

PANSICLES!

“A Collection of Seven Steel Pan Ensembles”

(Grades II-IV)

by
Jim Royle

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To hear these ensembles in their entirety, go the Pansicles page at www.rowloff.com!

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Pansicles Performance Notes

We Like We Pan (Grade 2) - *We Like We Pan* brings a traditional vocal call and response in a soca feel. The steel pan lines keep it cooking along. It is a fun crowd pleaser that is a great concert opener!

Ping Pong Ping (Grade 2) - is a minimalist piece based on early explorations of pan players having only three notes on a drum. In addition, the full engine room with a thick glass bottle played with a spoon is in the mix. Great for your beginning band.

Camp Reggae (Grade 3) - *Camp Reggae* is a wonderful way to introduce your steel band to a reggae feel. The middle section features the melody in the cellos and bass. The finale has each section dropping out ending the piece with the low bass.

KoSA Soca (Grade 3) - An up tempo soca that begins with a burning engine room. The melody is stated with the background pans strumming up a storm. In the tradition we added rhythmic metallic call and response on the pan rims, which creates a different sound texture. Beyond the parts in the score, directors can add elements of the traditional engine room such as brake drum and conga in standard eighth note soca patterns to fill out the rhythmic styling of the work. This piece is very attainable for the beginning steel band.

Calypso Jim (Grade 3) - *Calypso Jim* is two parts calypso and one part songo. The songo bridge has drums and percussion grooving behind the pans playing brass-like kicks. In the "B" section tenor and double tenor have a tricky syncopated melody that makes for a very interesting feel. Timbales and drums get to set up the songo with their own soli section. If you're looking for something just a bit more challenging than a beginning calypso, this is it!

Afro Pan (Grade 4) - Percussion solos, active bass lines, and fun polyrhythms all come together to form an exciting chart with an afro-cuban feel. The pans have three different sections that are interspersed with percussion solos featuring drums, congas, cabasa, and cowbell. The final section has the melody played by the cellos and double seconds. This chart is a great way for your band to explore basic african polyrhythms.

Funky Shoes (Grade 4) - Funky Shoes is a medium tempo funky groove in the beginning, with strumming styles of guitar in the upper register pans. The piece also takes an interesting style curve and moves to a Brazilian street samba with challenging but attainable syncopation between parts. Your students will have fun playing this piece while working on two very important groove styles.

Let's Talk Engine Room!

The name engine room comes from the fact that this group of instruments "drives" the steel band. Each instrument in the engine room repeatedly plays a fixed rhythm. When played together, the different instruments interlock, called Braiding to create a polyrhythm that maintains the pulse and energy for the rest of the steel band.

Those instruments are Iron (Brake Drum), Congas, Cowbell, Scratcher, Tambourine, Claves, and Shaker to name a few.

We Like We Pan

by Jim Royle

$\text{♩} = 112-122$

Tenor Pans
f
We Like We Pan!

Double Tenors
f
We Like We Pan!

Double Seconds
f
We Like We Pan!

Cellos
f
We Like We Pan!

Bass Pans (Bass Guitar)
f
We Like We Pan!

Drumset
f
What Do We Like?

Percussion
Cowbell
Congas
f
We Like We Pan!

A

Tenor Pans

Double Tenors

Double Seconds

Cellos
mf

Bass Pans (Bass Guitar)
mf

Drumset
f

Percussion
Cowbell
Congas
f

We Like We Pan

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Musical score for measures 13-18. The score includes parts for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Cowbell, Congas). A repeat sign is present at measure 17. Dynamics include *f* and *mf*.

Musical score for measures 19-24. The score includes parts for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Cowbell, Congas). Dynamics include *f* and *mf*.

Ping Pong Ping

by Jim Royle

♩ = 108-126

2 3 4 5 6

Tenor Pans

Double Tenors

Double Seconds

Cellos

Bass Pans (Bass Guitar)

Drumset

Percussion
Brake Drum
Coubell
Bottle
Congas

f

7 8 9 10 11 12

Tenor Pans

Double Tenors

Double Seconds

Cellos

Bass Pans (Bass Guitar)

Drumset

Percussion
Brake Drum
Coubell
Bottle
Congas

Coubell f

brake drum continue mf

Ping Pong Ping

A

Musical score for section A, measures 25-30. The score is arranged in a grand staff with seven staves: Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Brake Drum, Cowbell, Bottle, Congas).
Measures 25-28: Tenor Pans, Double Tenors, and Double Seconds are silent. Cellos play a rhythmic pattern of quarter notes with a dynamic of *f*. Bass Pans play a rhythmic pattern of quarter notes with a dynamic of *f*. Drumset and Percussion play a consistent rhythmic pattern with a dynamic of *mf*.
Measure 29: A double bar line with repeat dots. Tenor Pans, Double Tenors, and Double Seconds enter with a rhythmic pattern of quarter notes, starting with a dynamic of *f*. Cellos continue their pattern with a dynamic of *mf*. Bass Pans continue their pattern with a dynamic of *mf* and include a 'crash' symbol. Drumset and Percussion continue their pattern with a dynamic of *mf*.
Measure 30: The section concludes with the same instruments and dynamics as measure 29.

