

STEELBANDS IN SWITZERLAND

MEETING THE NEEDS OF THE 21ST CENTURY

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EXECUTIVE SUMMARY

This study was undertaken by the Department of Education, University of East London, England. The investigation was undertaken in two parts. In-depth interviews were undertaken with people involved in the Swiss steelband movement, to survey: the reasons behind the phenomenal growth of steelbands in Switzerland and the history behind the bands individual styles; training and recruitment strategies, now and longer term; organisational structures and the views of individuals reflecting on the wider changes within the steelband fraternity.

Key Issues

Composition of steelbands - The average age of Swiss steel band players is 39 years old, and steelbands are generally small units of approximately 15 members (5 males and 15 females). The steelband population is distributed unevenly across the regions, with noticeable increases in Bern and Zurich. One of the distinctive features of the steelband population is that the membership is mostly women. The widely held view that Swiss steel band players are from the higher socio-economic groups is not altogether accurate. The membership is drawn from a variety of backgrounds, and is very enthusiastic about the art form.

Sponsorship - The results reveal that the vast majority of bands do not receive sponsorship from external organisations or firms, as a direct contribution towards the work of the steelband. Although sponsorship of steelbands is almost non-existent in Switzerland, most bands have a permanent rehearsal room or panyard, where the band meets. Members are encouraged to buy their own instruments, and bands rarely buy equipment to be used by the members.

Carnivals and festivals - About half of the steelbands in the survey had participated in a steelband festival. The overwhelming feeling is that these festivals should continue to be organised on a non-competitive basis. About a third of all bands in the sample have participated in a local Swiss carnival. Some have even participated in the Notting Hill Carnival, London.

Recruitment - Bands seem divided as to whether recruitment is a problem for them, but many employ a range of measures to attract new members. From the responses received, it became clear the most widely used were ads in newspapers, 'Pan News' and schools of music, word of mouth, radio, and flyers at shopping centres and contact through gigs. Bands generally seem content with the membership they have.

Workshops to make your own pan - This is generally considered to be a positive

feature in Swiss steel bands, but the survey seems to indicate that it is the exception rather than the rule. The majority of bands do not run such workshops. Instead players buy their instruments from a variety of sources, i.e. Switzerland, London and Trinidad and Tobago. Tuners from London seem to have monopolized the trade in steel pan instruments.

Weekly/ Monthly subscription - Less than half of the bands pay a rent or contribution towards the use of the rehearsal room/ panyard. This may be as a result of other fund raising activities within steelbands. Prior to joining or setting up a band, individuals/ players do pay for beginners' courses, which are led by experienced professional teachers. On most occasions these courses are not part of general steelband process. The majority of steelbands in the sample do not require their membership to pay a weekly/ monthly contribution towards the services of the steelband teacher.

Books and other material - More than half of the steelbands have books and material available for the members to borrow on steelband and steelpan music. This is a clear sign of steelbands functioning as learning resource centres in their own right. There was overwhelming support for the members in gaining access to recordings of different pan performances, different techniques/ music styles and bands do play an important role in this educational process. Few bands so far have made formal recordings of their music, despite actively playing gigs throughout the year.

Local communities - Bands are very supportive of their local communities and would play free of charge on occasions (depending on the circumstances). Though the majority of bands in the sample were not primarily gig bands, there was a consensus that playing gigs was a crucial element in the musical process. Almost all the bands in the sample have played gigs in the last six months. There is clear evidence that the steelband is primarily an adult recreational activity. Few bands have connections with schools in their communities and very few children are members of steelbands.

Setting up a national steelband association - Opinions seem divided between those who would like to see a national association and those who would not. There is a feeling that the debate has not yet begun and that bands need to be convinced that all sections of the fraternity will benefit from this move. Though the majority of bands (albeit a small majority) felt they had nothing to gain from a national association of steelbands, there was a significant number who failed to respond to the question. Bands also seem to be split on the idea as to whether affiliation to a school of music, i.e. The Zurich Academy of Music, would be beneficial to steelband culture.

Steelband festivals - The majority of steelbands have taken part in recent steelband festivals, some bands having taken part in three or more festivals in the last six months. There is general agreement, that these festivals should remain on a non-competitive basis, competition being seen as not appropriate. Less than one-third of the bands in the sample felt there were benefits to be gained from having a 'PANORAMA' competition of all steelbands in Switzerland, an issue that has not been raised extensively, since no

mechanism exists for debate and discussion.

STEELBANDS IN SWITZERLAND

1. INTRODUCTION

Through the 1950s, Britain acquired a new cultural input from the Caribbean, particularly, the island of Trinidad. The growth of the steelband and steelband music made in-roads into the areas where there were concentrations of black migrants, and was instrumental in shaping a changing society in the post-colonial period. The first steelband to arrive in Britain was TASPO, The Trinidad All Steel Percussion Orchestra, 1951, and the musicians who remained in or returned to Britain did much to foster the spread of this new innovative art. For most of these early pioneers, the task at hand was recognising and responding to the problems and challenges of an emerging multi-racial society. For this task, the education system, and particularly the schools to which the children of migrants went - by virtue of the patterns of residential settlement - became one of the first avenues for the distribution of this art form. In 1969, school bands were introduced in the Inner London Education Authority, and the emerging Notting Hill Carnival supported much of this development.

The fact that Britain, with its sizeable Caribbean population and minority groups responded positively to the steel band, was in itself no great surprise. Indeed, schools in the 1960s and 1970s were bracing themselves for the task ahead and required from the teaching profession positive determination in seeking the value of cultural diversity, when educating racially or culturally 'alien' children. Many of the pupils and teachers who were introduced to the steel pan in schools have kept their connection with the musical tradition, evident from the number of steel bands that compete every year in the Notting Hill Carnival. The permanency of many Trinidadians in this society has ensured the high profile the art continues to enjoy. However, the spread of steelbands in other parts of Europe, particularly Switzerland, may need to be explained through different social structures than the explanations that presently exist. The rapid growth of steel bands in Switzerland is an unexpected phenomenon, particularly since the country has had very little formal and political connections with the English speaking Caribbean. Amazingly there are more than 100 steel bands in Switzerland, and that number continues to grow.

The purpose of this study is to provide an update on progress and issues in specific areas of steel band culture in Switzerland, and in particular, the need to improve the relationship between different steel band fraternities and individual players. The focus on informing policy and practice in this paper should not be interpreted as suggesting that the role of longer-term exploratory research is undesirable or unnecessary. The survey

sets out to identify the structure and membership of steelbands in Switzerland. Specifically, information on individuals' perceptions relating to steelband culture, along with areas for improvement as we continue into the next century, was obtained from the respondents.

