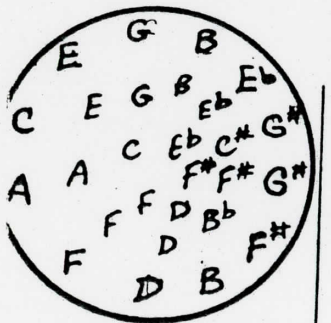
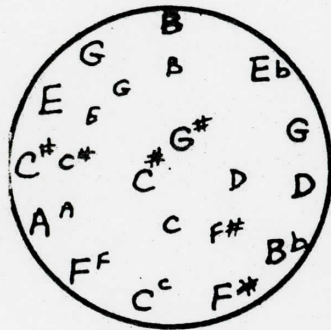


Note placements and style

Tenor



By SELWYN TARRADATH, Education Officer for Pontrinhago
WE conclude this segment on standardisation (which had to be deferred because of technical difficulties in obtaining the diagrams to be published) by having a look at some of the styles in popular usage.

These have withstood the test of time and have overcome the mandatory biases to the extent that they are comfortably tuned by the majority of pantuners without protest, and are used by most of the bands.

The fourths and fifths tenor, designed by Anthony Williams has emerged as the most popular steelband instrument, as it can be mastered easily by anyone with a basic knowledge of music.

It is based on the circle of fifths, but has been adapted by Tony to facilitate easy playing. He has juggled the pattern of the circle while yet retaining its basic concept.

The natural keys fall on the right hand side while the flats and sharps fall on the left in Tony's pattern, which is the opposite to how the circle runs.

Distinct Pattern

This makes the instrument very easy to play for right handers as most of the popular keys fall within the right handers range. Middle C also falls plumb in the centre of the pans which have that range of notes, making it easy to relate to the keyboard.

All the musical patterns are well-defined on this pan. The major and minor keys all follow a distinct pattern around the perimeter of the instrument so that once one is worked out all of them can be easily identified. The semitones are diagonally opposite to each other making the playing of chromatic scales a simple exercise.

It is easier to play certain musical patterns on this pan than it is to do the same on the keyboard.

The Bertie Marshall double tenor does not achieve the same facility as the fourths and fifths tenor and requires some skill and experience to master. It is ideal for the use of multiple sticking by expert pannists.

Its popularity lies in its tone-colour created by Bertie's arrangement of notes. Its tone does for the steelband what the saxophone does for a conventional band, add body to the alto section.

Semitones Alternate

The double second design of Ellie Mannette appears to be the ideal for a double pan. Each side carries a series of augmented chords which makes the intervals on the individual pans to be a tone apart. The semitones alternate on each pan diagonally making it easy to

trace the musical patterns.

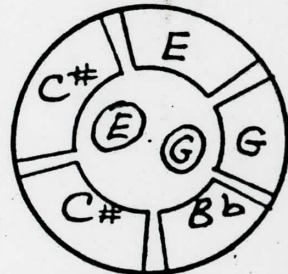
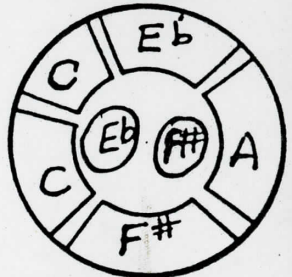
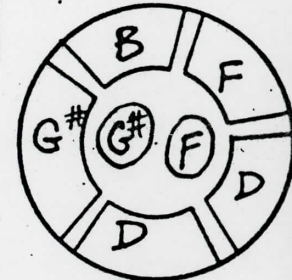
The Quadrophonic is based on the same principle using four pans instead. The four set high bass is also based on the same principle. The triple cello lends itself to the pattern of diminished chords and is ideal for a three set pan.

The four cello styling of Anthony Williams in fourths and fifths has proven to be superior to its rivals and should be soon accepted by most of the tuners.

I would leave the bass pans alone for the time being as they need a lot of attention. The diagrams would be easily understood by those with a knowledge of music but might give the lay man some difficulty.

The diagrams presented represent a consensus of note placements for the given style and each will vary slightly from band to band.

Triple Cellos



Quads

