaries and challenge its dynamics at higher educational institutes and universities. For this reason Nostalgia Steelband and the University of East London, in association with the 'British Association of Steelbands' aim to hold the first international conference in Europe to address these issues. The conference programme is divided into discussions, workshops and formal presentations. For convenience the programme is divided into four sessions, the first takes the form of a discussion/debate between the audience and team-leaders. The discussion will focus on networking steelbands at different levels with the aim of redressing the balance/polarisation between various places. The second session will be a workshop aimed at optimising teaching methods in schools and will include both theoretical aspects and demonstrations. Many music teachers are now finding that if a steelpan is used as a first instrument, other instruments such as a piano, are more readily assimilated by a child subsequently. The third session discusses the evolution of this artform from outside its native homeland Trinidad, the merits of various models, diversification and impact from other cultures. The final session examines the future, opportunities to collaborate globally and explores how higher educational establishments may help to develop a firm foundation for this artform and make it more accessible through a broader curriculum

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## PROGRAMME

**Wednesday 30<sup>th</sup> August 2006**

10.00 – 12.00     *Registration*  
12.00 – 12.20     *Opening Remarks: University of East London*  
12.20 – 12.30     *Programme:*  
                         *Aims and Objectives. Haroun. N. Shah*

### ***Session 1: Networking Steelbands at National - International Levels – Open Session with Participants.***

Coordinators: Pax Nindi, Pepe Francis

**12.30 – 14.15:**

The focus of the discussion will be on trying to improve communications and collaborations among steelbands to strengthen existing activities. Arts Council Projects will be used to start the discussion. It is anticipated that this session will provide a forum for participants from across the field to voice their concerns and aspirations for more unified projects particularly for seeking funds.

**14.15- 15.00 :** Coffee

### ***Session 2: Workshop: Teaching Methods and Demonstrations; Steelpan as the First Musical Instrument.***

Coordinators: Gerald Forsythe, Lionel McCalman, Martin Buschmann,  
                         Raul Gomez and John W. Hodge

**15.00 – 17.30**

This will commence with a discussion on the national curriculum and how this may be met. It will therefore comprise a mixture of teaching methods and will include both theory and practical approaches at various levels. The session will also include demonstrations by invited experienced players.

**17.30 – 21.00: *Reception and Entertainment***

This will be is a buffet reception with entertainment from invited steelbands and individuals. This will be an informal open session that will enable participants to intermingle, relax, exchange ideas and forge collaborations.

- Informal group meetings – see Notice Board
- Co-Sponsors - exhibition stands.

Thursday 31<sup>st</sup> August 2006

Session 3: **Diversification and Cultural Influences**

Chair: **Haroun Shah and Jenny Lee**

9.30 - 10.00 **Trinidad in the 1960's; Transformation to the Big Band. Profile of Lennox 'Bobby' Mohammed.**  
**Haroun N. Shah, Nostalgia Steelband, London.**

JL

11.10.  
10.0 - 10.30 **An Overview of the European Experience.**  
**Jenny Lee, Founder, Ex-President and Executive Director**  
**Steelpan European.**

HS

10.30 - 11.00 **Increasing Pan Provision and its Status in Schools and Communities.**  
**Diana Hancox, Head of World Music, Warwickshire County**  
**Music Service.**

JL

11.00 - 11.30 **Coffee**

11.30 - 12.00 **Toronto's Caribana; Gaining Acceptance in North America.**  
**Ronald Shah, Phoenix Firebird Steel Orchestra (Toronto)**  
**and Nostalgia Steelband (London).**

HS

12.00 - 12.30 **The Steelband from Formation to Stage Presentation; Criteria Used for Judging Steelbands at National Competitions.**  
**David Waddell, Media Presenter and International Judge for**  
**Steelband Competitions.**

JL

12.30 - 13.00 **The Steelband Perspective in Japan and the Far East.**  
**Yoko Kimura, Nagoya University Graduate School of Letters**

HS

13.00 - 14.00 **LUNCH**

**Session 4: *The Future and the Role of Higher Education.***

***Chair: Peter Joseph and Lionel McCalman.***

- 14.0 - 14.30 **A Very Brief History of Steel pan Tuition in Leeds, and My Part in it.**  
**Victoria Jaquiss FRSA, Steel pan Development Officer, Leeds.**
- 14.30 -15.00 **Phasing in of the Steelband Art form into Higher Education.**  
**Quality Assurance and the Teaching of Steel Pan in Schools and the Community.**  
**Lionel McCalman, University of East London and Nostalgia Steelband.**
- 15.00 - 15.30 **The Power of the Media; Development of a Global Database and Website.**  
**Monika Nicoletti-Tung, pan-jumbie.com, Switzerland.**
- 15.30 - 16.00 **Coffee**
- 16.00 – 16.30 **The Role of the British Association of Steelbands; its Diverse Activities and Pivotal Role in Securing the Long Term Future of the Steelband in the UK.**  
**Robbie Joseph, Editor, Pan Podium and PRO of BAS.**
- 16.30 – 17.00 **Evidence-Based Steelband Activities; Progression Through the Next Decades. Report of an Investigative Study commissioned by Arts Council England and BAS.**  
**Rachel Gardiner Independent Music Education Consultant.**
- 17.00 - 17.30 **Steelpan: A Vision of the Future, Promoting this Art Form Globally.**  
**Brian R. Copeland, Convener, Steelpan Research Centre & Head, Department of Electrical and Computer Engineering, The University of the West Indies**

**Closing Remarks**

# Workshop Presentation (1)

## *The Rising Stars Program: Teaching Steelpan in the Virgin; Islands to Youth 10 – 18 years old*

**John W. Hodge**

**Chief Instructor, Rising Stars Youth Steel Orchestra**

- A. Introduction**
  - 1. Representatives in Delegation
  - 2. Purpose and Scope of the Rising Stars Program
  - 3. Distribution of Brochures
  - 4. Presentation of A & E Video (5 Minutes)
  
- B. Presentation Topics**
  - 1. Objectives of the Rising Stars Program
  - 2. Introduction to Steel Band (Rising Stars)
    - a. History
    - b. Types of Instruments/Methodology
    - c. Introduction to Music/School music classes
  
