

1993 NORTHWEST PERCUSSION FESTIVAL

April 2-4--Morrison Center

Sponsored in part by ASBSU, Dunkley Music, Musicians Pro Shop,
Percussive Arts Society (National Office and Idaho Chapter), and the BSU Department of Music

FRIDAY- 7:30 PM-MAIN HALL

PERCUSSION MUSIC OF DAVID MASLANKA AND BELA BARTOK

DANIEL MOORE-Montana State University
ANDREW SPENCER-Central Washington University
UNIVERSITY OF UTAH MARIMBA ENSEMBLE
JOHN BALDWIN-Boise State University
with BSU Symphonic Winds
GEORGE GABER-Indiana University
DEL PARKINSON-Boise State University
PAULA ENNIS-DWYER- Vermont

SATURDAY-8:00-12:00AM / 1:00-5:30 PM / 7:30 PM

SUNDAY-8:00 AM-1:00 PM

RECITAL HALL (C-200) AND REHEARSAL HALL (B-125)

CONCERTS-CLINICS-RECITALS

Boise State University
Rocky Mountain College
Lewis and Clark College
Idaho State University

Portland State University
University of Oregon
Montana State University
Central Washington University

Andrew Spencer-CWU
Jeff Peyton-UO
George Gaber-IU

Bob Allen-RMC
Daniel Moore-MSU
Jeannine Remy-ISU

**All Events Open to the Public
FREE ADMISSION**



news release

Boise State University



March 29, 1993

BSU HOSTS ANNUAL NORTHWEST PERCUSSION FESTIVAL APRIL 2-4

A rare performance of Bela Bartok's monumental piece "Sonata for Two Pianos and Percussion" and marimba works by Montana composer David Maslanka will be among the highlights of the ninth annual Northwest Percussion Festival April 2-4 at Boise State University.

Hundreds of students and instructors from universities throughout the Northwest will participate in clinics, concerts and recitals at the festival, which rotates between seven universities in Idaho, Washington, Oregon and Montana.

The opening night concert begins at 7:30 p.m. April 2 in the Morrison Center Main Hall. The program includes Maslanka's "Crown of Thorns," performed by the University of Utah Marimba Ensemble; "Concerto for Marimba and Band" with BSU professor John Baldwin and the Symphonic Winds; and the Bartok sonata, which features two percussionists and two pianists. Sonata percussionists will be Baldwin and George Gaber, a retired professor at Indiana University. The pianists will be BSU's Del Parkinson and Paula Ennis-Dwyer, a former Boise resident who currently teaches in Vermont.

On April 3, the evening recital begins at 7:30 in the Morrison Center Recital Hall. The program includes marimba, multi-percussion music of Dave Hollinden, and jazz, world music and fusion performed by Daniel Moore.

Concerts and clinics also are planned from 8 a.m.-noon and 1-5:30 p.m. April 3 and 8 a.m.-noon April 4 in the Morrison Center.

The festival is sponsored by Dunkley Music, Musician's Pro Shop, Percussive Arts Society, Associated Students of BSU and the BSU music department.

All events are free and open to the public.

For information, call Baldwin at 385-1955 or the BSU music department at 385-1596.

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NORTHWEST PERCUSSION FESTIVAL

Boise State University
April 2, 3, 4, 1993

OPENING NIGHT CONCERT

My Lady White (7/10/80)

- I. madrigal--my lady white
- II. spring...birds sing...a gift of rings
- III. for pretty Alison

David Maslanka
(b. 1943)

Daniel Moore, solo marimba
Montana State University

Variations on Lost Love (9/4/77)

- Theme
- Part I
- Part II
- Part III

David Maslanka

Andrew Spencer, solo marimba
Central Washington University

Crown of Thorns (7/25/91)

David Maslanka

University of Utah Marimba Ensemble
Douglas Wolf, director

Concerto for Marimba and Band (9/24/90)

David Maslanka

John Baldwin, solo marimba
Boise State University
BSU Symphonic Winds
Marcellus Brown, director

INTERMISSION

Sonata for Two Pianos and Percussion (1937)

- I. Assai lento: Allegro molto
- II. Lento, ma non troppo
- III. Allegro non troppo

Béla Bartók
(1881-1945)

Paula Ennis-Dwyer, piano
Del Parkinson, piano
George Gaber, percussion
John Baldwin, percussion

Friday, April 2, 1993
7:30 p.m.

Morrison Center for the Performing Arts Main Hall

Unauthorized use of camera or recording equipment is prohibited.

Please silence audible pagers and watch alarms.

The 1993 Northwest Percussion Festival is co-sponsored by ASBSU, Dunkley Music,
Musicians Pro Shop, Percussive Arts Society (International Office and Idaho Chapter),
and BSU Department of Music.



NORTHWEST PERCUSSION FESTIVAL

BOISE STATE UNIVERSITY PERCUSSION ENSEMBLE Dr. John Baldwin, director

Ceremonium (1987)	Jared Spears
Musica Battuta (1961)	Harold Schiffman
I. Alla marcia	
II. Misurato	
III. Tempo di Valse	
Tears of Apollo (1991)	Jonathan D. Green
I. Age of Fire - Prometheus	
II. Age of Reason - Voltaire	
III. Age of Heaven - Luna: July 1969	
Two Movements for Mallets II (1983)	William Steinohrt
II. Scherzo	
Au Soleil Avec Toi (1992)	Pierre LeDuc arr. Andy W. Barrus
Atticus (1992)	Doug Overmier
Afro-Amero (1991)	Phil Faini

Personnel
April Brobst
James Harrison
Jake Hite
Tom Keyt
Mark McGown
Kristina McKenzie
Kathy Patten
Kelley Smith
Laurie Weber

Saturday, April 3, 1993
8:00 a.m.
B125, Morrison Center for the Performing Arts

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NORTHWEST PERCUSSION FESTIVAL