B

Musical score for section B, measures 31-36. The score is arranged in a grand staff with seven staves: Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Brake Drum, Cowbell, Bottle, Congas).
Measures 31-32: Tenor Pans, Double Tenors, and Double Seconds are silent. Cellos play a rhythmic pattern of quarter notes. Bass Pans play a rhythmic pattern of quarter notes. Drumset and Percussion play a consistent rhythmic pattern.
Measure 33: A double bar line with repeat dots. Tenor Pans enter with a rhythmic pattern of quarter notes, starting with a dynamic of *f*. Double Tenors, Double Seconds, Cellos, Bass Pans, Drumset, and Percussion continue their patterns with a dynamic of *mf*.
Measures 34-36: The section concludes with the same instruments and dynamics as measure 33.

Camp Reggae



A

by Jim Royle

♩ = 80-90 with island feel

The musical score is arranged in two systems of staves. The first system includes:

- Tenor Pans:** Treble clef, starting with a *mf* dynamic and a *f* dynamic later.
- Double Tenors:** Treble clef, *mf* dynamic.
- Double Seconds:** Treble clef, *mf* dynamic.
- Cellos:** Bass clef, *mf* dynamic.
- Bass Pans (Bass Guitar):** Bass clef, *mf* dynamic.
- Drumset:** Includes hi hat, side stick, and toms.
- Percussion (Congas, Tambourine):** Includes Congas and Tambourine with a *mf* dynamic and a *slap* instruction.

The second system includes:

- Tenor Pans:** Treble clef, measures 6-10.
- Double Tenors:** Treble clef.
- Double Seconds:** Treble clef.
- Cellos:** Bass clef.
- Bass Pans (Bass Guitar):** Bass clef.
- Drumset:** Includes hi hat and toms.
- Percussion (Congas, Tambourine):** Includes Congas and Tambourine.

Measures are numbered 1 through 10. A repeat sign with a box containing 'A' is placed above measure 5.

Camp Reggae

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Musical score for measures 11-15. The score includes staves for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Congas, Tambourine). Measure numbers 11, 12, 13, 14, and 15 are indicated above the Tenor Pans staff.

Musical score for measures 16-20. The score includes staves for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Congas, Tambourine). Measure numbers 16, 17, 18, 19, and 20 are indicated above the Tenor Pans staff.

KoSA Soca

by Jim Royle

$\text{♩} = 120-130$
(Clap on 1 and 3)

Tenor Pans
Double Tenors
Double Seconds
Cellos
Bass Pans (Bass Guitar)
Drumset
Percussion
Cowbell
Brake Drum

A

Tenor Pans
Double Tenors
Double Seconds
Cellos
Bass Pans (Bass Guitar)
Drumset
Percussion
Cowbell
Brake Drum

KoSA Soca

pg. 2

Musical score for measures 13-18. The score includes parts for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Cowbell, Brake Drum).

Musical score for measures 19-24. The score includes parts for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Cowbell, Brake Drum).

Calypso Jim

by Jim Royle

$\text{♩} = 116-126$ Calypso

Instrumentation:
Tenor Pans
Double Tenors
Double Seconds
Cellos
Bass Pans (Bass Guitar)
Drumset
Percussion (Cowbell, Congas, Timbales)

Measure 1-6: Rests for Tenor Pans, Double Tenors, Double Seconds, and Cellos. Drumset and Percussion play a rhythmic pattern.

Measure 7-12: Melodic entry for Tenor Pans and Double Tenors. Accompaniment from Double Seconds, Cellos, Bass Pans, Drumset, and Percussion.

First Ending (A): Measures 9-12.

Calypso Jim

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Musical score for measures 13-18. The score is arranged in a grand staff with the following parts:

- Tenor Pans:** Treble clef, melodic line with eighth and quarter notes.
- Double Tenors:** Treble clef, melodic line with eighth and quarter notes.
- Double Seconds:** Treble clef, accompaniment with chords and eighth notes.
- Cellos:** Bass clef, accompaniment with chords and eighth notes.
- Bass Pans (Bass Guitar):** Bass clef, melodic line with eighth and quarter notes.
- Drumset:** Percussion staff with 'x' marks for snare and 'o' marks for bass drum.
- Percussion (Cowbell, Congas, Timbales):** Percussion staff with vertical stems for rhythmic patterns.

