

AN ANNOTATED BIBLIOGRAPHY AND ONLINE DATABASE OF ORIGINAL PUBLISHED  
WORKS FOR SOLO STEEL PAN

By

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## ABSTRACT

This study assembles an annotated list of original solo steel pan music currently in commercial publication. The goals of this study are to promote awareness of the repertoire for these instruments, and to provide a convenient source of information about each of the works. The following criteria are used in the selection of the works in this study:

1. The work must be published by December 31<sup>st</sup>, 2016
2. The work must be an original piece for steel pan
3. The work can be for solo or with accompaniment (with the steel pan being the primary lead voice)
4. Works for steel band will be excluded from this catalog

Each work is presented with bibliographic information, such as composer, title, publisher, recordings; analytical information, such as instrumentation, range, duration, and number of movements; and lastly, general information regarding the work, such as the type of accompaniment, difficulty rating, and an annotation.

This project benefits steel pan performers, educators, and enthusiasts of all experience levels, as well as composers and publishers of pan music. This document is a step towards the ultimate goal of a searchable online database, with updates occurring regularly as new works are written for these instruments.

## CHAPTER I

### INTRODUCTION

The purpose of this study is to create both a print and a web-based annotated bibliography of original published works for solo steel pan. Similar in scope to relevant bibliographies for other disciplines such as Nan-Yen Lin's dissertation on published duets for clarinet and marimba<sup>1</sup> and Michael Ptacin's annotated bibliography of works for solo marimba and electronics<sup>2</sup>, this catalog serves as a starting point in searching for original music written for the steel pan.

While the early history of pan is subject to debate, various accounts and stories give a vague idea of how the pan came to be. Shannon Dudley's account of the history of pan in his *Carnival Music in Trinidad* highlights this confusion:

*Many different stories exist concerning the invention of pan. Disagreements often occur between people from different neighborhoods or bands who want their stories to be acknowledged and remembered. It is almost impossible to determine a single 'true' story of pan's invention, but listening to and reading different accounts gives one a vivid sense of the importance that many Trinidadians attach to this instrument.*<sup>3</sup>

Although a detailed discussion of the history of pan is outside the scope of this study, a brief overview is useful to understand the context of Trinidadian pan players migrating to the US and of the eventual publication of works for pan. Musicians in Trinidad

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<sup>1</sup> Nan-Yen Lin, "An annotated bibliography of published duets for clarinet and marimba available in the United States" (DMA diss., Florida State University, 2012).

<sup>2</sup> Michael Ptacin, "An annotated bibliography of works for solo marimba and electronics published from 1978-2012" (DMA diss., University of North Carolina at Greensboro, 2013).

<sup>3</sup> Shannon Dudley, *Carnival Music in Trinidad* (New York: Oxford Press, 2004), 54.

began creating pitched instruments from various metal containers in the early 1940s.<sup>4</sup> Development continued in the late 1940s and 1950s when builders began using 55-gallon drums, and the eventual use of “chording voices and bass voices” were added to fill the ensemble.<sup>5</sup> With the addition of new voices in the steel band, a need for broader and more arranged music arose (Shannon Dudley references a three-tiered steelband arrangement: “melody, strummed chords, and bass line...”).<sup>6</sup>

Initial repertoire for steel bands usually accompanied dance and masquerade (wearing masks during a street parade during Carnival); yet early pioneers of the steel pan immediately sought out playing other styles and music from outside of Trinidad. “It was the ambition to play a Lord Kitchner calypso, a Perez Prado mambo, or a Beethoven minuet that motivated (pan) tuners to develop an instrument of such versatility.”<sup>7</sup> By 1951, the Trinidad All Steel Percussion Orchestra (TASPO) included several selections in its repertoire that reflect this interest in Western European classical music. By 1952, a “steelband category was created at Trinidad’s biennial Music Festival, a venue dedicated mainly to the performance of European art music.”<sup>8</sup> By 1980, this competition was separated from other music contests and renamed “Pan is Beautiful,” and then again in 2000 to “World Steelband Music Festival,” which included bands from other nations.<sup>9</sup> Given the demonstrated early interest in Western classical music, it is not difficult to see how solo and chamber repertoire eventually developed in the history of the steel pan.

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<sup>4</sup> Chris Tanner, *The Steel Band Game Plan: Strategies for starting, building, and maintaining your pan program*. (New York: Rowman and Littlefield Education, 2007), 3.

<sup>5</sup> Tanner, 4-5.

<sup>6</sup> Dudley, 70.

<sup>7</sup> Ibid., 72.

<sup>8</sup> Ibid., 76.

<sup>9</sup> Ibid., 76.

Musicians from Trinidad (as well as from other Caribbean islands) began immigrating to the US shortly after the Second World War. Rudy King was likely the first steel pan player to arrive in 1949, while others followed shortly after.<sup>10</sup> In addition to pan players, several tuners and builders arrived as well including: Ellie Mannette, Kim Loy Wong, and Cliff Alexis. During the 1950s and 1960s, community steel bands started forming in New York State. One of the earliest sources of a community-based steelband is the 1960 Folkways Recording of *The Steel Drums of Kim Loy Wong with the University Settlement Steel Band*.<sup>11</sup> Another important figure in community steel band groups is American social worker Murray Narell (father of Andy and Jeff Narell), who “enlisted Ellie Mannette to build pans for community groups in New York City as early as 1966.”<sup>12</sup> This started a trend of bands being formed all around the U.S., creating not only an intense demand for pan builders and tuners, but eventually print music.

As of December 31<sup>st</sup>, 2016, Brandon Haskett’s “U.S. School and University Steel Bands Directory” lists well over 700 steel bands.<sup>13</sup> In regards to available published works for steel band in the US, Janine Tiffe’s dissertation “Tropicalism and the Struggle for Legitimacy: A History of the Steel Band Movement in American Universities,” lists ten publishers with over 600 works for steel pans.<sup>14</sup> While Haskett’s research provides a wide scope of information, there is no indication of approximate size of the ensembles. Likewise, *Appendix A* in Tiffe’s research shows only ten publishers for steel pan; however, these

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<sup>10</sup> Brandon Haskett, “A Case Study on the Importance and Value of the Desert Winds Steelpan Programs” (DMA diss., Arizona State University, 2009), 1.

<sup>11</sup> <http://www.folkways.si.edu/kim-loy-wong/the-steel-drums-of/caribbean-music-instruction-world/album/smithsonian> (accessed March 10, 2017).

<sup>12</sup> Haskett, 1.

<sup>13</sup> <https://blhaskett.wordpress.com/steelpan-research/> (accessed March 11, 2017).

<sup>14</sup> Janine Tiffe, “Tropicalism and the Struggle for Legitimacy: A History of the Steel Band Movement in American Universities” (PhD diss., Florida State University: 2015), 172-174.

sources cover a variety of literature: music for steel band, solo repertoire, original compositions, lead sheets, and arrangements. Additionally, there is much overlap between several publishers producing individual arrangements of popular songs. The scope of this project will focus on original solo works for steel pan.

While research in the field of steel pan is growing, there is a specific need for cataloging original solo works. Comparative studies and resources in addition to Haskett and Tiffe include: David Walton's "Music for Steel Band: An Examination of the Various Styles Which Develop Specific Performance Skills;"<sup>15</sup> and Kenyon Williams' "...By Which All Others Are Judged: An Analytical Look at the Arranging Styles of Four Panorama Arrangers with an Original Composition for Steel Drum Ensemble."<sup>16</sup> Research in areas outside of the field of steel pan include: Michael Ptacin's "An Annotated Bibliography of Works for Solo Marimba and Electronics;" and Nan-Yen Lin's "An Annotated Bibliography of Published Works for Clarinet and Marimba Available in the United States." Despite the growing research and interest in steel pan music (Walton 1989, Williams 2003), the steel band movement in the US (Tiffe 2015, Haskett 2009), education (Tanner, 2007), and Trinidadian culture (Dudley 2004), there is still a need for an annotated bibliography of published original solo repertoire for steel pan. With over 600 options available online through various vendors and publishers, further research and cataloging of original music is needed; therefore my project is twofold: 1) construct an annotated bibliography of original

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<sup>15</sup> David Walton, "Music for steel band: An Examination of the Various Styles Which Develop Specific Performance Skills" (DMA diss., University of Arizona, 1996).

<sup>16</sup> Kenyon Williams, "...By Which All Others Are Judged: An Analytical Look at the Arranging Styles of Four Panorama Arrangers with an Original Composition for Steel Drum Ensemble" (DMA diss., University of Kentucky, 2003).



published steel pan solo music in print form; 2) develop an online searchable database for original solo steel pan music with links to composers, publishers, and recordings.

### Purpose of the Study

The purpose of this study is to develop a comprehensive annotated list of original published solo steel pan literature with an online searchable database for future use. This study benefits all levels of pannists, steel band directors, private instructors, pan enthusiasts, publishers, and composers of existing works for pan. The information included in the annotated bibliography emphasizes objective material: title, composer, publisher, instrument, range, and publisher's notes. The subjective components of each entry will include a difficulty rating as well as an annotation for each piece.

### Selection and Identification of Literature

The following criteria were used as guidelines for the selection of literature for this study:

1. The work must be published by December 31<sup>st</sup>, 2016
2. The work must be an original piece for steel pan
3. The work can be for solo steel pan or with accompaniment (with the steel pan being the primary lead voice)
4. Works for steel band and chamber works will be excluded from this catalog

The general method of data collection included contacting composers and respective publishers for information on their works. The acquisition of published scores along with any additional materials will be needed in order to complete the annotations.

### Limitations of the Study

This project focused on published original music for solo steel pan; therefore, annotations of steel band works are beyond the scope of this study. Additionally, unpublished works are not included, as well as arrangements and transcriptions of other compositions. Published works are likely to be more influential on the history and development of the steel pan.

## CHAPTER II

### SURVEY OF RELATED RESEARCH

A search was conducted to identify academic research into solo repertoire for steel pan as well as other annotated bibliographies. The results showed that the majority of papers on the subject of steel pan music focuses on the steel band tradition, which is not a part of this study. A search for the title-keywords “steel pan” and “steel drum” in the ProQuest Dissertations & Theses database yielded four results for “steel pan,” and nine results for “steel drum” on December 31<sup>st</sup>, 2016. Abstracts were examined for references to solo compositions for steel pan to identify previous academic writings within this genre. Two of the thirteen studies found in this research include details regarding solo music for steel pan. Furthermore, the results of the search revealed no study had been undertaken with the specific intention of providing a comprehensive annotated bibliography of original solo works for steel pan.

#### **Literature studies on steel pan**

The following two examples deal specifically with original works for solo steel pan:

1. Rick Kurasz, “Solo Literature for Steel Pan: Examining Existing Compositions and Commissioning New Works” (DMA diss., University of Illinois, 2007).
2. Tyler Hunt, “Liam Teague’s ‘Impressions’ and the Art Form of Solo Steel Pan” (MM Thesis, California State University, Long Beach, 2016).

Hunt’s thesis provides an in-depth analysis of Liam Teague’s *Impressions*, the early history of solo steel pan, as well as documented interviews with contemporary pan soloists; however, the final list of literature did not include annotations. Kurasz’s dissertation shows in depth analysis of the selected works but does not provide a comprehensive list of current repertoire available.

### Annotated bibliography examples

The following is a list of annotated bibliographies were used in developing the format and design for the annotations of this project:

1. Michael Ptacin, "An Annotated Bibliography of Works for Solo Marimba and Electronics Published from 1978-2012" (DMA diss., University of North Carolina at Greensboro, 2013).
2. Nan-Yen Lin, "An Annotated Bibliography of Published Duets for Clarinet and Marimba Available in the United States" (DMA diss., Florida State University, 2012).
3. Shandra Helman, "An Annotated Bibliography of Original Unaccompanied Clarinet Works in Commercial Publication as of March 2008" (DMA diss., University of Wisconsin-Madison, 2008).
4. Joseph Leonard Bowman, "An Annotated Bibliography of Published Twentieth-Century Sonatas for Trumpet and Piano," (Diss., Arizona State University, 2002).

