

A COLLECTION OF AFRO AND LATIN-CARIBBEAN JAZZ COMPOSITIONS

JOY LAPPS-LEWIS

A THESIS SUBMITTED TO THE FACULTY OF GRADUATE STUDIES IN
PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

GRADUATE PROGRAM IN MUSIC
YORK UNIVERSITY
TORONTO, ONTARIO

OCTOBER 2015

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ABSTRACT

This thesis explores the use of steelpan in the jazz idiom. It includes reflections on the history of the instrument in the jazz context and experiences of steelpan jazz pioneers Othello Molineaux, Andy Narell and Rudy “Two Lefts” Smith. This thesis also includes scores of seven original compositions for steelpan in the context of a small Afro and Latin-Caribbean jazz ensemble. These compositions have been inspired by the work of the above mentioned 'Pan Jazz' pioneers and practitioners. An analysis is provided for each piece exploring aspects of rhythm, melody, harmony, texture and form.

ACKNOWLEDGEMENTS

I would like to acknowledge Professors Ron Westray, Barry Elmes, Michael Coghlan and Sundar Vishwanathan for their expertise and support throughout this process.

The research presented in this thesis would not have been possible without the personal contributions of Othello Molineaux, Andy Narell, and Rudy Smith. I am also thankful to Andrew Stewart, Michael Shand, Elmer Ferrer, Jeremy Ledbetter and Larnell Lewis for their willingness to workshop and record demos of my compositions.

I thank my family, especially my husband Larnell, for their ongoing support of all things that I pursue.

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INTRODUCTION

The steelpan is one of the only instruments invented in the twentieth century belonging to a family of tuned instruments. It originated in Trinidad and Tobago and was popularized in Caribbean Carnival music, rooted in calypso and soca. However, steelpan players and musicians from other musical traditions have shown an interest in making more use of this unique instrument across a wider range of genres. My master's research aims to build on the growing interest in the steelpan as a versatile instrument that lends itself to composition, soloing, and ensemble groups. Specifically, my work consists of research and composition, in order to expand the knowledge of steelpan in my field. As one of the few women composing for steelpan in Afro and Latin-Caribbean jazz, I desire to develop my compositional and performance skills as well as further my knowledge and understanding of the instrument and its history in the jazz idiom.

History documents the presence of improvising pannists in calypso music since the early 1940s, pannists performing at jazz venues since the 1960s, steelpan included in jazz recordings since the 1960s, and the steelpan included in performances at premier international jazz festivals since the 1970s. Although rare, the presence of the instrument in these scenarios helps to legitimize steelpan as an instrument suitable for playing jazz music. Yet, beyond short musician biographies and a handful of magazine and journal articles, there is a lack of scholarly material addressing the history and significance of steelpan in jazz. My hope is to assist in beginning to fill some of the knowledge gaps that exist while also contributing new jazz compositions to the repertoire of available steelpan music. My study asks: Where do we draw the line between steelpan jazz and music that includes steelpan improvisation? How has the steelpan been integrated in the jazz idiom? What contributions have been made by steelpan pioneers in jazz including Othello Molineaux, Rudy Smith and Andy Narell? How have these pioneers influenced jazz music, the work of jazz pannists, improvisers and steelpan led jazz ensembles? What does the presence of steelpan in jazz

recordings tell us about the history of steelpan in the jazz idiom? How do Pan Jazz pioneers and current jazz practitioners understand the role of the steelpan in the jazz idiom and how do they view and utilize the instrument's uses and limitations? These questions are explored in the sections to follow which include reflections on Pan Jazz history and an in depth look at the musical careers of Rudy Smith, Othello Molineaux and Andy Narell.

While conducting my research it was important to consider the historical similarities and shared West African roots affecting Trinidadian calypso, American jazz, other Afro-Caribbean musical genres as well the history and development of the steelpan instrument. Social, political and colonial influences were also important angles to consider while exploring both historical content and musical esthetics. This historical and musical analysis helped to inspire my creative work and approach to musical form, texture, instrumentation. The result is a collection of compositions written for steelpan in the context of a small jazz ensemble. I focused my composition work more specifically on Afro and Latin-Caribbean Jazz and I also wrote one Afro-Brazilian jazz piece. The analytical focus for the discussion of each piece includes sources of inspiration, compositional methodology and musical analysis of form, texture, harmony, melody and a special emphasis on rhythm.

REFLECTIONS ON THE HISTORY OF STEELPAN IN THE JAZZ IDIOM

During the mid to late 1930s a new melodic percussive instrument, the steelpan (or steel drum), emerged on the island of Trinidad. The history of the steelpan is too extensive and complex to address in this paper. However, it is important to note that the instrument has been in existence for less than 100 years. Its roots can be traced to West African slaves brought to the twin islands in the seventeenth century. Historians have traced the evolution of the instrument from West African percussion instruments including skin drums and connecting it through the creation of bamboo instruments, to metal and iron beating bands and finally to its current form as steelpan. Its journey to this point has been closely connected to the social, political and economic changes in Trinidad and Tobago. In its relatively short lifespan, many aspects of the instrument have changed drastically including the tone quality, geography of the note layout, as well as society's perspective of the art form. It is difficult to pinpoint the exact moment when the steelpan was first integrated into the jazz idiom or used to play jazz music however it is clear that traditional steelband music and jazz share common polyrhythmic, improvisational and syncopated characteristics of their West African roots. The steelpan also shares a close relationship with calypso. Author Angela Smith writes about the connection between pan and calypso:

Calypso and pan were both borne of the African slave culture, so in a sense, they were like siblings minus the rivalry. The two musical art forms had been linked since the 1930s and the connection became even stronger in the period from 1940 to 1950.¹

This connection can be observed in countless calypso recordings. In the 1940 recording of *Lion Oh*, calypsonian Roaring Lion features Hell Yard Steelband in one of the first steelband recordings. Calypso would often leave room for instrumental breaks both written and improvised. As the steelpan developed in

¹Angela Smith. *Steel Drums and Steelbands: A History* (Lanham, Md.: Scarecrow Press, 2012), 46.

tuning, tone and range the calypso also transformed in approaches to melody, harmony, instrumentation and form. Pannists were accompanying calypsonians and eventually performing instrumental versions of calypsos. Early calypsos were heavily influenced by American jazz harmony and so, by default, pan players were improvising over the same harmonic progressions as any other instrumentalists playing jazz music. The improvisational approach may have been different but the harmonic structure or 'changes' were often similar. Smith makes note that calypsonian Lord Kitchener is credited as the person who fused calypso and jazz for the first time:

When Kitchener emigrated from Trinidad to London in 1948, he 'discovered' jazz and wrote the Bebop Calypso to honor Charlie Parker and Dizzie Gillespie. Throughout the 17 years he was in London, Kitchener played with jazz musicians. For his recordings he created a big band sound that was jazz influenced and ideally suited for calypso music. His forays into the jazz world revolutionized calypso and opened it to the other musical styles.²

Though, Kitchener may not have been the first to fuse jazz and calypso, he is arguably among the most influential calypsonians in Trinidad. His music has been covered by countless steelpan soloists and his songs have been selected by many steelbands in Trinidad and beyond as the tune of choice for Panorama competitions.

Simeon Sandiford of Sanch Electronix, a Trinidadian music production, engineering and distribution firm has been responsible for several steelpan jazz recordings produced in Trinidad. In the liner notes of *Pan Jazz Improvisations*, the author attempts to clarify the term 'Pan Jazz' stating:

It is not clear who coined the term Pan Jazz, but it is used to describe the following:

- a) A solo pannist or small ensemble of pannists: or
- b) A solo pannist with a group of conventional musicians, usually a pianist, a drummer, a bassist, a guitarist, a saxophonist or some

² Angela Smith. *Steel Drums and Steelbands*, 137-138.

combination thereof playing conventional jazz or so-called crossover music

The main emphasis is placed on the pannist as the lead soloist. This music is characterised by spontaneous improvisation."

Pan Jazz is traceable to the late 1950's when the late Scofield Pilgram, Ray Holman, Earl Rodney, Emmanuel 'Cobo Jack' Riley and others began experimenting with playing calypso and their own composition in a jazz styling. At the same time, they were trying to extend the range of the soprano pan so that it could be used as a viable substitute for the piano.³

The author goes on to connect the experimentation of these steelpan pioneers and the development of the Panorama competition in Trinidad which began in 1963. Panorama arrangements are filled with variations of the themes and what could be considered as transcribed or memorized improvisational lines known as runs. Author Felix Blake also credits "Cobo Jack" as one of the greatest soloists in pan history and raves about his ability to improvise on the steelpan:

He played ping pong (the tenor pan) for Invaders [Steelband] and is remembered as having an extraordinary ability to manipulate rhythm, harmony and melody in such a manner as to make his jazz and calypso improvisations as breathtaking as they were constantly refreshing. He has been compared with the great American jazz virtuoso, the "Yard Bird" Charlie Parker – a comparison which speaks volumes for his talent.⁴

Historian Kim Johnson also highlights the reflections of steelpan arranger, composer and performer Ray Holman. Holman acknowledges the improvisational skills of Emmanuel "Cobo Jack" Riley:

Jack was perhaps the most well known steelband soloist of his day, a man surpassing musical talent and not a scrap of training:

"He was way ahead of his time," recalls Ray Hollman, then a youth learning to play. "When I look back now it's more amazing that he was doing then. He really motivated me to try to improvise, he was the father

³ Anise Hadeed, Felix Roach, Rudy Smith, Liner Notes, *Pan Jazz Improvisations*. Sanch Electronix 9802, 1999, compact disc.

⁴ Blake, Felix I.R. *The Trinidad and Tobago Steel Pan: History and Evolution*. (Port of Spain, Trinidad: Self-published, 1995), 214.

of improvisation.”⁵

Johnson also references a 1950 article from the *Trinidad Guardian* where author C. H. Yip Young describes the musical approach of the Invaders Steelband:

Invaders on the other hand, possessing the best-sounding pans and the widest tonal range, encouraged or attracted players inclined to improvisation. Their forte is in American jazz jargon 'jamming', reported C.H. Yip Young. They spend hours making variations and improvising on a few tunes. They have concentrated on harmony, their background blending perfectly with the lead instruments.⁶

It is important to note the presence of early pan improvisers, who played in the context of steelbands and other metal beating bands. For the purpose of this study, I focused more specifically on how the contributions and improvisations of early pannists eventually resulted in what Sandiford coins as 'Pan Jazz'. As a part of the course work for my thesis I endeavoured to create an extensive list of all of the recordings that include steelpan as a lead, soloing or comping instrument in the context of a small or medium jazz ensemble (See appendix 1). Completing this research was extremely helpful because it allowed me to begin mapping the history of steelpan in the jazz idiom. By simply recording the basic information of each album I began to understand which players worked together most commonly. I also gained insight into which non-pan playing jazz musicians had a keen interest in integrating the instrument into their compositions, recordings and performances. Some other jazz musicians also played auxiliary parts on steelpan for their recordings even though steelpan was not their main instrument. Putting this information into chronological order also helped to clarify which musicians were most active during particular time periods. Between 1964 and 2015 there have been over 100 recordings featuring over 40 steelpan players. These players range from the Tommy Rey Caribe Steel Band and

⁵ Kim Johnson. *If Yuh Iron Good You Is King: Pan Pioneers of Trinidad and Tobago*. (Port of Spain: Pan Trinbago, 2006), 132.

⁶ Kim Johnson. *From Tin Pan to TAPSO*. (Kingston: University of the West Indies Press, 2011), 232.

Roscoe Mitchell in the 1960s to young and upcoming players like Jonathan Scales, Victor Provost, Leon Foster Thomas, Mark Mosca, Gareth Burgess and Laurent Lalsingue, who have been featured on recordings in the last ten years. It is also important to consider that I may not have identified all of the recordings. There are likely additional recordings done in countries where the native language is not English. I also noticed that *The Tom Lord Jazz Discography* and *Forty Years of Steel*, both major resources for this study did not include many of the steelpan jazz recordings I found.

Among the many pannists identified while collecting information for the discography were Rudy Smith, Othello Molineaux and Andy Narell. In the following section, the stories of these pan pioneers are told and give us three specific examples of how steelpan has been integrated into the jazz tradition.

RUDY "TWO LEFTS" SMITH

Rudy Smith is a musician, composer, arranger and recording artist. Smith was born on June 15, 1943 in Woodbrook, Port of Spain, Trinidad. His first introduction to steelpan took place in 1946 at the tender age of three. The Smith family lived in Woodbrook. The family moved into the city to Kobotown and by the age of six Smith played pan for the first time. Smith had his own steelband with a few other boys in his neighbourhood. They acquired old pans from Merrymakers Steelband and called themselves the Tomohawks. By the age of seven, he joined the Merrymakers and recalls that there were not a lot of young boys his age playing pan at the time. While playing with the Merrymakers, he also helped to form the Beatniks Steelband and was involved in this ensemble as a tuner and arranger. The Merrymakers were quite popular throughout the 1950s and had a stage side ensemble that would play for parties and hotel events. The ensemble also played for Beryl McBurnie, dancer, choreographer and founder of Trinidad's Little Carib Theatre. The Merrymakers were often employed as the house band for McBurnie's productions.

In approximately 1962, the Merrymakers secured a contract to travel to Germany and perform on the American army bases. They left Trinidad on December 8, 1962 for what was supposed to be a three-month tour. For Smith, those three months in Europe turned into over fifty years. In 1963, the band secured another contract which would take them to Sweden. And from there their agent secured another two-month tour in Italy where the band would perform in a different city every night. By 1964, they had travelled to many parts of Austria, Switzerland, Tunisia, France and Morocco. They had a ten-piece band complete with musicians as well as singer Daphne Sheppard and limbo dancer William Jacob.

Within a year and a half of touring, the Merrymakers began to get smaller as many of the older males in the group had to return home to their wives and children. Eventually, the band dwindled to four members and they found

themselves in a Spanish town playing at the *Bluenote*, a local jazz club. They were the opening band and played what was considered typical steelband music, but incorporated more improvisation. Thijmen Hoolwerf, the guitarist from the headlining band approached Smith and told him that he enjoyed his pan playing and that his approach reminded him of vibraphone player Milt Jackson. Smith recalls Thijmen saying: “Man, you could play jazz!”⁷ However, at the time, he had never heard of Milt Jackson. Thijmen would eventually invite Rudy to his home and used the opportunity to expose him to Milt Jackson’s music. Thijmen played a Modern Jazz Quartet (MJQ) record for Rudy:

So one time he invite me to his house and he say: “I want you to hear something”. So he put on a Milt Jackson record, an MJQ. So I was listening and he ask me: “Well umm... so what you think?” So I say: “that’s how I would like to play.” He tell me that every time I play I remind him of how Milt Jackson play: I say “Yeah? I never hear of Milt.” He was a Dutch guitar player and he encourage me and say “well it’s such a nice instrument you know”: It had a time I wanted was to play vibes and he told me:

“The same thing you could play on the vibes put it on the pan.” I say: “You’re right” and that’s how I start playing jazz. That was about 1964.⁸

At that point, Smith was 21 years old and had established what he claims to be the first steelpan jazz quartet. The ensemble was comprised of double second player Danny Grant, six-bassist Ansel Joseph, drummer George “Shockness” Allen, and Rudy Smith on tenor pan. Smith describes the ensemble and the major influences of each player. Joseph was heavily influenced by jazz bassist Ray Brown and would approach the six bass (pan) and play lines as if it were an upright bass. The double second player, Danny Grant, was influenced by jazz piano and organist Jimmy Smith. George Allen was influenced by jazz drummer Elvin Jones while Smith was influenced by Milt Jackson and John Coltrane. Rudy recalls that each musician would spend time studying independently and

⁷ Rudy Smith. Personal interview. October 17 2014.

⁸ Smith. Personal interview.

then they would come together and workshop new ideas. It was during that time that they transitioned into playing strictly jazz. The ensemble toured together playing at jazz clubs, jazz festivals as well as small venues and covered the works of John Coltrane, the Modern Jazz Quartet and many other jazz icons. Eventually, Joseph left the band and traveled to Paris, France. Thijmen Hoolwerf joined the band but played electric bass instead of six bass. They called themselves the Modern Sound Quartet. In 1967 they toured the south of Spain for a period. While playing at La Cubana, a club in Majorca, they met Leo Gillis, a double bass player from Surinam. Gillis took over for Thijmen Hollworf in the band. The ensemble played festivals in Gibraltar and Madrid.

From Majorca, Smith moved to Stockholm, Sweden in 1968, leaving the other players behind. He was fortunate to be among the few pan players in Stockholm. Smith notes that there was not much Caribbean culture or music present. This allowed him to play jazz which was much more popular. As his involvement in the local jazz community developed, he started a new band, also calling themselves the Modern Sound Quartet. The ensemble included pianist John Roachford from Barbados, bassist, Sigfreud Macintosh from Surinam (Leo Gillis' brother) and drummer George "Shockness" Allen. The band's popularity began to grow and as time passed they began to change the music. Smith recalls that the sound started to morph into a funky jazz, similar to Eddie Harris's style at the time. They brought in a Ghanaian conga player who gave the band an Afro-Jazz feel. The percussionist stayed with Modern Sound Quartet before moving on to a gig with London-based Osi Bisa. As years passed, the group experienced several personnel and sound changes. Sigfreud left the group and was replaced by a French bassist and a guitarist from Jamaica came on board.

In the early 1970s they began pursuing a disco sound and the band grew to ten members which included vocalists and horn players. The new formation was called the Modern Sound Corporation. The band received many performance opportunities and released an album for K-Tel in 1978 records

entitled *Dancing Feet*. The Modern Sound Corporation played more heavily arranged music leaving less room for improvisation. Most of the members contributed compositions and arrangements. Rudy did not enjoy this music as much and by 1979 the group played its final gig and Smith returned to playing jazz.

Smith recorded several jazz albums during the 1980s and 1990s. In 1984 the Rudy Smith Quartet released *Still Around*. The album featured Ole Mattheissen on piano, Niels Praestholm on bass and Gilbert Matthews on drums. *Still Around* was followed by his 1985 project *Stretching Out*, a live recording also featuring Mattheissen, Praestholm and Matthews. In 1993 he released *Live in Toronto*, a record featuring Canadian musicians Kieran Overs (bass) and Norman Marshall Villeneuve (drums). In 1993 he recorded *Time to Move On* featuring musicians Ole Mattheissen (piano), Henrik Dyrbye (bass) and Ole Streenberg (drums). He worked closely with Simeon Sandiford of Sanch recordings to capture several live Pan Jazz performances in Trinidad including *Jazz'n'Steel* (1989), *A Pan-Jazz Concert* (1998), and *Pan-Jazz Improvisations* (1998) which also featured pannist Annise Hadeed. Smith has also recorded on a number of other albums too numerous to mention and had the opportunity to play with a lot of musicians he recalls having previously read about in books.

Performance Approach

Anyone who hears Rudy Smith play can attest to his ability to understand jazz harmony and execute as a soloist. He credits Milt Jackson as his biggest influence. He is also influenced by the work of John Coltrane, Oscar Peterson, Hutchinson and Johann Sebastian Bach. When asked about his approach to playing and thoughts about scale theory and playing lines, Smith explained:

Well with the scale theory, you must have fantasy too. Because you know, if you stick to the scale theory you'll just be playing scales and not fantasy. And that's what happen with a whole lot of these young players

today, it's a whole lot of scales and not fantasy. So after everything gets like, mechanical. A lot of beautiful scales, nothing wrong with it, you know, and of course for improvisation you gotta know your scales and changes. But use imagination. Try to tell a story with the improvisation instead of just playing ... If you go back to the old guys playing jazz, they tell a story.⁹

Smith's comments suggest that any jazz musician needs to understand scale theory but that their understanding will only come alive if they also possess a level of creativity.

He also shared his thoughts on the inclusion of the steelpan in a small or medium jazz ensemble. Rudy explained that it is what you do with your instrument that is important. He used to perform with three or four sticks. While this would allow him to add more colour to each chord, he felt it became a hindrance and that he could not play as quickly. He did not feel that one was better than the other, but rather that the player must know what they want to achieve and make an appropriate choice.