The original questionnaire was piloted on four steelbands in Zurich and one in Bern. Respondents were asked to indicate the importance to them of listed items, to add any further ones and to comment on the instrument in general. The questionnaire was found to be easily completed and received no adverse comments from those completing it. Consequently, only minor modifications were made to the original questionnaire - and these related mainly to issues that were felt to be too sensitive - or where the local sensitivities may have prevented participation. In addition, a number of questions were added, i.e. possible affiliation to a school of music and the possible connection/ links with schools in the community.

The main questionnaire survey was undertaken in Zurich and Bern, Switzerland in November 1998. An English questionnaire was posted to all registered steelbands on the list published by "Pan News". Later, the questionnaire was translated in German by Matthias Kauer of Pan News and Panorama Steel Drums, and re-distributed to all the steelbands via the newsletter. In all, 63 steelbands completed the questionnaire. All questionnaire data was collected during the months of November- December 1998. And the data set was completed in January 1999.

The original intention was to carry out interviews on a third of the respondents (approx. 20 representatives of steelbands), who had volunteered to be interviewed. The 20 individuals would have been invited to be interviewed - face-to-face, by telephone or by electronic mail. Because of the cost incurred, this seemed to be a somewhat protracted procedure. The collection of the framework data spanned a period of time from December 1998 to August 1999, and by that time, only five interviews were completed. The purposes of the interviews were twofold. First, to gain further understanding into the reasoning behind the choice of music styles/ techniques, equipment, preference of tuners and the ideas behind the framework within which the respective bands operate. Respondents were asked to choose from the factors they had indicated to be very important, and the most important single item in their consideration. They were then asked to explain why this item was the most important.

Secondly, the opportunity was taken to collect further data from the respondents as indicated below.

These include their place of birth, the location of present home, their present employment; whether they had considered any other musical instrument (other than the steelpan); what they thought might put people off becoming steelpan players; whether they had a trained musical background and could read music, whether they thought more advertisements targeted specific groups would attract the 'right' people to steelbands, who would constitute these specific groups; whether the steelband teachers they had

encountered had been positive ambassadors for 'pan'; whether any members of their families had taken up playing the pan as a direct result of their involvement; and whether they felt there were 'outsiders', exploiting the Swiss, i.e. not there for the love of the art, but only there to make a living for themselves through the steelband activity. (Most of these questions could not be answered within the scope of this project.)

Analysis of the data from the questionnaires has been undertaken in several interrelated ways. First, by the use of a straightforward count of the level of importance of items in respect to each question, providing a database concerning the relative importance of items in respect to face data variables - gender, average age, membership of band, number of recordings etc. Second, means for each item have been calculated to allow for a similar analysis with a different form of presentation. Third, factor analysis using all the questions and answers from the questionnaires have revealed some robust factors underlying the distinct nature of the steelband fraternity in Switzerland.

2. BACKGROUND TO THE RESEARCH

Sir Winston Churchill once remarked that in order to look forward intelligently, it was necessary to have looked backward perceptively, and this comment has relevance to this study. The steelband as an institution in modern society has humble beginnings. Many commentators have chartered its history and progress from its home in Trinidad, and one can agree that musical tradition is generally 'locked' in the culture from which it arises. Though the exact date is in dispute, it is generally believed that the steelband begun in 1945, and through a process of trial and error - developed into the refined modern instrument, serving the socio-cultural needs of a specific and identifiable community. Today, the steelband is widely acclaimed as a unique art form, and as the knowledge and skills of pan making technology are passed on, similar cultural strategies are today being applied to address the socio-cultural problems of white European communities in transition.

The steel pan is described as the only non-electronic musical instrument invented in the twentieth century. Its origin could be traced from the Shango drums of the poor areas of Trinidad (Slater 1995). The ban on drums between 1900 - 1934 led to the emergence of tuned bamboo sticks in street parades, later to be known as Tamboo Bamboo. When the authorities sought to justify the banning of Tamboo Bamboo bands, they cited the increased practice where the bamboos were used as weapons to create disturbances (Goddard 1991). Clashes among rival groups were prevalent and provided some release from the pains of social deprivation and inequalities within the social structure. Around 1930, dustbin covers found their way into the bands along with biscuit tins and pitch-oil tins, the forerunners of the steel drum.

Before 1935, Tamboo Bamboo were the main instruments for supplying music at Carnival events and other festivities, but that soon changed with the emergence of the

steel pan. This gradual change was first attributed to the genius of Winston "Spree" Simon, but after his death, pan commentators and pan historians have been keen to discredit his claim as the inventor of pan (Goddard 1991, Slater 1995). But the calypsonian, Lord Kitchener has been unshaken in his endeavour to acclaim 'Spree' as the inventor of the first tuned pan. The Alexander's Ragtime band, led by Carlton Forde (1937), is said to be the first known band to be assembled exclusively of steel instruments (Kronman 1992, Grant 1999). Though this may have only been through use of biscuit tins, hubcaps, dustbin lids and buckets, it was nevertheless, the forerunner of the steel band. The bottom of these early instruments was hammered outward in a convex shape, with circular dents representing each note.

Steelband culture begun in 1945, the direct result of a lot of trial and error on the part of pan tuners and metalsmiths, such as Ellie Mannette, Bertie Marshall and Anthony Williams. Just six years later, a group of pan players, representatives of all major steel bands, were selected to attend the Festival of Britain, 1951. This group, TASPO (The Trinidad All Stars Percussion Orchestra) was an enormous success, and are seen as instrumental in spreading the art of the steel pan globally. In the Caribbean, they are still known as "the men who brought steel pan to the world".