Michael Ptacin's dissertation contains all of the relevant information needed for pursuing marimba works with electronic accompaniment. His use of detail pertaining to stroke types as well as electronics needed for each piece is useful for a performer.<sup>17</sup> The organization of this document is legible and easy to determine specific information about the works. Additionally, his online database has been a prime example in developing the accompanying database for this project.

***Database for Marimba and Electronics:*** (<https://michaelptacin.com/medb/>).<sup>18</sup>

Nan-Yen Lin's work on published duets for clarinet and marimba was valuable in developing the format for the annotation entry. Unlike Ptacin's work that deals solely with the marimba and electronics, Lin's document covers the various clarinets and mallet

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<sup>17</sup> Ptacin, 17.

<sup>18</sup> Michael Ptacin, M+ED (<https://michaelptacin.com/medb/>) (accessed March 10, 2017).

percussion (i.e. marimba, vibraphone, xylophone, etc.).<sup>19</sup> These similarities can easily be drawn to the various steel pan instruments and their ranges.

Developing the difficulty rating system for this project involved combining elements from both Lin's document as well as Joseph Leonard Bowman's dissertation on 20<sup>th</sup> century trumpet sonatas.<sup>20</sup> Both utilize a tiered system with grading difficulties from beginner to virtuosic. However, technical issues pertaining to the clarinet and trumpet do not carry over to the steel pan. Rick Kurasz's work on solo literature delves into issues concerning performance, in particular how there is a "lack of standardization, the pedagogy and techniques of pan are not fully established."<sup>21</sup>

The annotations for this study are based on Ptacin's and Lin's formatting and organization. Bowman's difficulty rating was helpful as was Kurasz's suggestions of performance pedagogy issues to establish a consistent rating system for assessment<sup>22</sup>. Lastly, Shandra Helman's dissertation on solo bass clarinet repertoire proved to be useful with regard to composing the individual annotations.<sup>23</sup>

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<sup>19</sup> Lin, 2.

<sup>20</sup> Joseph Leonard Bowman, "An Annotated Bibliography of Published Twentieth-Century Sonatas for Trumpet and Piano." (DMA, Arizona State University, 2002), 3-4.

<sup>21</sup> Rick Kurasz, "Solo Literature for Steel Pan: Examining Existing Compositions and Commissioning New Works," (DMA, University of Illinois, 2007), 8.

<sup>22</sup> Kurasz, 9-15.

<sup>23</sup> Shandra Helman, "An Annotated Bibliography of Original Unaccompanied Bass Clarinet Works in Commercial Publication as of March 2008," (DMA, University of Wisconsin-Madison, 2008), 3.

### Summary

Prior to this study, academic research on original music for steel pan was limited to specific works. Studies from Tyler Hunt and Rick Kurasz contained information that is valid for this research; however, neither contains a comprehensive list of compositions with annotations. Ptacin's dissertation and website have become a starting point for developing this project, while the Lin, Bowman, and Helman documents have solidified the organization and formatting for this project.

### CHAPTER III

#### THE ANNOTATION ENTRY

Composer
Title (Date)
Publisher
Recordings
Instrument (Range)
Duration
Movements
Type of accompaniment
Difficulty ranking
Annotation
Composer/Publisher note
Links

The following explanations of specific annotation fields are provided below:

**Date:** The date of the composition: actual date, if known, or copyright date listed in the score.

**Publisher:** Publisher information is included as well as a website. For the online database, either a direct link to the work or to the general home page of the publisher's website is provided.

**Recordings:** The title of recording(s), performer(s), and publication date.



**Instruments (Range):** There are multiple instruments that are generally accepted as the standard instrumentation for the traditional steel band. According to Chris Tanner's *The Steel Band Game Plan*, there are generally five types of pans. However, "the lack of standardization among pans is manifest in several different ways, the most significant... (is) pitch layout."<sup>24</sup> Pans built by one builder will invariably be quite different from another builder, even so much to alter the range of an instrument by several half steps. This author's personal collection of pans shows this disparity in standardization: two tenor pans, one a Cliff Alexis D-tenor (D4-F6) and the other a Merlin Gill C-tenor from Port of Spain, Trinidad (C4-E6).<sup>25</sup>

1. Lead (also called *tenor* or *soprano* pan)
2. Double Tenor
3. Double Second (depending on the builder, some Double Seconds have either an E<sup>3</sup>, F<sup>3</sup>, or F#<sup>3</sup> as the lowest note)
4. Cello Pan (these can be built with either three or four drums)
5. Bass Pan (these can be built with either four, six, eight, or twelve drums)

**Duration:** The duration of the work (in minutes) is taken from an indication in the score or from the composer's or publisher's website, or is an approximation from available recordings.

**Type of Accompaniment:** This lists all information regarding accompaniment (if any) for the work (i.e. marimba, piano, electronic playback, etc.). Several works (specifically by Andy Akiho) will include a combo version of the score. According to several of Akiho's scores (i.e. *Murasaki*, *Aka*, *Momo Iro*, and *Daidai Iro*), the additional instrumentation is

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<sup>24</sup> Tanner, 21.

<sup>25</sup> Author's personal collection of steel pans. Cliff Alexis is a builder and tuner based in Dekalb, IL, USA. Merlin Gill is the owner of Gill Pans Limited, based in Port of Spain, Trinidad. (<http://www.gillspanshop.com/>)

flexible and includes several instruments such as double bass, cello, violin, harp, drumset, etc.

**Annotation:** This field includes information pertaining to musical style and form, as well as any technical and performance practice considerations.

**Difficulty Rating:** The system to grade the difficulty of the solos in this document is based on a scale of I to VI, with level I being the easiest:<sup>26</sup>

Grade I: Very easy, grade school level; rhythmic values not to exceed eighth notes (with maximum tempo of quarter-note equal to 120bpm). Stickings should be easy to comprehend and execute.

Grade II: Elementary, junior high, basic demands required; note values should not exceed sixteenth notes (with maximum tempo of quarter-note equal to 90). Stickings should be easy to comprehend and execute (few doublings). Key signatures should not exceed three sharps/flats.

Grade III: Intermediate level, high school level; rhythmic values not to exceed sixteenths (with maximum tempo of quarter-note equal to 120). More advanced stickings, simple meter changes and key signatures up to four sharps/flats are acceptable.

Grade IV: Advanced, high school and early college level; tempi should not be confining; rhythmic values can include thirty-second notes, simple polyrhythms and multiple meters. Minimal use of extended techniques (i.e. multiple mallets) can be expected.

Grade V: Very advanced, college and professional level; technique and tempo are no longer a consideration. Extended techniques, such as using multiple mallets or other implements is accessible. Potential use of other instruments/devices (i.e. foot pedals, other instruments, etc.)

Grade VI: Virtuoso, professional level. No limitations to the technical demands or rhythmic complexity.

**Links:** Online links to publishers and/or composers.

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<sup>26</sup> Lin, 2-4.

## CHAPTER IV

### THE ANNOTATED BIBLIOGRAPHY

The following annotated bibliography contains seventy-three entries. The works are listed alphabetically by the composer's last name.

The online version of this bibliography can be viewed at:

<http://www.keithlienert.com/pan-database.html>

**Andy Akiho***Aka* (2006)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	8
Movements:	N/A
Accompaniment:	combo version
Difficulty:	V
Annotation:	

*Aka* opens with a short rubato-style introduction while the majority of the piece is written in cut-time (half-note approx. 84-88). The performer is required to use four mallets throughout the piece while negotiating fast arpeggios, melodic lines, chords, and occasional sound effects by hitting either the rim or the skirt of the pan. Additionally, the player will need to transition to chopsticks near the middle of the piece.

Composer/Publisher Note:

*Aka* (2004/2007/2012) was originally written in 2004 for a chamber group that I was in called Joubala, with an orchestration for alto sax, West African balifon, steel pan, guitar, bass guitar, percussion, and drumset. This version, from the Synesthesia Suite, is scored for steel pan, cello and/or bass, & drums.

Other versions available:

- Solo Version - Tenor/Lead Steel Pan
- Sinfonietta Version - Pan, Jazz Combo & Sinfonietta
- Any combination of parts available upon request (all will work with pan part): String Quartet, Cello, Bass, Drums, Harp, & Piano.

Links: [http://www.andyakiho.com/store/p34/aka\\_combo](http://www.andyakiho.com/store/p34/aka_combo)

**Andy Akiho***Karakurenai (Crimson)* (2007)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

The score is presented in several formats to help the performer: condensed score, through-composed score, and a cell layout. The technical challenge in this piece is maintaining the dotted eighth ostinato in the right hand while playing 31-beat melodic cells in the left. All of the materials required to prepare the pan are easily attainable at a convenience store and a dry cleaner.

**Composer/Publisher Note:**

*Karakurenai* is a solo for prepared tenor pan, written during a visit to Rochester in June 2007. The piece incorporates an ostinato that is thirty-one sixteenth notes per cycle against a quarter-note melody. The tenor pan is prepared with four magnets that lower the four respective pitches one half step. The magnets, in combination with a cardboard coat hanger bottom, create a unique dampened timbre that serves as the ostinato throughout the entire piece. The melody is played with a chopstick in the opposite hand.

This piece has been expanded to be performed by 1 or more players. Versions in C, Bb, and Eb are included with the purchase along with the original prepared pan version.

Links: <http://www.andyakiho.com/store/p4/Karakurenai.html>

**Andy Akiho***Omnipresent* (2003)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

The work features two prominent themes with different meters, dynamics and tempi in the key of Eb major. Care should be given to the tempo, meter changes and accents that set the two themes apart.

Composer/Publisher Note:

Omnipresent is a short two-mallet solo for tenor/lead pan in Eb Major.

Links: <http://www.andyakiho.com/store/p7/Omnipresent.html>

**Andy Akiho***Daidai Iro* (2005)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	3
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is a short tonal piece that may be performed as a solo or in a chamber setting. The solo part requires quite a few double stops, rolls, and some polyrhythms between the melodic line and accompaniment (eighth note triplets with sixteenth notes).

**Composer/Publisher Note:**

For Solo tenor/lead steel pan, vibraphone or marimba. Any optional combination of glockenspiel, toy piano, celeste, cello, bass, and drumset may be used (responding to the solo part).

Links: <http://www.andyakiho.com/music.html>

**Andy Akiho***Macqueripe* (2002)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	7
Movements:	4
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This work combines a variety of styles that will challenge any performer.

*Macqueripe* is very technically demanding; the player will need to have deft control with double stops, rolls, and four-mallet playing in addition to developing the coordination to play the tambourine with a foot in the 2nd movement. While the majority of the work is through-composed, the theme in the first movement does return in the final movement.

Composer/Publisher Note:

Written for the 2002 World Steel Pan Music Festival. *Macqueripe* was my first composition for the steel pan (tenor/lead pan). It is in four short movements. The second movement requires a tambourine played with the foot, and the third movement uses four mallets.

Links: <http://www.andyakiho.com/music.html>



**Andy Akiho***Murasaki (Purple)* (2006)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	6
Movements:	N/A
Accompaniment:	combo version
Difficulty:	IV
Annotation:	

The primary theme in *Murasaki* is performed in a reggae style with the lead pan playing the traditional comping pattern as well as the melody. The challenge within this work is executing “harp-like” arpeggios.

Composer/Publisher Note:

*Murasaki* is a four-mallet tenor pan solo in C# Minor. It is part of the Synesthesia Suite. The piece starts with an arpeggiated passage that mimics a harp, and then becomes a reggae.