SOLO PERCUSSION RECITAL

Christ lag in Todesbanden	Johann Sebastian Bach (1685-1750)
Prelude and Fugue in Bb Major from <i>WTC II</i>	Johann Sebastian Bach
Rhapsody for Marimba, "Night Rhapsody"	John Serry
Valse Furioso	George Hamilton Green arr. Bob Becker
	Bob Allen Rocky Mountain College
Six Ideas for Snare, Bass and Cymbal	Dave Hollinden
I.	
II.	
III.	
IV.	
V.	
VI.	
	Andrew Spencer Central Washington University
The Best of Both Worlds (Intro)	Daniel Moore
Bamboo	Mike Mainieri
Sing Sing Sing	Louie Prima
Drummin' Up Bid'ness	Daniel Moore
Almost Calypso	Daniel Moore

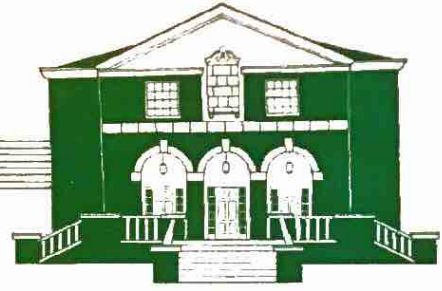
Daniel Moore
Montana State University

Saturday, April 3, 1993
7:30 p.m.
Morrison Center Recital Hall

Unauthorized use of recording equipment or camera is prohibited.

Please silence audible pagers and watch alarms.

School
UNIVERSITY OF OREGON
of MUSIC



Northwest Percussion Festival
Boise State University
Department of Music

April 2-4, 1993
Morrison Center

UNIVERSITY OF OREGON

SCHOOL OF MUSIC

presents

“An International Explosion”

THE OREGON PERCUSSION ENSEMBLE
Charles Dowd, Conductor and Music Director

Jeffrey Peyton, Vibraphone Soloist

PROGRAM

**Having Never Written A Note
For Percussion (1971)** James Tenney
(Idaho premiere) (b. 1934)

Inflections (1993) Jeffrey Kaye
Dialogue for Marimba and Timpani (b. 1971)

Meg Dedolph, marimba
Jeffrey Kaye, timpani

(Idaho premiere)

Rain-Tree (1981) Toru Takemitsu
For Three Percussion Players (b. 1930)
Jeffrey Peyton, solo vibraphone and crotales
Brian Scott, marimba, crotales
Sean Wagoner, marimba, crotales
(Idaho premiere)

Lift-Off! (From Cape Cannabis) Russell Peck
For Three Drummers (b. 1945)
With Nine Drums (1966)
Tim Curle, drums
Eric Jones, drums
Brian Scott, drums

**Pika-Don ("Flash-Boom")
For Four Percussionists
And Four-Track Tape (1992)**

James Tenney

Part I: Alamagordo

Part II: Hiroshima

Matt Aiken, Jeffrey Kaye, Steve Owen,
and Sean Wagoner, multiple percussions

(Each player plays: maracas, slapstick, triangle, sleigh bells, claves, temple block, clay wind chimes, bamboo wind chimes, tam-tam, vibraphone, pedal timpano, wood block, small drum, tambourine, hi-hat, small and large suspended cymbals, snare drum, large tom tom and bass drum.)

Brad Manzolillo, technical assistant

(Idaho premiere)

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PROGRAM NOTES

James Tenney resides in Toronto, Canada. **Toru Takemitsu** is one of Japan's leading modern classical composers. **Russell Peck** and **Jeffrey Kaye** are American. Tonight we hear music with international roots. And tonight we hear the explosion of Hiroshima with James Tenney's new poetic statement about atomic bomb holocaust.

Having Never Written A Note For Percussion (1971) is one percussion note (a whole note) dedicated to John Bergamo, the famed percussionist at Cal Arts and performer with Frank Zappa.

Inflections (1993) is a portrayal of a personal struggle of composer Jeffrey Kaye in coping with the death of his father in 1983. The piece, based on a conversation about this struggle, begins with the introduction of a distinct musical idea, much like an idea in a conversation. The original musical idea is developed throughout the piece, appearing in different voices, as a topic of conversation changes with

discussion. Inflections operates on two levels; the first referring to the altered phrygian scale used in the melody, and the second reflecting the changes to the initial musical idea before its final statement. Marimba soloist Meg Dedolph is an award-winning percussionist from Illinois and former member of the Eastern Illinois University United States Percussion Camp. A National Merit Scholar, Ms. Dedolph pursues dual degrees in music and journalism. She is a member of the Oregon Wind Ensemble, Oregon Percussion Ensemble, and is a featured reporter with the Oregon Daily Emerald newspaper. Jeffrey Kaye is principal timpanist and assistant conductor of the University of Oregon Symphony, percussionist with the Oregon Mozart Players, Cascade Festival of Music and former member of the Portland Youth Philharmonic.

Rain-Tree (1981) forms one part of Takemitsu's Waterscape series of works, all on water related topics. The work takes its name from a passage in a novel: "The tree is called the 'rain tree' because its lush foliage still sprinkles the previous night's drops of rain onto the ground in the following afternoon. Its hundreds of thousands of finger-like leaves store moisture, though other trees dry out in an instant. A clever tree, you must admit." Toru Takemitsu (b. 1930) is probably the best known Japanese composer to European and American audiences. His musical roots are firmly in the European tradition and the actual "Japaneseness" of his music is limited. While he has investigated composition all the way up to electronic and electro-acoustic music, wild modernistic experiments are not to be found in his works.

Lift-Off! (from Cape Cannabis) (1966) explores rhythmic modulation through nine pitches of drums played by three percussionists. The piece was performed all over Europe and the USA by The Blackearth Percussion Group, with the world premiere in 1966 by the University of Michigan Percussion Ensemble in Ann Arbor. **Russell Peck** (b. 1945) is a graduate of the Eastman School of Music in Rochester, N.Y., and studied with Ross Lee Finney and Sydney Hodkinson. Mr. Peck has been a featured composition faculty member of the North Carolina School for the Arts.

