

The Steel Pan Music Revolution

The influence of steel pan music on British education and society since the 1950's

Clore Fellowship Research
cloreleadership.org



Preface

Since childhood I have been fascinated by music and the arts. In the mid nineteen fifties my parents and family came to Britain from Trinidad. They sought opportunities for better employment, housing and education for their children.

As the first British born generation I developed a curiosity with my parents' culture that grew into a more serious ambition to become a carnival artist and musician, and to share the joys of this creativity with others.

By chance I discovered a burgeoning underground culture of steel bands communities in London although it appeared to be inaccessible unless you were 'in the know'. Despite this, people of all ages, colours, backgrounds and creeds enjoyed the experience of playing music in an orchestra, yet many did not read music or have a traditional music education, as steel pan was taught using the aural tradition of learning by rote.



Inspired to find out more I embarked on a mission to dig deeper into this fascinating world. Where were the places to learn to play pan? Where could you buy instruments? What about steel pan in schools?

Even with current world wide access to information it is evident that little, if any, research has been done to capture the numbers of schools and communities that use steel pan music to bring people together, create a sense of achievement and pride and produce music that gives pleasing results in a short period of time but requires dedication and practice to achieve a musical standard of virtuosity.



I am an artist, musician and educator specialising in cultural music experiences particularly Djembe and Steel Pan.

As the artistic director of carnival arts and music company CultureMix Arts Ltd I run an education programme, a PanYard, and the bookings for RASPO Steel Orchestra.

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Introduction

The question that forms the basis of my Clore Fellowship research is:

How has steel pan music influenced British music education and society since the 1950's?

I felt it was important to start to explore the research question by talking to a sample cross section of schools and community groups with case studies to contextualize the findings.

Post war immigration dramatically altered the British sound scape with the arrival of up to a quarter of a million people from the Caribbean between 1955 and 1962.

This research aims to track the growth and popularity of steel pan music since



Commonwealth immigration, made up largely of economic migrants, rose from 3,000 per year in 1953 to 46,800 in 1956 and 136,400 in 1961.

Source: HANSARD
Westminster Hall Sitting 19
March 2003

Trinidad All Steel Percussion Orchestra performed for the first time in the UK at the South Bank Centre's 1951 Festival of Britain. The research is designed to capture the altruism of the genre rather than providing a definitive database of activity. Although there is a much larger project than this research document can cover, this is the beginning of a more extensive nationwide exploration to reveal and log the

extent of steel pan music activity and its influence here in the UK, in Europe and around the world.

The big picture

British music education policy

Little research has taken place on the development of steel pan within British schools since the instrument arrived here in 1951.

In 2004 the Department for Education and Skills (DfES) commissioned a national survey of Local Authority music services. The Institute of Education who conducted the survey found at least 17% of children learning to play an instrument were from minority ethnic groups. 71% of music services were an integral part of local authorities with only 11% of music tuition provided by independent services. *Source: education.gov.uk*

In April 2005 Arts Council England (ACE) and the British Association of Steelbands (BAS) commissioned Rachel Gardiner to research 'Steelbands - Current practice and requirements for sector development'. Completed in 2006 the document gathered data on steel pan education and steel band activity throughout England with the objective of making recommendations and

In April 2005 Arts Council England (ACE) and the British Association of Steelbands (BAS) commissioned Rachel Gardiner to research 'Steelbands

action points to further the development of the art form. The summary of recommendations included: creating a national youth steel orchestra; establishing a national steelband development officer post; reviewing the role of the British Association of Steelbands; and a new national carnival arts strategy produced by Arts Council England. *Source: British Association of Steelbands*

In 2011 the Department for Culture Media and Sport (DCMS) published a national music plan stating that "*Children from all backgrounds and every part of England should have the opportunity to learn a musical instrument: to make music with others: to learn to sing: and to have the opportunity to progress to the next level of excellence if they wish to.*"

As a result of this plan regional music hubs comprising of music services and independent providers have been created and funded through Arts Council England. The hubs deliver a comprehensive and diverse music service with an emphasis on wider opportunities for all children through the First Access programme of ensemble teaching to class groups.