With a career spanning over fifty years, Smith has had the opportunity to perform with talented musicians and at venues where there is a real appreciation for music. In his career, he has not experienced a lack of acceptance for steelpan within the jazz community. However, like many other steel drum players, he has found that there is definitely an expectation for him to primarily play typical Caribbean music such as calypso and soca. As a result, he has had to work at building a specific reputation within his local musical circles, so others know not to call him for the typical Caribbean sound. He affirms:

Normally if you just want me or you just want the pan to have a little colour in it, I tell them straight, "you have the wrong person". So after a while you get that reputation. So that is the kind of thing pan players have to do.¹⁰

Smith reflects on what he describes as one of his greatest experiences. He was

⁹ Smith. Personal interview.

¹⁰ Smith. Personal interview.

playing in a big hall in Moscow and while waiting backstage a Russian man approached him praising him for his innovativeness on the pan. It was his first time hearing a steelpan and he explained that it was the most beautiful instrument he had ever heard. Rudy highlighted this experience because he often noticed that many individuals would judge the instrument and not the music. He explained that we can look at an organist and automatically assume he or she will play church music, and in the same way, look at a pan player and assume they will play some sort of 'pan' music. But Rudy states "I judge the player not the instrument."¹¹ In order to further the acceptance of steelpan within the jazz idiom and other unconventional genres for this instrument, it is important for the general population to understand both the versatility of the instrument and musical ability of players such as Rudy Smith. His sentiments highlight a common perspective faced by steelpan players. Although there may not be a lack of acceptance for steelpan within the jazz community and within other music genres, there is an expectation that steel drum players only play calypso and soca music. Steelpan is often not seen as an instrument to be used for exploring other genres or suitable for teaching music theory regardless of its range and availability of all twelve semitones.

Now in his early seventies, Smith continues to build his legacy as a premier steelpan jazz soloist. He is still practicing in an effort to maintain what he describes as "keeping the chops right"¹² and he continues to mesmerize audiences both locally and internationally.

¹¹ Smith. Personal interview.

¹² Smith. Personal interview.

OTHELLO MOLINEAUX

Othello Molineaux is an accomplished musician, composer, arranger and educator. As a pioneering musician, Othello has played a major role in the advancement of steel drums in both jazz and mainstream genres. He has also been an advocate for the advancement of steelpan education and should be considered a major contributor to the instrument's recognition internationally. Molineaux was born in Longdenville Trinidad in 1939 to what he describes as an upper middle-class family. Although famous for his ability as a steel drum player, he also plays bass and piano. Molineaux was immersed in music from a very young age. His mother taught him piano. In addition to his maternal influence, he was surrounded by a musical family which included his father, a violinist, brother, a jazz-pianist and sister who was a vocalist. Molineaux first played steel drums at eleven years old, yet his primary focus was on piano. He also attended Fatima College and Queen's Royal College.¹³ He was a part of a small society of jazz appreciators and highlights Oscar Peterson, Nat King Cole, Kenny Burrell and Jonny Smiths as major musical influences. Molineaux eventually led his very own jazz combo and performed throughout Trinidad.

As a young teenager he played with the legendary Invaders Steel Orchestra granting him access to the rich sounding pans of Ellie Mannette and exposing him to the legendary influence of master soloist Emmanuel "Cobo Jack" Riley.¹⁴ He played with Invaders for one year but it was during a time where there was a great deal of violence associated with pan. In his mid-teens, he founded his own steelband, the Wonder Harps¹⁵ and was also the arranger and tuner for the ensemble.¹⁶ Molineaux explains that his purpose for putting together the ensemble was to get his upper middle class peers involved with the

¹³ Othello Molineaux. "Othello Molineaux." Accessed 1 March, 2014. <http://www.othellomolineaux.com/bio.htm>.

¹⁴ Kim Johnson. *The Illustrated Story of Pan*. Arima: University of Trinidad and Tobago, 2011.

¹⁵ Angela Smith. *Steel Drums and Steelbands*, 174.

¹⁶ Othello Molineaux. "Othello Molineaux."

instrument and help to dispel the negative perception and social stigma associated with the steel drums. He successfully achieved his goal and after two years, the band was no longer active. After taking a year-long break from steelpan, he then worked with the Tripoli Steelband at a time when it had lost most of its players. Molineaux called on the players who had previously been a part of the Wonderharps to help rebuild the ensemble and acted as the arranger. From that point on he stopped playing steel drums and spent his time either working with other steelbands as an arranger or playing piano with his jazz ensemble.

Molineaux left Trinidad in 1967 and headed to the Virgin Islands where he secured a contract playing jazz piano at the Hilton Hotel in St. Thomas.¹⁷ While pursuing his performance goals, he spent time developing both his knowledge of music theory and his skills as a steel drum player. His decision to begin playing the instrument again was a result of his disappointment with the level of steel drum performance in St. Thomas at the time. He would eventually integrate steel drums into his then current jazz ensemble.

Molineaux also worked to increase the opportunities and accessibility to steel drums for young people in his local community. During his time in the Virgin Islands he played a principal role in having the local ministry of education include steelpan instruction into the music curriculum.¹⁸

In 1971 he arrived in Miami with his band that included Claudius Fabien on double seconds, Neddy Smith on bass and Errol Rise on drums. The band had secured a contract to play on a cruise ship that docked in Florida. Some of the band members returned home but Molineaux remained in Miami where he continued to perform and find new ways to share his love for his native instrument. He conducted countless master classes and workshops at local high

¹⁷ Othello Molineaux. "Othello Molineaux."

¹⁸ Carolyn Guniss. "Pan Maestro." *South Florida Times*, Sep, 2010, <http://search.proquest.com.ezproxy.library.yorku.ca/docview/762068473?accountid=15182> (accessed October 15, 2013).

schools and the University of Miami. In many ways, he was responsible for the introduction of steel drums to various educational institutions in South Florida¹⁹.

Over the span of his career he has released two albums as a leader. The first in 1980 entitled *Happy Talk* featuring pianist Monty Alexander, drummer Frank Grant and bassist Gerald Wiggins.²⁰ Years later in 1993, Othello released *It's About Time*. Unlike the single rhythm section used in his previous recording, this album featured a wider variety of musicians including keyboardist Abel Pabon, bassists Marcus Willett, Peter Sebastian, and Ira Coleman, trumpeter Randy Brecker, trombonist Dave Barger, clarinetist Alex Foster, tenor saxophonist Bob Mintzer, pianist Monty Alexander, guitarist Romero Lubambo, drummers Archie Pena and Duffy Jackson, accordion player Gil Goldstein, percussionists Bobby Thomas, Jr. and Duduka Da Fonseca, and vocalists Maucha Adnet and Carol Moore. The recording was voted the 1993 Best Jazz album by the *Miami Times* and was also declared a 'Jazz Masterpiece' by American jazz magazine, *Jazz Times*.²¹

Along with his 1993 release of *It's About Time* came the release of his first instructional steel drum book entitled *Beginning Steel Drum* which he released through Warner Bros.²² This detailed instructional manual describing techniques for lead steel drum can be found in educational institutions and libraries internationally.

With a music career spanning more than 50 years, Othello has travelled and performed internationally with artists including Herbie Hancock, Dizzy

¹⁹ Guniss. "Pan Maestro."

²⁰ Tom Lord. *The Jazz Discography*.

<http://www.lordisco.com.ezproxy.library.yorku.ca/tjd/CoverFrame> (accessed October 1, 2013).

²¹ Othello Molineaux. "Othello Molineaux."

²² Bill Meredith. *Molineaux, Master of Jazz Steel Drums, Set for Arts Garage*. Palm Beach Arts Paper. 11 April 2012, accessed March 25, 2015. <http://palmbeachartspaper.com/index.php/1709-molineaux-master-of-jazz-steel-drums-set-for-arts-garage.html>

Gilespie, Toot Thielmans, Art Blakey, Ahmad Jamal and Jack DeJohnette.²³ The long list of names is a clear indication that he is well respected in the music community and within the jazz community in particular.

Although Molineaux only recorded two projects as a leader during a career that spans over fifty years, his recording and performance work as a sideman are quite extensive. It is also important to note that many of the recordings he has done were with internationally known artists with major label distribution. As a result, listeners may not have always been able to identify him as the steel drum player on recordings, yet he was still playing a major role of placing the sound of the instrument on the world stage both in jazz and other genres. A perfect example is his work with the band Chicago alongside pianist Leroy Williams. Molineaux and Williams appeared on "Another Rainy Day in New York City", a track on Chicago's album *Chicago X* (1976) released on Columbia's music label in addition to other Chicago recordings. Chicago won three Grammys for that album, two of which were for the track *If You Leave Me Now*, and the other for the album's artwork. The album was also nominated for album of the year, but lost to Stevie Wonder's *Songs in the Key of Life*.²⁴

Molineaux is most commonly known for his work with jazz bassist Jaco Pastorius. He first met Jaco in 1973 at the Lion's Share in Florida. Pastorius performed at the club regularly and at the time of their encounter Othello was attending an audition. They were both really impressed with each other's musical ability. Molineaux explained that from that moment on they were inseparable.²⁵ In Bill Milowski's biography of Pastorius, Molineaux described his initial meeting with Pastorius to be extremely intense because Jaco believed their

²³ Othello Molineaux. "Othello Molineaux."

²⁴ Awards and Shows. Accessed April 30, 2015.
<http://www.awardsandshows.com/features/grammy-awards-1977-225.html>.

²⁵ Othello Molineaux. Personal interview. 13 April 2015.

meeting was the outcome of “some divine plan.”²⁶ From the time they first met, they often played music together. Jaco would come and see Molineaux's band perform each Sunday and would occasionally sit in and play.²⁷ Othello also had many steel drums at his home and Jaco would often show up early in the morning unannounced and start practicing. He would even arrive to Othello's home, practice for a few hours and then wake Othello up. As time passed, both their professional relationship and friendship grew and Othello would become a trusted confidant to Jaco.²⁸

Molineaux was a part of Jaco's 1981 Word of Mouth Big Band and participated in the band's New York premier. He played alongside Don Alias (percussion), Bob Mintzer (tenor saxophone, bass clarinet), Randy Brecker (trumpet), Randy Emerick (baritone saxophone), Dave Bargeron (tuba) and Peter Gordon (French horn). Othello was featured particularly on Liberty Street and Giant Steps.²⁹ This was a major opportunity for Othello to be recognized for his contribution to the ensemble and as a jazz pannist in general because the show was well promoted and Jaco had just left Weather Report, making it a highly anticipated performance. Othello played on numerous gigs and tours with Pastorius including Jaco's 1982 tour with the Word of Mouth Band. He also played another tour in Japan with Jaco's septet which included musicians Delmar Brown (keyboards), Kenwood Dennard (drums), Alex Foster (alto sax), Don Alias (percussion) and Ron Tooley (trumpet). He would later record and perform with many of these musicians on other projects.

Molineaux explains that he and Jaco worked so closely together that when Pastorius learned that he had landed a two-album record contract with Warner Bros. he later returned to Othello's home excited and told him, "We got a deal!

²⁶ Milkowski, Bill. *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius. Deluxe ed.* (San Francisco: Berkeley, CA: Milwaukee, WI: Backbeat Books, 2005), 61.

²⁷ Othello Molineaux. Personal interview. 13 April 2015.

²⁸ Bill Milkowski. *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius*, 61.

²⁹ Bill Milkowski. *Jaco: The Extraordinary and Tragic Life of Jaco Pastorius*, 143.

We got a deal!"³⁰ In an interview with Bill Meredith, Othello explained that Pastorius had intended *Holiday For Pans* to be centered around their work together:

"We started working on *Holiday for Pans* around 1978," Molineaux says. "Jaco brought the Warner Bros. people out to see me play with my band, and got permission to produce an album for me. But when he tried to talk them into making it the second album on his contract, they refused, because it was my record even though he was playing on it. After he died, a friend of Jaco's sold the unfinished tapes to a Japanese producer, and a lot of the parts were re-recorded by other musicians. Even some of his bass lines, and it got released over there under his name, which was a horrible thing to do to his legacy."³¹

Molineaux further explained this scenario (in an interview we did) and further emphasized his disappointment with the record because a lot of the work he and Jaco did was rough and experimental. He felt that having this album released was a major misrepresentation of his ability as a musician. He even explained that the release of *Holiday for Pans* motivated him to release *It's About Time* sooner so that he could have a more recent and accurate representation of his ability as a steel drum player. Other sources have suggested that the record label rejected the album idea because of its lack of commercial appeal. Nonetheless, one is left to only imagine how much more impact and international reach Molineaux may have achieved, had the record received the support of Warner Bros.

Although Othello may not be well known as a bandleader, he has still earned the respect of his peers in the jazz music scene. In her 2010 article for the South Florida Times, Carolyn Gueness shares some of Randy Brecker's reflections. The Grammy Award winning trumpeter explains:

³⁰ Othello Molineaux. Personal interview. 13 April 2015.

³¹ Bill Meredith. *Molineaux, Master of Jazz Steel Drums, Set for Arts Garage*. Palm Beach Arts Paper. 11 April 2012, accessed March 25, 2015. <http://palmbeachartspaper.com/index.php/1709-molineaux-master-of-jazz-steel-drums-set-for-arts-garage.html>.

It was a pretty original thing. Jaco came up with a lot of original ideas... We had original color. And he could play any foil for us. We would bounce everything off Othello. He was like the center of the stage.³²

Brecker credits Othello for the popularity of jazz pan and was not surprised when Jaco asked Molineaux to tour with the band.

Molineaux recorded on several of Jaco's albums including Grammy nominated *Jaco Pastorius* (1976) released on Epic/Legacy records. He also recorded on *Birthday Concert* (1981), *Word of Mouth* (1981) and *Invitation* (1983) released on Warner Bros. Records.³³ Molineaux is also a part of the Jaco Pastorius Big Band, an ensemble led by Peter Graves in honour of Jaco's legacy.

In addition to his work with Jaco Pastorius, Othello explored many areas of jazz including Latin and Afro-Caribbean Jazz. He worked extensively with Jamaican-born jazz pianist Monty Alexander. Recordings include *Ivory and Steel* (1980), *Marilla* (1980), *Jamboree* (1988), *Caribbean Circle* (1992), and *Ballad Essentials* (2000). Othello has also appeared as a guest on many other recordings such as bassist Carles Benavent's 1997 release entitled *Fenix*. This recording explores Flamenco and Afro-Brazilian jazz among other styles and displays Othello's versatility playing lead, accompaniment and as a soloist. He has participated in many other unique projects too numerous to mention (See Appendix 1).

In 2009, Molineaux was inducted into the South Florida Jazz Hall of Fame³⁴ and continues to perform in South Florida and internationally. In his 2012 interview with William Meredith, Othello confirmed that he was working on a follow up to his 1993 album *It's About Time*:

³² Guniss. "Pan Maestro."

³³ Tom Lord. *The Jazz Discography*.

³⁴ Guniss. "Pan Maestro."

I plan to continue my path of creatively exploring the instrument of my culture and my heart within my personal music context. I wish to make my contribution to the recognition and acceptance that this unique innovation deserves.³⁵

Although he is well into his 70's Molineaux continues to work towards his lifelong mandate of pushing the boundaries of steelpan.

³⁵ Othello Molineaux. "Othello Molineaux."

ANDY NARELL

This section focuses on the development and contributions of pan pioneer Andy Narell. Researcher Andrew Martin notes that Narell is arguably the most influential American (and adopted Trinidadian) who has played a key role in promoting steelpan and propelling it to its “current state of global recognition.”³⁶ Many may argue Martin’s perspective. However, if we are to look specifically at Andy Narell’s role in increasing the awareness of steelpan as a viable instrument within the jazz idiom, it is indeed justifiable that he has played a very important role in increasing the steelpan’s international recognition and acceptance within the art form. Narell has continuously been positioned in a way that allows him to develop his musicianship and have access to the business and marketing strategies necessary to propel one’s music career forward. He has contributed a major body of work to jazz, particularly Latin and Afro-Caribbean jazz (and other genres), though he may not have been the first to do so, and has helped to pave the way for emerging jazz and unconventional pannists. Let us begin with a brief outline of Andy’s childhood and experiences that led him to his interest in both steelpan and jazz.

Andrew Narell was born in New York City on March 18, 1954. He was exposed to the instrument as a result of the efforts of his father, Murry. Murry Narell is considered a key agent in the development of steelpan in the 1960s.³⁷ His professional aspirations to become an educator were derailed after he was blackballed while in teacher’s college for his involvement in the socialist movement. He experienced difficulty finding jobs and eventually became a social worker in the Lower East Side in Manhattan. Murry worked for the Educational Alliance, a social outreach program at the Lower East Side Cultural Center. As a

³⁶ Martin, Andrew Richard. 2011. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*. Ph.D. diss., University of Minnesota, 299. <http://search.proquest.com.ezproxy.library.yorku.ca/docview/882906966?accountid=15182> (accessed October 10, 2013).

³⁷ Andrew Martin. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*, 300.

project coordinator and social worker, he was involved in “street gang cessation” projects. His work also exposed him to a diverse population including Jewish, Caribbean, Puerto Rican and other immigrant communities.³⁸ Eventually he decided to incorporate steel drums into the curriculum of the Lower East Side Settlement House. Under the direction of Murry Narell, Rupert Sterling built two sets of pans for the Lower East Side Settlement House and taught steelpan to local street gangs. Sterling, a native of the Caribbean island of Antigua, was on exchange in New York City to study engineering.³⁹ By 1961, both Andy and his brother Jeff were introduced to steelpan. His father formed a family steelband, *The Steel Bandits*, in 1962 which included both of his parents, but they were soon replaced with neighbourhood children. Andy began playing the bass pans, but quickly transitioned to the soprano pan. Under the musical direction of Rupert Sterling and management of Murry Narell, the band developed and gained public recognition. By 1964, they had an active performance schedule and they obtained union cards allowing them to play in union controlled industries such as hotels and restaurants. Between 1964-1969 the Steel Bandits performed an average of 150 engagements each year. They were sponsored by Graceline Cruises and performed on cruises, at elite country clubs and parties as an important aspect of the company’s local marketing strategies.⁴⁰ 1967 was a crucial year for Andy and the ensemble. The year included appearances on Hullabaloo and the Ed Sullivan Show, the release of their debut album *The Steel Bandits Play* and the arrival of Ellie Mannette to the Lower East Side Settlement House.⁴¹ Mannette is a renowned pannist, pan tuner, builder and arranger. As a result of his father’s efforts to find innovative and creative approaches to social

³⁸ Andrew Martin. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*, 304.

³⁹ Narell, Jeff. "Early Days". Last modified 2011, <http://www.jeffnarell.com/earlydays.html>.

⁴⁰ Andrew Martin. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*, 348.

⁴¹ Andrew Martin. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*, 334.

work, Andy was able to benefit from the authentic steelpan education of Sterling and Mannette.

Mannette was an inspiration and driving creative force for the younger Andy Narell, and his early and continued influence has evolved into a lifelong partnership for the tuner/builder {Mannette} and the performer [Narell]. Mannette was instrumental in ushering Andy Narell through his lifelong steelpan education from an early age, and their partnership in steelpan has lasted some forty years. However, ... one must note the importance of Rupert Sterling's influence on the young and impressionable Andy Narell which is arguably as important an early influence as Mannette.⁴²

Both Sterling and Mannette, alongside Andy's piano teacher helped to lay a solid foundation of steelband culture as well as musicianship, performance and theory.

Introduction to Jazz

Around the age of ten, Andy began taking piano lessons. His instructor began to move away from teaching classical music, began giving him lead sheets and teaching him how to interpret chord changes. For his thirteenth or fourteenth birthday, Narell's parents bought him an FM radio. He began listening to WLIB which broadcasted live from Harlem. WLIB was a 24-hour jazz station at the time, with excellent radio show hosts. A portion of their afternoon programming was hosted by Billy Taylor, a renowned jazz pianist and musicologist also extremely knowledgeable about the art form. It was through Billy's programming that Narell began to learn about the music, stories and backgrounds of the people who were featured on WLIB. The radio seriously piqued Narell's interest in jazz and inspired him to start experimenting with improvisation in the context of the Steel Bandits' performances. He admits that this was probably annoying to everyone else in the band because the music was not arranged for that purpose. There was not a structure for playing jazz, improvising or blowing a chorus. In the late years of the Steel Bandits, the

⁴² Andrew Martin. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*, 320.

ensemble began to lose players and opted to integrate other instruments including bass guitar and rhythm guitar. By the time Andy was 15 years old the band consisted of his brother Jeff, a vocalist, bassist, drummer, rhythm guitarist Marty Rosenberg, and himself. Marty was a talented jazz guitarist and encouraged Andy to explore the art form. Andy recalls:

He was the one that said to me; "You actually know a little more than you think you know. You ought to come down with me to a Sunday jam session I play at I'll introduce you and you can play."⁴³

The jam session took place each Sunday at Jacques, a club at Bleeker and Sullivan in the village, and was hosted by bassist Major Holley. Narell recalls Major Holley's extensive knowledge of jazz repertoire and that he was known for soloing with his bow and singing simultaneously. He also recalls that some very talented players would attend the jam on occasion and specifically remembers Kenny Barron sitting in one Sunday.

