

## Chapter 5

### Steelband Repertoire

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(1) E, S

Pages 72-75 (CD track 12, Activity 5.1)

#### Lyrics about the instrument

Show an overhead transparency of the lyrics of “Pan in A Minor” (CD track 12), which can be reproduced from **Overhead 5.1**. The lyrics can also be found on pages 73-74 of the text. Ask students what the lyrics are about. Answer: steel pans and their music.

Singing about musical instruments and their music is a way of valuing them and seeing their importance in the community. Do students know of a song, such as *Orchestra Song*, that is about musical instruments? Consider singing songs about musical instruments.

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(2) S, C/U

Pages 78-79 (Figure 5.2)

#### Arranging for a “Bomb”

The “Bomb” competition was popular in the 1950s and 60s. Arranging a European classical piece for steelband was very common. Have students choose a well-known classical piece. Students may choose a folksong or a song from a basal music series textbook. Arrange the piece in calypso style (i.e., in 2/4 or 4/4 time, features syncopation). This project could be conducted at various progressive levels:

- (1) Arrange only the melody of a section of the piece.
- (2) Arrange a section of the piece in three-part texture (i.e., bass, strum, melody).
- (3) Arrange the entire piece in three-part texture.

In all cases, students should be given the opportunity to perform the arrangement in class. The arrangement can be for band, choir, orchestra, xylophone group, or string ensembles, just to name a few possibilities. Students are encouraged to use available music technology (e.g., a music sequencer) for the project. Students should also be given the opportunity to give constructive feedback to each other.

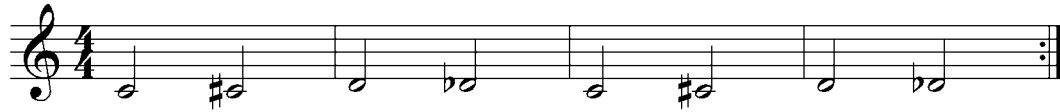
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(3) E, S

Page 81-82 (CD track 12, Activity 5.2)

**Quoting “James Bond” in “Pan in A Minor”**

Play a recording with the main “James Bond” theme (chromatic). If a recording is not available, have the class “hum” the theme (see notation below).



Then play “Pan in A Minor” (CD track 12) from about 6’05” to 6’35” and ask students to “hum” along the “James Bond” theme as they hear it in the background. Point out that sometimes composers may quote melodies or rhythm from another piece.

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(4) AA

**Quote a melody**

Divide the class into groups of 3-4 students each. Have each group choose a short melodic line from a known song. Compose a new melody that can incorporate the chosen melodic line in the middle. Have each group perform the melody in class, with Orff instruments or sing with a neutral syllable "lu." Ask students outside of the group and see if they can recognize what the group has quoted.

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(5) C/U

(CD track 12)

**Listening for theme and variations**

Use the “time counter” as an overhead transparency reproducible from **Overhead 5.2** while listening to CD track 12 "Pan in A Minor."

Point to the spot on the overhead while listening to “Pan in A Minor” (CD track 12). After listening, have students describe how each variation differs from the theme. Also note the "theme" in the background on a few occasions. Instructor may use the transcription in **Overhead 5.3** as a listening aid for the theme. Instructor should mention to the students that Kitchener (in CD track 12) varies both pitch and rhythm infinitely to create playful variations and to adapt his phrasing to the words.

Compare and contrast this theme and variations with a Western classical theme and variations, such as Schubert’s *Andantino* from *Trout Quintet for piano and strings* (1819). What techniques are common, and what techniques are unique to Renegades' “Pan in A Minor” (CD track 12)?

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(6) S

(CD track 12)

**Playing "Pan in A Minor" with classroom instruments**

Use rote learning to teach students by ear to play the theme of "Pan in A Minor." Use classroom instruments such as recorder and Orff instruments. Use **Overhead 5.3** as an aid when necessary. Then let students listen for the theme while listening to CD track 12.

## Overhead 5.1

### Lyrics of "Pan in A Minor"

They say to me they want a musical change in pan.  
Well I didn't tell them yes,  
But I didn't tell them no.  
Ah say, well, gentlemen I gon' do the best I can.  
As long as you challenge me,  
Well I going to have a go.  
They all indicated that they were getting bored,  
And they would appreciate something new.  
So I thought it best to change to the minor chord,  
To see really who is who.

<i>Beat pan</i>	Boogsie on the tenor
<i>Beat pan</i>	Bringing out the minor
<i>Beat pan</i>	Up come the Professor
<i>Beat pan</i>	To add to de fire
<i>Beat pan</i>	I calling on Bradley
<i>Beat pan</i>	To challenge Beverly
<i>Beat pan</i>	Which mean Desperado
<i>Beat pan</i>	Go answer Tokyo

...

You gonna hear them at their best,  
They will be going through a test,  
You're gonna hear them as they pass . . .

## Overhead 5.2

### Theme and Variations for Renegades' "Pan in A Minor"

- 0:00 Introduction, ending with rising chromatic run (key of A minor)
- 0:43 Verse and chorus (ABCD<sup>2</sup>CD<sup>2</sup>)--The "theme"
- 2:13 First variation (A<sup>1</sup>B<sup>1</sup>A<sup>1</sup>B<sup>1</sup>C<sup>1</sup>D<sup>1</sup>C<sup>1</sup>D<sup>1</sup>)
- 4:12 Modulation (to F minor)
- 4:16 Second variation (A<sup>2</sup>B<sup>2</sup>A<sup>2</sup>B<sup>2</sup>C<sup>2</sup>D<sup>2</sup>C<sup>2</sup>D<sup>2</sup>)
- 6:17 Interlude, with "James Bond" motive in background, modulation (to A<sup>b</sup> major)
- 6:30 Third variation (A<sup>3</sup>B<sup>3</sup>A<sup>3</sup> extended, D<sup>3</sup>, modulation to A<sup>b</sup> minor)
- 7:37 Interlude and modulation (back to A minor)
- 7:52 Fourth variation (A<sup>4</sup>B<sup>4</sup>)
- 8:22 Opening unison phrase from Kitchener recording
- 8:30 Fourth variation continued (C<sup>4</sup>D<sup>4</sup>)
- 9:00 Short jam based on C section, with percussion breaks
- 9:22 Opening unison phrase again
- 9:26 Coda, using motive from A

# Overhead 5.3

## "Pan in A Minor"

Aldwyn Roberts (Lord Kitchener)

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