12-1-2012

Theater percussion: developing a twenty-first-century genre through the connection of visual, dramatic, and percussive arts

Julie J. Strom
University of Northern Colorado

UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

THEATER PERCUSSION: DEVELOPING A TWENTY-FIRST-CENTURY GENRE THROUGH THE CONNECTION OF VISUAL, DRAMATIC, AND PERCUSSIVE ARTS

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Julie J. Strom

University of Northern Colorado
Performing and Visual Arts
Doctor of Arts

December 2012

This Dissertation by: Julie J. Strom

Entitled: *Theater Percussion: Developing a Twenty-First-Century Genre Through the Connection of Visual, Dramatic, and Percussive Arts*

has been approved as meeting the requirement for the Degree of Doctor of Arts in College of Performing and Visual Arts in School of Music

Accepted by the Doctoral Committee

Russell Guyver, Doctor of Musical Arts, Co-Chair

Gray Barrier, Master of Music, Co-Chair

Brian Hapcic, Master of Fine Arts

Stephen Luttmann, Master of Arts, Faculty Representative

Date of Defense October, 2012

Accepted by the Graduate School

Linda L. Black, Ed.D., LPC
Acting Dean of the Graduate School and International Admissions

ABSTRACT

Strom, Julie J. *Theater Percussion: Developing a Twenty-First-Century Genre Through the Connection of Visual, Dramatic, and Percussive Arts*. Published Doctor of Arts dissertation, University of Northern Colorado, 2012.

Theater percussion, as it shall be referred to for the purpose of this dissertation, is an existing, yet unnamed, genre characterized by a systematic approach of combining percussion with extra-musical components that tap into senses or aspects of sentiment – visually, aurally, and emotionally, and are made possible with the use of compositional additives – acting, movement, text, and multimedia avenues such as audio and video. To complete the process, these extra-musical elements are combined with the main musical influence – a composition for percussion ensemble or soloist. Several pieces in this style have and continue to be performed by ensembles around the world, although I will be focusing on three works that fit perfectly to the theater percussion archetype. These are *Living Room Music* by John Cage, *?Corporel* by Vinko Globokar, and *Alice on Time* written by myself. Through research of this style it can be determined that theater percussion is a common compositional technique. However, without a name or direct affiliation to any one musical genre, its current status provides a vague, cross-categorization of compositional species, and is at risk of becoming an extinct performance art subgenre. In addition to investigating its place in music history, the process of naming and defining serve to provide a richer understanding of this style and

will ideally result in a renewed and enhanced interest from performers and audiences alike.

ACKNOWLEDGEMENTS

I would like to express deep appreciation to all of the members who served on my dissertation committee, Dr. Russell Guyver, Gray Barrier, Brian Hapcic, and Stephen Luttmann whose patient guidance, thought-provoking comments, and helpful insights to this work have been indispensable. Much gratitude goes to Rick Dior who provided many formative years of percussion teaching and guidance. Thank you to Peter Sadlo, who taught me to explore the world and think outside of the box. Lastly, I am profoundly indebted to my partner, Luanne, who backed me from the initial desire to complete a doctorate, encouraged me through the thick of it, and pushed me until the final step. Thank you for being my defense.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF EXAMPLES

PREFACE

When my then-ninety-two-year-old grandmother flew to Colorado to attend my doctoral recital entitled *Alice on Time* [November 5, 2011], she returned to Ohio impressed and astonished, yet dumbstruck in regard to what had actually been performed. She said, "I will have no idea how to describe this to my friends. What do you call it? Is it a show? Is it musical theater? Because it is so much more than a solo recital!" My answer to her was, "I myself don't know. But I will get back to you on that." At the time, I had already begun drafting ideas on this topic, but that particular experience solidified the need for this investigation.

CHAPTER I

NAMING A CURRENTLY UNIDENTIFIED STYLE OF COMPOSING

What's in a name? That which we call a rose
by any other name would smell as sweet.[1]

-Shakespeare

This is an investigation of a still-emerging style of percussive art that exists in the solo and ensemble fields, one in which a composition for percussion is combined with elements of drama, text, and/or multimedia, and to determine a genre name for the style. Furthermore, this study will be completed with an original composition entitled *A Day in the Life*. This will be achieved by combining elements that are otherwise self-standing (e.g. visual, dramatic, musical, electronic, and percussive arts), and eliminating elements that play little or no direct role in the combinative process (e.g. treatment of percussion characteristic of a symphonic orchestra percussion section, and the majority of solo and percussion ensemble repertoire). Ultimately, this process proposes to classify a new genre: *theater percussion*.

Some pertinent hypotheses and questions regarding naming an existing, nameless genre are:

[1] William Shakespeare, "Romeo and Juliet," *http://www.enotes.com/shakespeare-quotes/what-s-name-that-which-we-call-rose* (2012), accessed 5 January 2012.

H1 Defining an existing genre allows for categorization within the larger field (e.g. performance art or art music).

H2 Defining an existing genre gives it credence and eliminates ambiguity.