Source: culture.gov.uk

The steel pan - history and origins

Trinidad & Tobago - Caribbean: The steel pan evolved out of earlier musical practices of Trinidad's African descendants. Drumming was used as a form of communication among the enslaved Africans and was subsequently outlawed by the British colonial government in 1883.



The first instruments developed in the evolution of steel pan were Tamboo Bamboo, tunable sticks made of bamboo wood that were hit onto the ground in order to produce sound.

By the mid-1930s metal percussion like brake hub 'iron', biscuit tin 'boom' and cooking oil drums replaced the bottle-and-spoon being used in the Tamboo Bamboo bands.

Steel bands developed during World War II in the 1940's when musicians adapted fifty-four gallon oil drums left behind by the US army becoming the preferred Carnival accompaniment of young underprivileged men.

London - England: The first Notting Hill Carnival in 1965 featured one steel band. The first UK National Steel Band Competition known as Panorama was held in London in 1978.

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 artform.

Steel pan music is traditionally learned using repetition, improvisation and memory passed down through generations.

Trinidad All Steel Percussion Orchestra – TASPO
Steel pan music came to Britain in 1951 when an all-star band of eleven musicians was formed to represent Trinidad and Tobago at the Festival of Britain.

They were named the Trinidad All Steel Percussion Orchestra - TASPO and they inspired the first bands to form in London, especially in Notting Hill, and the UK.



The steel pan - terms and meanings

The steel pan originates from the twin Caribbean islands of Trinidad and Tobago.

It is a recycled, acoustic, tuned (definite pitch) percussion instrument in the idiophone class and is given the distinction of being the only instrument to be truly 'invented' in the 20th century.

A steel band is a collection of musicians playing steel pan instruments with the same range of notes and pitches as a grand piano and similar to the instruments in a classical orchestra, a jazz band or any ensemble group of instruments.

The instruments are hand crafted from oil drums which are heated to a high temperature. The top is then hammered into a bowl with indentations made to give accurately pitched notes when struck with rubber tipped sticks.

Steel pan music is traditionally learned using repetition, improvisation and memory passed down through generations.

Pan Trinbago, set up in 1986, is the world governing body for steel pan dedicated to the promotion and development of the steelpan and pannists worldwide. In 1992 the steel pan became the national instrument of Trinidad and Tobago.

A steel pan orchestra has a range of single and multi-barrelled instruments covering melody, harmony and bass including the tenor, double second, double guitar, triple cello, tenor bass and bass pans. The rhythm section is made up of drum kit and hand percussion known as the 'engine room'.

Key terms

Steel pan – a tuned percussion instrument made from an oil drum

Steel drum – a 54 gallon oil drum

Steel band – a group of steel pan musicians

Steel percussion orchestra – a large number of steel pan musicians

Ensemble – a small steel band

PanYard – the steel band rehearsal space

Carnival – a public celebration or street parade

Mas – short for masquerade; a group of carnival costume dancers

Lime – Trinidadian for a sociable event like a party or dinner.

Ping-pong - A small pan made from a biscuit tin (c. 1930's)

Tambo bamboo – tuneable sticks made of bamboo wood

Engine room – the drums and percussion in the steel band

Steel panning – a term adopted by schools to describe the activity of learning to play steel pan music in an ensemble (c. 2010)