Links: <http://www.andyakiho.com/music.html>

**Andy Akiho***Hadaïro (Beige)* (2007)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-F6)
Duration:	6
Movements:	N/A
Accompaniment:	combo version
Difficulty:	V
Annotation:	

This work incorporates a recurring theme with plenty of syncopation, while a second theme contains several arpeggios in various meters with a wide range of dynamics. The solo version is through-composed; however, a chamber version is available with optional repeats for improvisation.

Composer/Publisher Note:

None

Links: <http://www.andyakiho.com/music.html>

**Andy Akiho***Momo-Iro (Pink)* (2006)

Publisher:	Aki Rhythm Press
Recordings:	Andy Akiho - <i>No One to Know One</i>
Instrument (Range):	Lead (C4-E6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a great exercise in developing control with four mallets on lead pan. One of the unique challenges in this piece is coordinating sticking and note placement with four mallets. The work features three main themes that recur throughout.

Composer/Publisher Note:

*Momo Iro* is a four-mallet tenor pan solo in Ab. It is part of the Synesthesia Suite.

Links: <http://www.andyakiho.com/music.html>

**Javier Alvarez***así el acero* (1987)

Publisher:

Black Dog Edition

Recordings:

Javier Alvarez - *Papalotl: Transformaciones**Exóticas*

Instrument (Range):

Lead (C4-E6)

Duration:

9

Movements:

N/A

Accompaniment:

Digital Playback

Difficulty:

IV

Annotation:

An earlier work for pan and fixed media, Alvarez's *así el acero* challenges the performer with mixed meters, nuanced dynamics, and harsh dissonances while syncing up with a complex soundscape.

Composer/Publisher Note:

None

Links:

<https://dl.dropboxusercontent.com/u/36671452/Temazcal.co.uk/Temazcal/Downloads.html>

**Jason Baskin***Raiz* (2009)

Publisher:	Amalgam Publishing
Recordings:	None
Instrument (Range):	Lead (C4 -D6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This piece requires significant control of touch between registers and sudden dynamic changes. The composer uses a tenuto marking quite often to indicate notes that need more emphasis over an ostinato or repeated pattern. The use of mixed meters, hemiolas, and sudden tempo changes add to the “mysterious” feeling in Baskin’s *Raiz*.

Composer/Publisher Note:

*Raiz* (pronounced heiss) is the name of an acrobatic kick in the Afro-Brazilian martial art capoeira. Although it would not be functional within a truly combative situation, within the context of a capoeira bout, it is a beautiful and choreographic movement. Aside from inspiration by its aesthetic beauty and circular motion, the technique does not further inform this musical composition. The word “raiz” translates from Portuguese to “root.” From this, the piece draws a sense of mysterious darkness, as well as a sense of organic growth and decay.

Links: <https://amalgam-publishing.squarespace.com/>

**Jason Baskin***Impression No. 1* (2012)

Publisher:	Amalgam Publishing
Recordings:	None
Instrument (Range):	Lead (C4-D6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

*Impression No. 1* is distinctive in that the demands of the performer go beyond the normal scope in producing a pure tone on the instrument. As each instrument is different, great care must be taken to ensure the various tone colors are produced (i.e. playing in the center of the note versus on the edge).

## Composer/Publisher Note:

Depending on where you strike a steelpan note, you will get a range of timbres including a punchy fundamental, a rich overtone wash, and a tone similar to a gong. I wanted to compose a study with these tonal colors and take on a few compositional challenges. I avoided a programmatic subject, something I typically rely upon to direct the development of my pieces. I also explored the relationship between the composer and the performer by giving the performer greater control over elements of the piece. This led to a form with alternations between free time sections, in which the performer sustains tones and decides the pace of the piece, and sections with defined tempos, which are rhythmically driving and provide a counterpoint to the free time sections. The morphic nature of the tone, the lack of a programmatic subject, the blurring of creative roles, and the expectation to continue this exploration in other pieces led to the name *Impression No. 1*.

Links: <https://amalgam-publishing.squarespace.com/>

**Christopher Belich***2nd to None* (2016)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

Christopher Belich's *2nd to None* incorporates a typical calypso strumming pattern throughout the work. This work is an excellent study in reading cut time syncopated rhythms.

Composer/Publisher Note:

None

Links: [http://maumaumusic.com/proddetail.asp?prod=SDCB-010-2nd\\_To\\_None-Solo](http://maumaumusic.com/proddetail.asp?prod=SDCB-010-2nd_To_None-Solo)

**Christopher Belich***Moonlight* (2014)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	3
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

*Moonlight* is an easy, flowing work that begins in cut time and eventually transitions to 12/8.

Composer/Publisher Note:

Filled with sweet harmonies, *Moonlight* creates a feeling of rest and contemplation as it challenges the performer to explore the gentler side of the pan. Though shorter in length, it is a work that is filled with feeling, and is sure to please any listener or performer.

Links: <http://maumaumusic.com/proddetail.asp?prod=SDCB-005-Moonlight>



**Christopher Belich***Evening Tides* (2013)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work provides a unique challenge in voicing the four-note chords in the high register. A short work where the beginning and ending have the same block chords in a dotted eighth rhythm, the middle section moves through several meter changes and unique accent patterns.

Composer/Publisher Note:

*Evening Tides* features a diverse mixture of chord progressions, monophonic melodies, and reoccurring themes that work to form a balance between elements of rest and the perpetual motion that I often employ in my works. This piece works to illustrate the rising of the tides and the turmoil that the resulting waves can bring, before sinking back once again to where they began.

Links: [http://maumaumusic.com/proddetail.asp?prod=SDCB-003-Evening\\_Tides](http://maumaumusic.com/proddetail.asp?prod=SDCB-003-Evening_Tides)

**Christopher Belich***Hurricane* (2016)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a great study in working with mixed odd meters. The composer uses many single measure repeats and seven flats.

Composer/Publisher Note:

From beginning to end, *Hurricane* is a whirlwind of fast, soaring melodies over dark harmonic progressions that take you full circle clockwise around the pan. With the use of perpetual motion and chromatics, it paints the picture of a raging hurricane only interrupted briefly by its calm eye before descending back into chaos.

Links: <http://maumaumusic.com/proddetail.asp?prod=SDCB-007-Hurricane>

**Christopher Belich***Oceans* (2014)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This piece is an engaging study in reading odd meters. For the majority of the piece, the right hand plays an ostinato while the left plays a diatonic melody.

Composer/Publisher Note:

Intended to stretch any performer's abilities, *Oceans* contains a host of complex motifs, which continue in constant counterpoint throughout the piece. For the first section, the right and left hand are each given their own line featuring different rhythmic sequences. A new sound is also featured in the right hand, asking for the mallet to strike between two notes in order to sound a more "hollow-like" sound. This eventually gives way to a section of rich harmonies over complex meter changes and melodic runs. All together, *Oceans* is a beautiful tenor pan solo, which is sure to please the listener and challenge the performer.

Links: <http://maumaumusic.com/proddetail.asp?prod=SDCB-006-Oceans>

**Christopher Belich***Soca for One* (2016)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	3
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This piece is a great study in working with cut time meter and syncopated calypso-style rhythms.

Composer/Publisher Note:

As the name suggests, this piece is an upbeat soca structured for solo tenor pan. Alternating between syncopated strum patterns and soaring melodies, it offers a difficult challenge for any player.

Links: [http://maumaumusic.com/proddetail.asp?prod=SDCB-008-Soca\\_For\\_One](http://maumaumusic.com/proddetail.asp?prod=SDCB-008-Soca_For_One)

**Christopher Belich***Starfruit at Midnight* (2014)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a thorough study for working in seven sharps. The piece is through-composed in common time with a few tempo variations and very syncopated rhythms.

Composer/Publisher Note:

Featuring a syncopated harmonic progression under a gently moving melody above, *Starfruit at Midnight* paints a picture of an evening lime in Trinidad and Tobago. A challenge for any performer, it stands out as a work, which explores the lesser-used side of the pan while stretching the possibilities of simultaneously playing both melody and harmonic accompaniment.

Links: [http://maumaumusic.com/proddetail.asp?prod=SDCB-004-Starfruit\\_At\\_Midnight](http://maumaumusic.com/proddetail.asp?prod=SDCB-004-Starfruit_At_Midnight)

**Christopher Belich***Stars* (2013)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	7
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This four-mallet work starts with an expressive chorale and tapers off to a quick steady eighth note pulse. The rolled chorale returns at the end with a final flourish.

Composer/Publisher Note:

*Stars* paints a picture of the turmoil and quiet beauty of the night sky. Beginning and ending with a slow moving chorale that symbolizes the setting and rising of the sun, it features a fast-moving middle section of perpetual motion as the twinkling of the emerging stars is heard throughout the nighttime sky.

Links: <http://maumaumusic.com/proddetail.asp?prod=SDCB-001-Stars>

**Christopher Belich***Summer Rain* (2012)

Publisher: Mau Mau Music

Recordings: None

Instrument (Range): Lead (C4-F6)

Duration: 5

Movements: N/A

Accompaniment: N/A

Difficulty: IV

Annotation:

This piece is a technical workout as the performer plays mostly sixteenth notes at a tempo of 100 – 110 beats per minute. Care should be given to the dynamic and phrase structure.

Composer/Publisher Note:

*Summer Rain* features a large use of perpetual motion, which gives way to a section of traditional calypso strum patterns while exploring the key of C minor. Over this backdrop, a gentle melody rises and falls, portraying feelings of melancholy amid the surrounding storm.

Links: [http://maumaumusic.com/proddetail.asp?prod=SDCB-002-Summer\\_Rain](http://maumaumusic.com/proddetail.asp?prod=SDCB-002-Summer_Rain)

**Mark Berry***Mare Tranquillitatis* (2009)

Publisher:	Tapspace
Recordings:	None
Instrument (Range):	Lead (C4-F6)
Duration:	10
Movements:	N/A
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This is a very challenging work that incorporates electronically manipulating sound from the steel pan into live performance. This piece offers an excellent challenge in coordination, working with electronics, and creativity in developing each scene of the journey to the Sea of Tranquility.

Composer/Publisher Note:

*Mare Tranquillitatis* (Sea of Tranquility) is one of the nineteen major lunar maria. A large basin on the northern hemisphere on the moon, it is where humans first set foot. The piece loosely depicts a journey to this place, either physically or in one's imagination.

For the advanced musician in recital, *Mare Tranquillitatis* explores rhythmic and harmonic counterpoint with the player's own echo. Any effects unit, synthesizer workstation, or even guitar pedal effects could be used to perform the piece. The digital delay creates a rhythmic echo; the pitch shifter regenerates each note two octaves lower, sounding very much like a bass steelpan. To achieve the best sound, quality microphones, mixer board, and powered speakers should be used. Also, if crotales are unavailable, orchestra bells (glockenspiel) may be substituted.

Over ten minutes long, the piece is performed in completely real-time; there are no sequences or pre-recorded sections. Control of tempo and rhythmic accuracy through mixed-meter passages is essential. The performer must be able to play rhythmically and expressively, with control of steelpan tone quality.

*Mare Tranquillitatis* was conceived using my Korg Triton Music Workstation and my Ellie Mannette Signature Series steelpan.

Links: <http://www.tapspace.com/other-solos/mare-tranquillitatis/>



**Kevin Bobo***Friday for solo lead pan* (2013)

Publisher:	PercMaster
Recordings:	None
Instrument (Range):	Lead (Eb4-D6)
Duration:	10
Movements:	4
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This is a very advanced piece that incorporates many technical challenges: fast runs, double stops, polyphony, one-handed rolls, and a wide range of dynamics. The composer is very specific with articulations and phrasing throughout.

Composer/Publisher Note:

*Friday* is a study, in four movements, of the musical possibilities of the steelpan. The demands placed on the performer require the skills of an expert steelpannist, since solo steel pan compositions of a homophonic or polyphonic nature are not typical. The piece is a musical portrayal of four events that might take place on a typical Friday. *Friday* was commissioned by steelpan virtuoso Liam Teague and premiered on April 25th, 2013 in Dekalb, Illinois.