Q1 Does labeling a genre limit the scope of compositional creativity?

Q2 If the current genre is left unnamed, is it at risk of becoming a soon-extinct style?

Critique

Daniel Barenboim wrote in his book *Music Quickens Time*, "I firmly believe that it is impossible to speak about music. There have been many definitions of music which have, in fact, merely described a subjective reaction to it."[2] A critical opinion is not meant to appeal to every member of an audience. In music, critiques are typically meant to illustrate and judge content by drawing connections from traditions, styles or forms, and many times provide positive recognition. Certain analyses provide a deeper understanding of a work through the use of comparison and association, which Barenboim regards as "interpretations."

> Nietzsche said that 'there are no truths, but only interpretations,' but music does not need interpretation. It needs observation of the written musical notation, control of its physical realization and a musician's capacity to become one with the work of another.[3]

The importance of describing an experience, attempting to put into words the effect of a performance, for example, is immensely necessary for this reason: Cavalier critique, or lack of critique, does not delineate a genre, or aid in the growth of changing artistic and compositional styles. Immanuel Kant wrote in *Critique of Judgment* that

[2] Daniel Barenboim, *Music Quickens Time* (New York: Verso Publishing, 2008), 5.
[3] Ibid., 13.

> Formal and casual criticisms of a work (a poem, an article, a book, a painting, or a play, for example) often use the term 'critique' to refer to any somewhat loosely-applied argument about the quality of the work, typically when used in reference to popular (loose) expectations, or conventionality, of a genre or class. Such idea of 'quality' is measured against varying standards, which may not be equivalents. It is very difficult to establish a measure of 'quality' without requiring standardization.[4]

Kant's statement functions to advise that without standardization, critique of quality is impossible, and the only outcome of a lack of critique is subjective opinion. Additionally, Jonathan Bellman states in his book *A Short Guide to Writing About Music* that "All critical writing is based on informed opinion; one (presumably authoritative) author's view is intended to inform and illuminate many readers."[5] "Informed opinion," he continues, "is not based on mere statements of taste."[6] Bellman describes three types of standard audience critiques: the concert review; an examination of music in terms of beauty, effectiveness, or artistic merit; and an examination in the light of culture and society, past and present. The first type of critique, the concert review, is an evaluation for a wide readership, offering an assessment on what was played and how well, and also reflects the reviewer's values and beliefs. The second examination is based on comparison: works of the same or similar genres, or historical periods, or composers. The third type of audience criticism is a perspective of the society and composer that produced the music. Some approaches of the third method could be Marxist, Soviet pseudo-Marxist, cultural criticisms, etc.[7] These forms of criticism, used by musically literate listeners, are all based on "informed opinion." To be informed about lesser

---

[4] Immanuel Kant, *Critique of Judgement,* trans. James Creed Meredith (Oxford: Oxford University Press, 2007), original publication date 1952, 74.
[5] Jonathan Bellman, *A Short Guide to Writing about Music* (New York: Pearson, 2007), 9.
[6] Ibid.
[7] Ibid.

known, new, and evolving styles however, the style itself must have a name with which to associate it.[8] A name provides the basis for understanding that styles vocabulary and allows for the association and comparison vital to valuable critique.

The process of naming a genre is summed up by Eric Salzman and Thomas Desi in their book *The New Music Theater*:

> It is not easy to put in a labeled box, but then again the opportunities are limitless. Innovation and individuality are major characteristics of an art form that eludes institutionalization and sometimes seems to be perpetually coming into being. Our job as we see it is to try to connect the dots, draw lines, follow ideas, interweave details, pick up the bits and pieces, and set them into a larger picture.[9]

This statement not only similarly identifies my process but also expresses the concerns linked with naming a genre. In this study, it is crucial to convey that by defining the style, the purpose is not to put it in a categorical box. Instead, it is to explore ideas and compile a multitude of similar concepts to lead to a better understanding of this otherwise unspecified extension of performance art and music theater. In defining this style, a liberal approach will allow for associating previously written works to this style, rather than only seeking to dissociate other works that may not be applicable. Theater percussion employs certain techniques that act as relatable ingredients – the groundwork – yet its compositional and technical possibilities are vast. This is a study of theater percussion works from the twentieth and twenty-first centuries, which essentially means that there is no set of laws, only formulas. Nonetheless, a delineation of predictable

[8] Bellman, 10-12.
[9] Eric Salzman and Thomas Desi, *The New Music Theater* (Oxford: Oxford University Press, 2008), vii.

occurrences would be advantageous to audience response and critique, which is, in turn, based on prior knowledge.[10]

Why Now?