Marty introduced me and he let me play. He [Major Holley] called "St. Thomas" off the bat, which is what they always called ... anytime when you first show up to jam on the pan they call "St. Thomas" [he laughs]. I was the opposite of Major Holly, I hardly knew any tunes. But I had a good ear and sometimes I could pick up the changes and jump in on what was happening and blow a solo.⁴⁴

Sunday afternoons at Jacques were Andy's first jam experiences. Each week he would pack up his soprano pan and non-collapsible stand and take a bus and two trains, struggling through turnstiles with his gear, with hopes that the playing opportunity would further his skills. Shortly thereafter his family left New York and moved to the Bay area in California.

He opted to attend the University of California, Berkeley and enrolled in the pre-medical program. Narell spent time playing organ in a band and teaching steelband with the Oakland Parks and Recreation department. He also began

⁴³ Andrew Narell. Personal interview. December 23 2014.

⁴⁴ Narell. Personal interview.

doing studio recordings with producer David Rubinson who at the time was working with Herbie Hancock and the Pointer Sisters. Rubinson would call on him to play for different pop music recording sessions. Although he was grateful for these opportunities, Andy really wanted to play jazz. As he continued through school, he began taking classes in the music department and seriously focussed on developing as a musician:

I started going over to the music department and taking courses... and by the time I finished school I went through a whole transformation; from doing what I was supposed to do which was becoming a doctor (he laughs) or having a real job or something like that to like, just being fully into the music. I knew at that time I wanted to be a musician, I wanted to be a composer I wanted to be a recording artist. I wanted to do it.⁴⁵

Andy possessed a special kind of drive and fearlessness. At the age of seventeen he got the addresses of major record labels and drove to Los Angeles with hopes of securing studio work and any other opportunities he could find. He even went to Motown Records and got an employee to come downstairs and listen to him play. One of the producers he played for was Charlie Green, who owned a small record company. This resulted in several recordings including one with Jesse Hill, a rhythm and blues singer/songwriter from New Orleans.

Prior to his ambitious trip to Los Angeles, in his final year at Berkeley, he also found himself doing significantly more studio work. This opportunity was due to an important connection with producer Bernie Krause. During the summer Andy traveled with his pan and played in different cities including Vancouver and Victoria, British Columbia. He returned home and continued playing in front of the Cannery in San Francisco. While playing one day, he was approached by Bernie Krause a guitar player and synthesizer programmer. Krause was intrigued by Andy's approach to Bach on the steelpan and told him that he wanted to meet with him. Bernie worked closely with another musician Paul Beaver and the duo were pioneers in the use of synthesizers in film and pop

⁴⁵ Narell. Personal interview.

music. Beaver and Krause were well known for creating the *Nonesuch Guide to Electronic Music* and gave classes on how to use synthesizers. Bernie followed up with Andy the very next day after their encounter outside of the Cannery and arranged a meeting with him. Andy shared about his experience as a musician and current academic pursuits and Bernie offered him a gig immediately. Within a few days he was playing, keyboards, piano and synthesizers for Bernie. Krause was a guitarist and in the early 1970s guitar triggers for synth did not exist so Bernie needed a keyboard player to play and he would take care of programming.

All the synths at that time were monophonic so we had to do things one note at a time. So if you wanted to do something orchestral sounding you couldn't play chords. So somebody with really good time and phrasing was the main thing to play synthesizer stuff accurately enough to overdub the parts ... He got me right into it playing piano and synthesizers overdubs and arranging.⁴⁶

Krause was getting a great deal of commercials and corporate films and thus provided Andy with an opportunity to develop as a producer, arranger and musician.

So that was like my real school. Just as I was finishing school I went straight into that school. And the school was, we'd get together and he'd show me the tune, and I'd go home and arrange it, write all the parts and come in. Basically I would arrange for rhythm section, horns, strings, and I would do background vocals on the fly....So the schooling was, we 'd go in the morning and cut rhythm tracks. We cut a thirty and a sixty-second version. Set up, record it , tear down, bring in the horns, give them their charts, do that, then bring the strings in, I would have the string charts, do that then the background vocals, the lead vocals, the synth overdubs, the narration and then we'd mix.. we'd do that in one day ... That was commercials.⁴⁷

Although this experience is not directly related to playing steelpan in the jazz idiom, Narell confirms that this experience was a crucial moment in his

⁴⁶ Narell. Personal interview.

⁴⁷ Narell. Personal interview.

development as a musician, producer and arranger. Furthermore, he learned about how important it was to understand what he needed creatively and which musician was most appropriate to play each part. Working with Bernie also exposed Andy to many of the top musicians in the Bay area with whom he would eventually work on his own creative projects.

One of the many musicians Andy worked with was Mel Martin. Mel was a wind player and multi-instrumentalist. Andy was impressed with his ability to play all of the saxophones, flute, clarinet, bass clarinet in addition to his ability to solo. Mel was a part of a group called Azteca whose music he really enjoyed. Azteca was one of the many bands of the early 1970s influenced by Santana. However, he notes that they were more jazz oriented and had a very strong horn section. As Andy completed his studies, he began writing more music. His interest in composition was further stimulated with a recent introduction to Brazilian and Latin music. Chick Corea and his original Return to Forever band with Flora Purim and Airto Madeira was also a major influence. He seriously wanted to create a body of work where steelpan was used in the jazz context.

At that point, there really wasn't anybody who was going to hire me. It wasn't going to just happen, you just get a gig and all of a sudden you're recording and touring with somebody, a good jazz artist. People didn't have that idea. They didn't see the pan that way. They saw it as a gimmick, as a sound, something off to the side you could use for something. The album session calls I had were very typical. They were like, one song on the album. They wanted that typical pan sound that everybody associated with Caribbean music. And jazz was pretty closed up too ... All the people that were the hippest people, that I wanted to be like, they were all doing their thing. I kind of got the message early on that I was going to have to create the situation if I was going to want to play the pan in a jazz context. So I went looking for people to play with and the first guy I went to was Mel.⁴⁸

Mel was intrigued by the pan and he and Andy immediately hit it off. Mel suggested they do a project together and began to put a band together. The

⁴⁸ Narell. Personal interview.

ensemble included guitarist David Kramer, percussionist Glenn Cronkhite and drummer Terry Bozzio. Andy played both steelpan and piano in the band. After approximately six months, Bozzio left the band to play with Frank Zappa and was replaced by George Marsh, a drummer known for playing with Gerry Hawn and Mose Allison. Andy describes him as a beautiful drummer who was a major influence for him. Marsh was into African rhythms and four-limb independence. He was able to play four different rhythms simultaneously to create various Afro Caribbean and Afro-American grooves and also explored a lot of odd time signatures. Andy describes the time he worked with Marsh as “odd time school” and “polyrhythmic school.”⁴⁹ The two would often get together as a duo and create music. Each member composed for the group, and this gave Narell an opportunity to have his music played by other jazz musicians. He eventually left the band but would return as a guest to record on several tracks of the 1977 release *Listen*.

A few years later Andy formed his own band. This ensemble consisted of guitarist Steve Erquiaga, bassist Rich Gerrard, and percussionist Kenneth Nash. Kenneth also played drums occasionally and Andy played both piano, pan and sometimes drum kit. He recorded his first album *Hidden Treasure* in 1978 with this band and it was released in 1979. They were able to secure performance opportunities in clubs in San Francisco. They would play the Great American Music Hall and other venues in the East Bay area. In the early 1980s Andy received a grant from the California Arts Council where the organization would match each four hundred dollar payment that he could secure from performance opportunities at other non-profit organizations such as schools. His first break with the quartet came when he received a call in 1981 from some Swiss promoters that had heard the band's recording and wanted to know if they would travel to Switzerland to play at a local folk festival. During his trip to Switzerland, Narell connected with Hans Rudiegli who agreed to find performance

⁴⁹ Narell. Personal interview.

opportunities for him in Europe. The ensemble toured throughout the early 1980s. Andy lost money on each tour, but it was an opportunity for him to develop as a bandleader, play original music and travel throughout Europe. During this time, the ensemble also recorded *Stick Man* (1981) and *Light in Your Eyes* (1983).

By 1985, Andy expanded the band to a quintet providing the group with a consistent drummer. It was precipitated by the bass player leaving the band. Bassist Keith Jones and drummer Will Kennedy joined the band. With this ensemble Andy recorded his fourth and fifth albums, *Slow Motion* (1985) and *The Hammer* (1987).

Caribbean Jazz Project

The Caribbean Jazz Project came about as a result of a connection made between Narell and Dave Samuels. C.J Combs, a percussion instructor at Wichita State University insisted that Andy get together with Samuels, a jazz vibraphone player. Combs thought that the two would work well together. Dave and Andy connected and played duo gigs together. In 1993, Dave contacted Andy asking him to play a gig with him at the Central Park Zoo. At this point, Andy was married with children and hesitated to take on performances that required him to be away from his family and offered little or no financial compensation. However after hearing that Mark Elgan, Richie Morales and Paquito D’Rivera were booked for the gig, he accepted the opportunity:

I said I’m in. I’d always wanted to play with Paquito D’Rivera ever since I’d heard him play with Eva Quiere. So that’s how that happened.⁵⁰

The gig was a huge success. Andy also notes Dave and Paquito were both committed to “exploring the quintessence of Caribbean music” and shared a

⁵⁰ Narell. Personal interview.

desire to create something new out of the confluence between jazz and Caribbean music styles.”⁵¹ To date, the Caribbean Jazz Project has recorded eight albums, two of which Andy was a part of: *Caribbean Jazz Project* (1995) and *Island Stories* (1997).

Sakesho and the French Caribbean Connection

Slow Motion, *The Hammer*, and *Little Secrets* began to get airplay in the Caribbean. Andy received a call from a French Caribbean festival producer. By this time he also had an agent. In the late 1980s Andy’s band travelled to both Martinique and Guadeloupe on two occasions. Those trips included performances at the Martinique Jazz Festival and the Centre des Arts in Guadeloupe. After Andy’s gig in Guadeloupe, he went to a restaurant where he heard some of the local music and began to inquire about it. From that point on, each time he travelled to the French Caribbean he would bring home CDs and started to study the music of the region. The major turning point in his career came in 1991 when he returned to Martinique while doing a steelband project for the jazz festival and met bassist Michel Alibo who was playing with Sixun at the festival. He then travelled to Guadeloupe where he played eight nights at a club with three local musicians and on one of those nights, pianist Mario Canonge came and sat in. Sales of Andy’s records were also quite impressive and he was able to connect with a record storeowner who had stores on both islands. With sales close to 2000 units in islands with approximately 400,000 people, Andy was able to easily secure performance opportunities. He continued to collect music by French Caribbean Jazz artists such as Mario Canonge and Sixun as well as records from artists playing traditional music such as the Gwoka and Belair. The influence of various French Caribbean music genres and artists can be heard clearly in many of his compositions that followed.

⁵¹ Andrew Martin. *Pan-america: Calypso, Exotica, and the Development of Steel Pan in the United States*, 366.

Ultimately, Michel called Andy to play a gig in Martinique as well as another jazz festival performance. This ensemble also included a pianist Mario Canonge and conga player Miguel “Anga” Diaz. Both Canonge and Alibo wanted to produce a more authentic French Caribbean feel and decided to invite drummer Jean-Philippe Fanfant to play in the ensemble. The group did a few performances in Guadeloupe. Narell then reached out to them and asked if they would be open to having him write a few tunes for them in the beguine and mazurka styles. In 2000 Mario called Andy to play a gig in Paris. They also recorded three tracks which were included on Andy’s 2000 album *Fire in the Engine Room*. Together under the name Sakesho, Mario Canonge, Michel Alibo, Jean-Philippe Fanfant and Andy Narell recorded two albums, *Sakesho* (2002) and *We Want You to Say* (2005).

Bluegrass Jazz and Brazilian Choros

In the early 1980s Andy played in a jazz bluegrass band with fiddler Darol Anger, mandolin player and guitarist Mike Marshall, bassist Todd Philips and guitarist Tony Rice who Andy describes as one of the “baddest” rhythm guitarists around. With the exception of Andy, they were all playing with David Grisman at the time, a popular jazz mandolin player. However, the collective with Andy, Darol, Mike, Tony and Todd was a more experimental offshoot of Grisman’s project. The band had only played three gigs when the record label Windham Hill decided to put together a band with Darol, Mike, Andy and pianist Barbara Higby. The band was debuted at the Montreux Jazz Festival where they did a live recording. Andy played half the tunes on this recording and toured extensively with the ensemble over the next few years. He enjoyed the experience and it also came at a time when he was losing a lot of money with his own project.

Narell and Marshall continued to work together as a duo. Mike was working on Brazilian choros and he would show them to Andy. They performed combining mandolin and piano, then guitar and pan. Mike was preparing to record an album of duets and asked Andy to play on the demos. They completed four tracks and Mike was so satisfied with the outcome that he included them on the final recording. *Brazil Duets* was released in 1996. Noticing the similarity in the *Brazilian Duets* concept to some of the music on Andy's 1998 recording *Behind the Bridge*, I asked Andy, if Mike had influenced his work on that album such as his arrangement of *Lamentos*. Andy noted that he had heard *Lamentos* on a Zizi Possi record, but that Mike had taught him *Segura Ele*. Both pieces are written by Pixinguinha.

Narell recalls that one of the "coolest" gigs they did as a duo was an outdoor festival where they opened for Béla Fleck and then sat in on his set. He had met Béla prior to this when performing with Darol, Mike, Tony and Todd at their third and final gig as a collective which took place at the Telluride Bluegrass Festival. This initial meeting at the Bluegrass festival in addition to meeting at the outdoor festival eventually resulted in Andy working with Fleck on his 2000 recording *Outbound*, as well as a tour that included live video recordings at the Quick Center For the Arts in Connecticut.

Windham Hill and Heads Up

One of the major opportunities that helped Andy to receive local and international recognition as a jazz pannist was his connection to Windham Hill Records. Steve Miller, a friend of Andy, connected him with Will Ackerman, the owner and founder of Windham Hill Records. Ackerman, a Stanford drop out, started the record label and distributed his own solo guitar albums. He then went on to produce and distribute records for Alex De Grassi, and pianist George Winston. Winston sold several million records through Windham Hill and was selling out concert halls throughout the United States. As a result, Windham Hill

was taking off just as Andy came on board. Windham Hill was a record label phenomenon known for its sound and look and even had its own section in many record stores. Windham Hill had a distribution deal with Herb Alpert and Jerry Moss' A&M records (The Police, Joe Jackson, Janet Jackson). This collaboration benefited Andy because he now had access to A&M's extensive distribution channels and Windham Hill's grass roots approach to promotion. Andy's breakout album on the label was his (1985) recording of *Slow Motion*.

Simultaneously, there was a major shift taking place in the radio industry. Adult contemporary radio was popularized and approximately two hundred radio stations nationwide were playing pop-influenced jazz. Andy explains that the stations were not playing mainstream swinging jazz, but that they would play artists like Pat Metheny and the Yellowjackets. Prior to this time he had received airplay on some jazz stations, but he was able to seriously break into the adult contemporary scene. This meant that there were approximately two hundred stations nationwide playing his music daily. Americans across the country were being exposed to Pan Jazz and this created a major turning point for Narell. As a result, his follow up album *The Hammer*, was his biggest selling album. In addition to increased airplay and album sales, Windham Hill created its own jazz label. Andy was given the job to sign and produce artists. During that time he brought Billy Childs, Ray Obiedo, Steve Erquiaga and Kit Walker on board and produced albums for each of them while also producing his own music. Windham Hill continued in this direction until it was bought out by Bertelsmann Music Group (BMG) between 1992 and 1996. This major change at the corporate level resulted in major personnel changes, and also coincided with many programming changes at the radio stations. As a result, Andy along with artists like Pat Metheny, Tuck and Patti and the Yellowjackets were cut and the focus turned to Smooth Jazz featuring musicians such as Kenny G. Andy was dropped from BMG and went back to self-producing records.

He eventually connected with Dave Love at Heads Up and received distribution from the independent label. Heads Up would eventually be bought out by Telark. Andy distributed *Behind the Bridge* (1998), *Fire in the Engine Room* (2000) and *Live in South Africa* (2001). Heads Up distributed the Caribbean Jazz Project albums *The Caribbean Jazz Project* (1995) and *Island Stories* (1997). The label also distributed Sakesho's album *Sakesho* (2002) and *We Want You to Say* (2002). Dave Love was eventually let go from the company and started a business distributing music and other content for artists. Andy currently uses this venue to distribute his music.

Since his introduction to steelpan music in the 1960s, Andy Narell has made a significant contribution to the steelpan and jazz communities and has certainly helped to increase international awareness of the instrument. The following quote from his biography captures his musical accomplishments and experience with a diverse group of international artists:

Narell has made 15 albums as leader, one as co-leader with Relator (University of Calypso), two as co-leader of the Caribbean Jazz Project (with Paquito D'Rivera and Dave Samuels), and two as co-leader of Sakésho (with Mario Canonge, Michel Alibo, and Jean-Philippe Fanfant). Along the way he has worked with artists as diverse as Chucho Valdes, Bela Fleck, Marcus Miller, Maraca y Otro Vision, Willie Colon, Bebo aldes, Irakere, Tito Puente, Orquesta Aragon, Pedrito Martinez, Flora Purim and Airtó, Vince Mendoza, The WDR Big Band (Köln), The Metropole Orchestra (Holland), Sixun, Andre Ceccarelli, Bireli Lagrene, Spyro Gyra, Dr. Billy Taylor, Nancy Wilson, David Rudder, Black Stalin, Andre Tanker, Kassav, Tanya St. Val, Jon Lucien, Angelique Kidjo, Etienne Mbappe, Mokhtar Samba, Karim Ziad, Ray Lema, Kora Jazz Band, Jimmy Dluolu, Blick Bassy, Fatoumata Diawara, Vusi Mahlasela, Meddy Gerville, Képa Junkera, Philippe Lavil, Toto, Aretha Franklin, Keith Terry and Crosspulse, and the Kronos String Quartet. He has performed on movie scores by James Horner, Maurice Jarre, Elmer Bernstein, Hans Zimmer, Michel Colombier, Thomas Newman, and Carmine Coppola, and his compositions are featured in the film 'PAN – Our Music Odyssey,' as well as 'The Firm, tv shows like Designing Women and Going to Extremes, and

commercials for Apple Computers, Sony, Porsche, and Southwest Bell.⁵²

Andy Narell's professional career has been an inspiration to many and his approach to integrating steelpan into diverse musical genres specifically Afro and Latin-Caribbean jazz have has been a major influence on my creative work.

The following section explores my compositions for this thesis and their connections to the works of Andy Narell, Othello Molineaux, Rudy Smith and several Pan Jazz ensembles whose work I studied as a part of this process.

⁵²Andrew Narell. "Andy Narell Biography," Accessed 10 January, 2014.
<http://andynarell.net/bio.html>.