- C. Academia**
  - a. Rising Stars Tutorial and Enrichment Program
    - 1. Course Offerings: Computer Application, English, Math, Science and History
  - b. Growth and Development of members
    - 1. Rap Sessions
    - 2. Field Trips
    - 3. Travel Opportunities
    - 4. Critique and Review
  - c. Value of reading scored music/gifted students
    - 1. Availability of marketing one's self
  
- D. Steel Band Trolleys (Mobile Stage Racks)**
  - 1. Problems afflicting steelbands performing on the road (parades, etc.)
  - 2. Competing with electronics
  - 3. Manufacturing and Design
    - a. Safety features
  
- E. College Matriculation Program**
  - 1. College Prep workshops
  - 2. Career and Employment workshops
  - 3. Scholarship Program
  
- F. Conclusion, Questions and Answers**

## Workshop Presentation (2)

### *Teaching Methods for the Steelpan*

**Martin Buschmann,  
Pan-Kultur e.V., Germany**

In 1995, the professional musicians Jürgen Lesker, Martin Buschmann and tuner Eckhard Schulz founded the Steeldrum Association, Pan-Kultur e.V. in Dortmund, Germany. Prior to this,

Eckhard Schulz had been engaged with steeldrum production since 1979 and he provided the instruments for a small orchestra consisting of six-bass, four-bass, triple-cello, double-guitar, double-tenor and tenor. Jürgen Lesker and Martin Buschmann developed teaching methods with simple rhythmic lessons; “Clap your hands and stump your feet”, handling sticks, practising scales and playing easy pieces such “Waiting in Vain” by Bob Marley.

This concept offered possibilities both for those who had never played an instrument and for those who were frustrated by conventional teaching methods. Using this method, a group of 15-20 people is able to play music together in an amazingly short time.

Because we had never expected such great success of our teaching concept, we were very surprised. We began holding workshops and founded the first steelpan-orchestra and a traditional, “Pan-around-the-neck band” (in Europe called Marchingband) with participants of the workshop who were fond of the idea of playing steeldrums together. At the same time, the steel orchestra “Paninos” was created for children between the ages of 7 -10 who we taught in a primary school project.

These three groups began preparing for their first concerts after playing together for just a half year. This attracted new people to join Pan-Kultur e.V. and in 1999, Pan-Kultur e.V. and E.C.S Steeldrums“ (Eckhard Schulz, tuner) moved together into a single panyard. Our methods astonished the music teacher Werner Weidensdörfer who had been teaching children by the traditional musical methods.

Eckhard Schulz began producing the “ECS Kidddrum” with eight tones for music lessons for children from 3 years onwards. Based upon the, “Kidddrum” instrument, they subsequently developed the “Teacher Steelpan” with 13 tones with a reciprocal-diatonec tone-order and a range from C1 to f2 as well as Fsharp1 and Bflat1. This reciprocal ascending format promotes the use of both hands right from inception. Additionally, there are two musical advantages: the principle of traditional Music Notation and the Basic Harmonic Functions become amazingly obvious and clear.

The “Teacher Steelpan” is an excellent beginners instrument which offers an easy way to play music and which is a new alternative to the old-fashioned instruments like Orff Instruments. Furthermore, this pan can also be played in quartet form including soprano, alto, tenor and bass. It is suitable for beginners, for ensemble playing and as preparation for learning other instruments and singing.

We envisage that the “Teacher Steelpan Concept” will overtake the current primary musical educational approach and, that because of the growing awareness of the steelpan culture, it will lead to a more integrated and enhanced musical culture of Germany that, in the foreseeable future, will extend well beyond these borders.

## **Workshop Presentation (3)**

### *Teaching Methods and Demonstrations*

**Gerald Forsythe**

A mixture of didactic, instructive and informative methods based upon years of considerable experience will be presented and discussed with the audience.

*Trinidad in the 1960's: Transformation to the Big Band - Profile of  
Lennox 'Bobby' Mohammed's Guinness Cavaliers Steel Orchestra.*

**Haroun N. Shah, Nostalgia Steelband, London.**

In stark contrast to the 1950's, in which Steelbands struggled to gain acceptance and social status, many writers refer to the 1960's as the "Golden Era of Steelband". Huge cultural changes were taking place and this was matched by the new sound of the steelbands as they challenged the boundaries of this incredible instrument. Experimental diversification of the basic format such as Anthony Williams's (Pan Am North Stars) 'spider web pan', new tonal qualities (e.g. Alan Gervais steelpans) and the arrival of steelband sponsorship were major driving forces. Nearly all these activities were taking place in Port of Spain and in the north of Trinidad; conversely little attention was paid to developments in San Fernando and the south. However, this was all about to change with the arrival of 'The Cavaliers', which unlike any other band, had to earn its sponsorship in open competition in Port of Spain's Woodford Square in 1961 and then became known as 'Guinness Cavaliers'.

This new band led by the young Lennox 'Bobby' Mohammed, then aged only 18 and still a student of 'Presentation College', made quantum leaps in the world of steelband in a remarkably short period and soon became a *tour de force* for the next two decades. Guinness Cavaliers transformed the steelband from a modest force into what soon became known as the 'Big Band' and Bobby's extraordinary talent began its musical cornucopia. By 1962/3 they were on the move and by 1964, Guinness Cavaliers took first place in the Southern Steelband competition and reached the All Trinidad Finals for the first time. A year on, they brushed aside the reigning champions of the two previous years, the inimitable Pan Am North Stars, taking the country by storm to win the National Panorama with a scintillation interpretation of Lord Melody's "Mass". Bobby's arrangement of this piece shocked even the composer while San Fernando welcomed them back with the greatest accolade ever given to a steelband; onlookers climbing to every vantage point to applaud and cheer on their heroes on J'ouvert morning 1965. The following year Guinness Cavaliers placed second in the National Panorama but rose to take the top prize again in 1967.