Theater percussion is a genre that has been alive since the mid-twentieth century originated by composers like John Cage, Vinko Globokar, and Georges Aperghis, so why does it need to be named now? There are many reasons, but one is that its extinction could occur in the near future. The state of theater percussion is currently widespread and because the pieces have a tendency to bridge traditional and mainstream popular cultures with the use of unlimited music-drama-electronic combinations, it has become an appealing style to write in, even for non-self-identifying composers. However, a considerable dilemma with this unnamed genre is that it is unclear what kind of audience this type of music is intended for. Is theater percussion to be performed for small, contemporary music organizations where concertgoers are typically only made up of musicians and modern intellectuals? Should it be performed at percussion solo and ensemble concerts? What about larger venues, orchestral concerts, or art installations? In reality, many of these venues already program the occasional theater percussion works on their concert or event schedules, yet the frequency and amount of funding for their production is not optimal for it to continue as a branch of percussion repertoire. This is primarily due to the lack of understanding what it is. Naming the genre will assist in determining certain institutional obstacles like these: the musicians who are expected to perform, the audience who will attend, and the performance venue of the final product. This unnamed genre is at risk of becoming extinct and if not completely gone, the pieces

[10] Salzman and Desi, 371.

that contributed to the birth of the genre may soon be completely forgotten due to lack of performance and out of print scores. Also, progressing compositional techniques due to developments (mainly technological) may have an overriding draw, exciting younger, more tech-savvy audiences and lessening the interest in the genres original works, which frequently feature a more minimalist attitude.

By naming and defining a genre, I believe that the contribution would not only be to the field alone in helping delineate percussion styles in repertoire, but also to the history of performance art, allowing for categorization of a currently popular but unnamed field. Genres and fields of study are often named in hindsight to their time of popularity, but the importance of terming a field whilst current and nascent will ideally allow for definition of an unclear style, in addition to disassociating other similar trends – describing what it is *not*. Both of these defining points will be discussed in Chapter II. For the reasons described, *now* is the time to put a name to this well-deserving art form.

Supply and Demand

Naming a field during its time of popularity is crucial for the style's renewed and enhanced liking, and also for audiences who are unable or unknowledgeable in connecting it with other similar musical styles. If an audience member attends a concert where theater percussion is being featured yet has no understanding of the concept or a name with which to associate it, is that performance still open to critique? The short answer is, yes. Any performance is open to and, as both Barenboim and Kant suggest, will always be subjectively critiqued. However, with the delineation of a style, one where unassociated elements are eliminated, critique becomes more objective based on

an "if, then" association. If one attends a concert where the composition is for percussion solo or ensemble with dramatic elements and an added multimedia, audio, or visual aspect, then it is a theater percussion composition. Furthermore, association and comparison to other pieces in the same style can improve critical faculties. As an example of a statement of taste, a concertgoer may find Vinko Globokar's *?Corporel* fascinating alone, yet when compared to Georges Aperghis' *Le Corps à Corps* (by definition, also a theater percussion work) the audience member may consider *?Corporel* mundane. The end result of comparing and contrasting leads to stronger critique and quality "product" consistency for the future. With support derived from supply and demand basics, the value of comparison works towards the betterment of a product because with a higher demand, the quality of the supply increases. The current supply of theater percussion works is strong but without a name used to categorize and group similar works for publishing purposes, who is to say that the demand will continue at an equal or increased value?

The Importance of Publishing

There are numerous percussionists and composers who have either self-written or collaborated in writing theater percussion repertoire. These pieces, however, are not always available for purchase. If pieces are not available for purchase, then the knowledge about them is minimal and may contribute to a lessened interest in this category. However, there are a variety of explanatory reasons for not choosing to publish a work of this type. One theory is a desire for composers or ensembles to hold on to the works, which is a reason why so little Philip Glass Ensemble music is published – that

way it remains in multiple senses the property of the Ensemble. This may establish or increase interest in the Ensemble because the group has the potential to generate innovative concerts where audiences can hear original pieces, untouched by another ensemble's interpretation. Alternatively, it may limit other musicians in purchasing pieces that they would like to explore in performance. The same applies to audiences who desire to listen to a particular piece again – at other events, by other ensembles. If Beethoven's Fifth Symphony had never been played by other orchestras aside from the one that premiered it (Theater an der Wien, 1808), the symphony most likely would never have achieved the acclaim connected with it today. For a particular piece to achieve strong recognition, it is vital to have ongoing performances by various groups or performers, but if the general motivation of an ensemble (like The Philip Glass Ensemble) is conceptually oriented (in this case, embracing new ideas and expanding on previous ones), the desire to publish works may fall secondary to its artistic endeavors. In short, The Philip Glass Ensemble's recognition does not derive from one or multiple compositions, it stems from a systematic process of innovative live performing. While The Philip Glass Ensemble rightfully profits from its creative innovations, a lack of published material from such a pioneering force may facilitate a hindering effect on the survival of the art form – that is, outside of the Ensemble.