Links: <http://percmaster.com/wordpress/store/-!/Friday/p/28125664/category=1645753>

**Mike Catania***Fort San Marcos (2003)*

Publisher:	Coyle Drums Publishing
Recordings:	None
Instrument (Range):	Double Seconds (E3-A5)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is an engaging piece in developing competency in various chromatic intervals on the double seconds. The nature of the 9/8 meter requires the player to be creative in utilizing both alternating and multiple sticking choices.

**Composer/Publisher Note:**

Written in 2003, this solo piece requires the performer to be very comfortable with their instrument. Although the piece is relatively short, it is very fast and requires very fluid motions around the pan. Additionally, there is a small passage in the center that requires the use of a third mallet. In 9/8 this piece is very modern sounding. This piece would be appropriate for a very advanced high school student or intermediate college student.

Links: <http://www.coyledrums.com/arrangements.html> - s

**Mike Catania***Speedy* (2004)

Publisher:	Coyle Drums Publishing
Recordings:	None
Instrument (Range):	Lead (C4-D6)
Duration:	4
Movements:	2
Accompaniment:	N/A
Difficulty:	V
Annotation:	

*Speedy* is a short and challenging two-movement work -- "Invention" and "Prelude."

This work is a great exercise in playing multiple melodies simultaneously.

Composer/Publisher Note:

None

Links: <http://www.coyledrums.com/arrangements.html> - s

**Robert Chappell***In One Breath* (2010)

Publisher:	Four Cats Music
Recordings:	Robert Chappell & Liam Teague: <i>For Lack of Better Words</i>
Instrument (Range):	Double Seconds (F#3-A5)
Duration:	7
Movements:	N/A
Accompaniment:	Piano
Difficulty:	V
Annotation:	

This advanced work for double seconds and piano allows both performers to improvise in a jazz setting. Starting with a free introduction, the first theme is stated with both the pan and piano at an adagio tempo. The work contains several meter and tempo changes and comes to an end with unison lines in 12/8. There are two sections where both players have the option to improvise (and compliment each other) over chord changes or to play the written out solo in the score.

Composer/Publisher Note:

None

Links: <http://www.rowloff.com/search/description.html?item=10SOL02>

**Mark Danciger***Beach Rain Clearing* (2008)

Publisher:	Mark Danciger Music
Recordings:	None
Instrument (Range):	Lead & Double Seconds (E3-E6)
Duration:	6
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This utilizes both chopsticks and ordinary pan mallets. This piece is uniquely challenging in that the written range is that of combining both a double second (one that goes to an E) and a lead pan.

Composer/Publisher Note:

None

Links: <http://dancigers.com/>

**Darren Duerden***Fantasy Variations* (1990)

Publisher:	Panyard, Inc.
Recordings:	None
Instrument (Range):	Double Seconds (G3-C6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is a great study in C minor. Fluid technique is required for the various scales, arpeggios, and double stops. Several passages include compound rhythms (3:2 and 6:4) between hands.

**Composer/Publisher Note:**

Divided into four main sections this piece provides a healthy workout for the intermediate to advanced double second player. Perfect to add to your next solo recital.

Links: [http://www.maumaumusic.com/proddetail.asp?prod=SDPY-7034-Fantasy\\_Variations&cat=26](http://www.maumaumusic.com/proddetail.asp?prod=SDPY-7034-Fantasy_Variations&cat=26)

**David M. Gordon***Studies on the Pythagorean Gong* (2013)

Publisher: Self-Published

Recordings: None

Instrument (Range): Lead (Eb4-F6)

Duration: 12

Movements: 4

Accompaniment: N/A

Difficulty: VI

Annotation:

This work presents a challenge in reading the multiple levels of sound sources (i.e. rim, stand, cowbell, etc.) in addition to the pitched material for the pan. Additionally, the piece is an intense exercise in rhythmic accuracy, such as use of compound ratios (3:2, 4:3, 5:4, and 5:3), and performing with a metronome and a cowbell with a foot pedal.

Composer/Publisher Note:

None

Links: <http://www.davidmgordon.com/>

**Adam Grisé***Rondo for Cello Pan* (2012)

Publisher:	Engine Room Publishing
Recordings:	None
Instrument (Range):	Cello (B2-C#5)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is an outstanding study in dynamic and articulation control on the cello pans. Fluid facility is needed to execute the double stops and double strokes.

Composer/Publisher Note:

The piece begins with a freely owing whimsical introduction to the first statement the theme. This section should be performed tempo rubato but with forward moving direction of the line. When the theme enters at measure 9, although it is marked Allegro, there should remain some give and take to the metric approach.

Special attention should be paid throughout the piece to the accent marks denoting melodic material.

The unison interval between the upper and lower lines on beat 3 of measure 50 is noted only for sake of continuity of the two independent lines of this fugato section. This unison should be performed as a single note.

The final three chords should be performed as traditional glissando from the bottom note upward.

Links: <http://www.engineerroompublishing.com/storefront/?q=node/73>



**Adam Grisé***Sonata for Unaccompanied Cello Pan in G Major* (2009)

Publisher: Engine Room Publishing

Recordings: None

Instrument (Range): Cello (B2-D5)

Duration: 10

Movements: N/A

Accompaniment: N/A

Difficulty: V

Annotation:

Written in sub-octave treble clef, this work is a great study to develop harmonic knowledge through analysis and performance.

Composer/Publisher Note:

As in the style of J.S. Bach's Sonatas for the solo string instruments—on which much of this work is based—stylistic indications such as dynamics, phrase indications, expressive marks and articulations are for the most part excluded. The precise balance between the counterpoint of inner and outer lines throughout the piece is left to the musicianship and ingenuity of the performer. Style markings at the beginning of each movement should be interpreted more as indications of affect rather than specifically ascribed metronome markings.

The triple stops concluding the first and third movements are to be executed from the lowest note upward in a glissando technique. The precise speed of the glissando is left to the musical interpretation of the performer.

The D5 in measure 147 of the final movement is to be performed by striking the edge of the D4 from which this upper partial may be produced. Slightly smaller or more rigid mallet tips may help in locating the point on the note with the most pronounced upper partial.

Links: <http://www.engineerroompublishing.com/storefront/?q=node/77>

**Adam Grisé***Fantasy for Solo Cello Pan* (2009)

Publisher:	Engine Room Publishing
Recordings:	None
Instrument (Range):	Double Tenor (B2-G4)
Duration:	3
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

Written in sub-octave treble clef, this work is truly a fantasy for cello pan. A bold piece to develop character changes through shifts in tempo, dynamics, and articulation.

Composer/Publisher Note:

Written in a free, romantic style, this piece allows the soloist to show off both the emotional depth and the technical potential of the cello pan. The piece starts in a slow rubato and gradually builds in intensity throughout the work, reaching an emotional height in the final bars. This piece is ideal concert material for the intermediate to advanced soloist.

Links: <http://www.engineerroompublishing.com/storefront/?q=node/22>

**Greg Haynes***Preludes for Pan* (2014)

Publisher:	Strikeclef Music
Recordings:	None
Instrument (Range):	Lead (C4-E6)
Duration:	6
Movements:	2
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is a brief, yet engaging, study in playing melody and accompaniment simultaneously. *Prelude No. 1* is in common time and alternates a recurring eight-note motive and a stream of sixteenths. *Prelude No. 2* features a 6/8 ostinato in the low range of the pan with the melody interweaving throughout. Care should be taken regarding balance so the melody can be easily heard.

Composer/Publisher Note:

None

Links: <http://www.strikeclef.com/music>

**Ray Holman***Two Pan - Proverb* (1990)

Publisher:	Panyard, Inc.
Recordings:	None
Instrument (Range):	Double Seconds (G3-A5)
Duration:	4
Movements:	2
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This thoughtful work can help develop lyrical and nuanced playing on the double seconds. A tonal piece that is great for developing a player's technique in several keys.

Composer/Publisher Note:

This piece is written in a cadenza style. Tempo is not strict, except where indicated. Musicality is more important than exact interpretation of written rhythms.

Even though both solos were intended to be performed on double seconds, feel free to play them on any pan with a range of at least: (G3 – A5).

Links: <http://maumaumusic.com/default.asp>

**Arthur Kreiger***Dialogue for Steel Drums and Tape* (1974)

Publisher: APNM

Recordings: Arthur Kreiger: *Meeting Places*

Instrument (Range): Double Tenor (F3-C6)

Duration: 8

Movements: N/A

Accompaniment: Tape

Difficulty: IV

Annotation:

This work is one of the earlier works written for pan and tape. The work utilizes standard notation along with durational cues for the tape. The acoustic properties of the steel pan blend in with electronic soundscape - care should be given to executing the figures accurately with the tape.

Composer/Publisher Note:

None

Links: <https://www.conncoll.edu/directories/faculty-profiles/arthur-kreiger/>

**Paul Lansky***Pandemonium* (2009)

Publisher:	Carl Fischer
Recordings:	Josh Quillen: <i>Steel Drums</i>
Instrument (Range):	Double Seconds (E3-A5)
Duration:	12
Movements:	3
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This work is an advanced exercise in rhythm, meter changes, dynamic contrast, and articulation. Articulation is clearly specified throughout the entire work.

Composer/Publisher Note:

Our second release this month for steel drums is Lansky's *Pandemonium*, dedicated to the excellent percussionist Josh Quillen with So Percussion. Quillen has been in the forefront of contemporary performance with this unusual instrument, and has worked to expand the available repertoire. So Percussion provides a complete recording of the second movement at their website - enjoy. For advanced percussionists.

Links: <http://www.carlfischer.com/shop/pandemonium-87297.html>

**Erik Lund**

*Blessed: for solo steel drums (double seconds) (2007)*

Publisher: Media Press, Inc.

Recordings: None

Instrument (Range): Double Seconds (E3-A5)

Duration: 6

Movements: N/A

Accompaniment: N/A

Difficulty: VI

Annotation:

This advanced work incorporates many challenging rhythms and interval relationships that will require unconventional stickings. Fast double stops, compound intervals, and odd rhythmic groupings challenge even the most advanced players.

Dynamics and tempi are specified throughout.

Composer/Publisher Note:

None

Links: <http://eriklund.org/>

**Robert McClure***Passacaglia on a Theme by Mark Rothko* (2011)

Publisher: Media Press, Inc.

Recordings: None

Instrument (Range): Lead (D4-F6)

Duration: 8

Movements: N/A

Accompaniment: Digital Playback

Difficulty: IV

Annotation:

This composition uses durational values and pitch cells, where the performer repeats a cell (in an improvisatory manner) until a certain time or audio cue has occurred. In general, the written gestures may be used as a basis for improvisation; however, it is advised not to roll or play scales.

Composer/Publisher Note:

*Passacaglia on a theme by Mark Rothko* began as an idea I had while sitting at the Menil Collection in Houston, TX looking at four Mark Rothko paintings, all from his color field period. The piece comments on how I look at Rothko's art and the process my eyes take when dissecting each work. At first, the surface simplicity is very attractive to me. Looking deeper, I notice brush strokes and movement. I am drawn to the outlines of each field and how they straddle the role of background and foreground. I focus on sections of the work; the particular texture, color, role in the work. Finally, I am able to see the work as a whole and how each element functions with the framework.

This piece is constructed with several processes working at once. First, the passacaglia aspect provides a harmonic background. The chords forming the passacaglia begin as simple three note chords. With each repetition, a new pitch is added. As the piece moves on the chords duration progresses from longer to shorter and more and more noise is introduced to the chords which distorts them. The other sounds come from objects from my kitchen. This is a literal reference to the history of the steel pan (an everyday object becomes an instrument). Also included is the sound of a comb.

The steel pan functions as an observer, commenting on the sounds with his own. While the part is mostly improvisatory, guidelines such as pitch, ratio, and dynamics are given. At a point just over the middle of the piece, the steel pan enters a process of gradual



unfolding of a melody in which the sum of the parts can only be seen at the end and the listener does not know where these parts begin or end.