Everywhere around the islands of Trinidad and Tobago, bands were emerging as instruments became more and more refined. As the movement grew, the authorities again stepped in with the customary banning of any art-forms enjoying grass-root support and cited disturbing the peace and unlawful behaviour for the curfews placed on steel bands. In any case, contrary to what is sometimes assumed, many of the veterans collaborated with each other and set out to improve steelbands, which were already in the public domain. There was not only 'gang warfare' and rivalry between competing steel bands, but mutual respect and co-operation among pantuners/ panmakers. But the efforts of these pioneers were not always appreciated, as Slater later pointed out:

"One must understand the totality of the situation. We were nothing but 'Pariahs', spelt with a capital 'P', or non-persons if you will. The fact of the matter is that nobody (except us), cared what we did with pan in those days. It was not until the carnival of 1954 when Winston 'Spree' Simon stood up in the makeshift grandstand in the presence of some dignitaries including the then Governor, Sir Bede Clifford and played his tunes on a pan, then and only then, people began to take pan seriously." (Slater 1995, pp 39)

An oil industry, as well as a United States naval base on the island of Trinidad, ensured the supply of thousands of leftover oil drums, which were quickly brought into the pan-making process. Also, the pan-making techniques changed when an early pioneer, Ellie Manette (Kronman 1992, Slater 1975), designed the pan from a convex bottom to a concave (with the bottom hammered inward), in an attempt to add more notes to the instrument. This has remained the standard form to this day. As technology improved, the instrument became more refined, cleaner and the notes sharper - with fully chromatic

scales and a range of complementary pans, - providing an orchestra with melodic and harmonic functions.

Over the next decade, there were undoubtedly large numbers of violent clashes between the island's steelbands and attempts were made to understand the social origins of the art form and the type of individuals who were attracted to it. However, the movement had come a long way from the early days when steel bands were suppressed by legislative curfews and strong police measures, and there was an estimated 80 steelbands in the islands of Trinidad and Tobago by the 1950s. In 1951, a representative steel band comprising the leading players from top bands left Trinidad for the United Kingdom, to represent the islands in the Festival of Britain, August 1951. The group was called TASPO (The Trinidad All Steel Percussion Orchestra. The orchestra was well received in Britain on their limited European tour. The original members of the TASPO group, with the exception of Sterling Betancourt, all returned to Trinidad, though others returned to England, notably Philmore 'Boots' Davidson and Winston 'Spree' Simon.

In the United Kingdom, Russell Henderson and Sterling Betancourt formed the first steelband (later to be called Nostalgia Steel Band), in 1952, and Nostalgia became the first and only steelband to take part in the first Notting Hill Carnival (1965). Sterling Betancourt is also accredited with setting up the first steelband in Switzerland and for being instrumental in the spread of the steel band movement in Europe. In 1969, the first school steel band was set up in Islington Green School, by Gerald Forsyth, who later became the Schools Organiser with responsibility for the teaching of steelband music in all schools in The Inner London Education Authority. Gerald Forsyth's forthcoming account on the advent of pan in British schools should be a welcome addition to the chronicles on the evolution of the steel band. Though the steel pan technology has come a long way, it has not always been progressive. As Achong (1999) pointed out:

"With regards to steel quality, today's drums do not compare favourable with older drums of the 1960s and 1970s. Recycled material? The fact is, the present drums are made to meet the minimum needs of the manufacturers and users. Panmaking is not one of those needs. When pans were invented, the drums carried HEAVY crude oil. Now one finds drums made to carry Vaseline and light oils being used for pans. They are made of soft thin steel that dent and deform easily. These drums were made as disposal items that would biodegrade quickly in dumps. Can they be expected to make quality, long lasting pans?" (Achong 1999, pp4).

The steelband arrived in Switzerland in the early 1960s, as Trinidad musicians left England and travelled further into Europe. Sterling Betancourt is regarded as the first of these early pioneers who brought the art form to Switzerland. What happened next could hardly be explained in sociological theory. The Swiss steelband movement took off with such rapidity that most commentators were moved to astonishment. The popular calypsonian, 'Crazy', sang that there were **'more steelbands than snow in Switzerland'**, a reference to the steady growth through the years. There is, in fact, no really identifiable

community in Britain where the steelband is considered the preservative of a homogeneous group.

Though Trinidadians introduced the art form, there are just as many Jamaicans, Guyanese; Barbadians and native English people involved in pan at all levels. Pan tuners; pan players, judges at Panorama, and managers of steelbands come from all areas of social life, and across national boundaries. As steelbands in London embraces the possibility of reaching out to potential audiences of eight million adults (through local carnivals, performances in National Parks, weddings and official receptions) most repertoires have changes from exclusively calypso to contemporary music, current hits and classic tracts from the past 30 years. With this change there has been a shift in steel band membership from that of the older Caribbean male, to a more multi-cultural and younger persona. Quite simply, bands cannot afford to be too culturally exclusive if they are to attract new members and at the same time, appeal successfully to commercial sponsors.

While most steelbands in Britain were finding it difficult to recruit and keep their players, steelbands in Switzerland (particularly the Swiss Germans), were steadily increasing their membership, and, no sooner had they been set up, bands were themselves splitting into little units and recruiting new members. Today, there are approximately 150 steelbands in Switzerland.

RESULTS OF THE RESEARCH INTO SWISS STEELBANDS

The evolution of the Swiss steelbands is a matter of profound significance in the area of cross-cultural influences and cultural studies.

In this section, some of the findings, which emerged from the analysis of the questionnaires, are highlighted. Relevant parts of the interview responses are also drawn upon in some instances, i.e. primary responses where a comparison is judged to be valuable.

The questionnaire was completed by 63 steelbands. Of that total, 27 bands (43% of the sample) described themselves as being primarily a gig band. The remaining 36 bands saw themselves as being primarily a fun band. Most of the bands that responded to the questionnaire (41%) have been in existence for 5 years or less. 37% of the steelbands have been going for 6-10 years, while 22% have been set up between 11-20 years ago. Of that total, 7 Swiss steelbands, (11%), have had histories of 16-20 years. This gives a clear indication that the spread of steel band culture to Europe is not a recent phenomenon, but a feature (in some areas) for more than 30 years. Unlike the practice in the United Kingdom, for steelbands to seek to consolidate their status, particularly for the purpose of funding, very few steelbands in the sample were registered charities, 5%, with 95% being voluntary organisations or groups. It is clear from the results that steelbands are self-financing groups, receiving little in the form of maintenance grants from funding bodies and with few, (3-5%), receiving sponsorship from business firms or organisations.

Table 1. Duration of project

Sample (n = 63)

	Number of bands	Percentage
0-5 years	26	41%
6-10 years	23	37%
11-15 years	7	11%
16-20 years	7	11%
Over 20 years	0	0%

Steel bands were asked how many members were in the band. Responses ranged from 0-5 members to over 30. The average responses seem to be 11-15 members (35% of respondents), but a significant number of bands (29%) had between 6-10 members. This seems to suggest that the large band phenomenon is the exception, rather than the rule in Switzerland. There was on average, five (5) males and ten (10) females to a band and the average age for band members is 40. The overall picture is that 57% of bands do experience problems in recruiting members, while 40% said they did not. These responses were insufficient to show the full extent of the recruitment issue, as some

bands were quite contented with the present membership and may not be actively seeking new members. It is also possible that recruitment strategies may vary from band to band.