Another theoretical reason for a lack of publishing theater percussion material is a composer's disinclination to consider such works "finished" or any given notation of the work "definitive." This is largely the case because many works expect a high degree of improvisation, making it impossible to explicitly detail the intentions of the composer. An important point to mention is that some pieces should undoubtedly be considered

processes rather than products. Philip Glass's *Einstein on the Beach* is an example of a process piece. It is a five-hour, no-plot, metaphorical "opera" that uses additive and cyclic structures, and came to fruition with these concepts in mind: theatrical time, space, and movement.[11] Although *Einstein* is widely considered an opera, it is described as such with either apprehension or generalization since the work is comprised of thick and irresolute performance aspects. The significance and consistency of singing is minimal, thus contradicting The Random House Dictionary definition of the term, opera – *an extended dramatic composition in which all parts are sung to instrumental accompaniment, that usually includes arias, choruses, and recitatives, and that sometimes includes ballet*.[12] Furthermore, one performative assertion by Glass – as if the opera is more of an art exhibition or installment – encourages the audience to enter and leave as they please. Some theater percussion works are similar in that a musical process or artistic movement is presented but a finite outcome is not the principal focus.

Another possible contributing factor regarding the lack of published theater percussion pieces is as technology continues to advance and be used in these types of works, it may become increasingly harder to articulate certain electronic requirements, much less assume that many individuals would purchase the piece if it calls for costly electronic equipment to be used (i.e. loop pedals, sound effect pads, or other audio/video tools). For example, in the piece *Buster Keaton* by Christopher Fellinger, two percussionists play a duet that musically correlates to the silent black and white video in the background. The piece is performed with a click track so as to be perfectly accurate between the aural (music) and visual (video) events. Beyond the click track and video

[11] Tim Page, "Einstein on the Beach," *http://www.glasspages.org/eins93.html* (1997), accessed 20 January 2012.
[12] *The Random House Dictionary of the English Language*, s.v. "Opera."

requirements, however, is what is called a performance pad. A performance pad is a sound effect machine that has four to eight rubber squares which are programmed and individually struck to allow that designated effect to sound through speakers. Aside from the cost (around $300.00) of this fun but otherwise relatively unnecessary (to a classical percussionist) equipment, the effects programming could prove difficult if *Buster Keaton* were to be published. Primarily, the score would need to include a CD of sound bites that must first be downloaded to a computer before being able to be linked to the pad. Secondly, the video would need to be included in the score packet in DVD format. Are these requirements out of question? No, but due to the supplemental materials, the score would most likely be priced high, and this costly, unrecorded, new (to the market) piece could be off-putting for buyers. This is a representation of certain publishing complications that depict the supply-demand dilemma.

Another possibility for a lack of published material is due to the nature of the combined elements that define theater percussion. Because theater percussion offers the use of external elements aside from an instrumental percussion composition, a composer might use original material along with text, video, audio, etc. taken from already-copyrighted material. For instance, in my theater percussion piece *Alice on Time* (2006), a variety of known percussion repertoire is performed and in between each piece, a narrator reads a rewritten chapter of Lewis Carroll's *Alice in Wonderland*. While *Alice in Wonderland* is in the public domain, meaning that the narrative product could be published with no copyright restrictions, the music will never be published or deemed original because the work consists of numerous percussion pieces currently in the standard repertoire list. Some composers that require previously written material,

however, may seek copyright laws that allow the use of certain material based on fair use laws, in which the rewritten version transforms the original text in a significantly altered fashion (e.g. John Cage's *Cheap Imitation* which references *Socrate* by Erik Satie). Had *Alice in Wonderland* been unlisted in the public domain, and had I desired the publication of *Alice on Time*, my doctoral performance of the piece, using the reworked text from *Alice in Wonderland* would still have been permitted under copyright law categories "educational and non-profitable."

A final possibility is that publishers expect a likelihood of many performances and due to the currently undefined nature of the style, there is an uncertainty of who to market and intend the work for – musician, percussionist, actor, etc.? When the two long-running mainstream Broadway-style theatrical percussion shows, STOMP and Blue Man Group hold annual auditions, the onslaught of people that line up for the cattle-call-style tryouts are more often actors and dancers than percussionists. The level of rhythmic difficulty is nowhere near that of a polyrhythmic John Cage composition, yet the analogy is helpful in explaining why a composer might not choose to have a work published because unknown anticipated buyers. In some theater percussion pieces, with the inclusion of extra-musical elements, a "trained percussionist" may not be required. This is the case in Chris Crockarell's *Brooms Hilda*. Modeled in a STOMP-esque manner by using large broomsticks combined with a large amount of physical movement, it is marketed for, therefore performed by classical percussionists. I have seen this popular piece performed many times and the most enticing rendition included four dancers and two percussionists. Undoubtedly, educational dance and drama programs across the

world would perform *Brooms Hilda* if they had any awareness of the piece, however, percussionists are only ever familiar with it.

In conclusion, putting a name to this specialty is the starting point to aid in eliminating all of the aforesaid publishing issues.