The band then started looking for more challenging projects and entered the Music Festival of 1966, playing Acts I and IV of the opera Carmen for which they were awarded the prize for best arrangement and an overall place of third. Guinness Cavaliers entered the 1967 music festival with a classical composition written by Bobby called "Revelation from Beyond"; lifting the standards of steelband again to new heights. Crucially, he began taking steelband music out of Trinidad, first to its neighbour Venezuela in 1968, followed by several tours abroad to North America and Europe; helping to establish its presence at an international level. Bobby terminated his activities with Guinness Cavaliers in 1972, but went on to arrange for 'The National Steelband of Trinidad and Tobago' and several other steelbands up until 1993. His contribution was immeasurable and he was inducted into the Hall of Fame in New York for 'The Sunshine Awards' and received the 'Humming Bird Gold Medal' in 1992 for his immense contribution to the 'development and shaping of the destiny of this instrument of the 21<sup>st</sup> century'.

The lessons and achievements of this great band and leader will be traced in this presentation as a paradigm for aspiring bands. Today the music of Guinness Cavaliers resonates in steelband repertoires throughout Trinidad and around the globe. David Rudder in his calypso 'Engine Room' poignantly pays tribute to him as "Bobby Mohammed with the Bell"; the percussion piece used to inspire the leadership qualities of this musical genius. Bobby Mohammed and the vibrant Guinness Cavaliers live on in the hearts and souls of steelband musicians everywhere and it is fitting that the opening presentation of this, the first academic conference on Steelband, should be dedicated to them.

## *An overview of the European Experience*

**Jenny Lee**  
**Founder, Ex-President and Executive Director**  
**Steelpan European**

The first wave of migration of the steelpan from Trinidad and Tobago, my country of birth, was to the London in the 50s. The instrument then moved onto the European continent where it is now firmly established not only in community groups and non-profit associations, but in long established music conservatories, learning institutions, festivals and professional organisations. Europe enjoys the status as having the most organised, most internationally accomplished organisation for the instrument.

Steelpan European is the association, which seeks to regroup all those having a vested interest in the instrument. In 1999 with assistance of the Trinidad and Tobago Embassy in Brussels, and with 5 other European country partners this ambitious venture was formed. We have learnt many lessons from years of working together to realise one dream – to gain mainstream acceptance of the instrument.

In the integration of the steelpan throughout Europe what is interesting to note is that although it is a musical instrument, the parameters are different: how it is perceived, how it is played, even the type and style of music that is played is different. Cultural differences, habits, language, methods of learning, musical accomplishments, even food all play an essential role in the development of the instrument and should all be taken into consideration for wider acceptance of the instrument is to be gained.

The vast and varied experiences of Steelpan European will be shared throughout the presentation so that those wishing to learn from the experiences of others may see what further steps could be taken for future growth of the instrument. Our primary source of inspiration is derived from the European Steelband Festival.

## *Increasing Pan Provision and its Status in Schools and Communities*

*Diana Hancox,  
Head of World Music, Warwickshire County Music Service*

I was invited to speak at this conference based on what I have done to increase pan provision and its status in Warwickshire schools and community and on my ideas and beliefs of the future of pan. It is true that provision of steel band in the county has grown greatly and that it is now recognised as a key instrument in many of our schools with festivals and concerts that support that ethos, but it is also true that many, including many at the service I work for, recognise it only as a bit of multicultural fun they can tick off on their access and inclusion list. It is also true that while many parents and schools are proud to show off their steelbands at fetes and special evenings, they do now want their children pulled out of "real lessons" to learn pan.

While all of us at this conference know the magic of pan and recognise the skills involved in playing pan, this is not the case in the music world, the world of education or the general public. Pan has the value of being one of the most accessible instruments (if not THE most accessible) to all learners at whatever level and yet our top panists have as much if not more skills and ability as our grade 8 string players and top concert pianists.

Raising the status of pan and pan playing is vital for its future and its growth. To some extent I believe that means conforming to a national or world recognised type of grading system that puts it on the map with all the other wonderful instruments of the world while fighting hard to ensure its cultural uniqueness is protected. Creating such a recognised system of learning and attainment means a large number of us, teachers, players, makers, arrangers etc working together to ensure any such system produced is respected and accepted by all within the pan community and by all in the music and education world.

The pan world for too long has worked in its isolated pockets and needs now to work together to ensure that not only we, but also the rest of the world understands the qualities and magic of learning and playing pan.

## *Toronto's Caribana; Gaining Acceptance in North America*

**Ronald Shah, Phoenix Firebird Steel Orchestra, Toronto  
and Nostalgia Steelband, London.**

The presentation briefly traces the history of the Steelband migration from Trinidad, through its international diffusion, to its subsequent emergence and development in Canada. The primary focus is on the general practices and social network of the Toronto Steelband community, with particular emphasis on its role in Toronto Caribbean Carnival. Also discussed, in varying detail, are the associated organizations that are closely related to the Caribbean Cultural Committee and the Toronto Caribbean Carnival; the history of said organizations; the budget requirement and challenges that are faced by most Steelband in Toronto; and a comparison of traditional bands (i.e. Jazz, Rock or String) verses Steelbands.

### *Steelpan coming to North America*

In the summer of 1967 the Trinidad Tripoli Steel Band came to North America. Amazing even in their native Trinidad; where Steelbands are plentiful, they literally shocked listeners in such pockets of sophistication as Rockefeller Plaza, Central Park and Lincoln Centre Mall in New York City. Travelling northward, the band performed in Montreal for Expo '67. They became an instant hit performing concerts ranging in scope from elaborate to contemporary calypso. The pavilion rivalled more complex entertainment provided by powerful countries. During this time they established a first in the history of Steelbands by performing for a black-tie cocktail concert at Montreal's Museum of Fine Arts.

Astonishing audiences at each performance, they embarked on a nation-wide tour with the internationally acclaimed showman/pianist Liberace in 1968.

### *History of Caribana*

During that same summer of 1967, Caribana was given as a birthday gift, celebrating Canada's Centennial, in the unique style of the people of the Caribbean who adopted Canada as their home. It was planned and executed by the Caribbean Centennial Committee. Since then, 39 years have passed and what was Caribana is now the "Toronto Caribbean Carnival". This small event started with a gathering of under eight thousand has grown to a multi-cultural; multi-national; multi-million dollar event attended by over 2 million people from around the world.