Table 2: Members in the band.

Members	Number of bands	Percentage
0-5	1	2%
6-10	18	29%
11-15	22	35%
16-20	14	22%
21-25	2	3%
26-30	2	3%
Over 30	2	3%

Through several of the questions, it became clear that bands were formed mainly from the initiative of two or three founder members, who may have broken away from an existing band. Several people spoke of beginners' courses being the impetus for members to get a band started, but splitting from an existing band seems to have been a common practice. One interviewee commented on that state of affairs.

New, willing players, should be integrated into existing bands, instead of starting new ones.

And yet another:

Less bands with higher quality.

New members, it would seem, generally attend a number of courses/ workshops; a beginners course, an intermediate course and an advanced course; before joining a band, or banding together to set up a band. The teachers/ trainers were, naturally enough, seen as having a crucial role in this and, as noted, there were many demands that pre-course publicity should outline the possibilities for forming or playing in a group. Many individuals were mentioned as being instrumental in getting a group started, e.g. Matthias Kauer, Sterling Betancourt, Paul Francis, Ralph Richardson, David Henry and Rueben, to name a few.

A factor in being 'on the right course', also seem to be that the other participants would be friendly - 'nice group of people' - and 'having experiences to share', who could then become 'a group of friends'.

Looking at the individual responses on how the band was formed, a number of reasons

are clearly highlighted

'splitting off from another band'

'as a result of the initiative of two former players of a band in Bern'

'beginners course, then advance course, then the band was formed with Matthias Kauer'

'through one person from the steelband scene'

'idea from a group in a local pub'

'Pan News'

'we were three girls who liked steelpan music. We played in a carnival music band before.'

'Some founding members became interested in steelband music and it became the beginning of steelband scene in Zurich.'

'Ten people from a former band and a few others formed the band.'

'After basic courses.'

'We took lessons with Paul Francis and decided to form a band.'

'formed by one person'

Most bands do have strategies that are employed for the purposes of recruitment. The most frequently used strategies are advertisements on radio, in newspapers, and in 'Pan-News'. Recruitment at gigs and word of mouth - friends and family - are also strategies, along with flyers at shopping centres, music schools, adult education colleges and notices in firms, i.e. department stores. For a few bands, these strategies are not always viable options, as one band pointed out;

"We live in the mountains and therefore need players from our village." B34.

Most bands (about 50%) have one steel band teacher in the band. Researchers were particularly interested in finding out how many bands had teachers who were not of Caribbean descent, (e.g. Barbados or Trinidad), and who were themselves, Swiss. About 60% of bands were taught by a Swiss steel band teacher, about 40% are taught by a teacher from the Caribbean, 5% by a teacher of Indian descent and 2% by a German national. These are not mutually exclusive categories; for example, it is common practice

for bands to invite an experienced arranger/ teacher to arrange for a particular event, or to run workshops for the purpose of expanding the bands' repertoire.

In contrast to bands in the United Kingdom, most Swiss bands, (75%) encourage their members to buy their own instruments or steel pans. Only a quarter of the bands responded that they did not encourage their members to buy their own instruments. Again, in direct contrast, only 35% of bands buy instruments to be used by its members. 65% of all bands in the survey did not. It is clear from the response that the majority of steel pan players in Switzerland own their own equipment. The overwhelming majority of the bands that contributed to the survey, (97%) did not receive any sponsorship or financial support towards the maintenance of their group. Switzerland has always been a lucrative market for the UK based tuners who are always in demand, despite the emergence of Swiss Pan tuners applying their trade in their own country. As a direct result of this demand, the researchers were interested to know how many bands ran pan-making workshops, to assisted their students/ players to make their own instruments. Only 3 bands (5% of respondents) ran such workshops, with the remaining 95% not having done so.

Table 3: Equipment, sponsorship and maintenance of the band.

	YES	NO
Do you experience problems in recruiting members?	37 (59%)	25 (40%)
Are your members encouraged to buy their own instruments/ steelpans?	47 (75%)	16 (25%)
Does the band buy equipment/ instruments to be used by the members?	22 (35%)	40 (63%)
Do you run workshops to assist students/ players to make their own steelpans/ steeldrums?	3 (5%)	60 (95%)
Do you receive a maintenance grant to buy equipment?	2 (3%)	61 (97%)
Do you receive sponsorship from a firm or organisation towards the maintenance of your group?	3 (5%)	60 (95%)
Do you have a permanent area or rehearsal room/ a building where the band meets?	57 (90%)	6 (10%)
Do you (the band) pay rent or a contribution towards the building or rehearsal room/ 'panyard'?	29 (46%)	34 (54%)
Do members pay a weekly subscription towards these costs?	18 (29%)	44 (70%)
Do members pay a weekly/ monthly subscription towards the services of the teacher?	21 (33%)	38 (60%)

Bands were asked if they had a permanent area or rehearsal room or building where the band meets. Only 10% of bands answered 'No' to that question, with 90% in permanent

environments. From that figure, the rehearsal area or building is owned by the bands themselves (18 bands, 29% of the sample) - or by a member of the band. This situation is certainly the envy of most steel bands in the United Kingdom, who are constantly having to update their accommodation, looking for secure/ affordable premises. The returns also showed that over half of the steel bands in the survey, (54%), did not pay a rent or contribution towards the use of the building or rehearsal room. Of the 63 bands, 44, (70%) did not require their members to pay weekly subscriptions towards the cost of panyard accommodation. Also, a significant majority of bands (60%), did not require their members to pay a weekly/ monthly subscription towards the services of the teacher. 33% of the bands did require a subscription from their members while 4 bands, (6%) were undecided as to the financial contribution of their membership.

Although steel bands in Switzerland have considerable strengths in the sense that many members are themselves accomplished musicians in other fields, opinions were split as to whether it was the obligation of the steel band to act as a Learning Resource Centre, in addition to a learning environment for musical training. Of the 63 bands, 32, (51% of the sample), admitted to providing books, music sheets/ tapes and other material, for members to borrow. The other 31 bands, (49% of the sample) did not. Swiss steel bands can build on these strengths, but they would need to develop organisational facilities. Only 8 bands, (13% of the sample) had a regular newsletter or information sheet sent out to its members. Of the 8 bands, 3 had a monthly newsletter informing its members, 3 sent the newsletter out once a quarter, and one band, twice yearly. However, most of the steelbands in the sample, (73%) do have access to recordings of different pan performance/ different techniques and music styles, and members are encouraged to take advantage of these cultural features.