Naming is Advertising

As with all other genres akin to theater percussion, it is not often that these art forms are ever advertised to group audiences outside of their typical ones – classical music radio shows, concerts, or in a musicology classroom. Salzman and Desi write, "The commercial possibility of live, local performance, as contrasted to global media transmissions, is limited and tends to be ignored by the media."[13] Putting a style in the forefront of one's mind can change this belief, but this begins with naming that particular style. In a sense, by writing on this topic and naming this genre, I am essentially propagating and promoting it. It is widely known that advertising is a form of communication used to encourage or persuade an audience (viewers, readers or listeners) to continue or take some new action. Naming a genre *is* a form of advertising. In reference to the preface of this study, many musicians and listeners alike do not know what to compare this style (theater percussion) to, much less what to call it. Labels are used to encourage potential buyers to purchase a product, and labeling a style of music encourages composers, audiences, and musicians alike to compose, perform, and listen to theater percussion – an alternative form of purchasing a product. Without a name, there

[13] Salzman and Desi, 367.

is no basis for encouragement. The product, theater percussion, must be purchased to continue as a favorable style in the percussion community.

Searching for Repertoire

Fortunately, many musicians and composers venture into this appealing style by writing and performing theater percussion repertoire. However, many birth works of the genre from composers such as Georges Aperghis, Vinko Globokar, and Mauricio Kagel are either very costly for an individual percussionist to purchase, or are completely out of print (e.g. Aperghis' trio *Les Guetteurs des Sons*). To return these brilliant, inventive works from such composers to the forefront, subcategorized repertoire is needed. This will serve a practical purpose in helping delineate solo and ensemble percussion repertoire for students and teachers searching for a specific type of piece. Publishers look for material based on genre but why should it be improbable to include subgenres in a repertoire search? Is the category "percussion repertoire" explicit enough for some works that use little at all in regards to instrumental percussion? By doing a general Internet search for "solo percussion repertoire" or "percussion ensemble repertoire," one would discover that the search findings are dominated by solo artists who present their recently performed repertoire and various universities who publicize their ensemble concert programs. Yet, to find any information, much less a descriptive explanation of pieces, one must search more deeply and within the websites where scores can be purchased and even then, sometimes the information provided is minimal. In the field of percussion, certainly the most common Internet buying source in the United States is Steve Weiss Music. The following table (Table I) is a short list of relevant theater percussion works. While some of them have been well known to the music community for decades, others

are not published and thus, not as well known or easily identifiable within a category. This list is only to serve as a sample of the much larger, albeit anonymous list of current theater percussion repertoire. Aside from some of the pieces that are not published or out of print (*Useless*, *Buster Keaton*, *Les Guetteurs des Sons*, and *Alice on Time*), of the remaining, twenty-five of the forty-four works are available on the Steve Weiss website; an even fewer amount have descriptions written about them.[14] The name, Chris Crockarell, is referenced repeatedly in Table I. A composer who mainly writes theatrical pieces, he is undoubtedly the most sought-after name for elementary-level theater percussion repertoire. Although some buyers are aware of the composer's name and particular piece in advance of the purchase, many buyers may be uninformed. Currently, the heading "multi percussion" is the closest category on the Steve Weiss Music website to theater percussion, although this is mainly a literal reference – a piece using multiple percussion instruments (often times coming from junk yards instead of a drum shop) – instead of a stylistic one. The heading "theater percussion" would allow for the list of works in Table I, along with hundreds of other composers who seek ways to catalog their works, to have an accurate, classifying place within the larger category of solo and ensemble percussion repertoire. Using literature as an analogy, a novelist would not describe his/her book as merely "a book." Books are marketed by category – fiction and non-fiction; subcategories – romance, sci-fi, mystery, suspense, biography, auto-biography, informational, etc., and still sub-subcategories – drama, essays, poetry, photography, fashion design, graphic design, Hinduism, Christianity, etc. Without clear itemization of book categories, authors' works would be lumped into a "main category"

[14] Steve Weiss, *http://www.steveweissmusic.com* (n.d.), accessed 25 January 2012.

fog, which does not offer valid demarcation (through association/comparison) for the writers' acknowledgement (author *or* composer), or easy search tools for the reader/buyer. In conclusion, the lack of categorizing percussion solo and ensemble repertoire is unaccommodating for browsing buyers and does not assist lesser-known composers in having their compositions featured.

Table 1

Sample List of Theater Percussion Repertoire

Name and year written	Composer	Representation
Living Room Music (1940)	John Cage	drama*+
Persephassa (1969)	Iannis Xenakis	drama*
A Walk in the Garden of Earthly Delights (1972)	William Cahn	speech*+
Toucher (1973)	Vinko Globokar	speech*+
Augenmusik (1974)	Donald Martin	drama
Dressur (1977)	Mauricio Kagel	drama*
Graffitis (1980)	Georges Aperghis	speech
Les Guetteurs des Sons (1981)	Georges Aperghis	drama
Le Corps à Corps (1982)	Georges Aperghis	speech
?Corporel (1985)	Vinko Globokar	drama*
To the Earth (1985)	Frederick Rzewski	speech
Kvadrat (1989)	Vinko Globokar	drama
Losing Touch (1994)	Edmund Campion	multimedia
Me Tarzan (1995)	Chris Crockarell	drama*
Kawf Dooda Code (1996)	Chris Crockarell	speech*
The Invisible Men (1996)	Nigel Westlake	multimedia
Brooms Hilda (1997)	Chris Crockarell	drama
Un Chien Dehors (1997)	Jean-Pierre Drouet	speech
Music for One Apartment and Six Drummers (2001)	Johannes Nilsson	multimedia
Clap Happy (2004)	Chris Crockarell	drama*
Clay Singing (2005)	Stuart Saunders Smith	speech
Alice on Time (2006)	Julie Strom	drama, multimedia
Barnyard Boogie (2006)	Chris Crockarell	speech*
Buster Keaton (2006)	Christopher Fellinger	multimedia
Body Jam (2009)	Lamar Burkhalter	drama*+
Clean Sweep (2009)	Chris Crockarell	drama
Inuksuit (2009)	John Luther Adams	drama, outdoors
Jumble Jam (2009)	Lamar Burkhalter	drama*+
The Sound of Noise (2010)	Johannes Nilsson	multimedia
Useless (2010)	Nick Deyoe	speech
Brooms, Whackers and Heads…Oh My! (2012)	Crockarell and Brooks	drama