The primary influence on Toronto Steelbands is the Trinidadian Steelband movement. Toronto Steelband repertoire, performance practice, community organizations, and identity are closely affixed to Trinidad. There has been little or no incentive for the Toronto Steelband community to deviate from Trinidadian practices despite its new environment. There are, however, signs that such deviation is taking place, albeit largely unintended thus far.

Levels of financial support differ, as do physical conditions, e.g., rehearsal time and space, climate, physical proximity of band members, and venues for rehearsal and performance. All these differences are affecting the traditional practice in Canada.

The accreditation and aptitude of Steelband instructors in the Canadian public school music education system constitute another area of departure from homeland practices and have the potential of further distinguishing Steelband practices abroad from those in Trinidad and Tobago.

*The Steelband from Formation to Stage Presentation; Criteria  
Used for Judging Steelbands at National Competitions.*

**David Waddell**

**Media Presenter and International Judge for Steelband Competitions**

My experience in steelpan commenced with the Invaders Steelband under the watchful eyes of Ellie Mannette and Gerald Forsythe, alongside players such as Emmanuel "Corbeau Jack" Riley, Errol Zephyryne, Ray Holman, Winston "Bee" Phillips and Roy Rollock and others.

In 1962, while still relatively young (22 years old), I was appointed as the leader of the Invaders Steelband stage side, but subsequently went over to Starlift in 1963 and, by 1966 I was appointed as the leader of the latter band. Between 1967 and 1969, I led Starlift to second place, and the Trinidad National Panorama victory in 1969. From 1972 to 1978, I was leader of Third World, but was soon forced to leave mainstream pan through family commitments and never did return thereto.

During my tenure in the steelband movement I was at the forefront of the note placement revolution and was responsible for the modification of the Ellie Mannette's second pans to its modern form, which is now used extensively in the U.S.A. and in the U.K. This system of note placement is used in all double pans, for example, double tenors, guitars, etc. Unification of the three pans – cellos, tenor basses (all diminished) and the four pans (tenor bass and cellos) all augmented a la second pans are also included in the exercise.

On my return to the steelband movement, I became a radio and television announcer and a judge, and to this day continue to be a judge at the Panorama and other steelband competitions both at home and in the U.K.

During this presentation, I will speak on the steelband from formation to stage presentation. That is, what the judge should be guided by and what the judge should look for in a stage presentation - the count; the introduction; the blending of the pans; pan positioning on stage; balance; blending of tones to produce a particular sound; tone; choice of tune; arrangement; the story-line; ideas; sequence of ideas; the build-up to a climax; rhythm; mood of the music; player performance; clarity and conclusion. In this I hope to cover all the necessary areas in the judging scenario.

## *The Steelband Perspective in Japan and the Far East*

**Yoko Kimura**

**Nagoya University Graduate School of Letters**

The steelbands in Japan have developed differently from those in Britain and the Caribbean Countries. I will show a history of the steelbands in Japan and focus on the people who contributed to the promotion of steelband activities and discuss Japanese steelbands through my fieldwork. Steelpan was first introduced to Japan in 1961 by a Japanese entertainer who was living in U.S. In 1970s steelbands from Trinidad came to Osaka Expo and Marine Expo in Okinawa. Some of the Japanese artists started to include steelpan music in their repertoire. The history of the development of steelbands in Japan is divided into two periods: pre and post 1990s.

In 1990s Renegades, Panberi and Caribbean Magic from Trinidad came to Japan and Japanese people who were influenced by this music went over to Trinidad. On their return, they began establishing steelbands and teaching individuals how to play steelpans. Akihiro Ishiguro went to Trinidad several times and founded 'Tokai Trio' and then a steelband called 'Pansonide' in Nagoya in 1999. Ryo Sonobe went to Trinidad and had some training to become a steelpan player. He is the only Japanese who can tune steelpans and makes them at his studio. He teaches how to make and play a steelpan to all the students at a private high school near Yokohama. Sonobe was invited to tune and make steelpans in Taiwan and Hong Kong.

In 1993, the Sea Gaia, an ocean resort, opened in Miyazaki and a Trinidadian pan player, Michael Robinson, was invited to play there. He started his pan lessons and founded a steelband there in 1995. He has had considerable influence on the development of steelbands in Japan. The image of a steelpan is something like 'paradise', 'Caribbean' and 'blue sea'. TV or mass media have created good images on steelpans in Japan. In 1995 the first steel orchestra 'Sukiyaki Orchestra' was established in a remote town in Toyama. It joined in the Trinidad Carnival in 1997 and this event was broadcasted on NHK TV.

In 2000, 150 steelpan players from all over Japan gathered and steelband festival started in Yokohama in 2002. This event was promoted by Kiyoshi Kawashima, a product manager of Nonaka Trading Company, which imports steelpans from Trinidad.

It has its own steelpan orchestra and provides pan yards and instruments for the orchestra. The members of the orchestra are advanced students of Pan Village Steelpan School, where Yuki Murakami is the director. He also directs 'Fantastics' in Kobe, which was founded in 2001 to rejuvenate a town in Kobe after the Hanshin and Awaji Earthquake. The leader, Kenji Akashi, with the help of a local authority, performed at a steelband concert with an audience of 100.

In conclusion I will explore during my presentation how Japanese steelbands were established and analyze the people who are involved in steelbands and their motivation for joining the bands according to the results of my questionnaire.

*A Very Brief History of Steel pan Tuition in Leeds, and My Part in it*  
*Victoria Jaquiss FRSA*  
Steel pan Development Officer, Leeds

Steel pan tuition started in the early eighties in Leeds' schools, when the Music Service bought a van and set of steel pans. Our first peripatetic teacher was StClair Morris, who would drive from one school to the next, unloading, teaching, then loading back up again. So, right from the start, the concept of practices between lessons was off the agenda.

Steel pans were placed in schools where there were a lot of children of West Indian descent, but not for very clear reasons. Ultimately, for me now, this was a very happy accident because these tended to be schools in the more disadvantaged areas.