Musical score for measures 19-24. The score is arranged in a grand staff with the following parts:

- Tenor Pans:** Treble clef, melodic line with eighth and quarter notes.
- Double Tenors:** Treble clef, melodic line with eighth and quarter notes.
- Double Seconds:** Treble clef, accompaniment with chords and eighth notes.
- Cellos:** Bass clef, accompaniment with chords and eighth notes.
- Bass Pans (Bass Guitar):** Bass clef, melodic line with eighth and quarter notes.
- Drumset:** Percussion staff with 'x' marks for snare and 'o' marks for bass drum.
- Percussion (Cowbell, Congas, Timbales):** Percussion staff with vertical stems for rhythmic patterns.

Afro Pan

by Jim Royle

♩ = 100-107 Afro-Cuban

Instrumentation:
Tenor Pans
Double Tenors
Double Seconds
Cellos
Bass Pans (Bass Guitar)
Drumset
Percussion: Cowbell, Afuché, Congas

Measures 1-8:
Percussion: *mf* Afuché (Cabasa), Cowbell, Congas. Includes dynamic markings *mf* and accents (>).
Melodic instruments: Rests.

Measures 9-16:
Percussion: Continue Cowbell & Afuché, Congas. Includes dynamic marking *mf* and accents (>).
Melodic instruments: Rests.

Afro Pan

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17 18 19 20 21 22 23 24

Tenor Pans

Double Tenors

Double Seconds

Cellos

Bass Pans (Bass Guitar)

Drumset

hi hat

snare

sidestick

mf

Percussion

Cowbell

Afuché

Congas

A

25 26 27 28 29 30 31 32

Tenor Pans

Double Tenors

Double Seconds

Cellos

Bass Pans (Bass Guitar)

Drumset

Percussion

Cowbell

Afuché

Congas

f

Funky Shoes

by Jim Royle

♩ = 96-104

System 1 (Measures 1-4):

- Tenor Pans:** Treble clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *f*.
- Double Tenors:** Treble clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *f*.
- Double Seconds:** Treble clef, 4/4. Rhythmic pattern: eighth notes in pairs. Dynamics: *f*.
- Cellos:** Bass clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *f*.
- Bass Pans (Bass Guitar):** Bass clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *f*.
- Drumset:** 4/4. Includes Hi hat and Congas. Dynamics: *f*.
- Percussion (Whistle, Cowbell, Congas):** 4/4. Includes Congas. Dynamics: *f*.

System 2 (Measures 5-8):

- Tenor Pans:** Treble clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *f*.
- Double Tenors:** Treble clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *mf*.
- Double Seconds:** Treble clef, 4/4. Rhythmic pattern: eighth notes in pairs. Dynamics: *mf*.
- Cellos:** Bass clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *mf*.
- Bass Pans (Bass Guitar):** Bass clef, 4/4. Rhythmic pattern: quarter note, eighth note, eighth note, quarter note, quarter note, eighth note, eighth note, quarter note. Dynamics: *mf*.
- Drumset:** 4/4. Includes Hi hat and Congas. Dynamics: *mf*. Includes a *crash* at the end of measure 8.
- Percussion (Whistle, Cowbell, Congas):** 4/4. Includes Congas. Dynamics: *mf*.

Funky Shoes

pg. 2



A

Musical score for measures 9-12. The score includes parts for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Whistle, Cowbell, Congas). Measure 9 starts with a section marker 'A' in a box. The Tenor Pans part features a melodic line with eighth notes and rests. The Double Tenors and Double Seconds parts provide harmonic support with chords and eighth notes. The Cellos play a steady bass line with eighth notes. The Bass Pans play a simple eighth-note bass line. The Drumset features a consistent pattern of eighth notes and rests. The Percussion part includes a complex rhythmic pattern with eighth notes and rests.

Musical score for measures 13-16. The score includes parts for Tenor Pans, Double Tenors, Double Seconds, Cellos, Bass Pans (Bass Guitar), Drumset, and Percussion (Whistle, Cowbell, Congas). Measure 13 continues the melodic line from measure 9. Measure 14 introduces a new melodic phrase for the Tenor Pans. Measure 15 features a more complex melodic line for the Tenor Pans. Measure 16 concludes the section with a final melodic phrase for the Tenor Pans. The other parts continue their respective rhythmic and harmonic patterns.