* = available on http://www.steveweissmusic.com
+ = includes a description of the work

The Creator's Recognition

Finally, I believe one of the most important reasons of defining a style by name is in recognizing the creator – the mind behind an idea and, in most cases, the composer behind a piece of music. In this section, it is important that I explain my reference to the maker of a theater percussion work as "creator" instead of "composer." Although in most cases, theater percussion pieces are composed with music as the primary element, theater percussion, in the broader sense, is a mixed media work and, for this discussion, should not exclude those who may work with a musician/composer in dramatic and technological collaboration. It is important that creators of this style receive understanding and suitable recognition for what they have made through systematic demarcation without having works lumped into a general category that again, may only minimally concern the works' deeper objectives. The assertion might be made that labeling will limit a creator's scope of creativity, but this is not necessarily the case. As will be discussed further in Chapter II regarding the classification of theater percussion, the presumed definition (or "rules") is neither based on form nor structure, thus making it impossible for a composer to break those "rules" unless the piece either lacks an extra-musical element or eliminates percussion altogether. The creator of a theater percussion work has boundless sources to draw from, and with the advancements of culture and technology, the sources are only becoming vaster. Providing a name with which to associate this genre, and to separate it from the never-ending list of other percussion solo and ensemble works, will ideally aid in demarcating this style in order for critique to be made more appropriately concerning the creator's product.

Reflection

In conclusion, because this project aims to bring further light to a well-deserving but currently unidentified genre, although naming this genre does not ensure its popularity, I believe it is the first step to facilitate and aid in broader cultivation. Based on the prior investigation, putting a name (*theater percussion* as it shall be called) to an existing genre is vital to the demand, production, and enrichment of this forward-moving and entertaining style of composing. Furthermore, there is a need to classify such work, to give it a place in the social order.[15] Due to a current association with other musical movements, the style of percussion combined with theatrical and/or multimedia elements is vague and lacks comprehension. Some may believe that this ambiguity aids in freedom of association with regard to form and structure, but with a lack of true definition, this glass-ceilinged style may or may not continue to evolve. If it does find a way to flourish without a name, it only allows for limited critique and with little understanding and regard for the musicians and composers who explore it. Although the twenty-first century is an era that has, thus far, demonstrated a wide variety of views on artistic outlets and styles, a conceptualization of this style, in addition to separation from other similar genres, is necessary to make this twenty-first-century artistic process more accepted, demanded, and economically viable as a career for composers and performers alike.

[15] Salzman and Desi, 51.

CHAPTER II

WHAT IS THEATER PERCUSSION? THE ELEMENTS UNCOVERED: PERCUSSION, MOVEMENT, SPEECH, AND TECHNOLOGY

This was the future, even if hardly anyone wanted to hear it. But, they were told they shouldn't worry about that. Acceptance would not come right away, but the history of music was going down this road and you either got on the train or you didn't, and if you didn't get on the train, you would be left behind.[16]

-Philip Glass

Outside of this study, theater percussion is currently an unnamed style of composition that is popular in performances worldwide. The musical content of theater percussion derives from both newly composed works and previously composed collections that are not yet identified as part of a new genre. Although currently unknown by name to audiences, the style can be easily detected by identifying this basic combination: a solo or ensemble work for percussion that includes elements of movement, speech, and/or multimedia that, upon performing, may create an effect where the percussive element seems secondary to the extra-musical elements.

Theater percussion shall be defined as: *a composition that combines rhythms written for solo percussionist or percussion ensemble with theatricality by using tools that tap visually, aurally, or emotionally into senses or aspects of sentiment, and are*

[16] Philip Glass, n.p., n.d., *http://thinkexist.com/quotes/philip_glass/* (1999-2010), accessed 10 March 2011.

made possible with the use of compositional additives such as movement, speech, props and costuming, and/or technological multimedia avenues. However, its specificities cannot be expressed in a simple definition. It is a genre that is encompassed within many other similar genres, yet the qualities specific to percussion set it apart. Here are some of the twenty and twenty-first-century genres that it can be suggestive of: modernism, postmodernism, gesamtkunstwerk, performance art, experimentalism, avant-gardism, aleatoric music, art music, music theater, etc. These influential isms will be discussed in Chapter III as parts of the root system, key to the development of theater percussion.