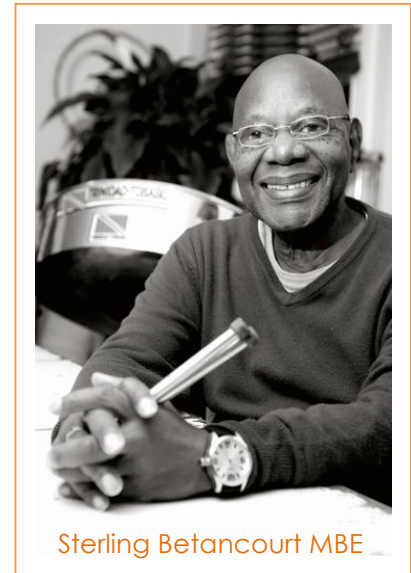


Steel pan music education in Britain since 1951

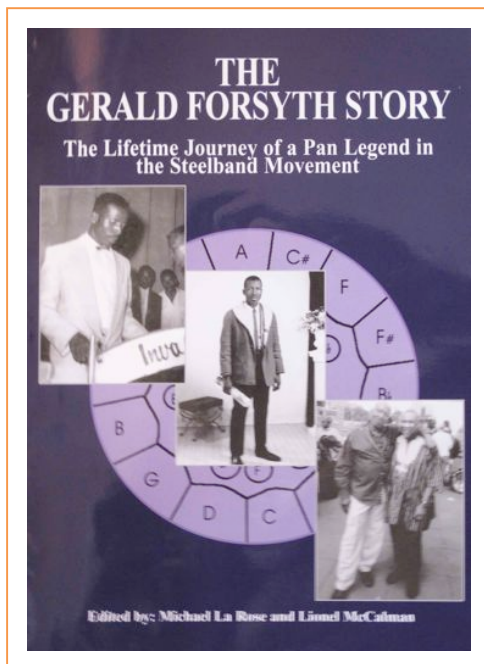
The steel percussion orchestra was introduced to Britain in its pure form in 1951 when Trinidad All Steel Percussion Orchestra (TASPO) performed at the South Bank Centre for the Festival of Britain.

Many of the pioneering musicians remained in England to take advantage of growing popularity by producing hand crafted instruments from oil drums and setting up steel bands in the community and in schools.

One TASPO musician Sterling Betancourt stayed on in England to encourage the British school system to recognise the value of the steel pan instrument. He started teaching at schools in Croydon and in 1978 achieved success when the Elmwood Junior School steel band performed as finalists for the National Music Festival at the Royal Albert Hall. In 2002 Betancourt was made a Member of the British Empire in the Queen's New Year's honours list in honour of his contribution towards music.



Trinidadian pan pioneer Gerald Forsyth arrived in Britain in 1962. He established the first school steel band at Islington Green School in London in 1969.



This paved the way for a number of Inner London Education Authority (ILEA) schools to start up steel pan classes and by 1975 there were over 50 schools with steel bands.

In 1978 Gerald was appointed Steelband Organiser for Schools with an office at the headquarters of the Greater London Council. By 1990 over 160 schools had steel pan music as part of their curriculum.

There are now community steel bands in every continent but little information exists on steel bands in schools in Britain, Trinidad or in fact any part of the world.

The Research

Over a three-year period I gathered information for the research from primary schools, secondary schools and independent community steel bands to provide a contrast between school provision and self-motivated involvement. I attended and led workshops and music lessons in primary and secondary schools, visited community PanYards in Reading, Wycombe and London taking part in their activities as a musician as well as observing.

1. Primary school and secondary school steel bands – questionnaire, workshops, and performances. For primary schools the purpose of the research was:
 - a. To gain an overview and an understanding of the impact of steel pan music on other curriculum subjects.
 - b. To explore children's and students views on the accessibility of steel pan music in school.
2. Independent community steel bands – case studies, questionnaire, performances. The purpose of including community steel bands in the research was:
 - a. To explore the culture of the orchestra and the habits of musicians attending of their own volition.
 - b. By conducting in depth interviews with musicians, establish the motivation behind individual engagement with the steel pan.
 - c. To ascertain the benefits of playing in an independent steel orchestra and the future expectations of the musicians and the leaders
 - d. To explore children's and students views on the accessibility of steel pan music in school.

SMSC Development

All National Curriculum subjects provide opportunities to promote pupils' spiritual, moral, social and cultural development.

Pupils' cultural development involves pupils acquiring an understanding of cultural traditions and ability to appreciate and respond to a variety of aesthetic experiences. They acquire a respect for their own culture and that of others, an interest in others' ways of doing things and curiosity about differences. They develop the knowledge, skills, understanding, qualities and attitudes they need to understand, appreciate and contribute to culture.