DESCRIPTION AND ANALYSIS OF COMPOSITIONS

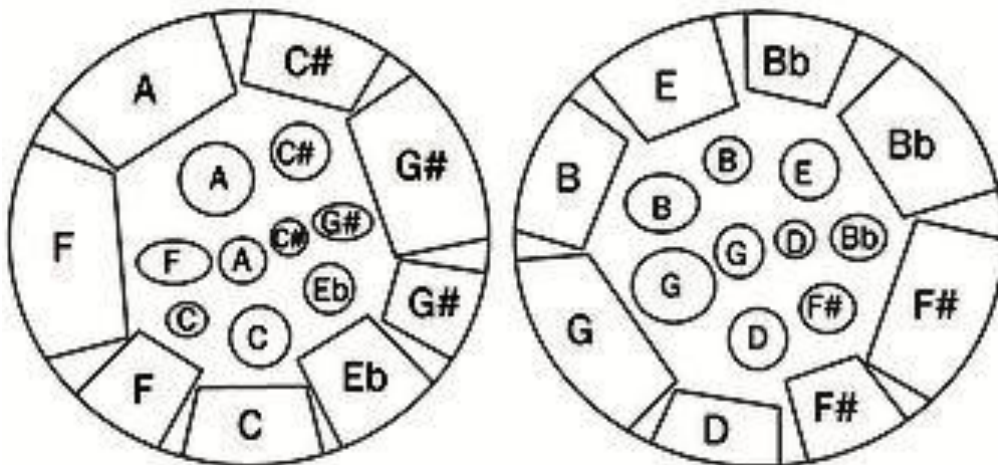
This section will focus on my compositional processes and some of the observations I made while developing the compositions for my thesis followed by an in depth analysis of each piece. I pursued a total of 12 song ideas for my thesis and chose to complete seven of those pieces for this project.

I began preparing for this process in my jazz composition course with Professor Ron Westray. For several weeks we were challenged to compose mechanical lines or melodies that corresponded with specific chord progressions. We further developed our understanding of chord scale relationship. During that time, I began to pay closer attention to the importance of rhythm in a melody. I also experimented with composing rhythms and then adding melodies to fit the harmony. This approach to composing melodies was extremely useful once I began to write these pieces.

As I looked more specifically at composition for this thesis, it was important to contextualize my work by looking at the history of steelpan in the context of Latin and Afro-Caribbean jazz ensemble. I attempted to find as many recordings as possible where steelpan was included in the context of jazz music (see Appendix 1). I listened to either the complete works or samples of as many of these recordings as possible, however many of them are no longer easily accessible. This exercise helped me to further understand the various functions of the steelpan in a jazz ensemble which included playing melodies, harmonizing with other lead instruments, padding and comping. I also heard a vast range of pan tones due to the tuning work on each steelpan, the recording approach as well as the difference due to the varying types of steelpan and their ranges.

Prior to beginning this project, I knew that Andy Narell generated a pan sound on recordings that I enjoyed most. I was particularly intrigued by the tone he generated in recordings from 1998 to the present. The sound generated by his signature Ellie Mannette steelpan were complemented by his ability as a

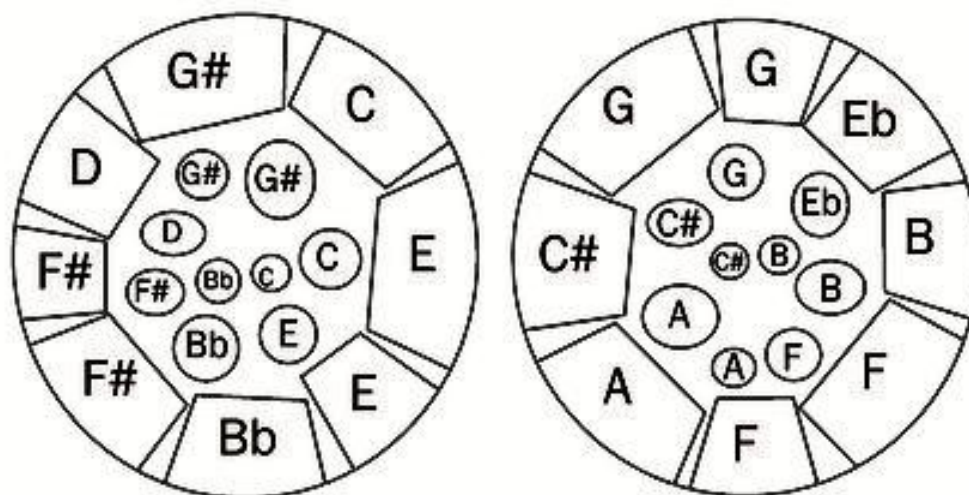
Figure 2: Double Tenor Steel Drum



Range: F3 - D6

Source: Kyle Dunleavy. *Double Tenor*, accessed 1 April 2015, <http://www.dunleavypans.com/#!/double-tenor/ciqu>.

Figure 3: Double Second Steel Drum



Range: E3 - C#6

Source: Kyle Dunleavy. *Low E Double Seconds*, accessed 1 April 2015, <http://www.dunleavypans.com/#!/double-seconds/c1vdk>.

During this initial listening process I was also pleased to find many other recordings where I really appreciated the quality of the pan sound. Some examples include the sound generated by Gareth Burgess on the 2013 Kalabash recording *Keep them Close* as well as the performance of pannist Othello Molineaux on Carlos Benavente's 1993 recording *Fenix*. I was particularly pleased to hear both Othello's and Gareth's performances as they were done on soprano steelpans, the same pan that I play. Narell plays double seconds, and Rudy Smith plays double tenor. Both of these steel drums have a lower range (see Figures 2 & 3) and therefore can produce deeper, warmer tones that also tend to demand a richer presence among other instruments in the jazz ensemble.

Compositional Method: Overarching Concepts

After having listened to many Pan Jazz recordings, I decided to focus particularly on the work of Andy Narell for inspiration to composition but also considered the work of Sakesho, Caraib to Jazz, Cane Fire and Kalabash. I also considered specific recordings featuring Othello Molineaux and Rudy Smith. I chose these artists and specific pieces because of their focus on creating and performing music for steelpan in the context of the Latin and Afro-Caribbean jazz ensemble.

Another overarching theme I considered was how the music I wrote would appeal to the listener. Reflecting on my interview with Narell about his experience in the music industry caused me to consider how his music would have been appropriate for a mature 'easy-listening' audience and mainstream adult contemporary radio. I knew that I wanted my music to have a similar appeal while also appealing to jazz listeners. And although 'easy-listening' is a very subjective term, I considered what it meant to me. Along the lines of appeal for radio, the recorded demos have one or two solos and are complete within four to five and a half minutes. Within that time frame, the listener is able to hear the

song as a complete idea. However each piece can be adjusted to include several solos during live performance.

The form often includes aspects of mainstream popular music that could be considered as an introduction, verse, chorus, bridge and interlude. The 'chorus' type sections often include what I could consider to be singable melodies. At the same time, the pieces leave a lot of room for the musicians' interpretation in most sections in addition to the solo sections.

Compositional Method: Technical Concepts

I chose to approach the first step of composing each tune from the angle of harmony or melody. I completed an exercise where I sat at the piano and wrote out a series of chord progressions for eight pieces all using a key center of C Major or A minor. I chose this approach because I often begin my compositional process with developing a melody; however, I find that my melodies typically tend to suggest very similar harmonic progressions. Writing each harmonic progression in the same key centre allowed me to quickly notice whether or not I was using a lot of repetitive progressions. In addition to the harmonic progressions I developed, I included some of the jazz harmonic progressions including: major twelve bar blues, minor twelve bar blues and 'rhythm changes'. I also developed melodic ideas and sang them into my phone's recording application. These melodic ideas varied in length from four bars to 32 bars. I transcribed the melodies and added appropriate harmony.

After developing all of these melodic and harmonic ideas I focused on what would really define the feel or genre of each composition which often depended on the rhythm section. A major resource for this step in the composition process was Jean-Philippe Fanfant's book *Afro-Caribbean Grooves for Drumset*. This book was given to me by Andy Narell and came highly recommended as a resource for playing and composing Afro-Caribbean music. It includes over 100

grooves with drums and bass demos. Jean-Philippe Fanfant is a native of Guadeloupe. Fanfant and Narell worked together in *Sakesho*, an ensemble that played Caribbean jazz with a special focus on influences from the French Caribbean (see chapter on Andy Narell).

Before starting my thesis, I knew my goal was to write music for steelpan in the Afro and Latin-Caribbean jazz ensemble. As I listened to various recordings I noticed that Andy Narell, Caraib to Jazz and Sakesho typically wrote songs based in Beguine, Martinican Mazurka, Calypso or Cascara grooves when creating their Afro and Latin-Caribbean content. I decided that I would attempt to compose jazz tunes based in these genres but that I wanted to also venture into some of the other grooves that were not commonly explored by the artists that were influencing my work. I spent time studying Fanfant's book and connecting the Beguine, Mazurka, Calypso and Cuban drum patterns to recordings from Andy Narell, Sakesho, Cane Fire, Kalabash and Caraib to Jazz. I began writing pieces based in these styles and looked at how I could expand on the approach of mixing jazz, steelpan and other Afro and Latin Caribbean styles. This included writing pieces based in Zouk Love, Bele, Bembe, Bomba, and Chouval Bwa, all of which are represented in Fanfant's book. I also stretched slightly outside of the geographical range and composed two songs based in Afro-Brazilian grooves; Maracatu and Samba Reggae. Fanfant's book introduced many intricate details and variations of each style and also provided an extensive discography of artists who include these drum patterns in their music.

After developing a list of melodies with their respective harmony as well as choosing the list of drum grooves, I began to test harmonic progressions against the different grooves to see which ones would work well together. I noticed that many of my chord progressions did not seem to sit comfortably within the drum patterns. I then spent time listening to some of the traditional music based in these styles to get inspiration and instruction. I often noticed that the Zouk, Bele and Chouval Bwa grooves accompanied chord progressions that were relatively

less complex than the chord progressions I had developed and there was use of repetitive patterns and ostinato bass lines. The focus is what I would describe as vertical rather than horizontal. Emphasis was placed on solid groove between the instruments and textural complexity from instrumental layers rather than harmonic complexity. I would often hear one or two chords in a four-beat bar, rather than one chord per beat.

With this observation, I returned to the work of Andy Narell as well as Cane Fire, Kalabash and Caraib to Jazz. I found that if they were not composing using the Beguine, Mazurka, Calypso or Cuban grooves like the Cascara, they were using more traditional jazz and fusion grooves. This observation may suggest that these grooves tend to work better with relatively more complex harmonic progressions. As I developed my compositional pieces, I made an effort to maintain the harmonic ideas I had created in some sections, while employing some of the respective genre's harmonic tendencies in other sections. Of the many attempts to compose for this project I was able to develop and complete song forms for pieces based in Mazurka, Calypso, Beguine, Cascara, Maracatu, Bembe and Zouk Love. A specific analysis of each composition is provided in the following section.

ANALYSIS OF COMPOSITIONS

Compositional analysis will focus on topics including style, rhythm, harmony, form, texture and any other musical aspects drawn from related musical influences.

"Amerralys Eyes"

"Amerralys Eyes" is composed for a small Afro and Latin-Caribbean Jazz ensemble including a lead steelpan (soprano, alto or double tenor), Rhodes, electric bass, drums and percussion. Electric guitar may also be included but is not necessary. The drum pattern was adapted from the Mazurka Piké groove found in the section on Martinique in Jean-Philippe Fanfant's book.

Figure 4: Mazurka Piké Drum Groove (Fanfant, 10)



The groove is slowed down from the suggested 135 beats per minute (BPM) to 93 BPM.

Figure 5: Adapted Mazurka Drum Groove (Lapps-Lewis, 2014)



The intro is split into two parts. The first part is made up of an ostinato played by the steelpan.

Figure 6: "Amerralys Eyes" - Intro - Steelpan (Lapps-Lewis, 2015)



The bass player is given the freedom to alter the root notes in each bar but sets up the second half of the intro by resolving to an A. In the second half of the intro the steelpan joins the piano by doubling the pattern. The bass begins a new ostinato pattern that mirrors the rhythmic pattern of the drums. The second part of the intro is also used as an interlude and outro for the song.

Figure 7: "Amerralys Eyes" - Interlude (Lapps-Lewis, 2015)

Interlude on cue 3

9

Steel D. *p*

Kbd.

E. Gtr.

Bass

Shk.

Dr.

Section A of the song is an eight bar section written around an Am6 chord. The fourth bar is an odd bar written in 4/4.

Figure 8: "Amerralys Eyes" - First Four Bars of Section A (Lapps-Lewis, 2015)

The musical score for the first four bars of Section A of "Amerralys Eyes" is presented below. The score is in the key of Am⁶ and 4/4 time. It features five staves: Steel D., Kbd., E. Gtr., Bass, and Dr. The first bar is marked with a box 'A' and the number '14' above it. The drum part includes the instruction 'Add colour with cymbals'.

Steel D. 3

14 Am⁶

Kbd.

E. Gtr.

Bass

Dr. 3

Add colour with cymbals

I chose to experiment with this based on a passage in Andy Narell's composition "Blue Mazooka". In his Mazurka based piece, he places a quadruplet in a bar of three. This is done in bars four and 12 of a 12-bar section and each beat in the quadruplet has a different chord. Each beat is also played in rhythmic unison with the bass and drums creating forward motion into the final four bars of the section.

Figure 9: "Blue Mazooka" - Section A (Miller and Narell, 2011)

Blue Mazooka

Lead

Andy Narell

A Fm¹¹ G⁷alt. Cm⁹ F^{#9} B⁷(b¹³) B^{b7}(sus⁴) A⁷(b¹³) 4:3

6 Ab G⁷ Cm⁹ F^{#7}

10 Fm¹¹ G⁷alt. Cm⁹ B¹³(b⁹) B^{b13} C⁷(b¹³) F^{#13}(b⁹) 4:3

14 Fm⁹ G⁷ Cm¹¹ (Break)

Section B of "Amerralys Eyes" uses stepwise motion in the melody with a different melody note for each beat. The bass moves in rhythmic unison with the melody notes. Like in "Blue Mazooka's" A and B sections, I also chose to change chords at the beginning of each bar in this section.

Figure 10: "Amerralys Eyes" - Section B (Lapps-Lewis, 2015)

2 **B**

22 Dm^{6/9} C(add2) E^{7(b9)/G#} Am(add2)

Steel D. *mf*

Bass

26 Dm^{6/9} C(add2) Dm E^{7(sus4)} E⁷

Steel D.

Bass

In section C, the melody plays a rhythmic ostinato pattern that is mirrored in the bass drum pattern. The shape of the melody remains the same but starts on a different note in every bar.

Figure 11: "Amerralys Eyes" - Section C (Lapps-Lewis, 2015)

The musical score for Section C of "Amerralys Eyes" consists of two systems. The first system covers measures 30 to 33, and the second system covers measures 34 to 37. Each system has a Steel Drum (Steel D.) part and a Drums (Dr.) part. The Steel Drum part is written in treble clef, and the Drums part is written in a simplified notation with a double bar line and a vertical line for the drum head.

System 1 (Measures 30-33):

- Measure 30: Steel D. starts with a C chord (boxed) and a triplet of eighth notes. Dr. has a quarter note followed by a triplet of eighth notes.
- Measure 31: Steel D. has an Am chord. Dr. has a quarter note followed by a triplet of eighth notes.
- Measure 32: Steel D. has an E^{7(b9)/B} chord. Dr. has a quarter note followed by a triplet of eighth notes.
- Measure 33: Steel D. has an Am/C chord and a Dm⁶ chord. Dr. has a quarter note followed by a triplet of eighth notes.

System 2 (Measures 34-37):

- Measure 34: Steel D. has an Am chord. Dr. has a quarter note followed by a triplet of eighth notes.
- Measure 35: Steel D. has an Fmaj⁷ chord. Dr. has a quarter note followed by a triplet of eighth notes.
- Measure 36: Steel D. has a Dm chord. Dr. has a quarter note followed by a triplet of eighth notes.
- Measure 37: Steel D. has an E^{7(b9)} chord and rests. Dr. has a quarter note followed by a triplet of eighth notes.

Additional annotations include "Add colour with cymbals" written above the Dr. staff in measure 30, and a "3" in the top right corner of the first system.

Solos are played over sections A and B with the interlude section in between.

"Serena"

"Serena" is written for lead steelpan, piano, bass, drums and percussion. The Cascara drum patterns that influenced this piece were drawn from the section on Cuba in Jean-Philippe Fanfant's book.

Figure 12: Cascara Rumba Clave 2/3 (Fanfant, 2007)

♩ = 106
(snare off)

Figure 13: Cascara Rumba Clave 3/2 (Fanfant, 2007)

♩ = 106
(snare off)

Like the example in the text, the tempo of the song is set to 106 BPM. The drum patterns are used as a starting point or inspiration for the drummer. The intro begins by a steelpan line that leads into a rhythmic figure played by the entire ensemble. This is followed by a short vamp over a Dm6 chord played by the rhythm section. The head of the song is written over an ABABCDE form. I decided that I wanted to experiment with a head that used both a minor and major key centre. The harmony from sections A and B were drawn from an Antonio Carlos Jobim's 1962 composition "Chega De Saudade (No More Blues)".

Figure 14: "Chega De Saudade": Sections A and B (Sher, Bauer and Smolens, 49)

Chega De Saudade (No More Blues)

Med. Bossa Nova

Antonio Carlos Jobim

A

Chord progression for Section A:

- 1: Dm
- 2: Dm⁷/C
- 3: E⁷/B
- 4: Dm
- 5: A⁷(^b₉)
- 6: Dm
- 7: Em⁷(^b₅)
- 8: A⁷
- 9: Dm
- 10: Bm⁷(^b₅)
- 11: E⁷
- 12: Am
- 13: B^bmaj⁷

Chord progression for Section B:

- 17: Dm
- 18: Dm⁷/C
- 19: E⁷
- 20: Dm
- 21: A⁷(^b₉)
- 22: Dm
- 23: D⁷(^b₉)
- 24: Gm
- 25: A⁷
- 26: Dm
- 27: Dm⁷/C
- 28: E⁷
- 29: A⁷
- 30: Dm
- 31: Em⁷
- 32: A⁷

After choosing this harmonic progression, I wrote the melody for the sections. Section C moves to D major from D minor. The melody for this section was written first and then the harmony was added. A part of the melody uses a four-note melodic motif which is repeated four times and moves across Bm, F#7/A#, A7 and E7. Each time the motif is repeated, the third note in the structure descends chromatically.

Figure 15: "Serena" Descending Melodic Motif (Lapps-Lewis, 2014)

Section D begins with a ten beat drum break that officially allows the clave to turn back around to 3-2 while also adding an interesting transition to the piece.

Figure 16: "Serena" Section D - Drum Break (Lapps-Lewis, 2014)

This is followed by Section E, an eight-bar section that feels almost like a bridge. This section ends on an A chord and cadences V-i back to a vamp or interlude on Dm. The vamp changes the key center back to D minor and prepares for solos over sections ABAB. After the final solo, the band returns to Section C in D Major with the steelpan playing the lead melody. The melodic motif introduced in Section C is repeated and slightly altered. This leads into the final section written to highlight drums and/or percussion. The steelpan has a

melody line played up against bass shots over a repeated eight-bar pattern. The second part of the section is cued by the soloist and continues with the same rhythm and chord progression played by piano and bass. The steelpan can also play the shots, but the melody line is removed to leave space for the soloing instruments and returns on the final eight bars of the solo.

Figure 17: "Serena" Section F - Drums or Percussion Solo (Lapps-Lewis, 2014)

Drums or percussion solo 5

164 **F** Bm D/A G#° 2

Steel D.

Bass 2

168 Bm D/A G#° G E7/G# A

Steel D.

Bass

The piece ends on the last soloist's cue. I was inspired to use this rhythmic pattern by Andy Narell. He uses the exact phrasing in the final vamp of his composition "The Last Word".

Figure 18: "The Last Word" End Vamp (Narell, 2013)

Fmaj7 Eb7 D7 Gm7 Gm7/C C7(b9)

Fmaj7 Eb7 D7 Gm7 Gm7/C C7(b9)

"Josie Smile"

"Josie Smile" is a calypso jazz composition written for lead steelpan, electric guitar and/or Rhodes, piano, bass, drums and percussion. The tempo for the tune is set at 110 BPM but it can also be played comfortably between 105-112 beats per minute. The form of "Josie Smile", AABC BDF is modeled after "Coffee Street" by Andy Narell. Andy often writes heads that are longer than the typical 32 bar form and this is a similar case. Like in "Coffee Street", the B section is similar to a catchy chorus with simpler harmonic movement in comparison to the A, C and D sections. After settling on the form of the song, I decided to work from a harmony first approach. I decided on most of the chords and inputted them into Sibelius along with the drumming pattern. From there, I developed rhythms for most of the sections and then decided on the actual melodies and mechanical lines that fit the chord scale relationship.