Links: <http://www.robertwmclure.com/passacaglia.html>

**Jordan Morrison***Music Box* (2014)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (D4-F6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

*Music Box* is a short, two-page work that contains two themes, the first is a slow melody in 4/4 with some rolls, and the second is a faster 3/8 meter with occasional embellishments (i.e. grace notes and fast arpeggios that are notated like piano rolls).

## Composer/Publisher Note:

"*Music Box* was inspired by a wind up music box from my parent's house that I would wind and play frequently as a child. I especially enjoyed listening to it wind down but normally felt the need to give it that extra little crank to let it finish out the musical phrase. The piece winds down to a near stop in the middle before being cranked back into motion and resolving the musical phrase with my idealized childhood ending. Just the right amount of energy left to make it to the end."<sup>27</sup>

Links: [http://maumaumusic.com/proddetail.asp?prod=SDJM2-002-Music\\_Box](http://maumaumusic.com/proddetail.asp?prod=SDJM2-002-Music_Box)

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<sup>27</sup> Jordan Morrison, *Music Box* (Akron, OH: Jordan Morrison, 2014).

**Lennard Moses***Island Riffs* (1990)

Publisher:	Ludwig Music Publishing
Recordings:	None
Instrument (Range):	Lead (D4-F6)
Duration:	2
Movements:	N/A
Accompaniment:	N/A
Difficulty:	III
Annotation:	

This work is an early piece that incorporates syncopated sixteenth-note rhythms that are inherent in the calypso style. The primary challenge in this piece is to follow the dynamic contrasts as well as the articulations.

**Composer/Publisher Note:**

Island Riffs is a short composition based upon some calypso styles, rhythms and concepts. It must be played from a melodic perspective with rhythmic accuracy.

Links: <http://www.ludwigmasters.com/products/6041-island-riffs.aspx>

**Lennard Moses***Tropical Winds* (1987)

Publisher:	Ludwig Music Publishing
Recordings:	None
Instrument (Range):	Lead (D4-F6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is a great study in developing chromatic and dynamic facility on the lead steel pan. Technical patterns often repeat with chromatic permutations and include a wide range on the instrument. This piece is also a great technical study for developing trills and rolls, while maintaining a legato melodic contour.

## Composer/Publisher Note:

*Tropical Winds* depicts a summer windstorm, which begins with a calm roar and increases in fury. The fury decreases but the threat of the storm remains. Smoothly, calmness deceitfully descends upon the Island until an aggressive breeze returns and continues to build to a climax at the end.

Links: <http://www.ludwigmasters.com/products/6036-tropical-winds.aspx>

**Jeff Neitzke***Suspension for Double Seconds (2001)*

Publisher:	Jeff Neitzke
Recordings:	None
Instrument (Range):	Double Seconds (F#3-A5)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This is an advanced work that utilizes idiomatic patterns for the double seconds (chromatic and whole-tone patterns). An intriguing study in developing a personal character for performance, the composer uses descriptive terms (i.e. 'Frantic' and 'Calm') as a reference for tempo, articulation, and approach.

**Composer/Publisher Note:**

In the summer of 2001, I read an article about scientists freezing a beam of light, or at least significantly slowing it down. This concept intrigued me, and I started combining my scientific knowledge (limited) with my sci-fi imagination (vast). What if this was the secret to time travel? What would that beam of light look like? More importantly, how can I convey these thoughts on paper?

*Suspension* is a quirky, quasi-atonal piece in a sonata-like form with many whole-tone and chromatic lines, perfectly suited for the double second steel drums. It has no tempo markings, rather statements like "Frantic" and "Calm." It is up to the performer to interpret these instructions to fit their understanding of the music.

There are a couple of markings, which require explanation. First, at measure 44, the *mf* dynamic marking applies to the top note, while the *pp* refers to the lower ostinato. When the crescendo begins, this is a general crescendo for both parts, but the lower ostinato should start "catching up" to the top notes. At 45 begins the "x" note-heads. These are to be played with the shaft of the mallet on the rim of the drum, creating a percussive "click," with a subtle ring from the pitches on the drum. The use of the G and G# correspond to the drum they should be played on; the G is played on the right drum, the G# on the left. The diminuendo in the last bar of the piece should be a gradual fade out over the course of the repeats.

Jeff Neitzke

Links: <http://www.maumaumusic.com/proddetail.asp?prod=SDJN-002-Suspension&cat=219>

**Paul Oehlers***Residual Impact* (2001)

Publisher:	Media Press, Inc.
Recordings:	None
Instrument (Range):	Lead (D4-D6)
Duration:	6
Movements:	N/A
Accompaniment:	Digital Playback
Difficulty:	IV
Annotation:	

This work is an excellent exploration of the wide array of sounds that the pan can produce (i.e. using a super ball mallet, striking the skirt, and running a ridged stick across the edge). The performer interacts with the media by utilizing durational markings in the score, mostly occurring in a call and response format.

## Composer/Publisher Note:

*Residual Impact* is a piece that attempts to deviate from the standard steel drum literature by making pitch one of the less important compositional factors, leaving rhythm, density, and timbre as primary considerations. All of the sounds in the electroacoustic part were generated from steel drum recordings. The composer wishes to thank Scott Wyatt and Brandon Pool for their assistance in the completion of this piece. *Residual Impact* was commissioned by Scott A. Wyatt, director of the Experimental Music Studios at the University of Illinois at Urbana-Champaign.

Links: <http://www.american.edu/cas/faculty/oehlers.cfm>

**Chris Patterson***Directional Suite Etudes for the Circle of Fifths Steel Pan* (2015)

Publisher:	Pan Ramajay Productions
Recordings:	None
Instrument (Range):	Lead (C4-E6)
Duration:	9
Movements:	4
Accompaniment:	N/A
Difficulty:	III-V
Annotation:	

This collection of solos is uncommon in that it specifically develops a technique that the composer refers to as “sweeps” (playing multiple notes with one hand). The four movements in this suite are aptly named for the areas of the pan (and relative keys) that the performer is playing. Below are the composer’s notes from each movement:

*South* is centered in the key of B-flat, which lies on the lower part of the pan. This etude is the easiest of the four and the best all-around introduction to the concept of the sweep. Highly recommended for the beginning to intermediate players.

*East* is centered in the key of D, which lies mostly on the right side of the pan. This etude begins with a section that can be played solely with the right hand, if desired (an optional performance suggestion). After this, it transitions into an up-tempo section, which introduces the main motif as it morphs from sixteenth notes to sextuplets and back.

*North* is centered in the key of E, which lies on the upper part of the pan. This etude is in a triple meter (12/8, 6/8, 9/8) and is very expressive, utilizing dynamics and melodic phrasing. Many sections of this piece repeat as retrogrades or inversions of themselves in order to get the hands moving in various range of motions, allowing the performer to explore all of the technical options of the sweep.

*West* is centered in the key of A-flat, which lies mostly on the left side of the pan. This etude involves many mixed meters and is more suitable for the advanced player. The middle section of the piece introduces a lyrical motif, which leads to the final theme that weaves its way through mixed meters and rhythmic mutations.<sup>28</sup>

Composer/Publisher Note:

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<sup>28</sup> Chris Patterson, *A Collection of Four Solo Etudes for Circle of 5ths Tenor Pan*. (Denver, CO: Pan Ramajay Productions, 2015).



The steel pan is essentially a parabolic instrument. Because of this, it must be approached (speaking from a technical/pedagogical point of view) in a different manner than most other percussion instruments. One of the first major obstacles that any pan player has to overcome is being able to play multiple notes fluently with one hand (referred hereafter as “sweeps”). This allows the player to navigate around the instrument without twisting their arms into knots by alternating (right/left etc.).

The “Directional Suite” for Circle of 5ths lead pan specifically targets this technique, while providing a musical application suitable for recitals and concerts. Because each key requires different hand placements/techniques, a player has to be able to master fluid hand motions in multiple positions (sometimes utilizing different muscles in the hands and wrists). Hence, each piece is named after a direction, based on which region of the pan is being utilized. “South” is on the bottom half, “North” the top half (both equally favoring right and left hands), “East” the right half (favoring the right hand), and “West” the left half (favoring the left hand).

There are numerous benefits one can gain from performing each piece. Each section (and in many cases; each measure) can be isolated into mini-exercises in order to build technique. A player that successfully learns and performs any or all of these etudes will gain a very good understanding of the key center (respectively) of each piece and will integrate consistency into their technique. This consistency will not only be internalized (ideally), but will provide a solid technical foundation that will carry on into other aspects of their playing.

Links: <http://krusharmusik.com/steel-pan-etudes.html>

**Ney Rosauro***Three Moods* (1999)

Publisher:	Pro Percussao
Recordings:	None
Instrument (Range):	Lead (C4-C6)
Duration:	7
Movements:	3
Accompaniment:	N/A
Difficulty:	III
Annotation:	

This work is challenging in that the player must play the accompaniment in addition to the melody. Care should be taken with keeping the melodic contour intact with the variances in range and accompaniment.

Composer/Publisher Note:

Originally written for solo steel pan (lead), these pieces are also suitable for two-mallet marimba. The first movement, *Baroque*, is a fugue like movement with some jazz flavor. The second movement, *Meditative*, is based on minimalist music and has a romantic melody that comes out of the repetitive patterns. The third movement, *Impatient*, is technically challenging, requiring double strokes in both hands.

Links: <http://www.neyrosauro.com/composition.asp?wid=4>

**Paul G. Ross***Escuela* (2009)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Lead (D4-D6)
Duration:	3
Movements:	N/A
Accompaniment:	N/A
Difficulty:	III
Annotation:	

A very brief work that incorporates a driving syncopated rhythm with some chromaticism in the melodic line.

Composer/Publisher Note:

*Escuela* is a solo cha-cha for tenor pan. Throughout much of the piece the soloist plays a melody and a montuno accompaniment at the same time. A fun three-minute solo with a great Cuban feel.

Links: <http://www.panpress.com/recital/>

**Paul G. Ross***5 Miniatures for Solo Steel Pan* (2002)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Lead (D4-D6)
Duration:	12
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work presents a challenge for performers working on developing the character of their sound through the various styles presented. It is an excellent study in developing double stops, legato playing, and reading chromatic runs (especially in the *Ragtime*).

## Composer/Publisher Note:

The five movements are: *Waltz*, *Ragtime*, *Gigue*, *Berceuse*, and *Soca*. This suite of diverse styles will present rhythmic, dynamic, and musical challenges for the solo pannist. A fine work that can be used as a recital piece or study material.

Links: <http://www.panpress.com/recital/>

**Paul G. Ross***Diminishing Return* (1996)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Lead (D4-D6)
Duration:	6
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This challenging work incorporates various meter changes, additive rhythmic development, and subtle dynamics. Control over the entire range of the instrument, specifically with diminished chords and scales is necessary for clean execution.

Composer/Publisher Note:

*Diminishing Return*, as the name implies, is built entirely on a diminished scale. The meter is in 5/8 and 5/16. It explores a wide dynamic range and has the contrast of sparse melodic passages and sequential flurries that really show off the possibilities inherent in the Tenor.

Links: <http://www.panpress.com/recital/>

**Paul G. Ross***North - South* (1991)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Lead (D4-D6)
Duration:	6
Movements:	N/A
Accompaniment:	N/A
Difficulty:	III
Annotation:	

This work is an engaging study in developing both a lyrical sound and a groove-oriented approach. The first movement incorporates rolls as well as a rubato sixteenth-note section with a slow harmonic pulse. The second movement is based on calypso rhythms most closely associated with the various pan voices in a steel band.

Composer/Publisher Note:

*North - South* is a two-movement piece that can be performed separately or together. Both movements are between 2 and 3 minutes in length. *North* is the quiet movement and *South* is a fast calypso.