I became involved in 1983, when my school decided to buy its own set of pans in order to promote a positive image of black culture to a 99.5% white school in a very deprived area. This would later become an issue, not really a problem: i.e. a 90% white steel band.

By now schools had pans permanently placed with them. And I had realised what pans had to offer. I started up the Foxwood Steel Band, became Head of Music, started GCSEs with pan as the main instrument, taught any other teacher pan who came within five metres of the Music Room, and invented the Foxwood Song sheets

When the school closed in 1996 we decided to keep the band going. I became Steel Pan Development Officer for Leeds, and brought pans to life all round the city. But, naively, I imagined that all schools with pans would welcome my experience, my knowledge and dedication.

No. I now met the colour of pan. Not everybody wanted a white woman to represent this "black" instrument. Some people, mostly white, thought there were too many white children in the bands, wanting them to be a place for black children to shine – whether they were black Trinidadian, Jamaican or even African!

For some pupils, pan is now old-fashioned. Rapping, singing, poetry-slaming, dancing are more popular. Adults, who might know better, are providing opportunities for black and mixed race children to engage in these activities. Our steel bands take all-comers; they no longer have Caribbean associations for today's teenagers, so it can be where the white children, and those from the other ethnic minorities find themselves.

The *Leeds Silver Steel Sparrows* is disproportionately white, black African and Asian. But is this a fact or a problem? Somewhere on the web, Garth Frankland, a local community activist, describes me as having "reinvented steel pan in Leeds" – for being a Carnival bandleader, for the regularly gigging bands, for wide-ranging repertoire of songs and styles and for the composition of those bands. And Arthur France and Ian Charles from Leeds West Indian Carnival Committee have given their strong support [in the form of a float and a stage] at Leeds Carnival for the last six years. Playing Leeds Carnival is the highlight of our year, and for weeks afterwards the players are stopped in school and in town, and asked, "Was that you in that steel band?"

The happy accident, alluded to in an earlier paragraph, is that steel pans are still mostly located in the relatively poorer inner-city schools. So that the children who benefit from being able to play in the bands, which this amazing instrument provides, are the poorest, the most deserving and the most needy, and their ethnic origin may have become irrelevant.

*Phasing in the of the Steelband Art form into Higher Education:  
Quality Assurance and the Teaching of Steel Pan in Schools and the  
community.*

**Lionel McCalman**  
**University of East London and Nostalgia Steelband**

I welcome the idea of developing a national strategy for the teaching of steel pan in music education, a strategy that gives due importance to our community art form (a key component for the recognition of the Caribbean Arts and creative arts in education). For this to become a reality, it would require a comprehensive document – which would be placed for discussion in the public domain. We should also explore the means of implementing conference’s recommendations for a register of accredited steel pan tutors, whose musical skills and talents are recognised nationally. I am also proposing new ideas around the development of schools steel bands, as community music learning centres. There would be a need for a Focus Group working on this aspect of ‘community based educational initiatives’ to produce a detailed action plan for the implementation of this concept. There are many other initiatives that can be developed. I will suggest just a few of them. In the first place, local councils should play a prominent part in the development of community music projects along the lines of the Centre for Young Musicians, in the fostering of a community education culture for steel band music.

The programmes can be developed in connection with the existing community steel bands, such as Ebony steel Orchestra, Pantonic Steel Orchestra etc. - in the specific locality. Projects would include the development of viable and attractive community Carnival arts studios, library, on the lines of the ones proposed in Luton and London. We need to ensure that a cadre of trained steel pan tutors is provided in the area of Educating Older Adults, if the idea is to be extended to old people’s homes, and Third Age projects, to ensure that these homes, which are mushrooming in view of the requirements of an aging population, become hives of musical activity, that can have a salutary effect on the lives of their residents. The residents would thus be viewed as active and not passive beings. Other projects could include The Foyer Residential projects for the 16-25 age groups.

The other key issue is that of Immigration – and the transfer of culture across national boundaries. Adult education has an important role to play here. How about the idea of transforming Lifelong Learning Centres, with due focus on education for resettlement, the arts and rediscovering a global culture. The samba bands and the steel bands are classic examples of cultural exchange from developing countries to the developed. Walter Rodney’s classic text, ‘How Europe Underdeveloped Africa’ is worth revisiting in this context.

**The University with its broad curriculum today is ideally placed to take such steps towards quality assurance. In particular, it is my view that Education Departments (or where possible in collaboration with Music departments), because of their experience is such procedures, should be the focus of such developments.**

*The Power of the Media; Development of a Global Database and Website*

**Monika Nicoletti-Tung,**

**pan-jumbie.com, Switzerland**

Panists, pan tuners, arrangers, composers, steel bands, tutors etc. all contribute immensely to the development of the steel pan. This art form is of the utmost importance and requires insightful managers and a sound marketing strategy.

Standard methods of communication have served well in the past but is now outdated and needs to be replaced. Thus, over the last 40 years, publishers, broadcasters, editors, writers, and governing bodies dominated the media but no movement has come forward for a centralised source to supersede this. Consequently, keen and dedicated individuals need to begin developing a strategy for the future. The arrival of electronic communication has opened up new vistas in the entire spectrum of the media, presenting new opportunities and expanding existing services. The Internet has become our primary marketing channel with equal opportunities for those who wish to pursue these lines. With minimal investment of time and money, we can be self-sufficient and communications can reach all corners of the globe.

In brief, the Internet represents a tool of considerable power, unparalleled to anything seen hitherto. Consequently, worldwide networking with individuals of similar interest can set forward new directions and enhance the pace of the steel pan movement. Through this medium we can channel our ideas; these will be heard, information and experiences can be exchanged and plans developed. Furthermore, the medium can be used to archive history, educate newcomers, and attract new customers. To harness this immense power, pan-net workers are needed, rational individuals with communicative skills and visions.

In this presentation, I will use my own website [pan-jumbie.com](http://pan-jumbie.com), to illustrate many of these points. From experience over the years, I have developed a gut instinct for what people desire. The site has continued to grow in popularity and the range of material has expanded considerably. Pan people around the world speak different languages, have different customs and methods of operation, not to mention the different values and laws they uphold. Yet they are all united in their quest for information. The quicker they get it, the more efficient their work becomes.