"Coffee Street" is written in F Major and begins with an introduction pedalling on the 'V' and moving between Gmin7, C7, Gmin7b13 and C7. The bass and drums accent beats two and four. Narell also uses a similar approach to pedalling on the 'I' in his composition "Tabanca".

Figure 19: "Coffee Street" - Intro (Narell, 1998)

The musical notation for the intro of "Coffee Street" is as follows:

- Line 1: Treble clef, common time (C). Chords: C Pedal, Gm7, C7.
- Line 2: Treble clef, common time (C). Measure 5: G7(b13). Measure 6: C7. Measure 7: C7(b13). Measure 8: Break.

Figure 20: "Tabanca" - Intro (Narell, 1998)

(C Pedal) A^b/C

5 (C Pedal) B^b/C 1.

"Josie Smile" is written in C Major and I used a similar approach in my intro pedalling on the 'V' and moving between chords G, F, C and G. The bass drum and bass guitar also accent beats two and four.

Figure 21: "Josie Smile" - Intro (Lapps-Lewis, 2014)

$\text{♩} = 110$
Calypso

Steel Drums G G F/G C/G 1. G

Keyboard

Electric Guitar or Rhodes Simile 4

Bass Guitar

Drum Set $\text{♩} = 110$ 1. Drum fill

The A sections references harmonic movement from the first six bars of the Bird Blues used in jazz tunes including Blues For Alice.

Figure 22: "Josie Smile" - Chord Structure in Section A (Lapps-Lewis, 2014)

Figure 22 shows the chord structure for "Josie Smile" in Section A. The notation consists of three staves of music, each with slanted lines representing chords. The first staff contains the chords: C, Bm^{7(b5)}, E⁷, Am⁷, D⁷, Gm⁷, and C⁷. The second staff, marked "1.", contains the chords: F, Em⁷, A⁷, Dm⁷, C/E, and Fmaj⁷/G. The third staff, marked "2.", contains the chords: Dm⁷, Eb^{°7}, Em⁷, Am, Dm⁷, G, and C.

Figure 23: Bird Blues - Chord Structure

Figure 23 shows the chord structure for "Bird Blues". The notation consists of three staves of music, each with slanted lines representing chords. The first staff, starting at measure 88, contains the chords: Cmaj⁷, Bm^{7(b5)}, E^{7(b9)}, Am⁷, D⁷, Gm⁷, and C⁷. The second staff, starting at measure 92, contains the chords: Fmaj⁷, Fm⁷, Bb⁷, Em⁷, A⁷, Ebm⁷, and Ab⁷. The third staff, starting at measure 96, contains the chords: Dm⁷, G⁷, C, Am⁷, Dm⁷, and G⁷.

Section B uses a simple | ii V | ii V | I vi | I vi | harmonic progression to support the catchy chorus type melody. The passage is a four bar pattern repeated in the B section. Bars one and three are identical while bars two and four share the same rhythmic motif with different melody notes. These chord changes are also influenced by the B section of "Coffee Street".

Figure 24: "Josie Smile" - Chord Structure in Section B (Lapps-Lewis, 2014)

Figure 24 shows the chord structure for "Josie Smile" in Section B. The first system consists of two staves. The top staff has a treble clef and a 4/4 time signature. The bottom staff has a treble clef. The chords are: Dm, G, Dm, G, C, Am, C, Am. The second system starts with a '5' and has chords: Dm, G, Dm, G, C, Am, C, Am.

Figure 25: "Coffee Street" - Chord Structure in Section B (Narell, 1998)

Figure 25 shows the chord structure for "Coffee Street" in Section B. The first system consists of two staves. The top staff has a treble clef and a common time signature. The bottom staff has a treble clef. The chords are: Gm7, C7, Gm7, C7. The second system starts with a '5' and has chords: Fmaj7(#5), F6, Fmaj7(#5), D7.

Section C uses a repetitive rhythmic motif adjusted to outline the chords of each bar.

Section E begins with a chord progression of III7 vi7 II7 V7, similar to the B section of rhythm changes, quotes the melody and chords from the B section and ends with a passage over FMaj7, F#dim7, G, A7, Dmin, G7, C (IVMaj7, #IVdim, V, VI7, ii, V7 I). The first four chords are played on the upbeat while ii V7 I are placed on the beat. This chord progression is extremely common in calypso tunes.

Figure 26: "Josie Smile" - Chord Structure in Final Four Bars of Section E (Lapps-Lewis, 2014)



Solos are played over the form AABD. I chose to design the solo section in this way because I felt the solos would have been too long if they were set over the form of the entire head. The final section F was inspired by the final section of "Iyanu", a tune composed by Jeremy Ledbetter, the bandleader of Cane Fire. In the final section of the tune the band cycles through a two-bar progression | IV I | V I7| and creates a layered sound by gradually adding different instruments. I employ the same harmonic progression and end the song with a unison line derived from the section's melody.

Figure 27: "Josie Smile" - Section F (Lapps-Lewis, 2014)



Throughout the B and F sections, the guitar or Rhodes strums sixteenth notes on the upbeats, a common rhythmic pattern used in calypso music.

Figure 28: "Josie Smile" Rhodes and/or Guitar Rhythmic Pattern (Lapps-Lewis, 2014)



"Julie Four Three"

"Julie Four Three" is written for lead steelpan, piano, Rhodes, bass guitar drums and percussion. The main drum pattern was adapted from the beguine 'wabap' and traditional beguine pattern found in Jean-Philippe Fanfant's text. The tempo for this piece is set at 108 beats per minute.

The form of the song is slightly different in that it begins with AAB followed by solos over AAB. After the solos, the form continues with sections C, D and E. The composition process for this tune began with selecting the drum groove and creating a melody for each section and then the harmony was added. The song begins with an eight-bar introduction highlighting the drum kit as it introduces the beguine 'wabap' drum pattern.

Figure 29: Beguine Wabap Drum Pattern (Fanfant, 2007)



In Section B of the solo form (AAB), the soloist is instructed to build a solo around the melody of the section. The melody can be played by the steelpan allowing the soloist to express themselves in the open spaces or the soloist can play or embellish the melody themselves. The final solo ends with a bar of three using the motif from the chorus or B section melody. This is used to transition into section C.

Section C moves to a more minor sounding theme. The bass line used in the section was inspired by "Yelale", a tune written by Caraib to Jazz. I employed the rhythmic approach of the bass line against the beguine drum pattern. This approach in the bass is also used in the solo section of the piece.

Figure 30: Beguine - Bass Line Section C (Lapps-Lewis, 2014)

Section C ends with a push on the last eighth note of the section played by the entire band. They play a G/A chord and hold it out for another four beats transitioning into Section D. Section D is comprised of a four bar pattern that repeats twice. The melody in this section is relatively straighter than the other sections of the composition. It uses a very simple harmonic progression I IV IV I and pedals on I.

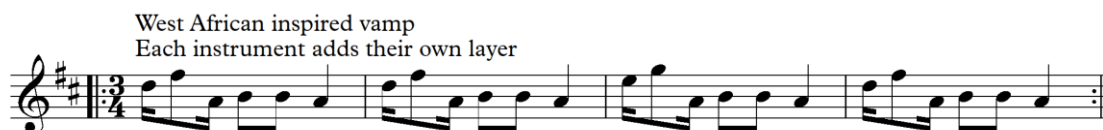
Figure 31: "Julie Four Three" - Section D (Lapps-Lewis, 2014)

Section E is a vamp in $\frac{3}{4}$ and begins with all members of the band clapping the rhythmic figure seen below.

Figure 32: "Julie Four Three" Section E - Clapping Pattern (Lapps-Lewis, 2014)

It then transitions into the second part of the section where the steelpan and bass play a melodic figure up against the clapping pattern. This melodic figure was actually the original melody for this song and it was expanded on so that it could fit in 4/4 for the B section.

Figure 33: "Julie Four Three" Section E - Bass Line (Lapps-Lewis, 2014)



written for lead steelpan, electric guitars, bass, keyboard and drums. It begins with a four bar intro of the Zouk Love drum groove outlined Fanfant's book, played at the suggested tempo of 88BPM.

Figure 34: Zouk Love Drum Pattern (Fanfant, 2011)

Drum Set

Tempo: ♩ = 88

Time Signature: 4/4

Bar 1: Snare on 1, Hi-hat on 2, Bass on 3

Bar 2: Snare on 1, Hi-hat on 2, Bass on 3

Bar 3: Snare on 1, Hi-hat on 2, Bass on 3

Bar 4: Snare on 1, Hi-hat on 2, Bass on 3

Bar 5: Snare on 1, Hi-hat on 2, Bass on 3

Bar 6: Snare on 1, Hi-hat on 2, Bass on 3

Bar 7: Snare on 1, Hi-hat on 2, Bass on 3

Bar 8: Snare on 1, Hi-hat on 2, Bass on 3

Section A of the song is 13 bars in length giving it a sense of unevenness in a genre that is usually contains even numbered sections. The final bar in the section ends with the bass pattern displaced from beats one and two to beats three and four.

Figure 35: "Breathless" Section A (Lapps-Lewis, 2014)

Section A (13 bars)

Chords: Em, D7, Em, Cmaj7, Am7, G, D/F#, Am7, G/B, Am7/C, B7/D#, Em, G/D, G/B, Cmaj7, Em

Section B is eight bars in length with stepwise movement in the baseline. The drum groove is slightly altered maintaining the same syncopations in the cymbals while emphasizing beats two and four with the bass drum.

Figure 36: "Breathless" Section B (Lapps-Lewis, 2014)

The musical score for Section B of "Breathless" is presented in two systems. The first system (measures 22-25) features a Steel D. line with a stepwise melodic line and a Bass line with a simple harmonic progression. The drum part maintains a groove with cymbal syncopations and bass drum accents on beats 2 and 4. The second system (measures 26-29) continues the melodic and harmonic progression, ending with a drum fill.

System 1 (Measures 22-25):

- Steel D.:** 22 Em D/F# G Am⁷ D⁷ Em D⁷/F# G(add²) 3
- Bass:** Em D/F# G Am⁷ D⁷ Em D/F# G(add²)
- Dr.:** [Drum notation with cymbal syncopations and bass drum accents on beats 2 and 4]

System 2 (Measures 26-29):

- Steel D.:** 26 Em Eb⁺ G/D Am/C Am G/B C^{maj7} B⁷(b⁹)
- Bass:** Em Eb⁺ G/D Am/C Am G/B C^{maj7} B⁷(b⁹)/D#
- Dr.:** [Drum notation with cymbal syncopations and bass drum accents on beats 2 and 4, ending with a drum fill]

Section C introduces the familiar harmonic progression of the genre

i VI III #viidim and reintroduces the complete drumming pattern.

Figure 37: "Breathless" Section C (Lapps-Lewis, 2014)

The musical notation for Figure 37 consists of two staves of music in the key of C major. The first staff shows a sequence of chords: Em, C, G, G/D, D#07, Em, C, G, and G/D D#07. The second staff continues with Em, C, G, D, Em, C, G, and G/D D#07. The notation includes various rhythmic values and articulations such as slurs and accents.

The solo section starts off with a call and answer between the bass player, pianist and guitarist with the soloist and then progresses into harmony used in the B section of the head.

"Sharifa the Great"

"Sharifa the Great" is written for steelpan, Rhodes, electric bass, drums, percussion, flugelhorn and flute. The flute can be replaced by an electric guitar or other lead instrument depending on the makeup of the performance group. This piece was not directly influenced by any particular composition recorded by other steelpan jazz artists or ensembles. However I was inspired to explore creating new combinations of Afro and Latin Caribbean rhythms with jazz and steelpan. This piece is based on the Bembe groove introduced in the section on Cuba in Fanfant's book.

Figure 38: Bembe - Drum Pattern (Fanfant, 2007)

The musical notation for Figure 38 shows a drum pattern in 12/8 time. The tempo is marked as 13 ♩ = 200. The notation includes a 12/8 time signature, a tempo marking, and a drum pattern with a 4-measure rest at the end.

I felt that the nature of the drum pattern inspired a composition that was relatively more majestic and hard hitting in comparison to my other pieces. The piece on a whole is also relatively more through-composed in comparison to the other pieces I created for this project.

Section A begins with the flugelhorn and steelpan playing a melodic passage in unison. The passage is repeated and adds the flute playing an accompanying harmony line.

Figure 39: "Sharifa the Great" Introductory Melody and Countermelody (Lapps-Lewis, 2014)

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The musical score consists of three staves, each in 12/8 time and featuring a key signature of two flats (B-flat and E-flat). The top staff is labeled 'Steel D.' and contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continuing with eighth notes D5, E5, F5, and G5. The middle staff is labeled 'Fl.' and contains a counter-melody starting with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continuing with eighth notes D5, E5, F5, and G5. The bottom staff is labeled 'Flug.' and contains a melodic line identical to the Steel D. staff. A forte (*f*) dynamic marking is placed below the first measure of the Fl. staff.

The harmonic line generally sits a fourth below the melody creating a sense of tension in the piece. A final melodic passage derived from the original melody is played by steelpan and flugelhorn over a four-bar stretch.

Figure 40: "Sharifa the Great" Section A - Final Four Bars of Melody (Lapps-Lewis, 2014)

The musical score for Figure 40 consists of three staves. The top staff is labeled 'Steel D.' and contains a melodic line starting at measure 9. The middle staff is labeled 'Fl.' and contains a whole rest in every measure, indicating it is silent. The bottom staff is labeled 'Flug.' and contains a melodic line that mirrors the Steel D. part. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8. The melody in the Steel D. and Flug. parts consists of eighth and sixteenth notes with various rests and ties.

The bass enters introducing an ostinato pattern based in Cm that is used as a theme throughout the piece.

Figure 41: Bembe - Main Bass Guitar Theme (Lapps-Lewis, 2014)

The musical score for Figure 41 is a single bass line starting at measure 13. The key signature is C minor (two flats). The first measure is marked with a forte 'f' dynamic. The melody consists of a sequence of notes: C2, D2, E2, F2, G2, A2, Bb2, C3. The subsequent three measures contain a rhythmic ostinato pattern represented by a slash with a vertical line through it (/:). The piece ends with a double bar line and a repeat sign. The number '4' is written above the final measure, likely indicating a four-measure phrase.

This section of the tune was composed starting from a horizontal approach; melody first. The head of this tune is based on an extended version of the minor blues progression.

Figure 42: "Sharifa the Great" Section B (Lapps-Lewis, 2014)

17 **B** Cm G⁷/B Fm⁷/A^b Cm/G
mf

21 Fm⁷ *f*

23 Cm *f*

27 **C** Cm G⁷/B *p* B^b A^o Fm *f* G

30 *mf* Cm **3**

34 Ab⁷ G⁷ Cm⁶ G⁷alt. *tr*

I decided on the chord structure before developing a melody. This section is broken up by a passage where the vamp section playing the ostinato bass guitar pattern introduced in section A is used. The solo section is a repeated 12-bar minor blues form repeated with a tritone substitution in the second ending. Solos in this section can be played by any instrument with the exception of drums and bass as they are crucial in maintaining the forward movement of the piece.

Figure 43: "Sharifa the Great" Section D - Solo Section (Lapps-Lewis, 2014)

D Solos 3

38 Cm Cm⁶ Cm⁷ Cm Cm Cm⁶ Cm⁷ C⁷alt.

42 Fm Cm

46 1. Ab⁷ G⁷ Cm G⁷alt.

50 2. Ab⁷ G⁷ F[#]7 G⁷alt.

54 Cm on cue

Each solo is separated by the vamp over the C minor chord. The melodic instrument solos are followed by a 16-bar passage featuring the flute, flugelhorn and steelpan. This section ends with trills played by the steelpan and flute and are followed by a percussion and/or drums solo section. The steelpan, flute, flugelhorn and Rhodes have a specific melodic passage to play throughout this solo section.

Figure 44: "Sharifa the Great" Section F (Lapps-Lewis, 2014)

F Drums/Percussion solo

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A countermelody is added half way through the solo section to help build intensity. The solo section ends with a rhythmic figure played by each instrument.

Section G begins with a four-bar melody played in unison by the lead instruments. It is followed by a two-bar melody played in unison by the steelpan and bass underscored by the Rhodes, and the drums playing the Bembe drum pattern. Bars three and four of section G are restated by the lead instruments to complete the section.

In Section A', the final section of the song, the A section is quoted again, however in this instance it is underscored by the full Bembe drum pattern and ostinato bass pattern used throughout the majority of the piece.

"Lulu's Dream"

"Lulu's Dream" is written for lead steelpan, keyboard, electric guitar, bass guitar, drums and percussion. The song is intended to feature the electric guitar. Like "Sharifa the Great", "Lulu's Dream" was not inspired by any particular composition written or performed by steelpan jazz artists. However, I was inspired to experiment with new combinations of jazz, steelpan and Afro and Latin-Caribbean rhythms and in this case an Afro-Brazilian rhythm. I thought I would attempt to write for this rhythm because I was familiar with it having played and worked with a local Samba ensemble. I was also inspired by some of Narell's work including his 1998 album *Behind the Bridge* which included covers of Pixinguina's Brazilian choros, "Lamentos" and "Segura Ele".

"Lulu's Dream" is set at 88 beats-per-minute but can also be played slightly faster. The song begins by a set of sixteenth notes played on the bass drum and toms that crescendo to set up an E7 chord that is held for one bar. An ostinato bass pattern is introduced as the drums play the Maracatu drum pattern.

Figure 45: Ostinato Bass Pattern and Maracatu Drum Pattern

The image shows two staves of musical notation. The top staff is labeled 'Bass' and is in bass clef. It contains a melodic line with a repeat sign at the beginning and a fermata at the end. The bottom staff is labeled 'Dr.' and is in treble clef. It contains a rhythmic pattern with a repeat sign and a fermata. The drum part starts with a dynamic marking of *mf*. The notation includes various note values, rests, and articulation marks.

This pattern is referenced several times in the tune and used as a means to transition from one section to another. A melodic motif is played by the steelpan that descends diatonically. The motif sits on the upbeats.

Figure 46: "Lulu's Dream" - Steelpan Melody in Introduction

The image shows two staves of musical notation in treble clef. The top staff contains a melodic line with a first ending bracket labeled '1.' and a repeat sign. The bottom staff contains a melodic line with a second ending bracket labeled '2.' and a repeat sign. Chords are indicated above the staff: *Am*, *Dm/A*, and *E7(b9)*. The notation includes various note values, rests, and articulation marks.

Section A introduces the head which is an AABB form. This section is comprised of a melody set to an eight bar pattern of eighth notes that outline the chords. In this portion of the song I employed the composition approach of writing mechanical lines respecting chord/scale relationship. The harmony in Section A permits stepwise motion in the bass line.

Figure 47: "Lulu's Dream" - Section A - First Eight Bars

11 **A** Am Am(add2)/B Am/C A7/C# Dm Am/E F D7

15 G7 E7 Am/F E7

This eight-bar melody is repeated and the electric guitar plays a countermelody. The rhythm of the melody in the introduction is contrasted in the A section which is very straight and on the beat. When the guitar line is added the bass drum and bass guitar play on beats two and four to develop a sense of forward motion.

Figure 48: "Lulu's Dream" - Section A Bars 19-26

19 Am Am^{(add2)/B} Am/C A⁷/C[#] Dm Am/E F D⁷

Steel D.

E. Gtr.

Bass

Play gently on cymbals 4

Dr.

23 G⁷ E⁷/G[#] E Am E⁷/B E⁷

Steel D.

E. Gtr.

Bass

8

Dr.

Section B features a simple melody line played primarily by the steelpan and is occasionally doubled by the guitar and bass guitar. The section is composed of quarter notes, half notes and whole notes which are relatively longer than the notes in the previous sections. The harmony and rhythm are also relatively simpler and the shape of the melody ascends and descends in a rainbow-like shape. It would be relatively easier to memorize and sing along to in comparison to Section A. Overall, the melody in section B is a clear contrast to the previous sections.

