

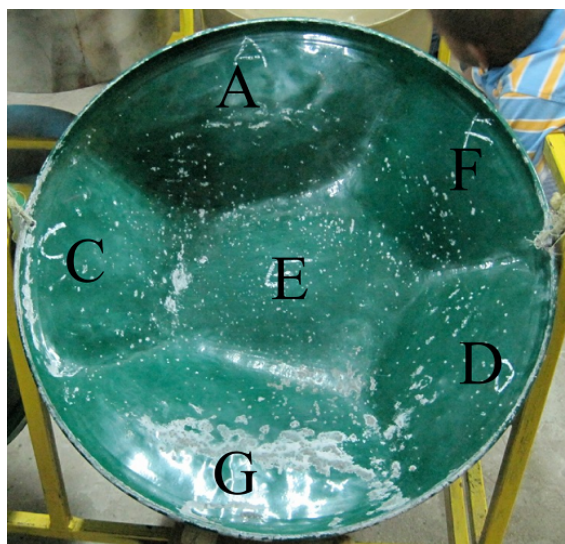
Rencontre autour de Pan-e-pedia

Un observatoire organologique multi-média d'un instrument trans-national

Université Paris Ouest La Défense

Matin: Bâtiment Max Weber, salle de séminaire n°2

Après-midi: MAE, salle 308



Conçu à la fois comme une plateforme d'archivage, de consultation et comme un outil d'analyse au service d'un projet de recherche sur une évolution organologique, Pan-e-pedia cherche à rendre compte de l'étonnante diversité d'une jeune famille d'instrument : les steelpans. Ces idiophones mélodiques fabriqués à partir de vieux bidons de pétrole et joués dans des orchestres appelés "steelbands", ont été inventés dans les années 1930-40 à Trinidad & Tobago. Ils ont par la suite conquis de nombreux pays de tous les continents, et sont en constante évolution.

L'élaboration de cet outil collaboratif a reçu une subvention de recherche de la fondation Fyssen (2016), ainsi que l'aide multimedia de la Société Française d'Ethnomusicologie (2015). Ce projet était corrélé à l'émergence d'un réseau international de chercheurs sur le pan, désireux de collaborer à cet outil et d'enrichir la base. Invités à la présentation de Panepedia dans le cadre du projet Fyssen, le CREM profite de leur présence pour donner la parole à ces spécialistes des steelbands venus du Royaume-Uni, du Japon et des États-Unis.

Les présentations seront en anglais.

Program

Morning: Bâtiment Max Weber, salle de séminaire n°2

10h00 – Welcome coffee

10h15 – Aurélie Helmlinger (CNRS, CREM-LESC): Pan-e-pedia, a content management system dedicated to steelpan layouts

11h00 – Andrew Martin (Professor of Music, Inver Hills College, U.S.A.): Music before Instrument? Towards the Anthropology of Steelpan Construction, Note Layouts, and Preference in American steelbands

11h15 – Coffee break

12h00 – Akira TOMITA (Hirosaki University, JAPAN): Pan in Japan; The Acceptance and Diffusion of Steelpan in Japan

12h45 – Lunch

Afternoon: MAE, salle 308

14h00 – Dr Rachel Hayward (PhD at City, University of London, UK): Elements of UK Steel Pan Research

14h45 – Aurélie Helmlinger (CNRS, CREM-LESC): The spread of steelpan: a cognitive analysis of scale representations

15h00 – Discussion

Pan-e-pedia: A content management system dedicated to steelpan layouts

Aurélie Helmlinger (CNRS, CREM-LESC)

Trinidad and Tobago musicians did not just invent one musical instrument in the 20th century, but a whole new and large family of melodic idiophones, the pans (also called steelpan or steeldrums). « Pan-e-pedia », a project funded by the Fyssen foundation, aims to build an online observatory of the steelpan's large variety of layouts, or "pan styles", that will be fed by a worldwide coalition of researchers. The notes positions on the pans are very diverse and originals, because a pan can have from one to twelve drums for one instrument, and the notes are placed in a nonlinear fashion and in a two to three dimensional setting.

Based on omeka web application, an open source content management system, Pan-e-pedia includes, with geolocation, the database of the various pan styles that have been documented in Trinidad and Tobago fieldworks, as well as material observed in bibliographic documents. The pan styles are presented through a multimedia analytic tools highlighting the intervals.