Pika-Don ("flash-boom") (1992): Tonight's performance is the fourth performance of this new work. Composer **James Tenney** writes: "In Part I (*Alamagordo*) one voice per channel of a four-channel tape reads the text printed in the middle of the associated player's part in the score. The voices on the tape are reading eye-witness accounts of the "Trinity" atom bomb test in New Mexico on

July 16th, 1945, by Brig. General Thomas F. Farrell, engineer George B. Kisiakowsky, reporter William L. Laurence, and physicist Isador I. Rabi. In Part II (*Hiroshima*) there are eight voices reading texts by young women and children who witnessed the bombing of Hiroshima on August 6, 1945: Shunnen Arishige, Shintaro Fukuhara, Toshiko Ikeda, Yohko Kuwabara, Naoko Masuoka, Naoko Masuoka, Hiroko Nakamoto, Iwao Nakamura, Setsuko Sakamoto, and Ikuko Wakasa. [ed. note: Readers were used to record the voice texts.] The tape was produced in the studio of Randall A. Smith, Toronto. **Pika-Don** was commissioned by the Center for Contemporary Arts (CCA) in Santa Fe, New Mexico, for the University of Mexico Percussion Ensemble, with the assistance of the Ford Foundation. It was first performed by that ensemble at the CCA on August 28, 1993, and has been since performed by the same ensemble at New Music Across America-Albuquerque on October 3, 1993, and by the Toronto percussion ensemble Batterie Park at New Music Across America-Toronto on 3 October, 1993.

James Tenney (b. 1934) is Professor of Music at York University in Toronto and is well known by modern classical chamber music percussionists. He has received grants and awards from the National Science Foundation, the National Endowment for the Arts, the Ontario Arts Council, the Canada Council, the American Academy and Institute of Arts and Letters, and the Fromm Foundation. He has taught at the Polytechnic Institute of Brooklyn, California Institute of the Arts, and the University of California. His music is published by Sonic Art Editions (Baltimore), the Canadian Music Centre, and distributed by them and by Frog Peak (Hanover, NH). Tenny's recordings are available from Aerial, Artifact, Ear, Frog Peak, Mode, Musicworks and Tellus. Mr. Tenney received training at Juilliard, Bennington, Denver, and the University of Illinois. His teachers have included Edgar Varese, Chou Wen-Chung, Carl Ruggles, Lejaren Hiller, Eduard Steuermann, Lionel Nowak, and Kenneth Gaburo. Mr. Tenney is a performer as well as a composer.

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THE OREGON PERCUSSION ENSEMBLE
Charles Dowd, Conductor and Music Director

The Oregon Percussion Ensemble is a consortium of percussionists specializing in the performance of modern classical percussion chamber music. In its nineteenth concert season, the group is known for its performances of the music of John Cage, Lou Harrison, Edgard Varese, Meyer Kupferman, Frank Zappa and premieres of composers on the cutting edge of the avant-garde. Past broadcasts include a National Public Radio coast-to-coast broadcast of Charles Dowd's work for Gamelan Suranadi Sari Indra Putra. Past performances include: a 1992 John Cage memorial; a 1992 Lou Harrison 75th birthday tribute in Portland; Seattle Percussion Festival 1989; Percussive Arts Society International Conventions in Los Angeles and San Jose, and the International Society for Music Education (ISME) convention at Silva Hall, 1984. Other appearances by this avant-garde group have occurred in Palo Alto, Boise, Seattle, Portland and throughout the Northwest. One of the most innovative groups of its kind in the country, the Oregon Percussion Ensemble won second place in the Western States Percussion Competition in 1978, held in California by the Percussive Arts Society. All members of the Oregon Percussion Ensemble are graduate or undergraduate percussionists at the University of Oregon School of Music.

PERCUSSIONISTS: 1992-93 Season

Jeffrey Peyton,
Principal Guest Conductor, Soloist and Graduate Teaching Fellow

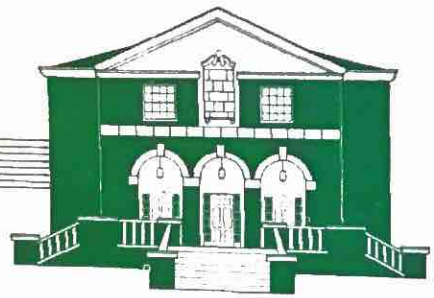
Matthew Aiken	Derek Brown
Tim Curle	Meg Dedolph
Charles Doggett	Teun Fetz
Chris Heinemeyer	Eric Jones
Jeffrey Kaye	Michael Launius
Dan Liebersbach	Greg Lind
Stacey Lundquist	Nick Papador
Steve Owen	Brian Scott
Jason Palmer	Sean Wagoner
Aaron Trant	Brian West

Brad Manzollilo, Ensemble Manager
Rebecca Davis, cello
Eric Howington, engineer

Charles Dowd, conductor and music director of the Oregon Percussion Ensemble, is Professor of Timpani, Percussion and Jazz Studies at the University of Oregon School of Music. A former scholarship student of Saul Goodman (Juilliard) and Anthony Cirone (Stanford), Dowd is Principal Solo Timpanist of the Eugene Symphony and Principal Timpanist of the Oregon Bach Festival and the Cabrillo Music Festival, Santa Cruz, CA. ASCAP award winning conductor Dennis Russell Davies calls Dowd "one of the finest timpanists and percussionists in the USA," and composer William Kraft calls him "a brilliant musician and a great performer." Tim Page, in *The New York Times*, reviewed Charles Dowd's "virtuosic rendition" of Elliott Carter's *Four Pieces for Four Timpani*. Working with prominent conductors, Dowd has performed with RCA studios, New York City; the San Francisco, Oakland, San Jose and Oregon Symphonies; the Joffrey Ballet, and the Juilliard Orchestra. Also active as a jazz drummer and vibraharpist, Dowd is vibraharp soloist on Anthony Braxton's recent release on the Black Saint label. Dowd has biographical listings in the *International Who's Who in Music* (1978), *Who's Who in American Music* (1983) and *Outstanding Young Men of America* (1979). He is a BMI licensed composer/arranger of percussion music.

Jeffrey Peyton, tonight's vibraphone soloist, is principal guest conductor of the Oregon Percussion Ensemble and Doctor of Musical Arts candidate in percussion at the University of Oregon. A graduate of The Juilliard School of Music, Peyton has appeared as soloist in Alice Tully and Paul Halls in Lincoln Center, the CAMI Recital Hall, and as chamber musician in Carnegie and Merkin Halls, all in New York City. He has also appeared as soloist with the Portland Youth Philharmonic, Juilliard Percussion Ensemble, the Aspen and Waterloo Festivals, the Oregon Percussion Ensemble, and in recital throughout the Pacific Northwest. In 1988 he presented his debut recital in the Portland (Oregon) Center for the Performing Arts to critical acclaim. Peyton is currently the Principal Percussionist of the Eugene Symphony, the Oregon Bach Festival and Peter Britt Festival orchestras, and Principal Timpanist of the Eugene Opera and Oregon Ballet orchestras. He is also a regular performer as percussionist and timpanist with the Oregon Symphony Orchestra. While in New York he served as section percussionist with the American Symphony Orchestra, New York Chamber Symphony, and the Manhattan Philharmonic. He has recorded for the New World, Delos, and Koch International record labels. Peyton recently served as Acting Director of Percussion Studies at the University of Oregon School of Music.