Figure 51: "Lulu's Dream" - Section D - Solo Section

43 **D** Electric Guitar Solo
Am

47 Dm Am

51 E7 Dm Am

This section is intended to showcase the electric guitarist in the ensemble. The keyboard, steelpan or other lead instrument are welcome to solo, but the final solo is intended for electric guitar. The guitarist is encouraged to let the guitar ring and perform a hard-hitting rock inspired solo. The chords are simple triads leaving the soloing and accompaniment instruments an opportunity to express themselves through their choices of extensions and room to add additional chords. The drums continue with the Maracatu drum pattern and the bass is to play the ostinato pattern and adjust the pattern to reflect the chord changes. Essentially, the drums and bass set the foundation for the solo and therefore should not be soloing.

Section E is the same as Section B and give the sense of having a chorus played after a bridge section. The electric guitar is to double the melody or can play a countermelody in section E to help keep the intensity up after the solo.

Section F is the final section of the song and is almost identical to Section C. It is a vamp based in Am that can be faded out or the band can end in unison with the final two eighth-notes in the section.

CONCLUSION

I believe that steelpan is indeed a viable instrument that can be included in the context of a jazz ensemble. The work of Rudy Smith, Othello Molineaux, Andy Narell and other steelpan pioneers prove the existence and importance of the instrument's presence in the artform. The research collected as a part of this project has helped to start a narrative of the history of steelpan in the jazz idiom. However it is just the beginning and there is much to benefit from further research about the contributions of other steelpan jazz pioneers as well as further discussions surrounding the historical connections of Trinidadian musics, jazz and steelpan. And although this project recognizes over 40 steelpan jazz musicians, represented on over 100 recordings, I believe there are more recordings and players yet to be documented.

The creative goal established for this project was met and is represented in the scores and recordings for my seven compositions. Within the creative process, I experimented with new approaches to composition that I will continue to use in the future.

In meeting my academic goals of research and composition, I have a further skill set that can be applied to my work in the music field. I believe that the process has helped me to develop many of the skills required of a modern day musician. Preparing my scores has helped me to develop a deeper understanding of Sibelius software. Recording the steelpan and percussion parts has allowed me to further my understanding of ProTools software. I was challenged to effectively communicate my ideas to each musician involved in the project and anyone who may attempt to play my compositions in the future. And I now have a new collection of compositions that I can include as a part of future performances with my ensemble.

I look forward to continuing my study of the steelpan as it evolves and anticipate the constant innovations of tuners and pan builders. Steelpan

appreciators can also look forward to the creative works of living legends such as Smith, Molineaux and Narell. We also look forward to the music that is currently emerging from the next generation of young jazz pannists and steelpan-centered jazz ensembles including, but not limited to Caraib to Jazz, Cane Fire, Mark Mosca, Gareth Burgess, Djazil and Jonathan Scales.

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APPENDICES

APPENDIX 1 - STEELPAN JAZZ RECORDINGS - CHRONOLOGICAL PERSPECTIVE

Recording Date(s)	Release Date(s)	Artist	Album Name	Featured Pannist(s)	Record Label and Album Number
1950s					
1960s					
March 10-19, 1964	1964	Wynton Kelly	It's All Right	Tommy Rey Caribe Steel Band: Norman Symonds, Tommy Reynolds, Malcom Evans, Ralph Cowley, Hiram Delgado	Verve V-8588, (Jap)J28J-25119 [CD]
September 20, 1968 Englewood Cliffs, New Jersey	1968	Eddie Gale	Ghetto Music	Eddie Gale	Blue Note BST84294
June 2 -3, 1969 - Villingen, Black Forest	1969	Joachim Kuhn	Bold Music	Joachim Kuhn	Saba (G)15239ST, MPS (G)539101-2 [CD]
June 23, 1969 – Paris	1969	Art Ensemble of Chicago	A Jackson in Your House	Roscoe Mitchell	Byg/Actuel (F)529302, Affinity (E)AFF752 [CD]
July 7, 1969 - Boulogne-Billancourt	1969	Art Ensemble of Chicago	People In Sorrow	Roscoe Mitchell	Pathe (F)CO62-10523, Nessa N-3

June 27, 1969 – Paris	1969	Michel Portal	Our Meaning and Our Feelings	Joachim Kuhn	Pathe (F)C054.1052 5
1970s					
May - June 1970 – Paris	1970	Art Ensemble of Chicago	Chi Chongo	Roscoe Mitchell	Carson (F)3678, Free Factory (Eu)066 [CD]
July 8- 9 and 15-16 1971 - New York	1971	Keith Jarrett	Birth, El Jucio, The Mourning of a Star, Atlantic Jazz Introspection	Charlie Haden Keith Jarrett Paul Motian	Atlantic, Rhino - Atl SD1596, 5110, 81710- 2 [CD], Rhino R2-71593, Atl SD1612, Atl 81227-3686- 2 [CD], Atl SD1673, Rhi no R2-71593 [CD]
August 24, 1975 and March 2 & 9, 1977 San Francisco California	1977	Listen	Listen Featuring Mel Martin	Andy Narell, Jeff Narell	Inner City IC1025
September 6, 1975 - New York	1975	Gunter Hampel	Cosmic Dancer	Gunter Hampel	Birth (G)024
October, 1975 - New York	1976	Jaco Pastorius	Jaco Pastorius	Othello Molineaux, Leroy Williams	Epic PE33949, EP C81453, EK3 3949 [CD], EK6497 7 [CD]
November, 1975 - most likely Ohio	1975	The Pyramids	Birth/Speed/ Merging	Mcheza Ngoma	Pyramid LP3093-5

March 8-9, 1976 - New York	1976	Beaver Harris	In: Sanity: Beaver Harris 360 Degrees Music Experience	Francis Haynes	Black Saint (It)BSR0006/ 7, 120006-2 [CD]
1976 - New York	1976	Roland Prince	Color Visions	Art Jardine	Vanguard VSD79371
1976 - North Hollywood	1976	Weather Report	Heavy Weather	Jaco Pastorius	Col PC34418, Co lumbia/Legac y CK65108 [CD]
August 3 & September 1, 1977 - Vernon	1976	Orange	Orange Presents In The Midst of Chaos	Hobbit	Free Force (No #)
May, 1977 - The Nether- lands	1977	Hans Dulfer	Red Red Libanon	Mr. Slim	EMI (Du)5C006.2 5595
September 8 & 9, 1977 - Villingen	1977	Monty Alexander	Cobilimbo	Vincent Taylor	MPS (G)068.188
1977 – Paris	1977	Andre Ceccarelli	Ceccarelli	Andre Ceccarelli	Carla (F)CAR50000 2
February 27 & 28, 1978 - Nashville	1978	Dave Brubeck	A Cut Above	Dan Brubeck	Direct Disc DD106
January 3- 5, 1978 - San Francisco	1978	Listen	Growing: Listen Featuring Mel Martin	Jeff Narell	Inner City IC1055
June 15 & 16, 1978 - New York	1978	Monty Alexander	Jamento: The Monty Alexander Seven	Vincent Charles	Pablo 2310.826
July 1978 – Surrey	1978	National Health	Of Queues And Cures	Selwyn Baptiste	Charly (E)CRL5010
November	1978	Joe Koinzer	Percussive Music	Wilfred Kirner	Sesam Jazz

- 1978 - Strasbourg					(G)1002
December 21, 1978, August 30, 1979, October 2, 1979	1979	Spontan Music Trio	S'Reserl Aus Martinique: Spontan Music Trio	Helmut Kunz- Goldenstein	Roots (Au)SL-523
1978 New York	1978	Michal Urbaniak	Ecstasy	Othello Molineaux	T.K. Productions/ Marlin 2221
1978 - Rochester New York and West Orange New Jersey	1979	Spyro Gyra	Morning Dance	David Samuels	MCA 250420- 1, MCAD- 37148 [CD], GRP GRD -9642 [CD]
July 25-27, 1979 - New York	1979	Max Roach and the M'Boom Percussion Ensemble	M'Boom	Roy Brooks	Columbia - Col JC36247
August 1979 - Frankfurt	1979	Family of Percussion	Sunday Palaver: Family of Percussion & Guests	Peter Giger	Nagara (G)Mix1018-n
	1979	Ralph McDonald	Counterpoint	Robert Greenidge	Marlin 2229
1979	1979	Andy Narell	Hidden Treasure	Andy Narell	Inner City Records - IC 1053(lp)
1979 - London	1979	Annette Peacock	The Perfect Release	Lennox Langton	Tomato TOM7044, A ura (E)AUL707, A ura (E)AUL722
1979	1980	Monty Alexander Quartet	Ivory and Steel	Othello Molineaux	Concord Jazz - Concord Picante CJP124,

					Concord Jazz CCD-4903-2
1979	1980	Monty Alexander Quartet	Marilla	Othello Molineaux	Zanda 7201-B
1979 - New York	1980	Spyro Gyra	Catching the Sun	David Samuels	MCA- MCAD-37148 [CD], GRP GRD-9642 [CD]
1980s					
June 23, 1980 - Tokyo Japan	1980	Othello Molineaux	Happy Talk	Othello Molineaux	Lobster (Jap) LDC-1025
August, 1980 - Florida, Los Angeles & New York	1981	Jaco Pastorius	Word of Month	Othello Molineaux	Warner Bros. BSK3535, 35 35-2 [CD]
1980, New York	1980	Grover Washington Jr.	Winelight	Robert Greenidge	Elektra 6E- 305, (Jap) 20P2-2447 [CD]
1980-1997	2000	Monty Alexander	Ballad Essentials	Othello Molineaux	Concord
December 1, 1981 - Ft. Lauderdal e, Florida	1983	Jaco Pastorius	Invitation, The Birthday Concert	Othello Molineaux	Warner Bros. WB92-3876- 1, 45290-2 [CD], (Jap)WPCP- 4931 [CD]
1981	1981	Andy Narell	Stickman	Andy Narell	Hip Pocket - HP101, (Jap) PCCY- 20026[CD]
Concert "Budokan", Tokyo,	2008	Jaco Pastorius	Aurex Jazz Festival '82 Twins I, II : Jaco	Othello Molineaux	Warner Bros. (Jap)P-

Japan, September 1, 1982			Pastorius Big Band		23867-1
1982 - New York	1988	Jaco Pastorius	Holiday For Pans	Othello Molineaux Leroy, Williams, Jaco Pastorius	Sound Hills (Jap)SSCD- 8001 [CD]
January- March 1983 - San Francisco	1983	Andy Narell	Light in Your Eyes	Andy Narell	Hip Pocket HP103, Wind ham Hill WD0103 [CD]
March 28- 29, 1984 - Stockholm	1984	Rudy Smith Quartet	Still Around	Rudy Smith	S & P Records - (Swd)8401
July 19, 1984	1985	Darol Anger/Barbara Higbie Quintet	Live at Montreux	Andy Narell	Windham Hill - WH1036
October 16, 17 & 18, 1984 - New York	1984	M'Boom (Max Roach)	Collage	Roy Brooks	Soul Note (It)SN1059, 1 21059-2 [CD]
1984	1984	Randy Bernsen	Music for Planets, People & Washing Machines	Othello Molineaux	Zebra - Zebra ZR5006
1984 - New York	1984	Ralph MacDonald	Universal Rhythm	Robert Greenidge	Polydor - Pol422- 823323-1Y-1 P33P 50008[CD]
October 9, 1985 - Stockholm	1985	Rudy Smith Quartet	Stretching Out Live	Rudy Smith	S & P Records - (Swd)8701
	1985	Grover Washington Jr.	Anthology	Robert Greenidge	Elektra - 9 60415-2
1985	1985	Andy Narell	Slow Motion	Andy Narell	Hip Pocket HP105, 9971815- 2[CD]
1986	1986	Randy Bernsen	Mo' Wasabi	Othello Molineaux	Zebra - ZEB5857

1987	1987	Andy Narell	The Hammer	Andy Narell	Windham Hill Jazz - WH- 0107 (lp), WC-0107(cs), WD- 0107[CD]
	1987	John Chiodini	Weightless	Robert Greenidge	MCA 5941
February and March 1988, New York	1988	Monty Alexander	Jamboree	Othello Molineaux, Len Boogsie Sharpe	Concord Jazz - Concord Picante CJP359
July 11, 1988. St. Augustine	1988	Rudy Smith Trio/Annise Hadeed Quartet	Jazz'n'Steel From Trinidad and Tobago	Rudy Smith, Annise Hadeed	Delos - DE4013
	1988	Randy Bersen	Paradise Citizens	Othello Molineaux	MCA/Zebra 42132
1989 - San Francisco	1989	Andy Narell	Little Secrets	Andy Narell,	Windham Hill - WH120 (Jap)HLPCC Y-20025 [CD]
1989 - New York	1989	Pat Metheny Group	Letter From Home	Pedro Aznar	Nonesuch - Geffen 9 24245-2
	1989	Kit Walker	Fire in the Lake	Andy Narell	Windham Hill - WD-0117
	1989	Various Artists	Commotion	Andy Narell	Windham Hill
	1989	Rudy Smith	Jazz-n-Steel From	Rudy Smith	
1990s					
	1990	Windham Hill Artists	A Winter's Solstice III	Andy Narell	Windham Hill - WD- 1045
1991	1991	Eliane Elias	A Long Story	Othello Molineaux	Manhattan - Manhattan CDP7-95476- 2
1991	1991	Munyungo Jackson	Munyungo	Robert Greenidge	Independent
	1991	Roberto Perera	Passions, Illusions	Othello	101 South

			and Fantasies	Molineaux	Records - 101 S (87)7137 2
January 9 1992 - New York	1992	Max Roach (M'Boom)	Live at S.O.B.'s	Roy Brooks	Blue Moon - Blue Moon/MR R279182
June 3-4, 1992, New York	1992	Monty Alexander	Caribbean Circle	Othello Molineaux	Chesky JD80
1992 - San Francisco & Sausalito, CA	1993	Alex Murzyn	Cross Currents	Jeff Narell	Kamei KR7005 [CD]
1992	1992	Andy Narell	Down the Road	Andy Narell	Windham Hill Jazz 01934- 10139-2 [CD]
1992 - Marin County, LA	1992	Steve Smith	Easier Done Than Said:Vital Information	Andy Narell	Manhattan CDP0777 79986323 [CD]
	1992	George Tandy	Urban Jazz	Othello Molineaux	Independent
1993 - Miami, Deerfield Beach, Florida and New York	1993	Othello Molineaux	It's About Time	Othello Molineaux	Big World Music - Big World BW2010
	1993	The Rudy Smith Trio	Live in Toronto	Rudy Smith	Leeman Enterprises Inc
1994 - Vancouver and San Francisco		Greg Landau - <i>Patato/Changuit o/Orestes</i>	Ritmo y Candela - Rhythm at the Crossroads	Jeff Narell	Redwood RR9503CD [CD]
April 1995	1996	Caribbean Jazz Project	Caribbean Jazz Project	Andy Narell	Heads Up - HUCD 3303

September 1996	1997	Caribbean Jazz Project	Island Stories	Andy Narell	Heads Up - HUCD 3039
	1997	Carles Benavent	Fenix	Othello Molineaux	Nuevos Medios – NM 15 704 CD
	1998	Rudy Smith Quartet	A Pan-Jazz Concert	Rudy Smith	Sanch
March 3-4, 1998	1998	Rudy Smith, Annise Hadeed,	Pan Jazz Improvisations	Rudy Smith, Annise Hadeed	Sanch Electronix – 9802
July 23, 1997- January 2, 1998	1998	Ahmad Jamal	Nature the Essence, Pt 3	Othello Molineaux	Atlantic Records - Ess3
June 16-17, 1998 - Denmark	1999	Rudy Smith	Time to Move On	Rudy Smith	Storyville (Dan) STCD4238
1998	1998	Andy Narell	Behind the Bridge	Andy Narell	Heads Up International Ltd - HU3047
1998 - New York	1998	Various Artists including The Caribbean Jazz Project	World Christmas	Andy Narell	Metro Blue - Metro Blue 8-36928-2 [CD]
Zurich, June 1, 1999	1999	Jerome De Carli	Jazz Pan	Claudio Pini	XXX (Swi) (No #2) [CD]
North Andover, MA September 1999	January 2000	Ron Reid	Calypsoldier	Ron Reid	Mudhut Records MH901
1999	1999	Rudy Smith	Pan Jazz Concert with Rudy Smith Quartet	Rudy Smith	Sanch Electronix Ltd. - 942243
2000s					
2000	2000	Andy Narell	Fire in the Engine Room	Andy Narell	Heads Up International

					Ltd. - HU3056
May 7-8, 2000	2001	Andy Narell	Live in South Africa	Andy Narell	Heads Up International Ltd. HU3060
	2000	Jaco Pastorius	Incontournables	Othello Molineaux	
	2000	Moyenne	New Hope	Glenford Kevin Sobers	The Ethnic Jazz Club Co. - EJC 001
	2001	Rob Whitlock	Sketchin' Vol 2	Othello Molineaux	Sketchin' Records
	2001	Kalabash	Kalabash	Darren Sheppard	Independent
2002, France	2002	Sakesho	Sakesho	Andy Narell	Heads Up - HUCD3069
2002 - Fairfield Connecti- cut	2002	Bela Fleck and the Flecktones	Live at the Quick	Andy Narell	Columbia - CK 86355
February 24-26, 2003 - New York	2003	Danilo Perez	Till Then	Adam Cruz	Verve 28602 [CD]
March & April 2003 - Florida	2003	The Jaco Pastorius Big Band	Word of Mouth Revisited	Othello Molineaux	Heads Up - HUCD 3078, HUCD 9078
	2003	Ray Holman	In Touch	Ray Holman	Pan Ramajay Productions - R70009-2
May 2003 North Andover, MA	2003	Ron Reid	Reid, Wright and Be Happy	Ron Reid	Sanch – CD 0301
October 13-16, 2004	2005	Sakesho	We Want You to Say	Andy Narell	Heads Up HUCD3094
2004	2005	Cane Fire	Kaiso Blue	Mark Mosca	Independent

	2005	Rob Whitlock	Sketchin' 2	Othello Molineaux	Sketchin' Records
	2006	Jonathan Scales	One Track Mind	Jonathan Scales	Independent
	2006	Rudy Smith Trio/Annise Hadeed Quartet	Jazz'n'Steel	Rudy Smith, Annise Hadeed	S & P Records - CD0603-2
New York - 2006	2006	The Jaco Pastorius Big Band	The Word is Out	Othello Molineaux, Oteil Burbridge	Heads Up International - HUSA 9110, HUUCD 3110
2007	2007	Caraib to Jazz	Caraib to Jazz	Laurent Lalsingue	Independent
	2007	Jonathan Scales	One Track Mind	Jonathan Scales	Independent
	2008	Jonathan Scales	Plot/scheme	Jonathan Scales	Independent
	2008	Taurean Clarke	<u>A Pannist's Dream</u>	Taurean Clarke	Enyal Pan Music – 634479712494
2009	2009	Andy Narell & Relator	University of Calypso	Andy Narell	HUCD 3198
	2009	Eddie Bullen & Joaquin Nunez Hidalgo	Havana Nights	Gareth Burgess	Independent
2010s					
June 2010, Paris	2011	Djazil	Djazil	Mathieu Bogne	Hot Shoe Worldwide - HSW100
	2010	Cane Fire	Pandemonium	Mark Mosca	Independent
	2010	Leon Foster Thomas	What You Don't Know	Leon Foster Thomas	Krossover Jazz
	2010	Oleg Butman and Natalia Smirnova	Runway	Leon Foster Thomas	Butman Music
	2010	Various Artists	World Jazz For Haiti	Mark Mosca	Seaton Street Music Foundation

2011	2011	Andrea Wood	Dhyana	Victor Provost	Independent
	2011	Jonathan Scales	Character Farm and Other Stories	Jonathan Scales	Independent
	2011	Herman Burney	Offering	Victor Provost	Basmint Music – 70026131986
	2011	Moyenne	Imbizo Moyenne	Glenford Kevin Sobers	Independent
	2011	Victor Provost	Her Favourite Shade of Yellow	Victor Provost	Independent
2011	2011	Vince Mendoza	Nights on Earth	Andy Narell	Art of Groove (G)MIG80122
2011	2011	Janysett McPherson	Tres Almas	Andy Narell	Cristal - Cristal (F)0759
	2011	Reginald Cyntje	Freedom's Children: The Celebration	Victor Provost	Independent - 70026133663 3
Toronto, Trinidad	2011	Raf Robertson	Majesty	Derianne Dyett, Marc Mosca, Andy Narell, Andy Philip	QDB Music/ Thunder-dome Sounds
	2012	Leon Foster Thomas	Brand New Mischief	Leon Foster Thomas	Independent
	2013	Jonathan Scales Fourchestra	Fourchestra	Jonathan Scales	Ropeadope LLC
	2013	Kalabash	Keep Them Close	Gareth Burgess	Independent
2013-2014, Toronto	2014	Joy Lapps	Morning Sunrise	Joy Lapps	Independent
	2014	Caraib to Jazz	Four Elements	Laurent Lalsingue	Independent
	2014	Jonathan Scales Fourchestra	Mixtape Symphony	Jonathan Scales	Ropeadope LLC
	2014	Reginald Cyntje	Elements of Life	Victor Provost	Independent
2014 - Lafayette, LA, Rio de Janeiro, Brazil, Paris,	2015	Marcus Miller	Afrodeezia	Robert Greenidge	Blue Note B002277802 [CD]

France, Essouira, Morocco, Santa Monica, CA, Los Angeles					
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Appendix 2 Amerralys Eyes

Joy Lapps-Lewis

Intro $\text{♩} = 93$ Mazurka

Am⁶

Steel Drums

Keyboards

Electric Guitar

6-string Bass Guitar

Drum Set

Let it ring

Bassist can select alternate roots in intro

$\text{♩} = 93$
Ambient sounds

5

Steel D.

