

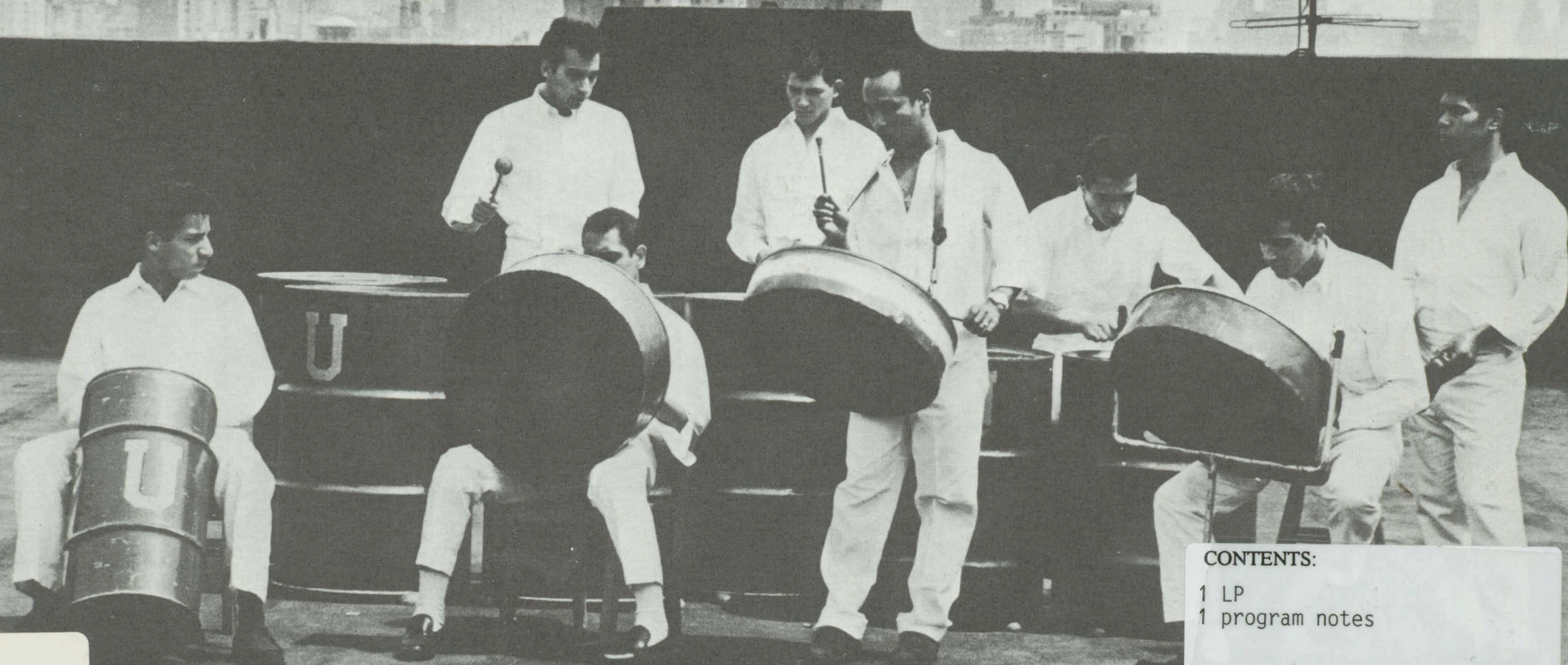
**THE STEEL
DRUMS
OF KIM LOY
WONG
WITH THE**

**UNIVERSITY
SETTLEMENT
U
STEEL
BAND**

**AN INSTRUCTIONAL RECORD
SUPERVISED
AND EDITED
BY PETE
SEEGER**

FOLKWAYS RECORDS FI 8367

PHOTO: DAVID GAHR



CONTENTS:
1 LP
1 program notes

MT
655.8
S452
1961
c.2
MUSIC LP

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THE STEEL DRUMS OF KIM LOY WONG

SIDE I Complete Performances

- Band 1: ANNA
- Band 2: ETERNALLY
- Band 3: WHEN THE SAINTS GO MARCHING IN
- Band 4: GUNSLINGERS
- Band 5: PIANO CONCERTO
- Band 6: CORSON EN EL PACHO

SIDE II Performances for Instructional Pur- poses Only, Giving Each Instrument an Opportunity to be Heard by Itself:

- Band 1: ANNA
 - a) Cello b) Bass c) 2nd pan
 - d) Conga drum e) Maracas
 - f) Cowbell
- Band 2: ETERNALLY
 - a) Cello b) Bass c) 2nd pan
 - d) Conga drum e) Maracas
- Band 3: WHEN THE SAINTS GO MARCHING IN
 - a) Cello b) Bass c) 2nd pan
- Band 4: GUNSLINGERS
 - a) Cello b) Bass c) 2nd pan
- Band 5: PIANO CONCERTO
 - a) Cello b) Bass c) 2nd pan
 - d) Conga drum e) Maracas
- Band 6: EXAMPLES OF MARACAS PLAYING