School
UNIVERSITY OF OREGON
of MUSIC



Northwest Percussion Festival
Boise State University
Morrison Center

Saturday morning
April 3rd, 1993
11 a.m.

Lecture Recital

**"Japanese Masterworks
for Keyboard Percussion"**

JEFFREY PEYTON
marimba and vibraphone

assisted by:

Tim Curle, Brian Scott, and
Sean Wagoner, percussion

* * *

A reminder:
Oregon Percussion Ensemble Performance
8 a.m., Sunday, April 4th!

PROGRAM

Rain Tree (1981)

Toru Takemitsu
(b. 1930)

Jeffrey Peyton: vibraphone and crotales

Brian Scott and Sean Wagoner: marimbas and crotales

* * *

discussion of Takemitsu

* * *

Marimba Spiritual (1984)

Minoru Miki
(b. 1930)

Jeffrey Peyton, marimba

Tim Curle: elephant bells, piccolo woodblocks,
almglocken congas, peking opera gongs.

Brian Scott: chinese cymbals, bongos, woodblocks.

Sean Wagoner: bass drum, teponaxtles, tamtams.

* * *

discussion of Miki

and question and answers

* * *

PROGRAM NOTES—by Jeffrey Peyton

To European audiences, Toru Takemitsu is probably the best known of Japan's contemporary composers. A self-taught composer, his musical roots are firmly in the European tradition. He rarely uses the traditional Japanese harmonic/melodic elements, except to establish meditative and stationary moods. **Rain Tree** derives its title from the novel by Kenzafuro Oe, *Atama no ii, Ame no Ki*. "It has been named the 'rain tree' for its abundant foliage continues to let fall rain drops collected from last night's shower until well after the following midday. Its hundreds of thousands of tiny finger-like leaves store up moisture while other trees dry up at once. What an ingenious tree, isn't it?" The work forms one part of the composer's Waterscape series of works, all on water related topics. **Rain Tree** possesses highly impressionist elements, with emphasis placed on rhythmic space, subtle changes in harmony and sonority, and delicacy of touch and phrasing. While some of Takemitsu's music explores indeterminacy and electronic media, **Rain Tree** possesses a strong structural form and a discernable pentatonic coloring.

The Japanese composer Minoru Miki founded *Pro Musica Nippona* in 1964 and served as its artistic director for twenty years. He has received numerous international awards, is vice president of the Japanese Federation of Composers, and is best known for his operatic writing. "**Marimba Spiritual**," writes the composer, "was composed in 1984, bearing in mind the acute period of starvation in Africa at that time. The piece is composed in an organic fashion, its first half a static requiem and the last part a lively resurrection. The title is an expression of the total process."

"The rhythm and note patterns are strictly notated throughout the piece; but for the three percussion parts, only the relative pitches and some tone colors are specified (for the first part of the work, metal and wooden instruments are used; for the second part, skin drums). The rhythmic patterns from the second part are taken from the festival drumming of the Chichbu area, northwest of Tokyo."

BIOGRAPHICAL NOTES

A graduate of The Juilliard School, **Jeffrey Peyton** has appeared as soloist in the Alice Tully and Paul Halls of the Lincoln Center, the CAMI Recital Hall, and as chamber musician in Carnegie and Merkin Halls, all in New York City. He has also appeared as soloist with the Portland Youth Philharmonic, Juilliard Percussion Ensemble, the Aspen and Waterloo Festivals, the Oregon Percussion Ensemble and in recital throughout the Pacific Northwest. In 1988 he presented his debut recital in the Portland Center for the Performing Arts to critical acclaim. Peyton is currently the Principal Percussionist of the Eugene Symphony, Oregon Bach Festival and Peter Britt Festival Orchestras, and Principal Timpanist of the Eugene Opera and Oregon Ballet Orchestras. He is also a regular performer as percussionist and timpanist with the Oregon Symphony Orchestra. While in New York he served as section percussionist with the American Symphony Orchestra, New York Chamber Symphony, and the Manhattan Philharmonic. Mr. Peyton has recorded for the New World, Delos and Koch International record labels. In addition to his performance activities, Peyton recently served as Acting Director of Percussion Studies at the University of Oregon. He currently serves as the Graduate Teaching Fellow in Percussion Studies, and as Conductor of the University Percussion Ensemble.

Tim Curle is a senior percussion performance major at the University of Oregon. He has appeared with the Oregon Mozart Players, the Oregon Coast Music Festival, and the Roque Music Theatre. As a drumset player, Tim performs with the bands Art Grooveaux, Affinity, and the Green Garter Band. In the summers Tim teaches at the Peter Britt Academy in Jacksonville, OR.

Brian Scott is a senior percussion performance major at the U of O. He has appeared with the Eugene Symphony, the Oregon Mozart Players, Eugene Opera, Eugene Ballet, Oregon Bach Festival, and the Eugene Festival of Musical Theatre. Brian has performed as marimba soloist with the Eugene Symphony and the Salem Symphony.

Sean Wagoner is a senior percussion performance major at the U of O. He has performed with the Oregon Mozart Players and the Oregon Coast Music Festival. An active drumset player, Sean is the former drummer for the U of O Green Garter Band.