I will conclude by expressing my vision of how this powerful medium can be expanded in the future *viz.* by jointly building up a true high-end performance in the global cyber panyard!

*The British Association of Steelbands; its Diverse Activities and Pivotal Role in Securing the Long Term Future of the Steelband in the UK.*

**Robbie Joseph**  
**Editor, Pan Podium and PRO of BAS.**

The British Association of Steelbands (BAS) was established in December 1995 to represent British steelbands and to further the musical, artistic, educational and social aspects of this art. The organisation is funded by the Arts Council England and host an annual programme of events that helps to showcase the instrument and its musicians. This includes Pan Explosion (a competition to encourage the youth in composing, arranging and playing steelpan music), Pan in the Parks, Trafalgar Square Pan Jamboree, Pan in the V &A Museum, National Panorama competition, Pan on the Road for Notting Hill Carnival and their end of year Steelpan Awards Dinner. Pan Podium, the official magazine of the British Association of Steelbands and its website is another positive venture that was launched in 1999 to highlight the arduous work performed by steelbands, pan musicians enabling the Association to promote its work to the wider public.

The organization

- is run by an elected Management Committee. Membership is open to all steelbands in Britain, to individual members and other interested parties
- assists with the provision of training in arranging, playing/performing, management, administration, marketing, publicity and fund-raising
- provides information on all aspects of steelbands and steelpan
- promotes the history, culture and music of this art
- organises concerts, festivals, productions, shows, etc.
- acts as a booking agency

The BAS executive has recently introduced the BAS Future Development Forum to enable the young people in pan to gain the knowledge and expertise in running the association in future years by allowing them to organise events, develop budgetary management and managerial skills with the assistance of the senior executive committee. BAS's vision of setting up regional committees in different parts of the UK will enable the association to be better organised in addressing national and local issues and ensure that everyone has an active voice. BAS continues to work with its partner organisations and all interested parties to promote the steel pan art form thus ensuring that this wonderful 20th century acoustic instrument is attributed the respect it deserves and attains its rightful podium.

*Evidence-Based Steelband Activities; Progression Through the Next Decades. Report of an Investigative Study commissioned by Arts Council England and BAS.*

**Rachel Gardiner**  
**Independent Music Education Consultant**

In April 2005, Arts Council England, London and the British Association of Steelbands commissioned the author to investigate requirements within the steelpan sector regarding the professional development needs of practitioners and the opportunities for progression for young people.

From May to December 2005 information was gathered from steelbands, tutors and band members through a mixture of questionnaires, meetings and observation of sessions. Through desk-based research and meetings, steelpan education within local authority music services and current music education initiatives were also investigated.

The session will provide an overview of the work and highlight some of the requirements and opportunities raised for future development.

*Steelpan: A Vision of the Future, Promoting this Art Form Globally*

**Brian R. Copeland**  
**Convener, Steelpan Research Centre & Head,**  
**Department of Electrical and Computer**  
**Engineering, The University of the West Indies**

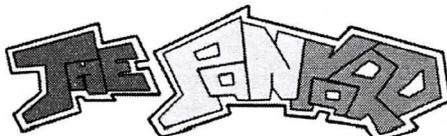
This paper looks at the future of steelpan focusing on the technology of the instrument. The technological perspective is significant as it impacts significantly on acceptance of the instrument globally, addressing issues such as musical precision and range, note stability and ease of use. The paper begins by tracing the historical evolution of steelpan technology from the earliest days. It then considers the current state of steelpan technology, taking cognizance of the views of some of the foremost exponents of the art form that the instrument is “not complete.” In this context, the paper then summarizes scientific research efforts in understanding the instrument and looks at future possibilities for the instrument.

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# COMMENTARY



Music & Culture Club MCC

By

**Paul Francis**

## *Standardization of Pan.*

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For many years there has been a growing cry for the standardization of Pan. I understand and agree with the motives and reasons in principle but I hold out very little hope that it will ever happen.

Having symposiums, meetings, discussions may result in agreement, but this would only be arrived at by those taking part. Even if a world governing body were to endorse and publish these new standards neither they nor any one else will ever be in a position to impose or enforce them. Telling tuners what to do is extremely foolish no matter who you are or who you represent. Asking tuners to make something is a much better approach but it does involve the need to listen to the answers and ask further questions so as to arrive at a wider and deeper understanding of what is possible, what is recommended and why.

**Patterns and styles.** In the very early days of pan it was common practice that when someone tuning a pan got a “sweat“ note man would jump up and declare “leave that note, don’t interfere with it.“ The distribution of notes of many instruments were determined by this criteria hence the wide variety of patterns with in one band or section. Many of the pioneering tuners are still alive today and still tuning. It’s a brave or foolish person who is going to impose standardized patterns on tuners. Three dangerous words, “**In my opinion**“ the only natural way that standardization may come about one day will be when availability, reliability and affordability of a full range of instrumentation dominates the market with all the support and servicing in place as well. But this will never stop tuners making whatever they feel to make. Standardization could also have its down side as well. If tuners are preoccupied with demand and orders for the “standardized“ instruments then experimentation, development and diversity of sound and tone could be sacrificed on the alter of “market driven forces“, the future could be populated by tuners who only know one way to tune and one sound to aim for – standardization could be a double edged sword.

Agreeing on the cycle of fourths and fifths for the Soprano pan as the most predominant pattern in this voice has a very strong argument because of the revolution that this instrument is. Should it go from right to left or left to right is

another problem, should "C" be at the bottom or the top another. What is a demonstrated fact of life is that this layout of notes is most commonly found with "C" at 6 o'clock and "A" at 3 o'clock. This standard has been imposed by nothing more than common use. For all the other voices and instruments the distribution of notes, what is next to what and where their position on the pan should be will be harder to resolve. To demonstrate this point I will just use the double second and the double guitar as examples. Let's take a brave leap into the world of vulnerability and assume that most tuners and players agree that these instruments should be laid out in a whole tone pattern. Progressing chromatically left right or right left, oops which pan should be on which side. Should the lowest notes on each pan be at 6 o'clock or 10 o'clock left and 2 o'clock right for example? To reduce the mystery of one voice from the other some would argue that the note placement and hanging of the whole tone double pans in these two voices should be the same so as to allow players the opportunity to move from one voice to another and have the advantage of familiarity of same note positions. Yes the whole tone pattern makes a lot of sense in these two voices but I doubt if there will ever be agreement as to what is left or right or the distribution of the notes.