Source: education.gov.uk

Case study 1 – Theale Primary School steel band

Summary: Theale Primary is a Church of England school built in the 19th Century. Located in the West Berkshire village of Theale the school accommodates 230 children aged 3-11 years. In 2012 Ofsted granted Theale Primary outstanding status.

The school demographic is predominantly English children with a very small percentage (4-6%) from Eastern Europe, and mixed Caribbean and English heritage.

For three years I attended the school on a weekly basis as a specialist music teacher to class groups as part of First Access (previously wider opportunities). My research includes interviews with the head teacher, classroom teachers, resource support assistants and the children themselves.

Curriculum music lesson

My Nan and Granddad brought back a steel pan from the Caribbean with a CD. It was quite bashing and crashing and at the time I didn't like it. Now I can play it and it feels quite good, as it's more tuneful. *Year 6 boy*

Curriculum music lesson

I first heard steel pan music at school when I was eight as we could hear them all the time. I started learning in Year 4. I was used to them being in the school. *Year 5 girl*

Gifted and Talented Steel Band

I was in Year 3 at school; I thought it would be really fun and interesting to learn different songs. When I was in Year 2 I could hear them in my classroom and thought I can't wait to play them in Year 3. *Year 6 girl*

Overview and understanding of the impact of steel pan music on curriculum subjects.

"Self-esteem and confidence are raised, as learning to play steel pan music is a holistic activity for the children. The greatest impact is on spiritual, moral, social and cultural development. All children make progress in each lesson."

Catherine Morley – head teacher Theale Primary



The sound of it is jolly and nice and makes me happy when I hear it. Steel pans are in other songs as well. It's good to play music I can play on my guitar as well.

I wanted to do it because I heard about the teacher from other children who said they are a good teacher and enthusiastic and panning helps with our maths.

"Steel panning has had a huge influence on the children at my school. It is the most inclusive practical music making which has enabled the children to work together, listen, concentrate and have fun all at the same time."

Florence Rostron – head teacher Welford & Wickham Primary

I want to carry on because I like music and want to be a musician. I play piano.

I tell my mum and dad about it and they are proud of me when I tell them what songs I've learned.

Case study 1 continued...

Children's and student's views on the accessibility of steel pan music in school.

My dad listens to music a lot and I've heard some of the songs he plays and it makes me feel like I want to dance, it's a wonderful feeling.

Modern songs have steel pans as well. I like it because it's different.

I liked the confidence it gave me and people help you so eventually you can play the music too.

It's helped me to remember songs I hear on the radio and I know how the song goes. When I hear a song at home I imagine I'm playing a steel pan and airplay miming the notes.

"I like doing all the exercises I like the exercises and the songs I used to be on the cellos and now I'm on double seconds in class you can learn the notes on different pans."

"When I'm in my bedroom with my sister we air practice songs that we hear on the radio on our pretend steel pans."

It is definitely cool to play steel pans because one day you could play in a band and travel around different countries, if there is an opportunity to play steel pan in my next school I will take it.

I'll be very sad not to play in the future.

Sometimes when I have a quiet time I reflect on the notes by playing imaginary notes and playing my mini pan. When I talk to my mates I tell them about steel pan, some of them are interested and some aren't.

The notes – by knowing the notes I can practice it on different instruments because I'm familiar with those notes. My family asks what I've been doing and I tell them what song we're doing but my family aren't musical just me. I play violin and piano.

"My autistic son who is twelve learned to play steel pan at primary school. He liked the sound and found it very rewarding compared to other instruments. To him the sound was pleasing with instant results. He said to me 'mum, it's the first music lesson I enjoyed and I could actually do it.'"

Mother and teacher

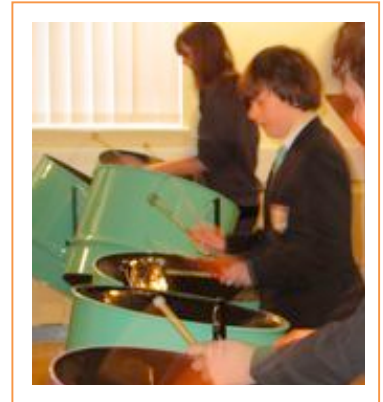
On Tuesday afternoon I always tell my mum what we have learned. She says 'I never thought you'd be able to do that' and I get a cake if I've learned to play something new.