Steelbands as a Learning Resource Centre.

	YES	NO
Are there books or other material (music sheets) available for members to borrow on steelband and steelband music?	32 (51%)	31 (49%)
Does the band have an information sheet/ newsletter sent to every member of the band?	8 (13%)	55 (87%)
Does the band have access to the recordings of different pan performances, different techniques/ music styles?	46 (73%)	16 (25%)

Steelband Association

No other issue seems calculated to divide opinions as the issue of setting up a steelband association. Respondents were asked if they felt the time was right to set up a national steelband association, i.e. Switzerland Association of Steelbands. Of the 63 bands in the sample, 26 bands said, 'YES', (41%), another 28 bands said, 'NO', (45%). The remaining 9 bands were not sure either way, or felt they could not respond to the question. When

asked if they felt that their group would benefit from affiliation to a national association of steelbands, respondents again appeared undecidedly split. Although the majority (28 bands or 45% of the sample) said, 'NO', 25 bands (40% of the sample) said, 'YES', with 10 bands failing to enter a response to the question. This may suggest that the discussion is far from ended, but there is a need for improved publicity to raise pan players awareness of the issues involved. This may also mean that proposals for cultural development need to be integrated in a wider context. The time may be right to have a proper debate on the issue, particularly with regards to the proposed European Pan Festival and the World's Steel Pan Festival, schedule for the year 2000.

A National Steelband Association

	YES	NO	NOT SURE
Do you feel that the time is right to set up a national steelband association e.g. The Switzerland Association of Steelbands?	26 (41%)	28 (45%)	9 (14%)
Do you feel that your group can benefit from affiliation to a national association of steelband?	25 (40%)	28 (45%)	10 (15%)

Although most bands were in favour of their steelbands being affiliated to a school of music, e.g. Zurich Academy of Music, there was scepticism about it happening and the benefits it would bring to steelband culture.

Festivals / Carnivals

There is general agreement among steelpanists in Europe, that some of the best organised steel bands festivals are found in Switzerland, particularly those sited in Zurich and Bern. Most commentators see the festivals as very entertaining, particularly unique to steel band culture in Switzerland. Of the 63 steel bands in the sample, more than half of the sample, 34 bands (54%) responded, 'YES' to having recently taken part in a steelband festival, while 29 bands (46%) said 'NO'. In the last two years, 18 bands took part in one festival, 10 bands in two festivals, 3 bands in three and another four bands have entered more than three festivals in the last two years.

Should these festivals always be organised on a non-competitive basis? The majority seem to think so, with 43 bands, (68% of the sample) answering 'YES' to that question and 18 bands, answering, 'NO'. The absence of a 'PANORAMA' competition has ensured that any argument on the level of standard of individual bands is left to personal appreciation. Steelbands were asked, if they saw the benefits of having a "PANORAMA" competition of all steelbands in Switzerland, - if bands could be placed in appropriate categories. The survey revealed great scepticism about it happening and the benefits it

would bring to the steel band fraternity of Switzerland. 65% of bands said 'NO', with only 27% of bands responding positively to the above statement.

Participation in carnivals, festivals and competitions.

	YES	NO	No Response
Has your band recently (in the last two years) participated in a Swiss steelband festival?	34 (54%)	29 (46%)	
Should steelband festivals always be organised on a non-competitive basis?	43 (68%)	18 (29%)	2 (3%)
Do you see the benefits of having a 'PANORAMA' type competition of all steelbands in Switzerland, if the bands could be placed in appropriate categories?	17 (27%)	41 (65%)	5 (8%)
Has your band participated in the annual 11 th November festival (Zurich), the Notting Hill Carnival (London) or any other carnivals in your respective towns?	22 (34%)	40 (64%)	1 (2%)

Recordings / Gigs

The data suggest that just under a quarter of Swiss steelbands (23%), recorded their music on Compact Disc (CDs) with 77% of steelbands not having done so. Within the sample, 7 bands (11%) produced one CD recording, 5 bands (8%) have completed two CDs, with an additional 2 bands (4%) having recorded three or more CDs. This seem a very conservative estimate and it is possible that some bands may have omitted their recordings from the survey on the grounds that it was poor quality or that the end result may have been distorted by the recording procedures employed. This raises the issue whether bands can themselves be self-financing on their CD sales and the gigs they perform, in a given period.

The data suggests that gigs for steelbands in Switzerland are not restricted to a few well-known bands but that all bands have a share in the commercial activities. The results showed that 91% of bands had been booked for at least one gig in the last 6 months. In a six month period, 14 bands (22%) had played 1-4 gigs, an additional 18 bands (29%) had been booked for 5-8 gigs, a further 12 bands (19%) had played out in 9-12 gigs and 13 bands (21%) had played over 13 gigs in the last six months. The overwhelming majority of the bands (76%) confirmed that they would play free-of-charge at an occasion within the local community.

How many gigs have you played in the last 6 months?

Gigs played	Number of bands	Percentage
1-4	14	22%
5-8	18	29%
9-12	12	19%
13 or more	13	21%

Connections with local schools

Items to do with schools in the community indicate that the steelband in Switzerland is primarily an adult recreational activity. Few bands have connections with schools in their area and very few children are members of steel bands. Of the 63 bands, 84% did not have connections with local schools in their community. Only 10 bands accepted children as members, varying from one child to ten children. However, where there were young people in a band, the bands did ensure that there was an active mentoring programme for younger players, by older/ experienced players of the band.