**A brave statement!** The treble cello pattern is three diminished chords, one on each drum! The treble cello could therefore be referred to as standardized! But which note the instrument starts from, how many notes are on each drum, which one is left, right or middle! Forget it! Every tuner will tune it how they want and every player will set it up to their own liking, usually how they first met it. Should the four-pan cello follow the 4ths & 5ths pattern or the whole tone pattern or should both be included? How many notes, how are they hung up, all the previous differences touched on with double second and double guitar and treble cello will be included. Bass! 1,2,3,4,5,6,7,8,9,12!!! Just this much diversity of permutation says it all, pattern, set up of the pan, lowest note! Take your pick and enjoy yourself. The best hope standardization has is most common use, only God has the ability to impose anything more.

Whatever God is one thing is for sure, God is not a presiding executive officer of a man made organization so the imposition of standardization is not realistic as yet.

**Make your pan and damn de man!**

### **How are Pans Made?**

A steel pan is a true and living example of an open secret. Everything about a pan can be seen. Nothing is hidden. There is no mysterious little sealed box with indistinguishable unmarked components in it. The final result can be seen, every aspect of the process that arrives at the end result can be observed. The tricky bit is knowing what you are seeing and recognizing what you are observing.

In recent years there have been a number of developments in the process of making pans. Originally a steel drum or oil drum would be turned upside down and the bottom face would be sunk. The tools used have varied from hitting this area using heavy metal sledgehammers with the wooden handle cut short, 8 -12lbs in weight. Dropping and catching cannon balls, to large wooden hammers.

For a variety of views of the historical background of the steelband and the origins and development of the steel pan.

<http://www.mynottinghill.co.uk/nottinghilltv/community-carnival2004-steel-pans-history.htm>

<http://www.panpodium.com/history.asp>

What is the difference between a steel drum and a steel pan?

Recommendation. Ask the president of Steelpan European, his business activity is called "Panorama Steel Drums", a perfect contradiction in terms. You could also ask Panyard Inc. an American steel pan manufacturing business that sells steel drums! Maybe the best place to start would be a reliable dictionary.

## **Tuning**

It should not be necessary for me to be writing this, even if it had not been common knowledge it is information that should have been widely available for many years but sadly this has not been the case. My motivation for writing this is because I have just had the privilege of spending a weekend with Rudy Smith here in the Panyard where he carried out his first tuning visit to our location.

In the last 30 years I have been in pan I have spent hundreds of hours with pan makers and pan tuners. I have made many pans. I have watched, listened and learnt. I am not a pan tuner and I have no plans to become one and what I experienced listening to Rudy working and the final results has just reconfirmed this for me. It is a privilege & great pleasure to be in the company of a master.

The making and tuning of steel pans is a complex craft.

It was a best described to me by Leroy Thomas in 1992, "tuners are not taught, they are born, it is possible to become an excellent maker or builder of steel pans and to be able to pre-tune and in time, possibly fine tune to a reasonable standard, but to "blend", that is where the difference is."

Blending a single pan is one thing, blending double and multiple pans so that the overall sound and tonal character is that of one instrument, is a challenge, blending a six bass and achieving the same tonal character on six different drums is even more challenging. Blending all the instruments of a steelband so that there is a balance of tone from the sound of the whole band, now the skill really starts to expose itself. **Blending 120 + steel orchestra?** This is the level where the unique relationship between the tuner and the arranger is exposed for all to hear. The intricacies and combinations of a variety of elements are now involved. The choice and balance of the instrumentation, how many low tenors ("C" Sopranos), how many high tenors ("D" Sopranos), chromed pans, painted pans, tone of sections, ratio of sections, playing positions of voices, etc. all of these and more will affect the overall sound and "blend" of the orchestra.

### **General description of tuning.**

As with all musical instruments each note has to be tuned to the correct pitch, this can vary from 430Hz to 450Hz depending on the instrument and its particular use. With steel pans the most common pitch is 440Hz.

During the making process it is common practice to set up the required shape of each note before burning and in some cases, to pre-tune the notes. Pre-set the octaves so that they are set in position when the pan is burnt. Please note this is a general description, there are as many different methods as there are tuners, and they all have their secrets, just like other instrument makers. Why burn the pan? When the flat metal surface of an oil/steel drum is sunk, smoothed and grooved the original molecular structure of the steel has been severely distorted. When the steel is heated

to the required temperature the molecular structure will be reconstituted in the new shape and form. For more detail ask a metallurgic scientist.

#### **Fine-tuning.**

Each note will have the fundamental -- the note you expect to hear, plus overtones, e.g. the octave plus the 3<sup>rd</sup> or the 5<sup>th</sup>. As a general rule all other overtones will be suppressed or eliminated. When they are not they can be very disturbing. The octave can be placed across the width of the note or down it's length, the choice is usually determined by note size, pitch and required tonal character. As and when the 3<sup>rd</sup> or the 5<sup>th</sup> are included they will usually be placed at 90 degrees to the octave.

Once these three critical elements have been established it is then necessary to stabilize them so that they do not moved when the note is played and to separate each note from the adjoining and surrounding notes so that they do not interfere tonally with each other. Sounds simple doesn't it!

It is worth noting that all other comparable instruments such as pianos, vibraphones, marimbas, guitars, violins, can only achieve separation by having individual notes or strings. Pan is the only musical instrument to have all the notes on one playing surface. When you make this comparison it then becomes easier to appreciate the skills and challenges of the pan tuner's craft.

#### **Pan tuners are not only born, they are also made.**

Having set up each note on the pan and fine-tuned them, it is then necessary to blend the notes so that the tone of each note has a compatible relationship with the preceding and following notes as well as adjusting in tone as the pitch of the note rise. Then there is the overall tone of the pan when it is played, this also has to be controlled and blended. Once the tuner is satisfied with all of these elements and that they are stable, then a new pan is born.