Kbd. *Am⁶*

E. Gtr. Let it ring

Bass

Dr.

Interlude

9 *Am⁶* on cue

Steel D.

Kbd. *p* Play 2x only

E. Gtr.

Bass

Dr.



A

14 Am⁶

Steel D.

Kbd.

E. Gtr.

Bass

A

Add colour with cymbals

Dr.

18 Am⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

B

22 Dm^{6/9} C(add2) E7(b9)/G# Am(add2)

Steel D. *mf*

Kbd.

E. Gtr.

Bass

B

26 Dm^{6/9} C(add2) Dm E7(sus4) E7

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

C

30 Am E7(b9)/B Am/C Dm⁶

Steel D.

Kbd.

E. Gtr.

Bass

C

Add colour with cymbals

Dr.

34 Am Fmaj⁷ Dm E7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

38 Am E7(b9) Am Dm⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr. 12

42 Am Fmaj⁷ Dm E7(b9) **To Coda**

Steel D.

Kbd.

E. Gtr.

Bass

Dr. **To Coda**
16

A'

46 Interlude
Am⁶

Steel D.

Kbd.

Let it ring

E. Gtr.

Bass

4

A'

Dr.

50 Solos
Am

Steel D.

Kbd.

E. Gtr.

Bass

Add colour with cymbals

Dr.

4

B'

54

Steel D.

Kbd.

E. Gtr.

Bass

B'

Dr.

8

58

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

mf

Dm^{6/9} C^(add2) E7^{(b9)/G#} Am^(add2)

8

C'

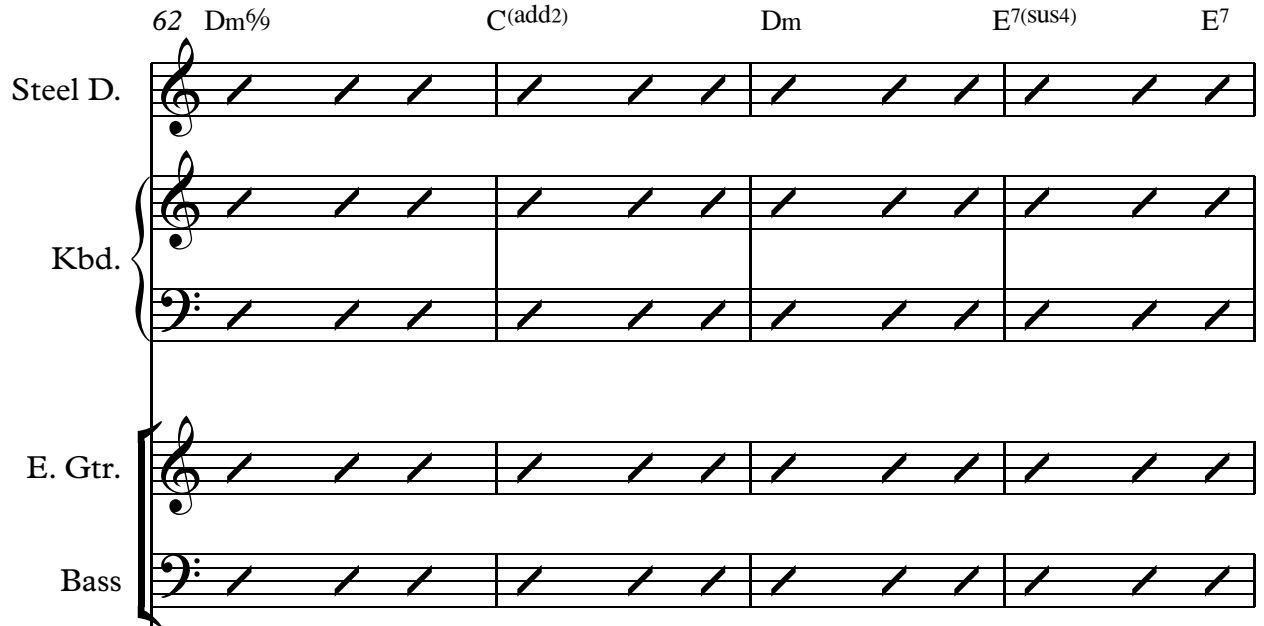
62 Dm^{6/9} C^(add2) Dm E^{7(sus4)} E⁷

Steel D.

Kbd.

E. Gtr.

Bass



C'

66 Am E^{7(b9)/B} Am/C Dm⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr.



70 Am Fmaj7 Dm E7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

74 Am E7(b9)/B Am/C Dm6

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

78 Am Fmaj7 Dm E7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

Detailed description: This block contains the musical notation for measures 78 through 81. The chord progression is Am, Fmaj7, Dm, and E7(b9). The Steel D., Kbd., E. Gtr., and Bass parts are represented by slanted lines, indicating they are to be played as a continuous texture. The Dr. part features a consistent eighth-note rhythmic pattern.

82 Am⁶ **D.S. al Coda**

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

D.S. al Coda

Detailed description: This block contains the musical notation for measures 82 through 85. The chord progression is Am⁶. The instruction "D.S. al Coda" is placed above the first staff and below the last staff. The Steel D., Kbd., E. Gtr., and Bass parts are marked with slanted lines. The Dr. part has a rhythmic pattern of eighth notes. The section concludes with a Coda symbol (double bar line with two dots).

Outro

86 Am⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

Appendix 2 Amerralys Eyes

Joy Lapps-Lewis

Intro $\text{♩} = 93$ Mazurka

Am⁶

Steel Drums

Keyboards

Electric Guitar

6-string Bass Guitar

Drum Set

Let it ring

Bassist can select alternate roots in intro

$\text{♩} = 93$
Ambient sounds

5

Steel D.

Kbd. *Am⁶*

E. Gtr. Let it ring

Bass

Dr.

Interlude

9 *Am⁶* on cue

Steel D.

Kbd. *p* Play 2x only

E. Gtr.

Bass

Dr.



A

14 Am⁶

Steel D.

Kbd.

E. Gtr.

Bass

A

Add colour with cymbals

Dr.

18 Am⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

B

22 Dm^{6/9} C(add2) E7(b9)/G# Am(add2)

Steel D. *mf*

Kbd.

E. Gtr.

Bass

B

26 Dm^{6/9} C(add2) Dm E7(sus4) E7

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

C

30 Am E7(b9)/B Am/C Dm⁶

Steel D.

Kbd.

E. Gtr.

Bass

C

Add colour with cymbals

4

Dr.

34 Am Fmaj⁷ Dm E7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

8

Dr.

38 Am E7(b9) Am Dm⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr. 12

42 Am Fmaj⁷ Dm E7(b9) **To Coda**

Steel D.

Kbd.

E. Gtr.

Bass

Dr. **To Coda**
16

A'

46 Interlude
Am⁶

Steel D.

Kbd.

Let it ring

E. Gtr.

Bass

4

A'

Dr.

50 Solos
Am

Steel D.

Kbd.

E. Gtr.

Bass

Add colour with cymbals

Dr.

4

B'

54

Steel D.

Kbd.

E. Gtr.

Bass

B'

Dr.

8

58

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

mf

Dm^{6/9} C^(add2) E7^{(b9)/G#} Am^(add2)

C'

62 Dm^{6/9} C^(add2) Dm E^{7(sus4)} E⁷

Steel D.

Kbd.

E. Gtr.

Bass

C'

66 Am E^{7(b9)/B} Am/C Dm⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

70 Am Fmaj7 Dm E7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

74 Am E7(b9)/B Am/C Dm6

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

78 Am Fmaj7 Dm E7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

Detailed description: This block contains the musical notation for measures 78 through 81. The top staff is for Steel D. (treble clef), followed by a grand staff for Kbd. (treble and bass clefs), then E. Gtr. (treble clef) and Bass (bass clef), and finally Dr. (drum set). Measures 78-81 are marked with diagonal slashes for Steel D., Kbd., E. Gtr., and Bass. The Dr. part has a consistent rhythmic pattern of eighth notes. Chord symbols are placed above the first measure: Am, Fmaj7, Dm, and E7(b9).

82 Am⁶ **D.S. al Coda**

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

D.S. al Coda

Detailed description: This block contains the musical notation for measures 82 through 85. The top staff is for Steel D. (treble clef), followed by a grand staff for Kbd. (treble and bass clefs), then E. Gtr. (treble clef) and Bass (bass clef), and finally Dr. (drum set). Measures 82-85 are marked with diagonal slashes for Steel D., Kbd., E. Gtr., and Bass. The Dr. part has a consistent rhythmic pattern of eighth notes. A chord symbol Am⁶ is placed above the first measure. The section concludes with a double bar line and a Coda symbol (two dots). The instruction **D.S. al Coda** appears twice, once above the Kbd. staff and once above the Dr. staff.

Outro

86 Am⁶

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

Appendix 3 Serena

Joy Lapps-Lewis

$\text{♩} = 106$ Dm^6

Steel Drums

Keyboard

Electric Bass

$\text{♩} = 106$

Cowbell

Drum Set

5 Dm

Steel D.

Play sparsely

Kbd.

E. Bass

Cow.

Dr.

Simile 2 2 2

A 107

13 Dm Dm⁷/C B^b A⁷(b⁹) Dm⁹ Em⁷(b⁵) A⁷

Steel D.

Kbd.

E. Bass

Cow.

Dr.

Simile

2 2 2

A

21 Dm Dm⁷/C B^bmaj⁷ A⁷(b⁹) Dm

Steel D.

Kbd.

E. Bass

Cow.

Dr.

2 2 2 2

B

29 Gm7 Dm Em7(b5) A7(b9) Dm

Steel D.

Kbd.

E. Bass

Cow.

Dr.

B

37 Gm7 Dm Em7(b5) A7(b9) Dm Em7(b5) A7(b9)

Steel D.

Kbd.

E. Bass

Cow.

Dr.

C

46 D Em A7

Steel D.

Kbd.

Tumbao
D

E. Bass

C

Cow.

Dr.

54 D

Steel D.

Kbd.

E. Bass

Cow.

Dr.

58 Bm F#7/A# A E7/G#

Steel D.

Kbd.

E. Bass

Cow.

Dr.

66 G D

Steel D.

Kbd.

E. Bass

Cow.

Dr.

D

Drum break

E

73 Gmaj7 A7 Bm7

Steel D.

Kbd.

E. Bass

Cow.

Dr.

Simile

2 2 2

Interlude

89 Dm

Steel D.

Kbd. Play sparsely

E. Bass Simile 2 2 2

Cow.

Dr. 2 2 2 2

97 **A'** Dm Dm7/C Bbmaj7 A7(b9) Dm9 Em7(b5)A7

Steel D.


Kbd.

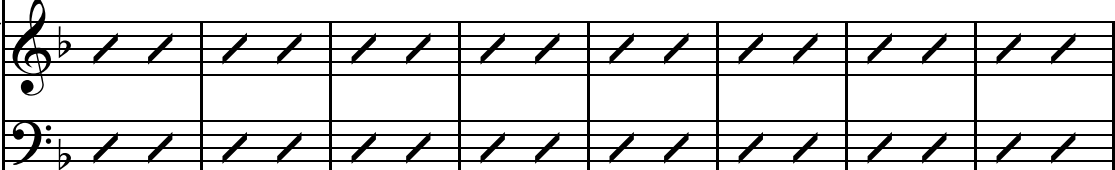
E. Bass


Cow. **A'**

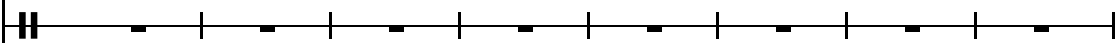
Dr. Simile 2 2 2

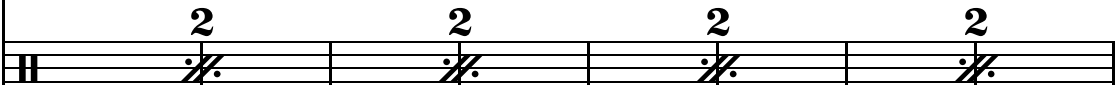
105 Dm Dm7/C Bbmaj7 A7(b9) Dm

Steel D. 

Kbd. 

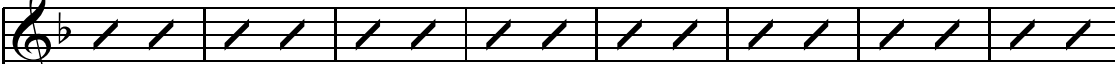
E. Bass 


Cow. 


Dr. 

B'


113 Gm7 Dm Em7(b5) A7(b9) Dm

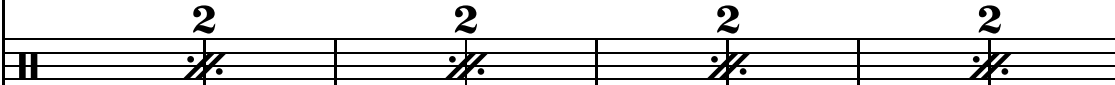
Steel D. 

Kbd. 

E. Bass 

B'

Cow. 

Dr. 

121 Gm7 Dm A7(b9) 1. Dm Em7(b5) A7(b9)

Steel D.

Kbd.

E. Bass

Cow.

Dr.

129 2. Dm Em7(b5) A7(b9)

Steel D.

Kbd.

E. Bass

Cow.

Dr.

132 C' D 115 Em⁷ A⁷

Steel D.

Kbd.

Tumbao
D

E. Bass

Cow.

Dr.

140 D

Steel D.

Kbd.

E. Bass

Cow.

Dr.

144 Bm F#7/A# A E7/G#

Steel D.

Kbd.

E. Bass

Cow.

Dr.

152 Bm F#7/A# A E7/G#

Steel D.

Kbd.

E. Bass

Cow.

Dr.

160 G A

Steel D.

Kbd.

E. Bass

Cow.

Dr.

D

Drum or percussion solo

164 Bm D/A G#° Bm D/A G#° G E7/G# A

Steel D.

Kbd.

E. Bass

Cow.

Dr.

Bass and piano shots

118

172 Bm D/A G#° Bm D/A G#° G E7/G# A on cue

Steel D.

Kbd.

E. Bass

Cow.

Dr.

180 Bm D/A G#° Bm D/A G#° G E7/G# A

Steel D.

Kbd.

E. Bass

Cow.

Dr.

Appendix 4 Josie Smile

♩ = 110 Calypso

Steel Drums

G G F/G C/G

Keyboard

Electric Guitar or Rhodes

Bass Guitar

Drum Set

Simile

♩ = 110

Steel D.

1. G 2. F/G

Kbd.

E. Gtr.

Bass

Dr.

1. Drum fill 2. Drum fill

7 **A** 120

Steel D. $\text{Bm}^{7(b5)}$ E^7 Am^7 D^7 Gm^7 C^7

Kbd.

E. Gtr.

Bass *Simile* 4

Dr. **A** 4

11 **1.** F Em^7 A^7 Dm^7 C/E Fmaj^7/G

Steel D.

Kbd.

E. Gtr.

Bass 8

Dr. **1.** 8

15 2. Dm⁷ Em⁷ Am Dm⁷ G C 121 3

Steel D.

Kbd.

E. Gtr.

Bass

Dr. 2. Drum fill

B 19 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr. Simile 4

Bass

Dr. B 4

23 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr. *Simile* 4

Bass

Dr. 8

C

27 Fmaj7 E7 Dm Am

Steel D.

Kbd.

E. Gtr. *Simile* 4

Bass

C

Dr. 12

31 Fmaj7 E7 Dm Am

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

8

D

35 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

D

4

39 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

E

43 E7 Am7 D7 G7

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

E

Simile

47 Dm G C Am Fmaj7 F#m7 G A7 Dm G7 C

Steel D.

Kbd.

E. Gtr. *Simile*

Bass

Dr. *To Coda*
4

A'

Solos

51 C Bm7(b5) E7 Am7 D7 Gm7 C7

Steel D.

Kbd.

E. Gtr. *Simile* 4

Bass *Simile* 4

Dr. **A'** 8

55 | 1. | F | Em⁷ | A⁷ | Dm⁷ | C/E | Fmaj⁷/G | 126

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

59 | 2. | Dm⁷ | Em⁷ | Am | Dm⁷ | G | C

Steel D.

Kbd.

E. Gtr.

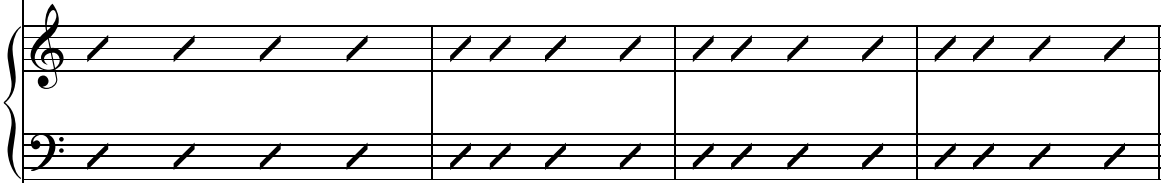
Bass

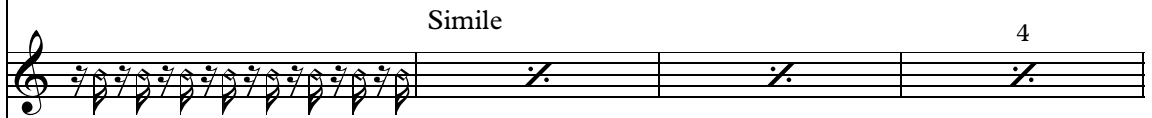
Dr.

B'

63 Dm G Dm G C Am C Am

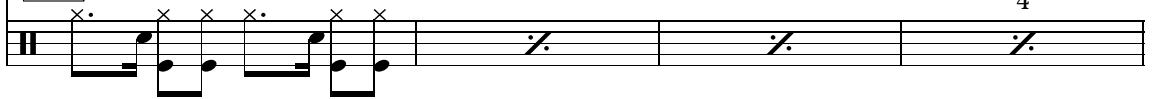
Steel D. 

Kbd. 

E. Gtr. 

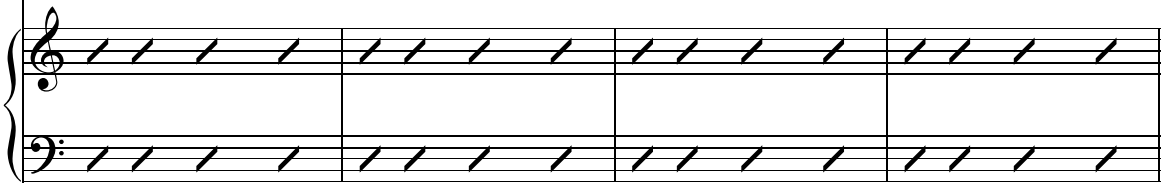
Bass 

B'

Dr. 

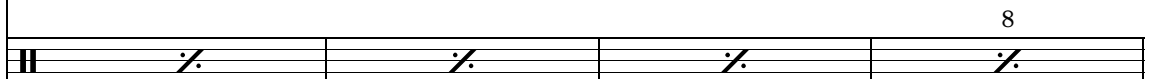
67 Dm G Dm G C Am C Am

Steel D. 