Case study 2 – Pan Everest after school club

Case study 2 – secondary school after school club steel band

Summary: Everest Community Academy is a Hampshire based secondary academy for 785 students. The school steel band was established in 2003 as a weekly after school club and includes steel pan music as part of the GCSE Music curriculum studies using original score to compare the steel band arrangements. The steel band also meet regularly to rehearse for performances in the school.



I visited the school on four occasions interviewing the head of music, the specialist tutor and students attending the after school club.

Paul Jr Watson - tutor

“Steel pans are used for GCSE music classes within the curriculum although the school music teacher usually leads these lessons. Teachers may have limited experience on chord distribution, harmonisation and rhythms pertinent to the steel pan instrument, ensemble and orchestra. Because of this students tend to prefer the after school clubs as steel pan specialists are brought in to teach them and the outcome is performance based.

I visited Everest Academy on four occasions conducting interviews with the students and the specialist tutor.

Researcher note

For many it is the excitement of trying out different instruments whereas this is much less likely in other orchestra settings. One year eight girl started off playing lead, after a year she moved on to bass and double seconds.

The challenge is exciting and overcoming the musical challenges of rhythms and beats to struggle to learn a part then be able to play it the next week.

The children like doing familiar songs as close to the original as possible because it gives them a connection with the artist and feel proud that they can play a song that is well known and universal.

Engagement for mixed groups is delivered in a more personalised way than for primary schools which tend to be taught from the front. Each student is treated like an individual even though it's a group activity.

All of them want the music and it is this that keeps them engaged. They always want more of the intensity but with a little time to relax, take a drink, calm down and recharge the energy of the group. Some children find the melody pan difficult until they are older. The younger ones find the background pans easier.

Exposure to the instrument familiarises the children and students – for those in a school where the steel pan instruments are an integral part of the school sound scape and class groups in other lessons hear the songs being taught in the background, the students become knowledgeable of the repertoire and understand the rhythms embedded in the subliminal backdrop of sound.

Many secondary school students see learning steel pan music as 'not cool', it is associated with being a children's activity. On the other hand an independent steel band inspires them to get involved as they can see the obvious opportunities for travel and making 'cool' friends."

Case study 3 – Mangrove Steel Band London

Summary: Mangrove Steel Band formed in Notting Hill in 1980 as a traditional 'pan round the neck' band. The band was born out of the vision and determination of Trinidadians living in London's Notting Hill to introduce the culture of the steel band and carnival to the youth of the local community handing down Caribbean art forms from generation to generation. Matthew Phillip is the leader of band since 1993 when he took over the helm



from his father.

The orchestra is made up of mainly young people of

Caribbean or mixed Caribbean and white descent reflecting the diversity of the environment. Elders (people over fifty) are also involved mainly as part of the Engine Room (drums and percussion section). Children (under 16) are encouraged to attend classes before joining the band for performances.

Matthew Phillip – Mangrove leader

“For many the band is a social network where people of the same age can hang out together and elders are there for advice if needed. It is like a family - it is a family. As musicians we intermingle with the masquerade band and with people who just help out. The common thread is carnival arts.

Playing in a band offers loads of life skills to young people including time keeping and punctuality – they have to turn up on time for rehearsals and gigs and be professional on all levels. As the centre of attention they must represent the band in a positive way as well as themselves. Their communication skills are tested with so many personalities drawn together who often have different circumstances.

Whether the band plays at a posh do or a little school the players get to meet a range of interesting and different people learning transferable skills of value in any area of work and life, private or professional. They get to travel and go to places they wouldn't necessarily see normally.

I also teach in primary schools and the kids get involved in an accessible way so everyone can be involved in playing music together. What other instrument offers the opportunity for the whole class to play music together, counting, thinking and learning

My dad influenced me as a young age and he took me to Trinidad where I saw carnival and steel bands on a large scale and I wanted to achieve those targets here.”