Reflecting on the wider social change within the steelband fraternity, respondents were asked to outline what they would like to see for the future of steelband culture in Switzerland. The comments were thoughtful and wide-ranging. While they constitute an interesting sociological discussion in its own right, it was hardly possible to claim the views reflect any consensus. However it did appear that the group was divided over the relevance of competition in the present context. Some of the interview comments were:

“Healthy competition; acceptance of how others play; support for new bands; more festivals.” B4

“to offer better prices for training courses; to offer music with normal conditions, restaurants; make the production and marketing of instruments comprehensive” B14

“less competition; more working together” B17

“we would like to see a Swiss steelband community working together, not against each other” B33

“to keep our own style; teachers charging a fair price for an evenings’ lesson; teachers with teaching styles adopted to Swiss peoples’ notes and tapes, etc” B35

“Pan News, more talking about steelbands; more information about steelbands” B38

“Steelband music should be a culture of music, not ethnological on others culture. Steelpan should grow into an adult musical instrument, not an instrument made from old rusty barrels” B41

“Swiss National Steel Orchestra has to change its name, otherwise progress in Switzerland is blocked.Swiss National Steel Orchestra is just a normal steel band, giving themselves the name Swiss National Steel Orchestra. They pretend to be the best – but on what basis? It gives the impression that there is one orchestra with all the best players” B43

“ I think in our area there are a lot of steelbands...all with similar social standings / structures. We have no idea what could be changed in general, but tuners are an important subject. Tuning your pan in Switzerland is very expensive. Tuners come only for a few days from GB.” B51

“Less bands with higher quality, and less questionnaires from London.” B52

“To get steel band music known in the whole of Switzerland; closer contact for example with neighbouring bands.” B60

There are some indications that the important factors involved in individuals' choice to join a steelband vary according to the ethos of the band. For example, 'what motivates different groups of pan players to come and play pan', there seem to be two general trends emerging. The factors that deal with social contact, friendship, having a good time, pleasure of meeting another musical culture in teamwork and the opportunity to meet up with players of different ages and different educational backgrounds. What is emphasised here is the importance of socialisation within the musical group. The other factors seem to be enjoyment of music/ musical rhythm, love of Caribbean music, love of the musical instrument, learning the art of steelpan music and the fun of making music and entertaining people in gigs. It is clear that the two sets of factors do go hand-in-glove, however, there is some indication that individuals may be looking for different things when they join their respective bands.

What do you feel motivates different groups of pan-players/ students to come and play pan?

Make music- the way of life; do something that not too many people do, to switch off from daily life

Enjoyment of pan as a hobby

Good relations within the group, good gigs, enjoyment in practising and playing

Friendship

Having fun making music within a group of people; special sound of this instrument

Fun, music, friends

It seems to be easily played and learnt

They spend their spare time in a group where they have fun together

Pleasure with music

They are special if they play pan

Social grouping, atmosphere, love of music

Items to do with reflecting on the wider social changes within the steelband fraternity seem to have thrown up some deep seated disagreements, particularly among the bigger established steelbands. One of these disagreements has been the status of the Swiss National Steel Orchestra. Steelband in Switzerland has traditionally been based around a number of big personalities and their cluster of acolytes who adore them. Usually these personalities are in competition with each other –sometimes harbouring old disagreements. The task for an umbrella organisation would be to bring these factions together – in a co-operative, mutually beneficial environment.

Items to do with schools in the community indicate that the steelband in Switzerland is primarily an adult recreational activity. Few bands have connections with schools in their area and very few children are members of steelbands.

Conclusion:

Switzerland has a number of rich historical and cultural features, which are recognised as important/ unique, even to the steelpan fraternity in Europe. The steelband festivals of Zurich and Bern and the carnivals of the 11th November are obvious examples, which form a good basis for creating an image and raising the profile of the art form. This may mean that proposals for cultural development, i.e. Pan European Steel Pan Festival, needs to be integrated in a wider context, and the benefits gained from the large following of steelband supporters could be built on by addressing the concerns of the participants.

Within Switzerland, the average age of pan players seems to be 39 years old, the majority being women. Switzerland is probably unique in the fact that the majority of pan players own their own instruments. Members are encouraged to buy their instruments and this undoubtedly provides a lucrative market for tuners from Britain and Trinidad. Some members of steelbands do see this as a problem. As one respondent put it:

Tuners are an important subject. Tuning your pan in Switzerland is very expensive. Tuners come always for a few days from Great Britain.

This is certainly an area for debate within the Swiss Steelpan fraternity. There does not,

as so far as shown in the results, appear to be the opportunities for acquiring the skills of pan tuning. There may be a need for a strategy of local training for members of the fraternity, to provide the fundamental skills of pan manufacturing - and for a variety of training to meet different peoples' needs. The strategy would also provide for the different levels of training needed.

Nine out of ten bands have permanent rehearsal rooms/ or building where the band meets and the costs incurred are rarely passed on to the members. Bands are usually formed by some members, (usually one or two), splitting away from an existing band. This has therefore provided the impetus for growth, resulting in the present figure of over 100 steelbands in Switzerland. Bands in Switzerland are actively engaged on the gig scene and a significantly number of bands are booked for two or more gigs per month.

The absence of a national Steelband Association is likely to present difficulties in developing an inclusive programme to take advantage of the positive features of the cultural art form. The healthy state of steelbands in Switzerland can offer much to potential investors. Although a large number of bands were in favour of a national association, there was scepticism about it happening among the majority, particularly on the benefits it would bring to members. The overwhelming majority seem to reject the notion of competition in any form, particularly the introduction of a 'PANORAMA' type competition - ever if bands were placed in appropriate categories. As would be expected from the respondents, most felt that the steelband festivals should continue to be organised on a non-competitive basis. About a third of all bands in the sample had participated in a local carnival or in the Notting Hill Carnival, London.

Awareness-raising of national/ international steelband issues and joint action with local tuners/ steel pan enthusiasts to encourage more involvement in the maintenance/ manufacturing of steel pans, may be areas that an umbrella association can support.

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APPENDIX 1

Steelbands response to questionnaire.

Q6: How was the band formed?

- 1 1981
- 2 from the initiative of 4 people
- 3 by one person
- 4 by one person
- 5 love of music
- 6 split off from another band
- 7 splitting up of St. B Ad. Astra
- 8 splitting up of bands
- 9 enthusiasm for the music, we were all beginners.
- 10 from a group of friends
- 11 an der fasracht
- 12 professional
- 13 splitting up, with a few new members
- 14 as a result of the initiative of two players from a former band in Bern
- 15 splitting off from an existing band
- 16 through two individuals
- 17 splitting off from a steelband
- 18 enjoyment of the music
- 19 beginners course, then advance course, then the band was formed with Mattias Kauer.
- 20 through two individuals
- 21 through one person from the steelband scene
- 22 an individual
- 23 normal
- 24 through two individuals
- 25 adverts in the newspapers
- 26 idea from a group in a local pub
- 27 splitting
- 28 through a club
- 29 splitting from a band
- 30 splitting of an existing band
- 31 by coincidence from a friendly relationship
- 32 by one person
- 33 by splitting
- 34 one person
- 35 splitting from another steelband
- 36 by one person
- 37 splitting from another steelband
- 38 by Sterling Betancourt and Matthias Kauer
- 39 advertising in newspapers
- 40 PAN NEWS
- 41 Some founding members became interested in steelpan music, and it became the beginning of the steelpan scheme in Zurich.
- 42 Personal initiative of our leader.
- 43 Ten people from a former steelband, and a few others, formed a new band.