**Rocky Mountain College Percussion Ensemble,
Billings, Montana
Directed by Robert Allen**

Program

Mosaics	Jared Spears
Two Rituals	Malloy Miller
I.	
II.	
A Tribute to Stephen Foster	Arranged by;
“Oh Susanna”-“Beautiful dreamer”	Lennie
“My Kentucky Home”	Niehaus
“Jesus Christus, Unser Heiland”	J.S. Bash
	Arranged by;
	Bob Allen
Variations on a Ghanaian Theme	Daniel Levitan
for Percussion Trio	
“The Whistler”	G.H. Green
Soloist-Dave Shearer	Arranged by; Bob Allen
“Log Cabin Blues”	G.H. Green
Soloist-Brad McRae	Arranged by; Bob Allen
“Bayport Sketch”	Jared Spears

Personnel

Brad McRae	Chad Schaff
Keith Padden	Becky Nelson
Dave Shearer	Christi Baracker
Dan Harpold	

PERCUSSION PROGRAM

**Lewis and Clark College
Saturday, April 3, 1993
1:00pm**

Mark Goodenberger, Director

Toccata

Carlos Chavez

The Ensemble

Whirlwind

Joe Green

Jon McConnel, xylophone soloist
Robert McIntosh, vibraphone
Jennifer Ritenburgh, marimba
Jenny Skelton, marimba

Rock Etude # 16

Bill Douglas
arr. Carley/White

J.J. Carley, vocals and percussusion
Spencer White, vocals and percussion

YeYe

Traditional Cuban
arr. Goodenberger

The Ensemble



PORTLAND STATE UNIVERSITY
School of Fine and Performing Arts
Department of Music

participating in

*The Northwest Percussion Festival
Boise, Idaho
April 3, 1993*

Portland State University Percussion Ensemble
Directed by Dr. Joel Bluestone

Trio Daniel Levitan

*Bruce Fraser, Lebanon, Oregon
Andy Love, Londonderry, Vermont
Darrin Castello, Portland, Oregon*

Over The Head (with a stick) John H. Morrison

*Eric Getter, Ashland, Oregon
Ken Schnell, Portland, Oregon
Eric Wikoff, Portland, Oregon*

Concerto for Violin and Percussion Orchestra Lou Harrison

*Karen Walthinsen-Hardy, Violin
Jaime Byrne, Ashland, Oregon
Darrin Castello, Portland, Oregon
Curtis Cude, Portland, Oregon
Ryan Dyson, Portland, Oregon
Eric Getter, Ashland, Oregon*

**ISU
CARIBBEAN
STEEL
BAND**

**Saturday, April 3, 1993
at
Boise State University
Northwest Percussion Festival
3:30 p.m. Recital Hall**

*Directed by:
Dr. Jeannine Remy*

ISU's Steel Drum Builder and Tuner: Clifford Alexis

**This project is presented with
the support of:**

Idaho State University Department of Music

THIS PROGRAM WILL BE SELECTED FROM THE FOLLOWING:

<u>Piece</u>	<u>Style</u>	<u>Composer</u>	<u>Arranger</u>
Bring on the Night	American Pop	Sting	Walton
Cape York	Original/Calypso	Thom Stratton	Stratton
Conference of the Birds	Jazz/Fusion	Holland/Walton	Walton
Conga	American Pop	Miami Sound Machine	Walton
Don't Stand	American pop	The Police	Remy
Dmitswap	Latin original	Jeannine Remy	Remy
El Bimbo	Soul Calypso	Breakfast Band	Remy
Haisley	calypso	traditional calypso	Al O'Connor
Mama Look A Boo Boo	calypso	traditional calypso	Walton
Matilda	calypso	traditional calypso	Walton
Nani Wine	Soul Calypso	Crazy	Remy
Orinoco Flow	Irish/New Age	Enya	Walton
Oye Como Va	Latin/Pop	Puente	Rodenkirch & Walton
Pan Here To Stay	soca(soul calypso)	Lord Kitchener	Andy Narell
Public Nuisance	Original/Reggae	Remy & Walton	Remy & Walton
Recuerdos de Amigos	Original/Latin	Mark Harris	Harris
Regalito de Amor	Guatemalen Folk	DeLeon	Walton
Sabre Dance	Orchestral Transcription	Khachaturian	Walton
Shakin' it	Soul Calypso	Shandileer	Walton
Song to Chiricahua	Original/jazz	Cliff Alexis	Alexis
Stir it up	reggae	Bob Marley	Rodenkirch
Strong Enough	reggae/pop	Brian Ferry	Walton
Summer Song	Original/Samba	Cliff Alexis	Alexis
Sunset	soca	Boogsie Sharpe	Walton
Under the Sea	calypso	Menken & Ashman	Remy
Water Music(Air & Hornpipe)	Baroque Suite	G.F. Handel	O'Connor

MEMBERS OF THE ISU STEEL BAND

<u>Name</u>	
*Scott Anderson, bass	Trevor Ogle, double seconds
Brady Belnap, four pan	*Jeannine Remy, director , single tenor
Don Eriksen, engine room	Carta Sierra, engine room
Noelette Gordon, bass	Thom Stratton, triple cello
Amy Harman, double seconds	Lawrence Sudweeks, single tenor
Mark Harris, double tenor	Mary Ann Toone, single tenor
Dennis John, quadrophonic	Dave Walton, co-director , double tenor
Shane Lindsay, drum set	* ISU Music Faculty

Officers for the ISU Steel Band: President, Thom Stratton; Vice President, Dennis John; Secretary, Amy Harman; and Treasurer, Mark Harris.

THE ISU STEEL BAND

The Idaho State University Steel Band was founded by Dr. Jeannine Remy in the fall of 1992. The ISU Steel Band would like to share with its audiences an appreciation for the art of steel band musicianship. Steel drums are not amplified in any way; the music that sounds from these instruments is pure. For most audiences, listening to a steel band is a new and exciting musical experience. Steel band music-making is high energy; the listener's experience is culturally eye opening and ear pleasing!

While the styles of music that are indigenous to the steel drum are calypso and soca, the ISU Caribbean Steel Band plays a repertoire selected to please all age groups. The band performs traditional calypso, soca, reggae, pop, jazz standards, fusion, new age, classical and original compositions with a special Caribbean twist. It is rare for composers to write specifically for the steel drums, but in Trinidad, successful popular songs are regularly adapted, transcribed, and arranged for hundred-piece steel orchestras. Each of the tunes performed by the ISU Steel Band has gone through a similar process of transcription and arrangement.