For a three-year period I attended Mangrove rehearsals to prepare for the National UK Steelband Championship (Panorama). The competition requires bands with 35-75 players.
Researcher notes

“I moved to Notting Hill when I was 14 I didn't know anyone but by joining the band I got to know people and became part of the community. The social aspect was just as important as playing the music.

I'd never played pan before I came to Mangrove.”

Jermaine 25

Case study 4 – RASPO Steel Orchestra Reading

Reading All Steel Percussion Orchestra formed in Reading in 1998 out of a community project to encourage access to different cultures. The band's name pays homage to Trinidad All Steel Percussion Orchestra (TASPO). Mary Genis is the leader of the band and set up RASPO with local authority and Arts Council funding and support from Mangrove's Matthew Phillip. Like Mangrove the band members reflect Reading's demographic with a mixture of African, Caribbean, Indian, Polish, English and mixed heritage.

Emma Macedo (23) – RASPO captain

"RASPO is brilliant, when I left school I really missed the music experience as I was doing loads of music stuff at school so I had a gap in my life and saw them playing in town and thought it was really good fun I'm going to join them that was four years ago and I've made loads of new friends who I probably wouldn't have become friends with otherwise. No matter what the age difference is we all get on really well - we are one big family."

Dani Richardson (37) – RASPO arranger "RASPO is a collective."

Nicholas Walker (28) – RASPO musician and tutor "RASPO is an eclectic mix of sound and people all together with the expressed goal of giving enjoyment, performing well and showing the love of music through steel band. I'd certainly recommend it to anyone interested in playing music on a novel instrument like steel pans."

Paul Watson (26): "Its really good to see people learning steel pan because it brings out quiet people and humbles loud people and it brings everyone together, people start playing together and working together so they succeed together."



"I've been playing since I was nine. It's like a big family there's no smaller groups it's just one big family and everyone can talk to each other, it's really good."

Tanisha 15

David (17): "I wasn't aware that there was a steel band in reading when I joined I discovered a whole different subculture built into it and I got to meet different people in other walks of life that I wouldn't normally meet in my normal existence."

Anisha (18): "I enjoy the gigs because you get to see different places all the time I just like the audience response as it makes you feel good and encourages you to keep playing and keep motivated to learn more songs."

"I first played in a steel band at the primary school I attended all those years ago. When I moved school, I actively sought a steel band that I could join in Reading, as I was keen to continue playing in such a band. I found one advertised in the local paper almost straight away." Ottavia – founder member 1998-2008

Conclusion

The findings of this research show some evidence that steel pan music in education has the ability to promote children's and student's spiritual, moral, social and cultural development in a meaningful way.

In terms of cultural music development since the 1950's British society has more understanding of the steel pan instrument and as a result is more accepting and tolerant of diversity, and much more informed about the versatility of the instrument and its ability to play different genres of music including classical, jazz, reggae, pop and rock as well as calypso. Despite this, more detailed knowledge about the origins and history of the steel pan remains comparatively limited.

Generally there is more awareness across the British socio-economic demographic.

Education is a powerful form of influence and the in roads made by pioneers like Betancourt and Forsyth in the early days have paved the way for organisations like CultureMix to take steel pan music education to a more accessible level making it possible for future generations to pass on this historic legacy to their children and to generations beyond.

The steel pan instruments are unique. Although collectively similar to traditional and typical orchestras with the full range of tone and pitch, the difference is the immediacy. Like a piano, a simple phrase is easy and quick to learn. Steel pans are welcoming and approachable making them relatively easy to produce music that is satisfying to the player.

Typically in the nineteen fifties, sixties, and seventies if you wanted to learn music it was necessary to read musical score. Now you can learn to play in an orchestra and an ensemble where it is not indispensable to read music. You can enjoy the experience of learning in a group which can inspire exploration of other instruments and further learning.

The backdrop of sound in British schools has changed and with it our communities and society.

In summary steel pan music has:

1. Changed the delivery of music education since 1950 allowing a more holistic approach to enhance spiritual, moral, social and cultural development.
2. Influenced society by raising positive awareness and overcoming ignorance
3. Created accessible ensemble playing opportunities for any ability both in and out of school
4. Increased tolerance and understanding of British diversity through a communal activity
5. Offered music education opportunities for children of all backgrounds, colours and creeds.