44 By a group of five members, including a teacher, who was (and is) a skilled musician.
45 We were three girls who liked steel-drum music. We had played in a carnival music band before.
46 we like playing music and got together
47
48
49 after basic courses
50 from two original members
51 as beginners, we placed advertisements
52
53 we all took lessons with Paul Francis and decided to form a band.
54 Spontaneously, three founder members decided to start to play the PAN.
55 after a course with Ralph Richardson
56 5 individuals
57 3 to 5 people started to play
58
59 7 bands came together with 130 players
60 idea to offer something different at Fasracht
61 by one person
62 by two persons
63 after an advertisement to look for a leader

Q9: IF THERE ARE RECRUITMENT PROBLEMS, HOW DO YOU AS A BAND MAKE CONTACTS WITH POTENTIAL MEMBERS?

1 advertisement; contact through gigs
2 verbal communication, advertisement in newspapers, placing notices in firms, shopping centres,
and recruitment at gigs.
3 advertising in the area's newspapers/ advertising in Pan-News
4 gigs; newspapers; radio; friends and family
5 advertisement in newspapers, on radio; mouth to mouth recruitment
6
7 Harough ads
8 adverts in schools of music; through friends; publicity/ advertising
9 adverts in Pan-News
10 from a group of friends
11
12
13
14
15
16 ads in newspapers; word of mouth
17
18 looking for none
19 gigs; at work; through friends; Pan-News
20 adverts in Pan-News; word of mouth
21 ads; word of mouth
22
23 private

24 gigs; by word of mouth; newspaper articles
 25 adverts; flyers; by word of mouth
 26
 27 gigs; education; friends and family; propaganda by mouth
 28
 29 radio; pamphlets; music exchange activities
 30 advertisements; by word of mouth
 31 circle of acquaintances; from gigs; auditions;
 32
 33
 34 we live in the mountains and therefore we need players from our village
 35
 36
 37 music schools; newspapers; dept stores
 38 by phone
 39 verbal communication; advertising in newspapers
 40 Pan-news
 41 Personal contacts; advertisements
 42 by asking friends, personal acquaintances and family.
 43 Personal contacts; adds in 'Pan News', information at concerts.
 44
 45
 46 I have got my own steelpan school.
 I teach in other schools, and we also make contact at gigs.
 47 Advertisements, and the radio.
 48
 49
 50 Friends, gigs.
 51 Advertisements in local newspapers
 Friends and neighbours of members
 52 there are no problems
 53 we invited friends to join our practice. We also intend to go and play in the city centre to meet
 interested in playing the pan.
 54 Local papers, mouth to mouth, during gigs, Pan News.
 55
 56 advertisement in Pan-News, recruitment by mouth
 57 circle of friends you know; advertisement in papers and Pan-News
 58 advertisement in local newspapers/ shopping centre; adverts in Pan-News; people you know/
 colleagues
 59 Adult Education Colleges; schools
 60
 61 Radio Argovia; mouth to mouth;
 62
 63 advertisement; by mouth

Q39: What is the history or origin of your band's particular style?

1 from a carnival band, we play pan-around-neck.
 2 through the band-leader and the personal taste
 3 every member can chose pieces
 4 difficult question. On the one hand the style surrenders itself; on the other hand, the musical

leader dictates the style
5 love of music
6
7 we think it is important to have a mixture, so we take into account what the audience know
8
9 David Henry
10 committed to playing as much Caribbean type music as possible because there were enough
bands playing every other type of music
11 through the band leader
12 typical professional gig band
13 trying out things; looking at things together, choosing things together
14 teamwork, brainstorming, suggestions from both musical directors
15 through the splitting up of an existing steelband
16 different members bring pieces of music/ suggestions
17 through democratic decision making of the band members
18 our aim has always been, right from the beginning, to play music in concerto form.
19 how we feel/ mood; spontaneous of ideas
20 left to Rueben - teacher
21 if we actually have a style, then it was established through our first teacher, Ralph
Richardson
22 through special arrangements
23 we play every style; what we like we play
24 decided by the members
25 enjoyment of Caribbean music
26 wishes of the members
27 fun, pleasure
28 fassnaelt
29 inheritance; a lot of discussion
30 there were two in Switzerland; we've taken one over
31 through trial, comparison, interest
32 learning process, dependent on teacher, David Henry
33 by talented players, we mix pan with brass, electronic bass and singing
34 we are learning, evolving, depends on players, we change
35 musicality, workshops, self-initiative
36 different influences and teachers
37 calypso and reggae
38 melody-player
39 imaginatively
40 through our teacher
41 Street carnival, playing calypso and Latin American music
42 we try to set ourselves varying repertoire from time to time. Sometimes, more calypso, others,
more musicality (classical music).
43 All members did decide that we wanted a South American rhythms, so we do not only play
calypsos. Our music contains: sambas, rumbas, meringues, cha-chas, salsa, etc.
44
45
46 Carnival, entertainment, Jazz school.
47 Calypso, jazz
48 Advertising
49 Caribbean rhythms.
50 Holiday, Tobago, 7x
51 we decided to begin by learning a mixed repertoire from possibly, all kinds of musical directions.
52 we play Caribbean style.
53

54 Playing songs our audience expect to hear (sun, fun, nothing to do, holidays)
55 Durch Ralph Richardson
56 we play what we like
57
58
59 study of other bands in Switzerland and abroad; video-recordings
60 through our music teacher
61
62
63

Q44: REFLECTING ON THE WIDER SOCIAL CHANGES WITHIN THE STEELBAND FRATERNITY, PLEASE OUTLINE WHAT YOU WOULD LIKE TO SEE FOR THE FUTURE OF STEELBAND CULTURE IN SWITZERLAND?

1 support young players and community; improvement of quality
2
3
4 healthy competition; acceptance of how others play; support for new bands; more festivals
5 enjoyment of music; chat in a band; new musical instruments
6
7
8
9 no competitive demote/ competition
10 to work together - not against each other; a Notting Hill carnival in Zurich; competitions only
11 encourage the idea of competition/ competitive thinking
12 little competitive feeling; to make it more known
13 education; commitment
14 quality; team spirit; no imitating / copying
15 to offer reasonable prices for training courses; to offer music with normal conditions/
16 restaurants; make the production and marketing of instruments comprehensive
17 no uniformity of the style of music; mutual organisation of the scene; common marketing
18 structure; an organisation with a common purpose.
19
20 less competition; more working together
21
22 pleasure; good group
23
24
25 live and let live
26 less competition
27
28
29 more advertising of steel bands; more steelband places i.e. restaurants
30
31 more mutual openness; play together, work with other instruments
32
33 information, some more good teachers, performing
34
35 don't stand still - be open for new things
36 good quality; public relations; stability

33 we would like to have a Swiss steelband community working together, not against each other
34 less jealousy between steel bands; togetherness; nothing goes without the help of the
individual.