Steel drums were invented after World War II on the island of Trinidad, off the coast of Venezuela. The *pans*, as they are called, are made from 55 gallon steel drum barrels. Each hand-crafted pan is cut to an appropriate size according to its function in the steel band. The steel drums that the ISU Steel Band performs on were made by native Trinidadian Clifford Alexis of DeKalb, IL. The bottom of the barrel is "sunk down" and then individual notes are tuned and grooved into the pan. Generally, the larger the note area, the lower the pitch. The sounds that result from these hand-fashioned instruments can be ringing and bright or sonorously mellow. The music is as rich and exciting as the people of Trinidad who gave us this new original musical tradition.

The ISU Steel Band performs concerts and provides entertainment for both public and private events throughout Idaho. These performing events include campus engagements, community festivals, elementary and high school assembly programs, receptions, banquet entertainment, private parties, and more. For more information on future performances or bookings contact:

Dr. Jeannine Remy, Dept. of Music, Campus Box 8099, Pocatello, ID 83209
Phone: (208)-236-3705

Please feel free to join our Friends of Percussion Mailing List for a complete list of future steel band, percussion ensemble, and marimba band performances. You can do this by calling 236-3705 or 236-3636.

BRIEF HISTORICAL BACKGROUND OF STEEL DRUMS

Steel drums were invented on the island of Trinidad (located seven miles northeast of Venezuela) around the time of WWII. One can trace the roots of these instruments back to the African slaves who were placed on the island by Spanish and French plantation owners as early as the 16th century. Over the years the island was sacked by a variety of European countries bringing with them their cultures and musical heritage. The constant struggle against the "elite" upper class brought many hardships and frustrations to the African slaves; most of them had been separated from their families and lost their native languages. Music was their only link back to Africa.

The elite classes were notorious for setting specific rules and hours for African drumming. They were fearful the drums would incite the slaves to rebellion and that perhaps they were sending rhythmic messages. Over the centuries, as the upper classes would ban the lower classes' instruments, the lower classes would simply invent a new performance instrument. Rhythmic elements of African drumming can be heard throughout the evolution of steel drums and is used in the percussion sections (engine rooms) of steel bands today.

The African rhythmic patterns were later reproduced on bamboo stomping tubes by bamboo bands who marched in the streets during Carnival. These instruments, banned by authorities several times but kept alive unofficially, were constructed by cutting varying lengths of bamboo sticks, stomping the larger sticks on the ground, and striking the smaller ones together.

The next important step in the evolution of the steel drum were metal beating bands of the early 1930s as a gradual replacement for the banned bamboo tamboo. These bands consisted of players using all metallic instruments (e.g. tin pans, biscuit drums, dustbins etc.) and were sometimes referred to as "iron bands" or "pan bands." It was soon discovered that these non-pitched metal instruments changed pitch after they had been beaten for a while.

The very first pitched steel drums were made from smaller metal containers and were convex in shape. The performer would carry the smaller metal drum with one hand and beat the metal with the other. These instruments were crude; they were still in their experimental stages and had no intentional pitches. In the 1940s and 1950s pan innovators experimented with the stylings or note patterns, and improved upon the tuning. Today the drum is constructed from the bottom of a 55 gallon barrel, sunk down in a concave fashion, and tuned with precision.

*****FUTURE STEEL BAND PERFORMANCES*****

April 16th, 12:00 noon outside near ISU Student Union Building

IDAHO MUSIC EDUCATORS ASSOCIATION OCTOBER 1-2 IN-SERVICE

Dr. Jeannine Remy, ISU Percussion Instructor

Office Phone: (208)-236-3705

EXPANDING THE PERCUSSION ENSEMBLE-THE STEEL DRUM BAND

1. What can a steel band program do for music students?

For the past twenty years steel bands have proven to be a successful and growing part of elementary, high school, and college music programs (see "*Establishing a Steel Band Program in the United States*" Percussive Notes, 1990) The ensemble can incorporate musicians from both band and choir and should not be limited to just percussionists. The music styles provide and stimulate their audiences and students with an appreciation for multicultural Caribbean music (e.g. calypso, soca [soul-calypso], reggae) in addition to learning transcriptions and arrangements ranging from classical, American pop, jazz, new age, and originals. Under the right direction, the steel band can be financially self-sufficient in addition to providing the students with varied performance experiences. The written music teaches and utilizes both jazz nomenclature and Western notation and develops ensemble awareness and good listening skills. Students learn how to read chord symbols, strum layered chord patterns and perform complicated syncopated rhythms. The steel band reads both treble and bass clef (a flute player may want to learn a bass instrument to improve his/her bass clef reading) and creates an outlet for teaching jazz improvisation, arranging, and even composition. The steel band attracts audiences of all ages and is instantly gratifying. Because the ensemble can be mobile, it can be used as a recruiting tool or even fund raiser to enhance the music program.

2. What is the history of these instruments?

Steel drums were invented on the island of Trinidad (located seven miles northeast of Venezuela) around the time of WWII. One can trace the roots of these instruments back to the African slaves who were placed on the island by Spanish and French plantation owners as early as the 16th century. Over the years the island was sacked by a variety of European countries bringing with them their cultures and musical heritage. The slaves constant struggle against the "elite" upper class brought many hardships and frustrations to the African slaves; most of them had been separated from their families and lost their native languages. Music was their only link back to Africa.

The elite classes were notorious for setting specific rules and hours for African drumming. They were fearful the drums would incite the slaves to rebellion and that perhaps they were sending rhythmic messages. Over the centuries, as the upper classes would ban the lower class instruments, the lower classes would simply invent a new performance instrument. Rhythmic elements of African drumming can be heard throughout the evolution of steel drums and is used in the percussion sections (Engine rooms) of steel bands today.

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3. Where can I purchase some steel drums?

There is just a handful of quality steel drum builders and tuners in the United States and it is always best to research and investigate quality (see "*Establishing a Steel Band Program in the United States*" Percussive Notes, 1990 for a list of tuners and builders). I highly recommend Trinidadian Clifford Alexis who now resides in the United States and teaches Steel Band at Northern Illinois University in DeKalb, IL.

Clifford Alexis
Northern Illinois University
Dept. of Music
DeKalb, IL 60115
Workshop: (815)-753-8030
Home: (815)-758-7475

Ellie Mannette
280 Tommer Rd.
Perry, Georgia 31069
(912)-987-9962

Phil Solomon
2639 Voelkel Ave
Dormont, PA 15216
(412)-531-6815
(412)-531-0122

4. What other extra purchases are needed to complete the steel band program? Here are some sources to begin your search (music, stands for instruments, cases, and sticks).