Links: <http://www.panpress.com/recital/>

**Paul G. Ross***Little Ryan* (1989)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Double Seconds (F#3-A5)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is an tremendous study in developing a greater control of tempo, dynamics, and stickings for seconds. While the marked tempo is at 100 BPM, some performers may find that working with multiple sticks in each hand might help facilitate some of the double stop figures.

Composer/Publisher Note:

*Little Ryan* is an accessible work that is built on simple melodies and tonality. This piece really explores the range of the instrument (low G up to high G).

Links: <http://www.panpress.com/recital/>

**Paul G. Ross***One Child* (1991)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Cello (B2-G4)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work is an excellent study in developing the more lyrical character that the cello pan can offer. While there is no roll notation, performers might consider adding rolls to notes longer than quarter notes.

Composer/Publisher Note:

*One Child* is a solo that emphasizes the rich nature of the Cello pans. This piece has a somber quality that allows the performer to take liberties with the tempo.

Links: <http://www.panpress.com/recital/>



**Paul G. Ross***Ron Doe* (1996)

Publisher:	Pan Press
Recordings:	None
Instrument (Range):	Cello (B2-G4)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This short piece is an engaging work that can help develop melodic contour and phrasing while keeping a steady flow of syncopated sixteenth note rhythms.

Composer/Publisher Note:

*Ron Doe* sounds classical at times but contains a healthy dose of calypso syncopation as well. As the name implies, it is written in rondo form.

Links: <http://www.panpress.com/recital/>

**Marco Schirripa***Portraits from a City Window* (2016)

Publisher:	C. Alan Publishing
Recordings:	None
Instrument (Range):	Lead (C4-C6)
Duration:	9
Movements:	4
Accompaniment:	N/A
Difficulty:	V
Annotation:	

*Portraits from a City Window* is an engaging work that showcases the versatility of the steel pan. Each movement has unique challenges such as fast variances in articulation, rapid chromatic runs, and coordinating rim clicks and foot stomps with 4:3 ratios.

## Composer/Publisher Note:

During my late teens my family lived in a small 11th floor apartment in the city of Syracuse, NY. Being so high up I was able to look out the window and see for miles, a view I always found inspiring. *Portraits from a City Window* explores four different scenes one may observe from such an angle.

“Morning Light” represents the beauty of a sunrise over skyscrapers, while “Rush Hour” attempts to capture the hustle-bustle of city streets. Echoes wandering through the darkness of a subway tunnel can be heard in “Underground,” while “Never Sleep” closes out the work with a rhythmic character reminiscent of electronic dance music.

*Portraits from a City Window* was commissioned by Louis Raymond-Kolker.

Links: <http://c-alanpublications.com/portraits-from-a-city-window/>

**Zachary Scott***Walk at Night: For Solo Cello Pan* (1995)

Publisher: Panyard, Inc.

Recordings: None

Instrument (Range): Cello (C3-G4)

Duration: 4

Movements: N/A

Accompaniment: N/A

Difficulty: IV

Annotation:

This piece is a great study in developing the dynamic control and nuance for playing both melodic and accompaniment figures simultaneously.

Composer/Publisher Note:

None

Links: <http://maumaumusic.com/default.asp>

**Baljinder Sekhon***Regeneration* (2005)

Publisher:	Glass Tree Press
Recordings:	None
Instrument (Range):	Lead (C4-C6)
Duration:	9
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is an excellent study in combining live steel pan sounds with a pre-recorded track. The score is well written with cues clearly marked. Sekhon lists suggestions for specific sound effects in the performance instruction:

“The Dead Stroke (+) should be performed as it is on marimba: Stop the mallet on the pitch indicated so that it will not vibrate naturally. The result should be that you hear many overtones and little fundamental. The performer should try different parts of each note to find which area has the best response.

The Hammer Effect: Placing left mallet tip on the indicated pitch and striking the shaft of the left mallet with the shaft of the right mallet. The result will be similar to the sound you hear when steel pans are built and tuned. (note: do not apply too much pressure with the left mallet as the pan may be de-tuned or damaged).”<sup>29</sup>

Composer/Publisher Note:

None

Links: <http://www.sekhonmusic.com/regeneration.html>

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<sup>29</sup> Baljinder Sekhon. *Regeneration*. (Tampa, FL: Glass Tree Press, 2006).

**Len Sharpe***Changes for Lead pan* (1991)

Publisher:	Kerns/Irvine
Recordings:	None
Instrument (Range):	Lead (D4-F6)
Duration:	5
Movements:	4
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is an excellent exploration in the compositional and musical mind of Len “Boogsie” Sharpe. All four movements are through-composed and are distinctive as the titles of the movements suggest. There are musical and technical challenges throughout: mainly tempo, dynamic subtlety, and maintaining an improvisatory feel or nuance throughout.

**Composer/Publisher Note:**

From the world's greatest pan soloist comes a suite in four movements composed in an improvisatory style. This challenging piece confirms the pan as a legitimate solo concert instrument. Complete with cadenza passages.

Links: <http://maumaumusic.com/proddetail.asp?prod=SDPY-7022-Changes>

**Len Sharpe***Short and Sweet* (1991)

Publisher:	Panyard, Inc.
Recordings:	None
Instrument (Range):	Double Seconds (F#3-A5)
Duration:	4
Movements:	2
Accompaniment:	N/A
Difficulty:	IV
Annotation:	

This work contains two movements for double seconds. The main theme starts in *Short* and continues throughout *Sweet*. The pieces are through-composed in such a way that it sounds improvisatory, yet it retains elements of the main theme. The syncopated rhythms used throughout are reminiscent to the strumming pattern the double seconds play in a steel band.

Composer/Publisher Note:

Two short and relaxing pieces for any pan soloist. Not too hard, not too long.

Links: <http://maumaumusic.com/proddetail.asp?prod=SDPY-7105-Short and Sweet>

**Jamie Shores***Etude for pan* (2008)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (F4-A5)
Duration:	2
Movements:	N/A
Accompaniment:	Piano
Difficulty:	II
Annotation:	

This piece is a short etude comprising of two themes in F major. The work does not contain any roll notation; however, the performer may consider exploring rolls on longer tones (i.e. longer than a quarter note).

Composer/Publisher Note:

None

Links: [http://maumaumusic.com/proddetail.asp?prod=SDJS-001-Etude\\_for\\_Pan](http://maumaumusic.com/proddetail.asp?prod=SDJS-001-Etude_for_Pan)

**Stuart Saunders Smith***And Sometimes the Ears* (1999)

Publisher:	Smith Publications
Recordings:	None
Instrument (Range):	Lead (C4-D6)
Duration:	6
Movements:	3
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This work is a great example of contemporary writing for the steel pan. Written in three movements, the entire piece utilizes extreme dynamic contrast, large intervals, atonality, and very difficult rhythms.

**Composer/Publisher Note:**

There is an irony in transforming an instrument of the sun into an instrument of the night. And sometimes the ears will hear the eclipse.

Links: <http://www.smith-publications.com/index.html>



**C. Snow***Blaue Blume* (2015)

Publisher:	Tin Can Publishing
Recordings:	None
Instrument (Range):	Lead (C4-E6)
Duration:	4
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a great exercise in developing clarity in melody while playing accompaniment figures. The composer asks the performer to play “on edges, almost inaudible” as well as “center” to help discern tone color. Challenges arise most often with dynamic and tempo control and while executing meter changes and quick ornamentations.

Composer/Publisher Note:

*Blaue Blume* is an unaccompanied solo for Tenor Pan. The title is German for "Blue Flower," which stands as a universal symbol of hope and inspiration in many cultures around the world.

Links: <http://www.tincanpublishing.com/solos.html>

**Tyler Swick***Solo No. 1* (2013)

Publisher:	Tin Can Publishing
Recordings:	None
Instrument (Range):	Lead and percussion (C4-E6)
Duration:	10
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

The challenges in this work are in coordinating the percussion instruments (kick drum, brake drum, and crotales), as well as the fast and articulate arpeggios on the pan.

Composer/Publisher Note:

Show off your multi-percussion skills with this solo for C lead, Crotales, Brake drum and Kick drum. Full of arpeggios and running scales for the chop heavy pan player.

Links: <http://www.tincanpublishing.com/solos.html>

**Tyler Swick***Can I Say?* (2014)

Publisher:	Tin Can Publishing
Recordings:	None
Instrument (Range):	Lead and Marimba (C4-E5)
Duration:	6
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a great study on developing the coordination between two uniquely different pitched percussion instruments. Four mallets are needed for this work: two for the marimba and two for the pan.

**Composer/Publisher Note:**

Scored for a C lead pan and 4.5 octave marimba, this solo allows the performer to display musicality and grace on two instruments at once.

Links: <http://www.tincanpublishing.com/solos.html>

**Liam Teague***The Honeybee* (2002)

Publisher:

Pan Press

Recordings:

Robert Chappell and Liam Teague: *For Lack of**Better Words*

Instrument (Range):

Lead (Eb4-Eb6)

Duration:

8

Movements:

N/A

Accompaniment:

N/A

Difficulty:

V

Annotation:

This work is an engaging and challenging work that incorporates running lines, arpeggios, and sudden changes of character.

Composer/Publisher Note:

*The Honey Bee* requires the player to use three sticks to play chords on this beautiful lilting solo.

Links: <http://www.panpress.com/recital/>

**Liam Teague***Impressions* (2002)

Publisher:	Pan Press
Recordings:	Liam Teague: <i>Impressions</i>
Instrument (Range):	Lead (Eb4-Eb6)
Duration:	8
Movements:	N/A
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

*Impressions* is a very challenging work that incorporates mixed meter, fast tempos, quick double stops, use of three mallets, and requires extreme dynamic and articulation control.

Composer/Publisher Note:

A virtuosic tour de force. *Impressions* is the most demanding solo in our catalog that will test even the advanced pannist.

Links: <http://www.panpress.com/recital/>

**Liam Teague***Raindrops* (1990)

Publisher:	Pan Press
Recordings:	Liam Teague: <i>Emotions of Steel</i>
Instrument (Range):	Lead (Eb4-Eb6)
Duration:	6
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a mesmerizing piece that requires a high level of technical dexterity, dynamic control, and tone consistency. The grace notes in the upper register require performers to be very precise on the playing areas of the notes.

Composer/Publisher Note:

A flowing stream of perpetual 16th notes that begins andante and moves into allegro and back again.

Links: <http://www.panpress.com/recital/>

**Liam Teague***A Visit to Hell* (1990)

Publisher:	Pan Press
Recordings:	Liam Teague: <i>Hands like Lightning</i>
Instrument (Range):	Lead (Eb4-Eb6)
Duration:	11
Movements:	N/A
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This four-movement work is an extremely demanding piece that requires one-handed rolls, three-mallet chords, and very fast runs.

Composer/Publisher Note:

*A Visit to Hell* has already become well known due to Liam's many performances around the world. It was also recorded on his first CD, "Hands Like Lightning". This four-movement work is an ambitious piece that is perfect for any recital.

Links: <http://www.panpress.com/recital/>

**Liam Teague***El Rio* (2007)

Publisher:	Mau Mau Music
Recordings:	Robert Chappell and Liam Teague: <i>Open Window</i>
Instrument (Range):	Lead (Eb4-Eb6)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This work utilizes fast arpeggios in a slow harmonic movement. A great study in working with tonal harmony as well as subtle dynamic nuance.

Composer/Publisher Note:

Highlights the virtuosity of the instrument and player. Great showpiece as well.

Links: [http://maumaumusic.com/proddetail.asp?prod=SDLT-006-El\\_Rio](http://maumaumusic.com/proddetail.asp?prod=SDLT-006-El_Rio)



**Liam Teague***Cell O Vibes* (2004)

Publisher:	Mau Mau Music
Recordings:	Robert Chappell and Liam Teague: <i>Open Window</i>
Instrument (Range):	Cello (B2-G4)
Duration:	6
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This challenging work covers the entire range of the standard triple cello. Consistency in playing areas is essential for the melody to come through the fast accompaniment. This work requires the performer to be very relaxed and accomplished on getting around the instrument with an even tone.