In order to further understand the concepts of theater percussion, this comparing-contrasting analogy will depict its placement among other styles: If both are the same height and width, a circle can fit into a square but a square cannot fit into a circle. This is relevant in that, for example, all works for percussion that include a dramatic element are theater percussion but not all dramatic works that use percussion (e.g. an opera) shall be considered such.

The following discusses the necessary elements that must be combined in one way or another for a piece to be designated "theater percussion." This is a break down of the ingredients key to what theater percussion is, and what it is *not*.

Percussion: The Necessary Element

Theater percussion is a style that, upon performing, may result in the extra-musical elements having a stronger presence than the music itself. With that said, percussion is the main ingredient in a theater percussion composition. The Oxford English Dictionary defines percussion as *musical instruments played by striking with the*

hand or with a stick or beater, or by shaking, including drums, cymbals, xylophones, gongs, bells, and rattles. This familiar definition, however, is only partially pertinent to theater percussion. In this regard, a broader, more accurate definition should be used: Rhythm is the foundation of a theater percussion composition. The majority of pieces are to be performed by a trained percussionist, using sticks or mallets to strike the instrument(s). Some compositions, however, do not require that the performers are trained percussionists (e.g. Crockarell's *Brooms Hilda*), and some compositions do not use traditional percussion instruments at all (e.g. Globokar's *?Corporel*).

Continuing with the notion that the term *percussion* – within the context of theater percussion – should be understood as a more encompassing field, this broadened definition also permits composing for instruments and techniques beyond tradition. Since composers like John Cage began writing for non-traditional percussion instruments, or "found objects" as they are more often referred to in works like *Construction* (1939), composers have followed this trend, writing for non-traditional instruments. These instruments are very popular to compose for because of their bizarre and intriguing timbres, which can range from bright and brittle to full and sonorous. Their sounds, though evocative of some traditional percussion instruments, provide audience suspense as the common listener would not typically have a foreknowledge of the sound that a garden hoe or a 1953 Chevrolet grill produces when struck, "glissed," or rolled on. Some theater percussion works that utilize found objects are *Child of Tree* by John Cage, which calls for plant materials as instruments, and *To the Earth* by Frederic Rzewski, which requires four flowerpots. Whether a composition uses a traditional field drum or the

naked human body as its primary instrument, the fundamental component of percussion – rhythm – is vital to the completeness of theater percussion.

The Dramatic Elements: Movement, the Body, and Liveness

In "Minding the Matter of Representation: Staging the Body (Politic)," Helen Spackman writes,

> The emphasis on the body in the performing arts is not of course "new" – indeed the physical presence of performer(s) doing something live in the physical presence of spectating others, traditionally constitutes the most fundamental prerequisite of any theatrical event. Leaving aside for the moment the problematization of presence within contemporary performance theory, theatre semioticians have highlighted the performer's body as a multiple and major source of signification in performance.[17]

Percussion playing is independently physical, and this visible movement has the potential to captivate an audience. The natural, unintended physical nature of percussion playing is one of beauty, but without this bodily movement – that is, listening to some percussion instruments without the visual captivation of the performer – a performance can be perceived as a one-dimensional rhythmic source, lacking in the melodic content and structure that often fascinates an audience. Unlike the aural pleasure that comes with listening to a Bach violin or cello sonata, a snare drum sonata does not equally possess the quality of aural contentment. However, *seeing* a percussionist perform can be a fascinating and visually captivating experience. Even with the natural immediacy of sound decay that percussion instruments possess, a single drum stroke can be perceived short or long solely based on the performer's physical movement, which is achieved in

[17] Helen Spackman, "Minding the Matter of Representation: Staging the Body (Politic)," in *The Body in Performance*, ed. Patrick Campbell. (London: Routledge, 2001), 6.

the motions prior to, and immediately upon release of the stroke. The visual component to most non-toned percussion instruments is absolutely necessary for one to appreciate a performer's musical purpose.

"The theatre is the art of the human being in space."[18] The human being (or the body) is one of the most fascinating visual and spatial features of a theater percussion performance where not only are the natural physical movements of percussion playing observed but also, in many pieces, composers will implement a corporeal component. This element automatically takes mere rhythm and creates theatricality by involving the audience's visual and imaginative senses. Steve Dixon writes in his book *Digital Performance*, "Theater has always been a virtual reality where actors imaginatively conspire with audiences."[19] This "conspiracy" derives from the corporeal elements when a percussion composition is combined with movement, thus generating a theatrical performance and encouraging audiences to "visit imaginary worlds that are interactive and immersive."[20] To achieve the ultimate interactive and immersive audience response, live theater percussion performances are essential.