Cases: Schuessler Case Company
Manufacturers of Special Fiber Cases
P.O. Box 39066
Chicago, IL 60639
(312)-227-0027

*indicate measurement of drum by measuring outside diameter

Music: Alexis Music
original compositions and arrangements for pan
Northern Illinois University
Dept. of Music
DeKalb, IL 60115

Baker Publications
Route 9 Box 38
Lewis, NY 12950

Panscripts
c/o Tom Miller
1336 Richmond Street
El Cerrito, CA 94530

Rubber for sticks: The R.C. Musson Rubber Co.
1320 E. Archwood Ave
P.O. Box 7038
Akron, OH 44306

Sticks: 1/2 dowel from a hardware store
Bass mallets: use Headstrom rubber baseball (not a soft ball).

Panyard Publications will accommodate all your needs for music, sticks, cases, books on pan, drums, tapes, videos etc.

Panyard Publications
2335 11th Street S.W.
Akron, OH 44314
(216)-745-3155

5. Are there any videos available on steel drums?

Besides an occasional public broadcasting special on steel drums, there are videos available on Trinidad Carnival, Culture, Music, and steel band competitions "Panorama". To name a few:

Panyard Publications
2335 11th Street S.W.
Akron, OH 44314

"Panorama" Festival of Pans
att: Dalton James Narine
12235 S.W. 105 Terr.
Miami, FL 33186

Mas' Fever
att: G. Micallif & C. Johnson
B.O. Box 3884
Portland, OR 97208

6. How can one gain hands-on experience before purchasing a steel drum?
I would suggest going to Trinidad and participating in their Carnival competition entitled "Panorama" just before Lent.

Travel: Pan Caribe Tours
att: Paula Beard
21421 B. Patton
Lago Vista, TX 78645

I would also recommend attending summer steel drum workshops as they are advertised in the Percussive Arts News Letter.

Workshops: PAS Newsletter
c/o Cameron University
Percussive Arts Society
P.O. Box 16395
Lawton, OK 73505

7. What steel band organizations should I be aware of?

North American Steel Band Association
164 Hickory Heights Dr.
Bridgeville, PA 15017
(412) 221-0678

Pan Trinbago
111 Queen Street
Port-of-Spain
Trinidad, West Indies
(809)-623-4486

8. Who can I call for additional information on steel drums?

Prof. G. Allan O'Connor, Dean
School of Music
Northern Illinois University
DeKalb, IL 60115

Jeannine Remy
Dept. of Music
Idaho State University
Campus Box 8099
Pocatello, ID 83209
School: (208)-236-3705
Home: (208)-237-5964

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Brief History of Steel Drums

Steel drums were invented in the early 1940s on the island of Trinidad, located seven miles northeast of Venezuela. The Trinidadians claim that the steel drum is the only acoustic musical instrument invented in this century. Steel drums, also called "pans," emit a sound that is similar to a vibraphone or marimba.

The roots of these instruments can be traced back to the African slaves who were brought to the island as early as the 16th century by Spanish and French plantation owners. These slaves used skin drums as a connection to their homeland.

Fearful that the slaves were using the drums to send rhythmic messages and to incite rebellion, the elite ruling classes banned their use at various times over the centuries. Undaunted, the lower classes would improvise or invent various percussion instruments to maintain their musical heritage.

In Trinidad, these inventions went from African drumming to tamboo bamboo, then to non-pitched metal beating, and finally to pitched metal beating, which gradually evolved into the steel bands of today.

One of the early forerunners of the steel drums was tamboo bamboo, which became prominent around 1900. A tamboo bamboo (drum of bamboo) is played by stomping bamboo tubes on the ground, hitting the tube with another stick on the up stroke and striking smaller sticks together. Different lengths of wood gave different pitches and tamboo bamboo bands became a popular attraction, particularly during the pre-Lenten carnivals. There was great rivalry among groups of players and many meetings between the bands ended up in street battles and sometimes deadly confrontations. The authorities once again clamped down, limiting or banning the crude instruments in the 1920s.

The next important step in the evolution of the steel drum was the metal beating bands of the early 1930s. Musicians improvised on all sorts of home-made percussion instruments, using tin pans, zinc buckets, bottles, hub caps, garbage cans and covers, frying pans, dust bins and auto brake drums. On Carnival Monday in 1937, a group of these metallic instrument players calling themselves Alexander's Ragtime Band appeared on the scene. They were led by Lord Humbugger, a tall, commanding figure who was dressed in a long black overcoat and top hat. The compulsive sounds of the metal objects had a dramatic impact for Trinidadians and stirred their rhythmic instincts. The following year, there were several steel bands at the carnival.

The clashing of steel and metal was at first novel and exciting. But they had one drawback. While they offered plenty of rhythm and noise, there was precious little melody. How do you play a tune of various pitches on a dustbin or tin pan? This was the challenge facing the street musicians of that era.

Several individuals have claimed to have invented the first pitched steel drum. Among the most frequently mentioned are Winston Simon, Neville Jules, and Ellie Mannette. The reality is that it was the innovations of several people. One legend has it that Spree Simon found a dent in his dust bin, possibly made from a rock that was thrown against it in a street game. Simon took a hammer to knock out the dent and discovered that each blow with the hammer produced a different sound as the dent changed. Simon proceeded to use the hammer to add more dents of various sizes and shapes to the dustbin. After a lot of experimentation, he made a small scale of notes.

The first steel pans were made from smaller metal containers and the playing area was convex. The performer would carry the small metal drum in one hand and beat it with a mallet in the other hand. Today, thanks to Ellie Mannette, pans are constructed from the bottom of an 18 or 20/18 gauge steel drum barrel, sunk in a concave fashion and tuned with precision, using a sledge hammers, ball peen hammers, a punch, measuring tools, and a strobe light tuner.

Making a steel drum, even the simplest bass drum with just three notes, requires exact

measurements, a steady hand, a good eye, a better ear, patience and nerves of steel according to Clifford Alexis, co-director of the Northern Illinois University Steel Band and a recognized builder and expert tuner.