Music before Instrument? Towards the Anthropology of Steelpan Construction, Note Layouts, and Preference in American steelbands

Andrew Martin (Professor of Music, Inver Hills College, U.S.A.)

When Admiral Daniel Gallery, founder of the US Navy Steel Band, set about procuring a set of steelpan for his newly-formed steelband in 1957 he understood little of musical theory underlying neither the note layout of the instruments nor the non-standardized nature of steelpan in general. The US Navy Steel Band members preferred instruments made by the Antiguan steelband Brute Force; however, Admiral Gallery was told time and again that Trinidadian Ellie Mannette's steelpan were the finest in the world. How was he to reconcile the situation? Over the course of the past sixty years, steelband's across the United States have grappled with the eclectic nature of steelpan's and many have devised inventive ways to handle the instrument's inconsistencies while others have shown preference for specific note layout patterns as a means of teaching and learning music theory and harmony. This paper will examine a brief history of steelpan note layouts in the United States with specific focus on certain layout examples that are preferred by American-based steelbands and the music literacy and harmonic

pedagogies that these steelpan support. Steelpan's have the unique benefit of having been developed after much of their early musical repertoire and, to this end, this paper will attempt to posit a theory guiding the steelpan note layout preferences of American pannists who, prior to learning the instrument, have received traditional western music education and were already literate in music harmony and theory studies.

Elements of UK Steel Pan Research

Dr Rachel Hayward (PhD at City, University of London, UK)

During the course of conducting doctoral research and the associated literature review I was able to establish that previous work on pan in the UK has been both sporadic and fragmentary. In this presentation I will briefly summarise the theses and articles currently available and describe the scope of the major primary sources which might provide starting points for further research projects. Additionally the UK was an important destination for those migrating from the anglophone Caribbean in the years following World War 2 and the demographic of Trinidadian pan-players had an important impact upon the nascent steel band community which was expanding throughout the 1950s and 60s. Making reference to extant pan sets and documentation I will make some comments upon the nature of pan layouts and their evolution over the decades.

Pan in Japan: The Acceptance and Diffusion of Steelpan in Japan

Akira TOMITA (Hirosaki University, JAPAN)

This is a monograph on steelpan history in Japan. In Japan, fast half of 1990s became a boom of World Music.

Before World Music Boom, some occasions such as Expo 1970 in Osaka and Expo 1975 in Okinawa, steelbands from Trinidad landed to Japan. It was that Japanese government tried to establish international prestige by "Display the World". "Discover America"(1972) of Van Dyke Parks, a U.S. artist, influenced to some Japanese Pro. musicians, such as Haruomi HOSONO. They took steelpan for their artistic creation and self-orientalism / self-exotisism. In 1970s-80s also the timbre of steelpan was diffused by electric organs with the name of "steeldrum". In this time the use of steelpan as a timbre material. Regardless of its cultural and historical background of the birthplace. Under the World Music Boom of 1990s, several steelbands from Trinidad, such as Renegades and Panberi realized Japan Tours. Music shops sold imported steelpan CDs. The steelpan became to be recognised as "music" of the birthplace, Trinidad. Several

Japanese young visited to Trinidad to meet the steelpan, some of them for playing, some of them for making. They started Japanese Steelband Movement. At present, more than twenty steelbands, around one thousand pan-persons and about five steelpan builders exist in Japan.

In Japan, from fast age of arriving until now, the steelpan has been connected with the image of “Tropical Paradise”.

The spread of steelpans: a cognitive analysis of scale representations

Aurélié Helmlinger (CNRS, CREM-LESC)

Trinidad and Tobago steelbands have been well studied in terms of social and political history, but their remarkable spread across the world needs the researchers attention. Their adoption in many countries is raising questions: which steelpans styles are adopted? Beyond an access to local mental representations, anthropology can, through a cognitive and naturalistic approach allow to build explanations of the observations (Sperber 1996, Boyer 2001, Atran 2004, Morin 2011), and in ethnomusicology, such an approach can be fruitfully applied to the study of performance. Here, such an approach could help to understand the evolution of steelpans very original and rich ergonomics: they are a whole family of instruments, only partially standardized. Acoustical constraints, combined with the concave shape of the playing surfaces and the number of oil drums used for one instrument, creates a large variety of very original note layout settings. They create therefore a variety of “public representations” of the musical scale.