Kbd. 

E. Gtr. 

Bass 

Dr. 

E'

71 E⁷

Am⁷

D⁷

G⁷

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

71 E⁷ Am⁷ D⁷ G⁷

12

4

E'

12

D.S. al Coda

75 Dm

G

C

Am

Fmaj⁷

F#m⁷

G

A⁷

Dm

G⁷

C

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

75 Dm G C Am Fmaj⁷ F#m⁷ G A⁷ Dm G⁷ C

D.S. al Coda

16

E'

D.S. al Coda

16

79 **F** 129 on cue

Steel D. F C G C C⁷ F C G C

Kbd.

E. Gtr. *Simile* 4

Bass

Dr. **F** 4

83 F C G C C⁷ F C G C

Steel D.

Kbd.

E. Gtr. *Simile*

Bass

Dr.

Appendix 4
Josie Smile

♩ = 110 Calypso

Steel Drums

G G F/G C/G

Keyboard

Electric Guitar or Rhodes

Bass Guitar

Drum Set

Simile

♩ = 110

Steel D.

1. G 2. F/G

Kbd.

E. Gtr.

Bass

Dr.

1. Drum fill 2. Drum fill

7 **A** 120

Steel D. $\text{Bm}^{7(b5)}$ E^7 Am^7 D^7 Gm^7 C^7

Kbd.

E. Gtr.

Bass *Simile* 4

Dr. **A** 4

11 **1.** F Em^7 A^7 Dm^7 C/E Fmaj^7/G

Steel D.

Kbd.

E. Gtr.

Bass 8

Dr. **1.** 8

15 2. Dm⁷ Em⁷ Am Dm⁷ G C 121 3

Steel D.

Kbd.

E. Gtr.

Bass

Dr. 2. Drum fill

B 19 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr. Simile 4

Bass

Dr. B 4

23 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr. *Simile* 4

Bass

Dr. 8

C

27 Fmaj7 E7 Dm Am

Steel D.

Kbd.

E. Gtr. *Simile* 4

Bass

C

Dr. 12

31 Fmaj7 E7 Dm Am

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

8

D

35 Dm G Dm G C Am C Am

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

D

4

39 Dm G Dm G C Am C Am

Steel D. 

Kbd. 

E. Gtr.  8

Bass 

Dr.  4

E

43 E⁷ Am⁷ D⁷ G⁷

Steel D. 

Kbd. 

E. Gtr. 

Bass  Simile 4

E

Dr. 

47 Dm G C Am Fmaj7 F#m7 G A7 Dm G7 C

Steel D.

Kbd.

E. Gtr. Simile

Bass

Dr. To Coda
4

A'

Solos

51 C Bm7(b5) E7 Am7 D7 Gm7 C7

Steel D.

Kbd.

E. Gtr. Simile 4

Bass Simile 4

Dr. **A'** 8

55 | 1. | F | Em⁷ | A⁷ | Dm⁷ | C/E | Fmaj⁷/G | 126

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

59 | 2. | Dm⁷ | Em⁷ | Am | Dm⁷ | G | C

Steel D.

Kbd.


E. Gtr.

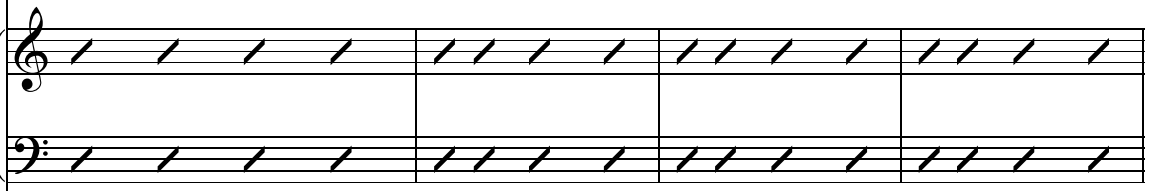
Bass


Dr.


B'

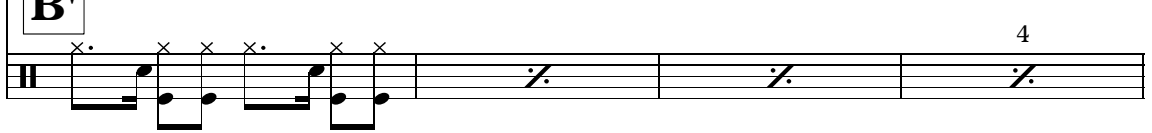
63 Dm G Dm G C Am C Am

Steel D. 

Kbd. 

E. Gtr. 

Bass 

Dr. 

B'

67 Dm G Dm G C Am C Am

Steel D. 

Kbd. 

E. Gtr. 

Bass 

Dr. 

E'

71 E⁷

Am⁷

D⁷

G⁷

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

12

4

12

E'

D.S. al Coda

75 Dm

G

C

Am

Fmaj⁷

F#m⁷

G

A⁷

Dm

G⁷

C

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

16

D.S. al Coda

79 **F** 129 on cue

Steel D. F C G C C⁷ F C G C

Kbd.

E. Gtr. *Simile* 4

Bass

Dr. **F** 4

83 F C G C C⁷ F C G C

Steel D.

Kbd.

E. Gtr. *Simile*

Bass

Dr.

Appendix 5 Julie Four Three

Joy Lapps-Lewis

♩ = 108

Steel Drums

Keyboard or rhodes

Bass Guitar

Drum Set

1. 2.

♩ = 108

1. 4 2.

Steel D.

Kbd.

Bass

Dr.

6 D G D Em7 A7 Dmaj7

A

Simile

A

4

10 1. Gm7 D D#^o Gmaj7 A Em⁷ A

Steel D.

Kbd.

Bass

Dr.

14 2. Gm D Em⁷ A D

Steel D.

Kbd.

Bass

Dr.

B

18 D A D A

Steel D.

Kbd.

Bass

Dr.

Simile 4

22 D A D F#m7 B7 Em7 A

Steel D.

Kbd.

Bass

Dr.

A'

Solos

26 D G D Em⁷ A⁷ D

Steel D.

Kbd.

Bass

Dr.

30 1. Gm⁷ D G A

Steel D.

Kbd.

Bass

Dr.

34

2. Gm D Em⁷ A D

Steel D.

Kbd.

Bass

Dr.

12

2. 12

B'

Soloing instrument ornaments melody or solos in spaces a steel pan plays melody

38 D A D A

Steel D.

Kbd.

Bass

Dr.

16

B'

4

42

Steel D. D A

Kbd.

Bass

Dr.

End of solo End of last solo

44

Steel D. D F#m7 B7 | 1. N.C. | 2. N.C.

Kbd.

Bass

Dr. | 1. | 2.

C

Steel D. D Gm D Gm D N.C.

Kbd.

Bass *Simile* 4

Dr. C 4

Steel D. D G E° D D G/A

Kbd.

Bass

Dr.

D

D G/D G/D D D G/D G/D D

Steel D.

Layer piano and rhodes

Kbd.

Bass

D

Dr.

D G/D G/D D D G/D G/D D

Steel D.

Kbd.

Bass

Dr.

E

Clapping

N.C.

Steel D.

Kbd.

Bass

Dr.

E

4

4

4

4

West African inspired vamp

Each instrument adds their own layer on cue

Steel D.

Kbd.

Bass

Dr.

Appendix 6 Breathless

Joy Lapps-Lewis

♩ = 88 Zouk Love

Intro

Steel Drums

Keyboard

Electric Guitar

6-string Bass Guitar

Drum Set

A

5 Em D7

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

9 Em Cmaj7 Am7 G D/F#

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

12 Am⁷ G/B Am⁷/C B⁷alt/D[#] Em G/D G/B Cmaj⁷

Steel D.

Kbd.

E. Gtr.

Bass

Dr. 8 12

17 Em

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

B 22 Em D/F# G Am7 D7 Em D7/F# G(add2) 142

Steel D.

Kbd.

E. Gtr.

Bass

Dr. **B** 4

26 Em Eb+ G/D Am/C Am G/B Cmaj7 B7(b9)

Steel D.

Kbd.

E. Gtr.

Bass

Dr. Drum fill

C

30 Em C G G/D D#07 Em C G G/D D#07

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

4

34 Em C G D Em C G G/DD#07

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

4

D

38 Em

Steel D.

Kbd.

E. Gtr.

Bass

Dr. **D** Drum fill

Solo Section

40 Em on cue

Steel D.

Kbd.

E. Gtr.

Bass Em

Dr. 4

B'

45 Em D7/F# G Am7 D7 Em D7/F# G(add2)

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

49 Em D#o7 G/D C#m7(b5) Am7 G/B C D#o7

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

Drum fill

53 **C'** Em C G G/D D#07 Em C G G/D D#07 146

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

57 **D** Em C G D Em C G G/DD#07 on cue

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

61 Em C

Steel D.

Kbd.

E. Gtr.

Bass

Dr.

The musical score consists of five staves. The top staff is for Steel D. (treble clef), the second for Keyboard (grand staff), the third for Electric Guitar (treble clef), the fourth for Bass (bass clef), and the fifth for Drums (drum clef). The key signature has one sharp (F#) and the time signature is common time (C). The score covers measures 61, 62, and 63. The Steel D., E. Gtr., and Bass parts play a melodic line of quarter notes: F#4, G4, A4, B4, C5. The Keyboard part plays chords: F#4-G4-A4 in measure 61, F#4-G4-A4-B4 in measure 62, and F#4-G4-A4-B4-C5 in measure 63. The Drums part plays a pattern of eighth notes with accents: x . x x x in measure 61, x . x x x in measure 62, and x . x x x in measure 63.

Appendix 7
Sharifa the Great

Joy Lapps-Lewis

A ♩ = 200
Bembe

Steel Drums

Flute

Flugelhorn

Keyboard or Rhodes

Bass Guitar

Drum Set

5

Steel D.

Fl.

Flug. *f*

Kbd.

Bass

Dr. *ff*

9

Steel D.

Fl.

Flug. $\frac{12}{8}$

Kbd. $\frac{12}{8}$

Bass $\frac{12}{8}$

Dr. $\frac{12}{8}$

13 Cm

Steel D.

Fl.

Flug.

Kbd.

Cm

Bass

Dr.

f

B

4

4

17 Cm G7/B Fm7/Ab Cm/G

Steel D.

Fl.

Flug.

Kbd.

mf

Cm G7/B Fm7/Ab Cm/G

Bass

Dr.

8

B

21 Fm⁷

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

f

f

f

f

23 Cm

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

p

f

p

f

4

12

152

C

27 Cm G⁷/B B^b A^o Fm G

Steel D. *mf*

Fl.

Flug.

Kbd.

Bass

C

16

Dr.

30 Cm

Steel D.

Fl.

Flug.

Kbd.

Bass

4

20

Dr.

34 $A\flat^7$ G^7 Cm^6 $G^7\text{alt.}$

Steel D. 

Fl. 

Flug. 


Kbd. 


Bass 


Dr. 


D Solos

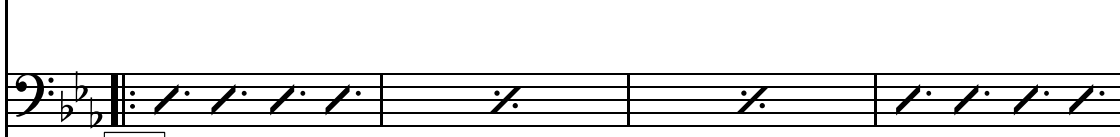
38 Cm Cm^6 Cm^7 Cm Cm Cm^6 Cm^7 $C^7\text{alt.}$


Steel D. 

Fl. 

Flug. 

Kbd. 

Bass 

Dr. 

D

42 Fm Cm

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr. 32

46 1. Ab G7 Cm G7alt.

Steel D.

Fl.


Flug.

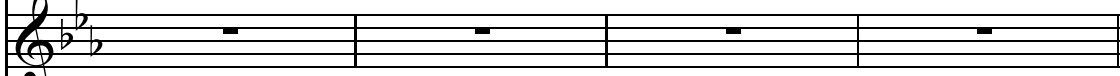
Kbd.

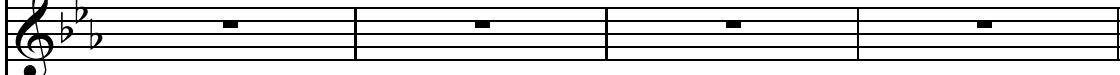
Bass


Dr. 1. 36


50 | 2. Ab⁷ | G⁷ | F^{#7} | G⁷alt.

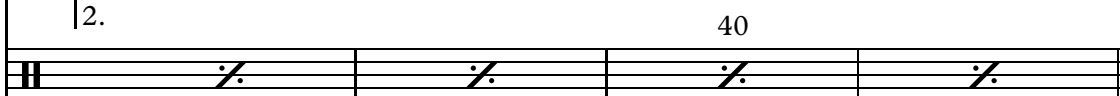
Steel D. 

Fl. 


Flug. 

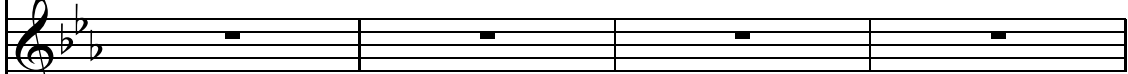
Kbd. 

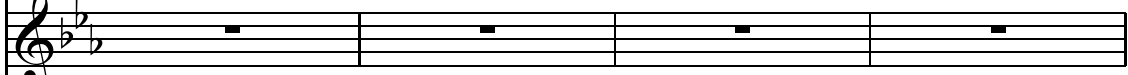
Bass 


Dr. 

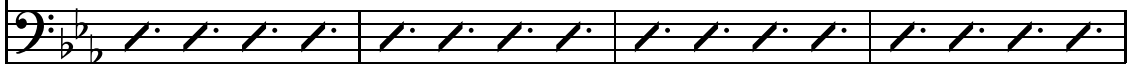
54 | Cm | on cue

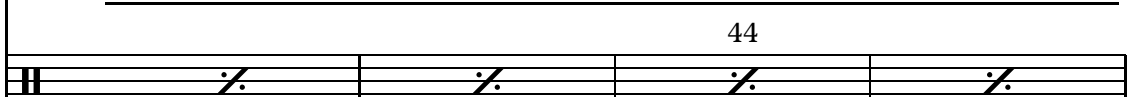
Steel D. 

Fl. 

Flug. 

Kbd. 

Bass 

Dr. 

58 Cm

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

Detailed description: This block contains the musical notation for measures 58 and 59. The key signature is C minor (Cm). The Steel D. part consists of a series of eighth notes with stems pointing up. The Flute (Fl.) and Flugelhorn (Flug.) parts are marked with a horizontal line and a bar, indicating they are silent. The Keyboard (Kbd.) part has a treble and bass clef, with eighth notes in both hands, stems pointing up. The Bass part has a bass clef with eighth notes, stems pointing up. The Drums (Dr.) part is marked with a double bar line and a slash, indicating a drum rest.

60 Cm

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

E

4

Detailed description: This block contains the musical notation for measures 60, 61, 62, and 63. The key signature is C minor (Cm). The Steel D. and Flute (Fl.) parts have a melodic line of eighth notes. The Flugelhorn (Flug.) part is silent. The Keyboard (Kbd.) part has a treble and bass clef, with eighth notes in both hands, stems pointing up. The Bass part has a bass clef with eighth notes, stems pointing up, and a measure rest in the final measure. The Drums (Dr.) part has a complex rhythmic pattern with eighth notes and rests, and a measure rest in the final measure. A large 'E' in a box is placed above the drum staff in the first measure. The number '4' is placed above the final measure of both the Bass and Dr. staves.

64

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

66

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

70

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

trmm

12

12

74

F Drums/Percussion solo

Steel D.

Fl.

Flug.

Kbd.

Bass

F Drums/Percussion solo

Dr.

12

78 on cue

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

82

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

86

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

90

G

Steel D.

Fl.

Flug.

Kbd.

Bass

G

ff

ff

94 Cm G/D Cm/Eb Fm

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

96

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

ff

ff

A'

100 Cm

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

A'

f

f

104

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

108

Steel D.

Fl.

Flug.

Kbd.

Bass

Dr.

The musical score consists of six staves. The top three staves (Steel D., Fl., and Flug.) are in treble clef with a key signature of two flats. The Kbd. staff is a grand staff with treble and bass clefs. The Bass staff is in bass clef, and the Dr. staff is a drum set staff. The score shows four measures of music. The first two measures contain rests for all instruments. The third and fourth measures feature active parts for Steel D., Fl., Flug., Bass, and Dr. The Steel D., Fl., and Flug. parts are highly melodic and rhythmic. The Kbd. part consists of a steady eighth-note accompaniment. The Bass part has a melodic line with some syncopation. The Dr. part has a simple rhythmic pattern.

Appendix 8 Lulu's Dream

Joy Lapps-Lewis

♩ = 88
Intro

Steel Drums

Electric Guitar

Keyboard

6-string Bass Guitar

Drum Set

p ————— *ff*

Detailed description: The musical score is arranged in five systems. The first system includes Steel Drums, Electric Guitar, and Keyboard. The second system includes 6-string Bass Guitar. The third system includes Drum Set. The tempo is marked as ♩ = 88. The piece begins with an 'Intro' section. The Steel Drums, Electric Guitar, and Keyboard parts are mostly silent, indicated by a horizontal line with a dash. The Electric Guitar and Keyboard parts have diagonal slashes in the second measure. The 6-string Bass Guitar part has a dotted quarter note in the second measure, followed by an eighth note and a sixteenth note. The Drum Set part features a rhythmic pattern of eighth notes in the first measure, followed by a rest in the second measure. The dynamic markings *p* and *ff* are placed below the Drum Set staff. A key signature change to E7 is indicated by a chord symbol above the Keyboard staff in the second measure.

3 Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

mf

Detailed description: This system covers measures 3 and 4. The Steel D. part features a melodic line with a triplet of eighth notes in measure 3, followed by eighth notes and quarter notes. The E. Gtr., Kbd., and Bass parts are indicated by slashes, suggesting sustained or rhythmic accompaniment. The Dr. part has a rhythmic pattern of eighth and sixteenth notes, starting with a triplet. The dynamic *mf* is marked below the Dr. part. The chord Am is indicated above the Steel D. part.

5

1.

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

4

1.

4

Detailed description: This system covers measures 5 and 6. The Steel D. part has a melodic line with a first ending bracket in measure 5, leading to a final cadence in measure 6. The E. Gtr., Kbd., and Bass parts are indicated by slashes. The Dr. part has a rhythmic pattern with first and fourth endings marked above the staff. The dynamic *mf* is marked below the Dr. part. The chord Am is indicated above the Steel D. part.

A

7 | 2. Dm/A E7(b9)

Steel D.

E. Gtr.

Kbd.

Bass

A

Dr.

11 Am Am(add2)/B Am/C A7/C# Dm Am/E F D7

Steel D.

E. Gtr.

Kbd.

Bass

Play gently on cymbals

Dr.

15 G⁷ E⁷ Am/F E⁷

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

19 Am Am^{(add2)/B} Am/C A⁷/C[#] Dm Am/E F D⁷

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

B

23 G^7 $E^7/G\#$ E Am E^7/B E^7 168

Steel D.

E. Gtr.

Kbd.

Bass

Dr. **B** 4

27 F Dm

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

31 Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

mf

35 Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

39 Dm Am 170

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

12

12

43 **C** Electric Guitar Solo Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

C

mf

4

47 Dm Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

8

51 E7 Dm Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

12

D

55

F

Dm

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

D

59

Am

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

mf

4

4

Musical score for measures 55-58. The score includes parts for Steel D., E. Gtr., Kbd. (treble and bass), Bass, and Dr. The key signature is D major. Chords D, F, and Dm are indicated above the staff. The bass and drums play a consistent rhythmic pattern.

Musical score for measures 59-62. The score includes parts for Steel D., E. Gtr., Kbd. (treble and bass), Bass, and Dr. The key signature is D major. Chord Am is indicated above the staff. The bass and drums play a consistent rhythmic pattern. The dynamic marking *mf* is present at the beginning of the section.

E

63 Am

173

Steel D.

E. Gtr.

Kbd.

Bass

E

Dr.

8

Steel D.

E. Gtr.

Kbd.

Bass

Dr.

67

8