35 to keep our own style; teachers charging a fair price for an evenings' lesson; teachers with
teaching style adopted to Swiss peoples' notes and tapes etc
36 information between steelbands; more festivals
37 more festivals
38 PanNews; more talking between steelbands; more information from steelbands
39 no more new steelbands, better for players to join a steelband than forming a new one
40
41 Steelband music should be a culture of music and not ethnological on others culture. Steelpan
should grow into an 'adult' musical instrument, and not an instrument made from old rusty barrels.

42 Continue festivals (e.g. Zug) with many bands.
Bands' levels should be co-ordinated for large gigs.
New, willing players, should be integrated into existing bands, instead of starting new ones.

43 Swiss National Steel Orchestra has to change its name; otherwise progress in Switzerland is
blocked. Speaking about fraternity, If you do not know about the problem, Swiss National Steel
Orchestra is just a normal steel band, giving themselves the name of the Swiss National Orchestra.
They pretend to be the best – but on what basis? It gives the impression that there is one orchestra
with all the best players!

44 Many different styles of steelband music.
45
46 That people know what a steelpan is.
That there are more bands and even schools to learn this instrument properly.
That 'panists' not just play in steelbands, but also in 'normal' combos (guitar, brass, piano)
47 to compete with the best in the world.
48
49 No change
50 More communication between the bands
51 I think in our area there are a lot of steelbands, ...all with similar social standards/ structures. We
have no idea what could be changed in general, but tuners are an important subject. Tuning your
pan in Switzerland is very expensive. Tuners come only for a few days from GB.
51 Less bands, with higher quality.
People should have more fun playing the pan
Less questionnaires from London.

53
54 More tolerance
55 more contact between bands, change of band arrangements
56 contact with other bands; togetherness, friendship
57 no competition
58 by coincidence, what we like we play
59
60 to get steel band music known in the whole of Switzerland; closer contact for example with
neighbouring bands
61 proposal of members
62
63 through our ideas and additional arrangements of the leader

Q45: Focusing on performance, what do you feel motivates different groups of pan-players/ students to come and play pan?

- 1 social contacts
- 2 the foreign sound; useful leisure activity; companionship; no notes/ music scripts
- 3 friendly company; contact with similar people making music together
- 4 make music - the way of life; do something that not many people do; to switch off from daily life
- 5
- 6
- 7 enjoyment of music
- 8 joy of this music style
- 9 music; camaraderie
- 10 enjoyment of the pan; a hobby
- 11 pleasure of this music
- 12 social gathering; palm tree image (leader); students make quick success
- 13 love of the musical instrument; working together for a common purpose; gigs and concerts
- 14 the existence of taking part in musical pieces; family feeling; the opportunity to meet up with players of different ages and different educational backgrounds
- 15 own music; playing together
- 16 playing music together in a group; making music generally; enthusiasm for the steeldrum type of music
- 17 enjoyment of the music
- 18 good relations in the group; common goal; good gigs; enjoyment in practising and playing
- 19 pleasure of teamwork; laughing; the gigs
- 20 being together socially; the pleasure in music
- 21 friendships; love of music
- 22 joy of playing together
- 23 the music
- 24 music rhythm; enjoyment of being together; to please people
- 25 love of Caribbean music; playing together
- 26 friendships
- 27 to be able to play an instrument; companionship; social aspect; erotic = primitive = simple
- 28 erotic instrument; the fascination of the sound
- 29 companionship; pleasure in music; gigs
- 30
- 31 art of the musical instrument
- 32 good Caribbean music
- 33 pleasure for music; friendship; gigs
- 34
- 35 having fun making music within a group of people; special sound of this instrument
- 36 style of music; friendships
- 37 more festivals
- 38 money; having a good time
- 39 making music together; friendships; fascination of the instrument
- 40 to play as 'non-musicians' in a band
- 41 Special sound. Social atmosphere of the band.
- 42 Fun, music, friends
- 43 Playing music together in the most authentic way. The will of meeting another musical culture in teamwork.
- 44 the community of a steelband (family) Pleasure to make music in a community. Joy of life.
- 45 It is relatively easy to take part and play in a band.
A steelband was a background of sociability, rather than a large musical family.
The fun of making music and entertaining people at gigs.
- 46 It seems to be easily played and learnt.

It sounds like 'holidays'.
It is fascinating because they have never seen it before.
They are special if they play pan.
They spend their spare time in a group, where they have fun together.
47 Social grouping, atmosphere, love of music.
48
49 The special sound. Picking up the basic knowledge quickly
50 Playing together in the group, friendship.
51 Friendship (with lots of beer after training).
Practising in a band. Every one can play what pan they want to play.
52 get the Caribbean feeling and the beautiful sound
53
54 people who like this particular sound.
55 the art of steel music
56 interest in music; friendships
57
58 we just love the music; it is not common
59
60 pan music; gig events; good companionships
61 pleasure with music; solidarity
62 pleasure in the music
63 the choice of the music styles; friendly togetherness

Q 50: Do you have anything to add?

1
2
3
4 we are interested in the results of this research
5
6
7 The steel pan is an instrument which one can play all types of music - from classical to rock.
However, many Swiss bands play a lot of calypso, which is a shame.
8
9
10 The steel drum is becoming increasingly popular in Switzerland - but so is envy. We need to
become strong as a group. That is why a Notting Hill carnival in Zurich - where everyone is
pulling together - would be a further step towards co-operation. But it shouldn't be a
competition.
11
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19 XXX

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XXX

We do not consider this music to be carnival music. We put it higher.
A steelband association could be good, we think, but it will be difficult to realise, because we would need a leadership. But between teachers, there is a lot of competition. A difficult thing.

We are looking for a drummer.

We would like to see the results of this research. Thank you.

Please send me the evaluation of the questionnaire or any other acknowledgement in relation with pan.

Stop trying to find everything out and research everything. This music shall LIVE, and shall not be learnt and taught mechanically.