Composer/Publisher Note:

“*Cell O Vibes* is my first composition for the Cello Steelpan. This instrument is not normally considered a solo instrument in the Steel Band family, so I wanted to write something that would show off its lyrical and technical possibilities. The level of difficulty is high.”<sup>30</sup>

Liam Teague

Links: <http://maumaumusic.com/default.asp>

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<sup>30</sup> Liam Teague, *Cell O Vibes* (Akron, OH: Mau Mau Music, 2004).

**Liam Teague***Love* (2008)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (Eb4-Eb6)
Duration:	3
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This work is a thorough study in nuance and lyrical playing on the pan. Fluid technique is required to negotiate the arpeggios and the double stops.

Composer/Publisher Note:

“Dedicated to my fiancée, Lorena Nunez. A very short but beautiful piece that highlights the steelpan’s lyricism.”<sup>31</sup>

Liam Teague

Links: <http://maumaumusic.com/proddetail.asp?prod=SDLT-007-Love>

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<sup>31</sup> Liam Teague, *Love* (Akron, OH: Mau Mau Music, 2008).

**Liam Teague***Trying ah Ting* (2008)

Publisher:	Mau Mau Music
Recordings:	None
Instrument (Range):	Lead (Eb4-Eb6)
Duration:	7
Movements:	N/A
Accompaniment:	N/A
Difficulty:	V
Annotation:	

This advanced work opens with a “Free” tempo introduction, followed by a brighter tempo in a “Calypso” feel. Written in a homophonic texture, this work features typical calypso rhythms throughout (i.e. steady beat and syncopated rhythms). Percussion accompaniment can be used in performance.

Composer/Publisher Note:

“A colloquial term used in Trinidad & Tobago meaning “Just trying something”. This piece is my homage to the great steelpan masters of the past who developed the technique of simultaneously playing melody and accompaniment.”<sup>32</sup>

Liam Teague

Links: [http://maumaumusic.com/proddetail.asp?prod=SDLT-008-Trying\\_ah\\_Ting](http://maumaumusic.com/proddetail.asp?prod=SDLT-008-Trying_ah_Ting)

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<sup>32</sup> Liam Teague *Trying ah Ting* (Akron, OH: Mau Mau Music, 2008).

**Dan Trueman***Rink: a suite for steel pans (with kick drum and hi hat)* (2013)

Publisher: Many Arrows Music  
 Recordings: Josh Quillen: *Steel Drums*  
 Instrument (Range): Double Seconds, kick drum, and hi-hat (E3-A5)  
 Duration: 15  
 Movements: 3  
 Accompaniment: N/A  
 Difficulty: VI  
 Annotation:

This advanced work is an excellent exploration of the entire range of the double seconds with double-stops playing compound intervals (greater than one octave). Various meter changes occur in the first and second movements while the third stays mostly in common time. The difficulty in this work lies with the coordination required to play the kick drum and hi-hat simultaneously with the steel pans.

Composer/Publisher Note:

In three movements, Rink's outer movements are intensely rhythmic, pitting different limbs against one another in a kind of taut, conflicted choreography. The middle movement is Josh's arrangement of a lyrical fiddle duo that I made as part of the CrissCross project with Brittany Haas; it's awesome to hear Josh bring it to life in with what might possibly be the polar opposite instrument from the fiddle.

Links: <http://manyarrowsmusic.com/music.html>

**Ben Wahlund***The Premonition of Daedalus and His Parting Word for Icarus* (2008)

Publisher: Self-Published

Recordings: None

Instrument (Range): Lead (D4-D6)

Duration: 3

Movements: N/A

Accompaniment: N/A

Difficulty: III

Annotation:

This work is an excellent study in mixed meter rhythms and dynamic control over a large range of the instrument. The performer should take care to allow the melody to be heard above the changing accompaniment throughout the middle section of the piece.

Composer/Publisher Note:

None

Links: <http://www.blackdogmusicstudio.com/composition.html>

**Roger Zahab***I still dream* (2002)

Publisher:	New Music Shelf
Recordings:	Josh Quillen: <i>Steel Drums</i>
Instrument (Range):	Double Seconds (E3-A5)
Duration:	5
Movements:	N/A
Accompaniment:	N/A
Difficulty:	VI
Annotation:	

This is an advanced work that utilizes wide dynamic contrasts over the entire range of the instrument. The performer should feel comfortable in mixed meters, as well as drawing various articulations from the instrument (the composer requests chopsticks and a 'very dry' sound as well as the normal mallets with a 'ringing' sonority).

Composer/Publisher Note:

A note on the piece -

"I never thought that I would write for steel drums, so specific is the music associated with them (and unlike mine). When Josh Quillen requested a solo, I took the opportunity to learn about an instrument I knew nothing about and also got to work with a musician who is everything a composer could wish for - serious, thoughtful, highly skilled, patient and imaginative.

The piece cycles some ambiguous harmony through time-spans as the piece sight-calls on ample use of many thorough rhyme-scams, as (for instance) the title."<sup>33</sup>

Roger Zahab

Links:

[http://newmusicshelf.com/index.php?route=product/product&keyword=still\\_dream&category\\_id=0&product\\_id=59](http://newmusicshelf.com/index.php?route=product/product&keyword=still_dream&category_id=0&product_id=59)

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<sup>33</sup> Roger Zahab, *I still dream* (New York, NY: New Music Shelf, 2002).

**Mark Zanter***Three Pieces for Double Second Steel Pans* (2007)

Publisher: MJIC Music Publishing  
 Recordings: None  
 Instrument (Range): Double Seconds (F3-C6)  
 Duration: 7  
 Movements: 3  
 Accompaniment: N/A  
 Difficulty: V  
 Annotation:

This composition is a skillful piece in developing extreme dynamic control within the entire range of the instrument. Large intervals with grace notes will prove to be a challenge even for the advanced performer.

Composer/Publisher Note:

None

Links: <http://www.societyofcomposers.org/members/MarkZanter/>

## CHAPTER V

### SUMMARY, CONCLUSIONS, AND SUGGESTIONS FOR FURTHER RESEARCH

#### Summary

Prior to this project, no other study had been undertaken with the specific purpose of providing a comprehensive annotated bibliography of original solo works for steel pan. For inclusion in this study, works met the following criteria: original works that are published and commercially available prior to December 31<sup>st</sup>, 2016 and written for either solo steel pan or steel pan with accompaniment. Chamber works, as well as steel band pieces, were not included in this project. A total of seventy-three works met the criteria set forth.

The information identified in each entry of the annotated bibliography included: title, composer, publisher, instrument, range, duration of the work, number of movements, accompaniment, difficulty rating, and composer's/publisher's notes. Entries were organized alphabetically by the last name of the composer. Each entry contained an individualized annotation, which covered such topics as specific challenges, or setup concerns.

#### Conclusions

Although the total amount of solo repertoire for steel pan has grown in the last several years (39 new works from 2007-2016), there seems to be a need for beginner/intermediate level material. Using the difficulty rating system for this project, there are a total of seventy-three works recorded:

- Twelve level VI works
- Thirty level V works
- Twenty-four level IV works



- Six level III works
- One level II work
- Zero level I works

While method books are beyond the scope of this study, this data shows the level of artistry of soloists and their compositions. One could argue that there is a need for beginning and intermediate repertoire to encourage a younger generation of steel pannists.

The earliest work written (based on this study) was *Dialogue for Steel Drums and Tape* by Arthur Kreiger (1974)<sup>34</sup>, while the longest piece in duration is Dan Trueman's *Rink: a Suite for Steel Pans (with kick drum and hi-hat)*<sup>35</sup> at approximately fifteen minutes in length. Since 2001, fifty-five new solo works have been composed for the steel pan.

#### Suggestions for Further Research

This document provides a starting point for future research into original music for steel pan. As additional works are published, a more detailed and formal analysis of select pieces may reveal compositional trends and increase the exposure of the capabilities of these instruments. Likewise, a formal analysis may also provide a performance guide for an individual composition (much like Hunt's theses on *Impressions*).

The current catalog of solo music for steel pan is still in its infancy. Annotated literature guides of any focus (i.e. steel band, chamber, electro-acoustic, etc.) are beneficial to the field for performers, educators, and students.

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<sup>34</sup> Arthur Kreiger, *Dialogue for Steel Drums and Tape*.

<sup>35</sup> Dan Trueman, *Rink: a Suite for Steel Pans (with kick drum and hi-hat)*.

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APPENDIX A:  
WORKS INDEXED ALPHABETICALLY BY TITLE

<i>2nd to None</i>	Belich, Christopher
<i>5 Miniatures for Solo Steel Pan</i>	Ross, Paul G.
<i>A Visit to Hell</i>	Teague, Liam
<i>Aka</i>	Akiho, Andy
<i>And Sometimes the Ears</i>	Smith, Stuart Saunders
<i>así el acero</i>	Alvarez, Javier
<i>Beach Rain Clearing</i>	Danciger, Mark
<i>Blaue Blume</i>	Snow, C.
<i>Blessed: for solo steel drums</i>	Lund, Erik
<i>Can I Say?</i>	Swick, Tyler
<i>Cell O Vibes</i>	Teague, Liam
<i>Changes for Lead pan</i>	Sharpe, Len
<i>Daidai Iro</i>	Akiho, Andy
<i>Dialogue for Steel Drums and Tape</i>	Kreiger, Arthur
<i>Diminishing Return</i>	Ross, Paul G.
<i>Directional Suite Etudes for the</i>	
<i>Circle of Fifths Steel Pan</i>	Patterson, Chris
<i>El Rio</i>	Teague, Liam
<i>Escuela</i>	Ross, Paul G.
<i>Etude for pan</i>	Shores, Jamie
<i>Evening Tides</i>	Belich, Christopher
<i>Fantasy for Solo Cello Pan</i>	Grisé, Adam
<i>Fantasy Variations</i>	Duerden, Darren
<i>Fort San Marcos</i>	Catania, Mike
<i>Friday for solo lead pan</i>	Bobo, Kevin
<i>Hadaïro (Beige)</i>	Akiho, Andy
<i>Hurricane</i>	Belich, Christopher
<i>I still dream</i>	Zahab, Roger
<i>Impression No. 1</i>	Baskin, Jason
<i>Impressions</i>	Teague, Liam
<i>In One Breath</i>	Chappell, Robert
<i>Island Riffs</i>	Moses, Lennard
<i>Karakurenai (Crimson)</i>	Akiho, Andy
<i>Little Ryan</i>	Ross, Paul G.
<i>Love</i>	Teague, Liam
<i>Macqueripe</i>	Akiho, Andy
<i>Mare Tranquillitatis</i>	Berry, Mark