DESIGN: INTERDESIGN

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THE STEEL DRUMS of KIM LOY WONG

with the UNIVERSITY SETTLEMENT STEEL BAND

edited by PETE SEEGER

Side A -- Complete performances of:

1. Anna.
2. Eternally.
3. Saints Go Marching In.
4. Gunslingers.
5. Piano Concerto.
6. Corazon En El Pacho.

Side B -- Performances for Instructional Purposes Only, Giving Each Instrument An Opportunity To Be Heard By Itself:

1. Anna. a) Cello part, b) bass part, c) 2nd pan part, d) Conga drum part, e) Maracas part, f) Cowbell part.
2. Eternally. a) Cello part, b) bass part, c) 2nd pan part, d) Conga drum part, e) Maracas part. (No Cowbell on this piece.)
3. Saints Go Marching In. a) Cello part, b) bass part, c) 2nd pan part. (Parts for Conga drum, Maracas and Cowbell are the same as for Anna.)
4. Gunslingers. a) Cello, b) bass and c) 2nd pan parts.

(Parts for Conga drum, Maracas and Cowbell are the same as for Anna.)
5. Piano Concerto. a) Cello, b) bass, c) 2nd pan, d) Conga drum and e) Maracas parts. (No Cowbell on this piece.)
6. Examples of Maracas playing.



INTRODUCTORY NOTES BY PETER SEEGER

This phonograph record represents part of an overall attempt to analyze a newly invented style of music. Along with it goes another LP Record, a complete book of instructions for making and tuning Steel Drums and a 16mm movie, "Music From Oil Drums" all of them available through Folkways Records.

Steel Drums were invented in Trinidad, British West Indies, around the time of World War II when the police put a ban on the traditional Bamboo Stick Bands whose rhythm had long been a joy of the year's great festival, Carnival. Faced with the need of improvising some sort of rhythmic accompaniment, young people raided the junk yards and the first Steel Bands consisted simply of clanging and banging on garbage cans and other odd pieces of metal. Then some young genius discovered that a dent in the bottom of a garbage can could give off a musical note. Within a few years they had worked it out to a regular system so that with carefully made dents one could play complete scales. Some instruments were made to take the soprano part, others the alto, tenor and bass parts. During the 1950's, the music swept through the British West Indies and in the one Island of Trinidad they have several hundred complete orchestras ranging from five to seventy-five players.

Steel Drums are definitely not at their best when heard over a loud-speaker. The tone of the instrument (which is, nowadays, always made out of the bottom end of an oil barrel) is not a pure tone. It had many dissonant overtones. However, when a Steel Band plays in a noisy street, somehow all the dissonances cancel each other out and what is heard is a glorious-mellow-throbbing-harmonious-rhythm. Layer after layer of rhythmic and counter-rhythmic effects are built up. On top of it all comes the melody like the icing on a seven-layer cake. It is nice, but what makes the Steel Band really overpowering is the total effect -- the cake itself.

It seems to this writer that the instrument has a good chance of spreading more widely throughout the world than just the West Indies. There may be many limitations to the instrument, but it is unequalled for street parades or other outdoor celebrations. Wherever there are energetic and ambitious young people who would like to take the time and trouble to make these instruments, they can have a beautiful orchestra for very little money. In the United States here are the kinds of places which could most likely form Steel Bands: Settlement Houses, Boys' Clubs, summer camps, High Schools or Colleges.

Here are some of the occasions where steel bands could best be used: street parades, picnics, football games, basketball games, political rallies, holiday festivals such as Fourth of July, Labor Day, Halloween, Christmas, New Year's Eve.

Kim Loy Wong, 24 years old, used to be the leader of one of the champion steel bands of Trinidad. With the assistance of Folkways Records, he came to the United States in 1959. Early in 1960 he started rehearsing with some of the young people at the University Settlement on New York's lower East Side. Within three months they were playing for dances and other occasions around New York City. One side of this LP record is for listening pleasure, and gives an example of their repertoire. The other side of the LP is for instructional listening; leaders of other U. S. steel bands should be able to use this record in conjunction with the instruction book to form their own steel bands. By listening carefully to the separate part of each instrument the leader should be able to put together the various layers of the cake, so to speak. Of course, as with all folk music, the learner should not copy note for note but rather should experiment continually with his own creative ideas in putting together his own orchestra. Thus you may decide to change some of these rhythmic patterns or harmonies in creating your own arrangements. Above all, remember that perfect rhythm is the thing to aim at and it is better to know a few pieces very well, than many pieces half well.