The first step is sinking the drum's center. Note areas are measured carefully and shaped, remeasured, scribed, grooved, flattened, bubbled out and re-shaped before being placed face down over a wood burning fire. The burning of the pans for 5 to 10 minutes allows the metal to become annealed, preparing it for the final tuning.

A wire brush and steel wool are used to scrub off ashes. The finished steel drum is often plated with chrome to prevent rusting. Contemporary steel pans consist of a whole series of smoothed and shaped surfaces, each of which gives a different note.

The top end of the oil drum is cut away, like an open tin, and the rim rests on a stand made from a rubber tire. The rubber tire stand prevents the drum from sinking into the ground and also acts as a shock absorber.

The pans are played with mallets (or beaters) which vary in length and thickness according to the size of the notes. The playing end is tightly wrapped with a strip of rubber to soften the sound as it strikes the pan.

Within the past 30 years, the steel drum competitions in Trinidad have helped bands channel the fierce and violent rivalries into a sophisticated arena of musical composition. Many conventional Trinidad steel bands now consist of 50-125 players. Most of the players in Trinidad play music without any formal training and learn the music by rote.

Steel bands play various kinds of music, including calypso, reggae, folk music, soca (soul calypso), rock 'n roll, ballads, merengue, samba, salsa, tango, ska, rock steady, jazz, blues, and even classical compositions.

Andy Narell, an American steel drum artist whose music fits under the "new age jazz" designation, also composes Caribbean style music with a jazz twist. His steel drumming can be heard in the movies 9 1/2 Weeks, 48 Hours, Commando, Ghostbusters or in the break dancing sequence of Cocoon. His steel drums are also heard on Honda commercials and a variety of other products that are advertised on television.

INSTRUMENTS IN THE ISU STEEL DRUM BAND

The biggest drums in the steel band are the full-sized bass, which have a range of one and a half octaves. Using the system that middle C is designated c¹, the octave C's below that are consecutively named c, C, C₁, etc. and the C's above middle C are consecutively designated c², c³, etc. The bass range from lowest pitch to highest pitch is Bb₁ to g. The bass steel drums consist of six complete oil drums arranged in a horseshoe fashion. The bass pans possess a low, deep tone and maintain the basic beat and rhythmic drive. They contain only three notes on each pan and read bass clef.

The next highest instrument is the Four Pan which consists of four pans, all hanging from stands, and arranged in a half-moon configuration. The length of the skirt shows one remaining ring as compared with the basses who show two rings. The two and one half octave range of the Four pan is from Bb to a¹ for a total of twenty-four notes. The complete set consists of four drums with six notes on each drum. The four pan sometimes functions like a tenor bass, bringing out the bottom singing line. Additionally, their main function is to assist and sometimes double the cello line. The four pan will strum chords (usually root and fifth simultaneously), play melody lines, and lay down ostinatos. The four pan player mostly reads bass clef; ledger lines are often used for notes above middle C.

Next in line is a set of three pans called the Triple Cello. Like the four pan, the triple

cellos hang from stands, show one ring, and are arranged in a half-moon configuration. There are seven notes on each cello pan, giving it a range of nearly two octaves or twenty-one separate notes. The cello's range goes from B to g¹. Each cello pan contains a diminished seventh chord. The pans function as strummers, provide low note melodies and ostinatos, and sometimes duplicate the bass one octave higher. Like the four pan, the cello player mostly reads bass clef; ledger lines are often used for notes above middle C.

One of the more intriguing pans in the steel band family is the quadrophonic. It has the widest range of notes, three and one-half octaves, from low B to f#². Its timbre is very distinct. The quadrophonic consists of four pans, two of which are suspended on a stand and played vertically and two that are played horizontally. It requires a special type of person to play these instruments. The quads are mostly used as a cello voice but read both bass and treble clef. Since they have notes higher than the cello range, they can weave in and out of the cello and double second parts. Its function can be compared to a viola or french horn in an orchestra.

The Double Second pans have the range of a little more than two octaves from f# to a². The double second player functions as second violinist would in an orchestra. When used as strummers, the seconds must be able to create good voice leadings and find guide tones or color notes of the chords. Sometimes they give an alto melody line, more often they play a harmony or counter-melody, greatly enriching the sound of the band. The double seconds player has two instruments side by side and reads treble clef. Each pan comprises a whole tone scale containing fourteen separate pitches.

The Double Tenor performs a similar function to the lead tenor pan, usually playing the melody one octave down. The double tenor pans are played side-by-side like the double seconds. The range of the double tenors is very similar to the double seconds. The double tenors' skirts are cut just a little shorter than the double seconds' and therefore are a little brighter sounding. They also contribute color notes as they strum, play counter-melodies, and read treble clef.

The Single Tenor pan is the highest in pitch. Even though it is called the tenor, it has the highest sound, is sunk the deepest, and has the largest number of notes inside one instrument (approximately twenty-nine). The single tenor is nicknamed the lead pan. The range of the lead pan can go from middle c¹ to e³ or d¹ to f#³. The single tenor is the lead instrument in the steel band and is usually positioned in front. The single tenor player is usually the most experienced player who can improvise over chord changes.

The steel drums are supplemented by a rhythm section called the engine room consisting of a drumset, conga drums, iron (a car brake drum which is a legacy of the old iron or metal beating bands from the 1930s in Trinidad), cowbells tambourine, maracas etc. While the brake drum might seem to be a quaint holdover from the past, it is an important component in providing the cutting rhythmic drive, intensity, and richness of the sounds that characterizes the steel band.

Jeannine Remy earned her D.M.A. from the University of Arizona in Tucson and her M.M. and B.M. degrees from Northern Illinois University in DeKalb, IL. Dr. Remy is the percussion instructor at Idaho State University where she is responsible for directing the percussion ensemble, marimba band, and steel band. Miss Remy is an active performer, teacher, and researcher of percussion instruments and was also the first American woman to perform in the National Steel Band competitions [called panorama] in Port-of-Spain, Trinidad. In the United States she is recognized and supported by Trinidad's Pan Trinbago as an authority in steel drum performance, arranging techniques and composition. She has currently released an album with her professional group, The Pan Handlers Steel Band®, and is also the principal percussionist for the Idaho State Civic Symphony.