<i>Momo-Iro (Pink)</i>	Akiho, Andy
<i>Moonlight</i>	Belich, Christopher
<i>Murasaki (Purple)</i>	Akiho, Andy
<i>Music Box</i>	Morrison, Jordan
<i>North - South</i>	Ross, Paul G.
<i>Oceans</i>	Belich, Christopher
<i>Omnipresent</i>	Akiho, Andy
<i>One Child</i>	Ross, Paul G.
<i>Pandemonium</i>	Lansky, Paul
<i>Passacaglia on a Theme by Mark Rothko</i>	McClure, Robert
<i>Portraits from a City Window</i>	Schirripa, Marco
<i>Preludes for Pan</i>	Haynes, Greg
<i>Raindrops</i>	Teague, Liam
<i>Raiz</i>	Baskin, Jason
<i>Regeneration</i>	Sekhon, Baljinder
<i>Residual Impact</i>	Oehlers, Paul
<i>Rink: a suite for steel pans</i> <i>(with kick drum and hi hat)</i>	Trueman, Dan
<i>Ron Doe</i>	Ross, Paul G.
<i>Rondo for Cello Pan</i>	Grisé, Adam
<i>Short and Sweet</i>	Sharpe, Len
<i>Soca for One</i>	Belich, Christopher
<i>Solo No. 1</i>	Swick, Tyler
<i>Sonata for Unaccompanied</i>	
<i>Cello Pan in G Major</i>	Grisé, Adam
<i>Speedy</i>	Catania, Mike
<i>Starfruit at Midnight</i>	Belich, Christopher
<i>Stars</i>	Belich, Christopher
<i>Studies on the Pythagorean Gong</i>	Gordon, David M.
<i>Summer Rain</i>	Belich, Christopher
<i>Suspension for Double Seconds</i>	Neitzke, Jeff
<i>The Honeybee</i>	Teague, Liam
<i>The Premonition of Daedalus and</i> <i>His Parting Word for Icarus</i>	Wahlund, Ben
<i>Three Moods</i>	Rosauro, Ney
<i>Three Pieces for Double Second Steel Pans</i>	Zanter, Mark
<i>Tropical Winds</i>	Moses, Lennard
<i>Trying ah Ting</i>	Teague, Liam
<i>Two Pan - Proverb</i>	Holman, Ray
<i>Walk at Night: For Solo Cello Pan</i>	Scott, Zachary

APPENDIX B:  
WORKS INDEXED CHRONOLOGICALLY

1974	<i>Dialogue for Steel Drums and Tape</i>	Kreiger, Arthur
1987	<i>así el acero</i>	Alvarez, Javier
1987	<i>Tropical Winds</i>	Moses, Lennard
1989	<i>Little Ryan</i>	Ross, Paul G.
1990	<i>A Visit to Hell</i>	Teague, Liam
1990	<i>Fantasy Variations</i>	Duerden, Darren
1990	<i>Island Riffs</i>	Moses, Lennard
1990	<i>Raindrops</i>	Teague, Liam
1990	<i>Two Pan - Proverb</i>	Holman, Ray
1991	<i>Changes for Lead pan</i>	Sharpe, Len
1991	<i>North - South</i>	Ross, Paul G.
1991	<i>One Child</i>	Ross, Paul G.
1991	<i>Short and Sweet</i>	Sharpe, Len
1995	<i>Walk at Night: For Solo Cello Pan</i>	Scott, Zachary
1996	<i>Ron Doe</i>	Ross, Paul G.
1996	<i>Diminishing Return</i>	Ross, Paul G.
1999	<i>And Sometimes the Ears</i>	Smith, Stuart Saunders
1999	<i>Three Moods</i>	Rosauro, Ney
2001	<i>Residual Impact</i>	Oehlers, Paul
2001	<i>Suspension for Double Seconds</i>	Neitzke, Jeff
2002	<i>5 Miniatures for Solo Steel Pan</i>	Ross, Paul G.
2002	<i>I still dream</i>	Zahab, Roger
2002	<i>Impressions</i>	Teague, Liam
2002	<i>Macqueripe</i>	Akiho, Andy
2002	<i>The Honeybee</i>	Teague, Liam
2003	<i>Fort San Marcos</i>	Catania, Mike
2003	<i>Omnipresent</i>	Akiho, Andy
2004	<i>Cell O Vibes</i>	Teague, Liam
2004	<i>Speedy</i>	Catania, Mike
2005	<i>Daidai Iro</i>	Akiho, Andy
2005	<i>Regeneration</i>	Sekhon, Baljinder
2006	<i>Aka</i>	Akiho, Andy
2006	<i>Momo-Iro (Pink)</i>	Akiho, Andy
2006	<i>Murasaki (Purple)</i>	Akiho, Andy
2007	<i>Blessed: for solo steel drums</i>	Lund, Erik
2007	<i>El Rio</i>	Teague, Liam
2007	<i>Hadairo (Beige)</i>	Akiho, Andy

2007	<i>Karakurenai (Crimson)</i>	Akiho, Andy
2007	<i>Three Pieces for Double Second Steel Pans</i>	Zanter, Mark
2008	<i>Beach Rain Clearing</i>	Danciger, Mark
2008	<i>Etude for pan</i>	Shores, Jamie
2008	<i>Love</i>	Teague, Liam
2008	<i>The Premonition of Daedalus and His Parting Word for Icarus</i>	Wahlund, Ben
2008	<i>Trying ah Ting</i>	Teague, Liam
2009	<i>Escuela</i>	Ross, Paul G.
2009	<i>Fantasy for Solo Cello Pan</i>	Grisé, Adam
2009	<i>Mare Tranquillitatis</i>	Berry, Mark
2009	<i>Pandemonium</i>	Lansky, Paul
2009	<i>Raiz</i>	Baskin, Jason
2009	<i>Sonata for Unaccompanied Cello Pan in G Major</i>	Grisé, Adam
2010	<i>In One Breath</i>	Chappell, Robert
2011	<i>Passacaglia on a Theme by Mark Rothko</i>	McClure, Robert
2012	<i>Impression No. 1</i>	Baskin, Jason
2012	<i>Rondo for Cello Pan</i>	Grisé, Adam
2012	<i>Summer Rain</i>	Belich, Christopher
2013	<i>Evening Tides</i>	Belich, Christopher
2013	<i>Friday for solo lead pan</i>	Bobo, Kevin
2013	<i>Rink: a suite for steel pans</i>	Trueman, Dan
2013	<i>Solo No. 1</i>	Swick, Tyler
2013	<i>Stars</i>	Belich, Christopher
2013	<i>Studies on the Pythagorean Gong</i>	Gordon, David M.
2014	<i>Can I Say?</i>	Swick, Tyler
2014	<i>Moonlight</i>	Belich, Christopher
2014	<i>Music Box</i>	Morrison, Jordan
2014	<i>Oceans</i>	Belich, Christopher
2014	<i>Preludes for Pan</i>	Haynes, Greg
2014	<i>Starfruit at Midnight</i>	Belich, Christopher
2015	<i>Blaue Blume</i>	Snow, C.
2015	<i>Directional Suite Etudes for the Circle of Fifths Steel Pan</i>	Patterson, Chris
2016	<i>2nd to None</i>	Belich, Christopher
2016	<i>Hurricane</i>	Belich, Christopher
2016	<i>Portraits from a City Window</i>	Schirripa, Marco
2016	<i>Soca for One</i>	Belich, Christopher

# APPENDIX C: WORKS INDEXED BY DIFFICULTY

II	<i>Etude for pan</i> (2008)	Shores, Jamie
II	<i>Island Riffs</i> (1990)	Moses, Lennard
III	<i>Three Moods</i> (1999)	Rosauro, Ney
III	<i>North - South</i> (1991)	Ross, Paul G.
III	<i>Escuela</i> (2009)	Ross, Paul G.
III	<i>The Premonition of Daedalus and His Parting Word for Icarus</i> (2008)	Wahlund, Ben
III-V	<i>Directional Suite Etudes for the Circle of Fifths Steel Pan</i> (2015)	Patterson, Chris
IV	<i>Daidai Iro</i> (2005)	Akiho, Andy
IV	<i>Murasaki (Purple)</i> (2006)	Akiho, Andy
IV	<i>Karakurenai (Crimson)</i> (2007)	Akiho, Andy
IV	<i>así el acero</i> (1987)	Alvarez, Javier
IV	<i>Impression No. 1</i> (2012)	Baskin, Jason
IV	<i>Summer Rain</i> (2012)	Belich, Christopher
IV	<i>Moonlight</i> (2014)	Belich, Christopher
IV	<i>2nd to None</i> (2016)	Belich, Christopher
IV	<i>Soca for One</i> (2016)	Belich, Christopher
IV	<i>Fort San Marcos</i> (2003)	Catania, Mike
IV	<i>Fantasy Variations</i> (1990)	Duerden, Darren
IV	<i>Fantasy for Solo Cello Pan</i> (2009)	Grisé, Adam
IV	<i>Preludes for Pan</i> (2014)	Haynes, Greg
IV	<i>Two Pan - Proverb</i> (1990)	Holman, Ray
IV	<i>Dialogue for Steel Drums and Tape</i> (1974)	Kreiger, Arthur
IV	<i>Passacaglia on a Theme by Mark Rothko</i> (2011)	McClure, Robert
IV	<i>Music Box</i> (2014)	Morrison, Jordan
IV	<i>Tropical Winds</i> (1987)	Moses, Lennard
IV	<i>Residual Impact</i> (2001)	Oehlers, Paul
IV	<i>Little Ryan</i> (1989)	Ross, Paul G.
IV	<i>One Child</i> (1991)	Ross, Paul G.
IV	<i>5 Miniatures for Solo Steel Pan</i> (2002)	Ross, Paul G.
IV	<i>Walk at Night: For Solo Cello Pan</i> (1995)	Scott, Zachary
IV	<i>Short and Sweet</i> (1991)	Sharpe, Len
V	<i>Omnipresent</i> (2003)	Akiho, Andy
V	<i>Aka</i> (2006)	Akiho, Andy
V	<i>Momo-Iro (Pink)</i> (2006)	Akiho, Andy
V	<i>Hadaïro (Beige)</i> (2007)	Akiho, Andy
V	<i>Raiz</i> (2009)	Baskin, Jason
V	<i>Evening Tides</i> (2013)	Belich, Christopher
V	<i>Stars</i> (2013)	Belich, Christopher
V	<i>Oceans</i> (2014)	Belich, Christopher
V	<i>Starfruit at Midnight</i> (2014)	Belich, Christopher



V	<i>Hurricane</i> (2016)	Belich, Christopher
V	<i>Speedy</i> (2004)	Catania, Mike
V	<i>In One Breath</i> (2010)	Chappell, Robert
V	<i>Beach Rain Clearing</i> (2008)	Danciger, Mark
V	<i>Sonata for Unaccompanied Cello Pan in G Major</i> (2009)	Grisé, Adam
V	<i>Rondo for Cello Pan</i> (2012)	Grisé, Adam
V	<i>Suspension for Double Seconds</i> (2001)	Neitzke, Jeff
V	<i>Ron Doe</i> (1996)	Ross, Paul G.
V	<i>Diminishing Return</i> (1996)	Ross, Paul G.
V	<i>Portraits from a City Window</i> (2016)	Schirripa, Marco
V	<i>Regeneration</i> (2005)	Sekhon, Baljinder
V	<i>Changes for Lead pan</i> (1991)	Sharpe, Len
V	<i>Blaue Blume</i> (2015)	Snow, C.
V	<i>Solo No. 1</i> (2013)	Swick, Tyler
V	<i>Can I Say?</i> (2014)	Swick, Tyler
V	<i>Raindrops</i> (1990)	Teague, Liam
V	<i>The Honeybee</i> (2002)	Teague, Liam
V	<i>Cell O Vibes</i> (2004)	Teague, Liam
V	<i>Love</i> (2008)	Teague, Liam
V	<i>Trying ah Ting</i> (2008)	Teague, Liam
V	<i>Three Pieces for Double Second Steel Pans</i> (2007)	Zanter, Mark
VI	<i>Macqueripe</i> (2002)	Akiho, Andy
VI	<i>Mare Tranquillitatis</i> (2009)	Berry, Mark
VI	<i>Friday for solo lead pan</i> (2013)	Bobo, Kevin
VI	<i>Studies on the Pythagorean Gong</i> (2013)	Gordon, David M.
VI	<i>Pandemonium</i> (2009)	Lansky, Paul
VI	<i>Blessed: for solo steel drums</i> (2007)	Lund, Erik
VI	<i>And Sometimes the Ears</i> (1999)	Smith, Stuart Saunders
VI	<i>A Visit to Hell</i> (1990)	Teague, Liam
VI	<i>Impressions</i> (2002)	Teague, Liam
VI	<i>El Rio</i> (2007)	Teague, Liam
VI	<i>Rink: a suite for steel pans (with kick drum and hi hat)</i> (2013)	Trueman, Dan
VI	<i>I still dream</i> (2002)	Zahab, Roger