Then comes the playing in period. There are so many different elements that are involved at this during this period. The pan, the tuners particular technique, the sticks, the player's technique, the players personality, general handling and treatment of the instrument to name but a few. These and other factors will not only affect the playing in of the pan but can also affect the instrument for its lifetime. How many times a pan should be serviced -- tuned -- during its first-year to 18 months can vary from pan to pan, dependent on use or abuse, but as a general guide, once every six months is not unreasonable, a bit like cars and teeth.

#### **Tuning.**

Maintaining the tuning and tone of a pan. Ideally and logically, the best choice is to take your pan for servicing/tuning, to the person that made it. However this is not always practical or possible. Fortunately there are a number of tuners here in Europe and visiting Europe, who are capable of tuning -- blending -- repairing/re-tuning other tuners instruments.

Here are three different descriptions that can be used to describe the servicing/tuning work carried out on a pan.

#### **Standard tuning/ blend.**

This involves resetting, adjustment and correction of the fundamental notes and overtones and the overall blending of the tonal character of the instrument.

#### **Back to pitch.**

*When presented with a pan of a poor quality, usually as a result of inadequate preparation and/or incorrect shape a wise tuner will recommend that the owner takes the pan back to who ever made it. When this is not possible, instead of expressing*

*negative comments and criticism of the instrument the diplomatic way is often to offer to bring the notes back to pitch. This involves re-establishing the fundamentals of each note and suppressing the undesirable overtones, as and where possible. However this is work that is undertaken by tuners with great reluctance because they know the likelihood of a less than satisfactory outcome. Net result, the potential damage to the tuners reputation, and most important of all, the high likelihood of disappointment for the customer.*

#### **Repairs/re-tune.**

It is possible for a tuner to be presented with a pan that is very badly damaged. The amount of work involved in repairing and re-tuning an instrument that has been damaged can often exceed the amount of work involved in making a new pan. For many people this is difficult to understand and the choice of a new instrument is understandably an undesirable option either from a financial point of view or more importantly because of an emotional attachment.

When a pan has fallen down, had an accident in transit or been abused, the shape of the pan can be different. The rim or skirt may no longer be as was, notes can be in need of repairing. When an enthusiastic novice thinks it is easy to tune a pan and makes an attempt, the instrument can also need repairing. When the instrument has been repaired then it is inevitable that re-tuning will be necessary. When an instrument needs this degree of TLC (tender loving care), it would be wise to ask for an estimate first.

#### **Tonal character.**

The tonal character of any steel pan instrument is determined by its pitch, the layout of the notes, the quantity of notes, the length of the skirt, the thickness of the steel, the quality and particular type of steel, the finishes - paint or chrome, how it was tuned and how it is played.

Up until the mid 1970s the tonal character of the voices were more distinctive. With the development of and demand for more "ring" in the pan it has become progressively more difficult to determine exactly which instrument is being played from middle "C" upwards. Clearly tenors and double tenors are determinable once they exceed the upper ranges of the other voices but where instruments have notes in common "de ring is de ting".

The tonal character of each individual note on a pan is obviously determined by all the factors mentioned above. However there are additional factors that become influential when scrutinizing a pan in this much detail. The shape and preparation of the sunken "belly" before marking off and determining the notes. Then there is the shapes and sizes of the notes. I have heard it said by more than one tuner that the space on a standard 45 gallon oil drum, when it is sunk and prepared properly, is too much space for the range of a high tenor, a "D" Soprano. If it didn't involve so much extra work there would be enough space to double groove all the notes on the outer perimeter of the pan.

In recent times there have been developments in the making of pans using sophisticated mechanical and scientific processes. One of the potential benefits that could be derived from these developments would be the accurate uniformity of the sunken "belly". Without sophisticated tools to measure the accuracy and uniformity of a "belly" sunk by conventional methods it is very difficult to assess these two aspects in a convex dome using just the "eye". It is understandable and reasonable to presume that variables must occur. At this point let us return to the method of sinking. With the exclusion of recent industrial and mechanical applications steel drums are sunk by

human beings using a wide choice of hand held tools. How many thousands of blows with a hammer or a cannon ball does it take to sink a tenor pan belly? How long does this process take in the hands of the well trained and experienced? Is it reasonable to assume that a degree of inaccuracy can develop as this process follows its course as a result of physical and mental fatigue and muscular strain? Is it therefore reasonable to presume that these inaccuracies can be eliminated with a smoothing hammer at a later stage but only to the degree that the eye can see and only from the top of the belly? Do you understand the point that is being demonstrated? All Pans are hand made and tuned by individual human beings. Variability is inevitable so therefore essential.

So often here in Europe tuners are faced with the question from the owner of a pan, "can you reduce the ring of this or these few notes so they sound more like the rest of the pan?" It is most likely that this customer has taken this pan to more than one tuner in the forlorn hope that the tuner will be able to CHANGE the tonal character of their pan. The key word here is CHANGE!

If your not happy with the pan you've got then CHANGE the pan for another one that makes you happy! Don't ask the tuner to CHANGE the pan! On a "D" tenor pan the most common notes with too much ring will be G, Ab, A, Bb with C\* giving the opposite problem of being too dull! On a "C" tenor pan the most common notes will be the same with B giving the opposite problem of being too dull! Some tuners will try to a degree to resolve this; those with less experience will damage the pan trying to achieve the customer's request. The whole point is that the tonal character of the notes are predetermined by the original preparation and making of the pan. When a tuner tunes a pan that has been made by a pan maker i.e. sunk, smoothed, grooved, pre-tuned and burnt the tuner is presented with "**what is**". The tuner must tune "**what is**" according to its predetermined characteristics or reject it. It's not possible to change it, ensure stability and a satisfactory result. Are there any solutions to this? Of course there are! Best is to learn to develop your playing technique to handle "**what is**" rather than trying to get someone else to achieve the unreliable and the unreasonable. There is another option. Spend 3 or more times the amount of money on what you buy and get exactly what you want!