Recommendations

1. Educational resources

To sustain the growth of steel pan within education it will be important to develop and distribute a suite of high quality resources ranging from literature to film. The resources would provide information and support for students, tutors, teachers and those with an interest empowering and enabling them to deliver and perform steel pan music in a more effective and sustainable way.

2. Centres of excellence

To establish centres of excellence in key areas with instruments, trained professionals and access available to surrounding clusters of primary and secondary schools, community groups and those in further education as a clear progression route.

In that environment musical ability, quality and excellence can be nurtured to the highest level through a structured programme of local and regional ensembles to encourage the next generation of steel pan virtuoso musicians, arrangers, composers and teachers and advocate a National Steel Percussion Orchestra for Britain.

3. Further research

To build on previous research so that the true extent of current steel pan music education provision in Britain, and its potential, can be discovered.

The research will inform an accessible resource database used for marketing, promotion and general awareness raising to build an inclusive and social music culture with centres of excellence, educational resources and structured progression routes that showcases British diversity at its best.

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J Brazell – Brighton Hill Community College, Hampshire
Michelle Genis – Harrow Music Hub
Nicholas Walker – Lambourne Primary School
Reading All Steel Percussion Orchestra - RASPO
CultureMix Arts Ltd

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Dr Oliver Sacks 'Music for the Brain?' Imagine – BBC1 programme with Alan Yentob and Dr Oliver Sacks investigating the profound impact music can have on the brain using examples of musical savants. (BBC 1 2008)
Dr. Keith Nurse 'The Cultural Industries and Sustainable Development in Small Island Developing States' "Globalization and Trinidad Carnival: Diaspora, Hybridity and Identity in Global Culture" *Cultural Studies* 13.4 (1999): 661-690.

Appendix

UK WEB SITES

Pan Podium

The official British Association of Steelbands (BAS) site publishes Pan Podium magazine on steel pan activities around the world. BAS was established in 1995 to represent British steel bands.
www.panpodium.com

Carnival Village

A new centre devoted to Carnival arts, learning and business. Based at the Tabernacle and Yaa Asantewa in West London, Carnival Village is home to Mangrove, Ebony, Yaa and the Association of British Calypsonians.
www.carnivalvillage.org.uk

Notting Hill Carnival

Official website offering comprehensive coverage of the biggest Mas in Europe.
www.lnhc.org.uk

UK Centre for Carnival Arts (UKCCA)

UKCCA provides a pioneering space for the creative, vibrant and talented UK carnival sector.
www.carnivalarts.org.uk

Mangrove Steel Band

This site is home to world famous Mangrove Steel Band offering steel pan music artists and a range of services.
www.mangrovesteelband.com

Ebony Steel Band

Information on the activities of one of Europe's leading steel bands.
www.ebony.org.uk

Arts Council England

The national development agency for the arts in England, distributing government and Lottery funds.
www.artscouncil.org.uk

INTERNATIONAL WEB SITES

Pan Trinbago

The world governing body for steel pan and steel bands. Pan news and up to date information on the development of steel pans from Trinidad and Tobago.
www.pantrinidad.co.tt

Global Carnival Centre

A web site HQ for everything and anything about carnival
www.globalcarnivalcentre.com

Pan on the Net

For all the latest steel pan news. Listen to pan radio and see steel band video clips.
www.panonthenet.com

Panyard Inc

For steel pans, accessories, recordings, and sheet music, this North American company manufactures steel pans.
www.panyard.com

The Pan Page

A forum in English for the steel pan instrument and steel band enthusiast hosted by Sweden based Hot Pans
www.hotpans.se/pan/

Pan Jumbie

A web site for pan fans with information on pan around the world.
www.pan-jumbie



Steel Pan Instruments | Accessories | Tuners | Arrangers | Tutors | Steel Bands | Training
Steel Pan Music Education | Setting Up a Steel Band
CultureMix Centre for Steel Pan Music | RASPO Steel Orchestra
www.culturemixarts.co.uk