Walter Benjamin argues that

> Even the most perfect reproduction of a work of art is lacking in one element: its presence in time and space, its unique existence at the place where it happens to be…. The presence of the original is the prerequisite to the concept of authenticity.[21]

---

[18] Jean-Louis Barrault, *Reflections on the Theatre*, trans. Barbara Wall (London: Theatre Book Club, 1951), 61.
[19] Steve Dixon, *Digital Performance* (Cambridge, MA: MIT Press, 2007), 363.
[20] Mark Reaney, "Virtual Scenography: The Actor, Audience, Computer Interface," *Theatre Design and Technology* (1996), 28.
[21] Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction", in *Illuminations*, trans. Harry Zorn (London: Pimlico, 1999), 216.

Furthermore, David Harradine states in an essay entitled "Abject Identities and Fluid Performances: Theorizing the Leaking Body" that

> In performance, the body, or traces of the body, or echoes of the body in its absence, or the movement of the body in space, or the sounds of the body, are the foundations upon which the very notion of "performance" itself is predicated.[22]

While I agree that, generally speaking, viewing a performance *live* is a superior way to experience a piece of art because of the "time and space" notion as explained by Benjamin, I also believe that only a select few forms of musical art (namely performative arts) are *entirely* response-reliant on a live environment – theater percussion being one of them. Due to the nature of this form, which may include a variety of two or three-dimensional entities, compositions must be seen, heard and experienced in a live environment. The necessary "live" factor is evident in pieces like Donald Martin's *Augenmusik* and Vinko Globokar's *?Corporel*. Donald Martin writes that

> *Augenmusik* for actress, danseuse, or uninhabited female percussionist and pre-recorded tape is a satirical rignette; it is more "augen" than "musik." The performer should regard the dance and acting instructions as a bare outline upon which to elaborate…she must bear in mind that each "attitude" is not to be fully developed; rather, its essence must be portrayed as succinctly as possible by means of a few meaningful gestures.[23]

This description, which illuminates the works' visual context (eyes, or *Augen* in German), makes it clear that a live performance is necessary. What is not explained in the score's prefatory notes is that the female strips her clothing throughout the piece, an action that would undoubtedly provide a connection (or "conspiracy") between audience reaction and the performer's interaction. Additionally, this investigation on the use of

---

[22] David Harradine, "Abject Identities and Fluid Performances: Theorizing the Leaking Body," *Contemporary Theatre Review* X/3 (2000), 69.
[23] Donald Martino, "Note," preface to the score of *Augenmusik* (Boston: E.C. Schirmer Music Company, 1974), 2.

movement and the body in theater percussion would be remiss if it did not mention the one piece that epitomizes the use of the body, *?Corporel* by Vinko Globokar. The piece, which will be thoroughly discussed in Chapter IV as one of the most vital works in the theatrical percussion repertoire, is a work for body and voice. The performer's corporeal movements, some of which are instructed by Globokar but mostly are performer-interpreted, could not be realized on recording. Although a video recording of such works would convey a crucial element missing in an audio-only recording – differentiation between movements – the elements still lacking are spatial orientation and the basic premise that a live, visual component is always an essential part the full, aesthetic experience. Furthermore, a listener's aesthetic experience is enhanced and the sensory activity rendered complete only when experienced in live performance.

Speech

Another extra-musical element often employed in theater percussion works is speech, text, or narration. Possibly used as a direct way of implementing programmatic elements – music intended to illustrate a scene or idea – the beginnings of concept-evoking text stem from time immemorial. Additionally, employing speech/narration in a genre-establishing manner is probably as old as *melodrama*, which Oxford Music Online describes as a dramatic composition or part of play or opera, in which words are recited to a music commentary; popularized late in 18th century. Apart from percussion compositions, in recent music history, this style of musical storytelling was popular in modernist and postmodern communities, used by composers such as Stravinsky, Schoenberg and later, George Crumb. Consequently, combining text with music is

unoriginal in recent centuries, but in the case of solo and ensemble percussion literature, it is certainly a branch off of original approaches. In theater percussion, the process of adding a speech ingredient often introduces poetry or text as foreground material to the percussion aspects, which play a more interpretive, background role. This is the case in *To the Earth* by Frederic Rzewski, a piece in which the lyrics, derived from a traditional Homeric hymn, provide the core material and the percussion supplements the story to provide theatricality via interpretation. However, use of the voice in theater percussion works is not always taken from previously written lyrics or even comprehensible words at all. Eric Salzman and Thomas Desi write about music theater in their book *The New Music Theater* that

> As the importance of linear narrative and character recede, the use of fragmented and nonlinear texts has gained ground. The issues of text become at once simpler and more complex. Found or documentary texts have been used as the basis for music-theater works, often without a conventional scenario. A typical strategy uses so-called macaronic texts, fragments from various languages, overlaid on one another like palimpsests.[24]

The case is identical with speech used in theater percussion compositions. The authors further state that "fragmentation of language is found in many works."[25] Fragmented speech is employed in Georges Aperghis' *Les Guetteurs des Sons*, in which the performers explore phonetic sounds, creating an analogy between vowels and consonants.

The traditional role of music in theater is "to physicalize the moment, sweeten it, make it more amusing or even more thought-provoking."[26] However, in theater percussion where the music (percussion) is emphasized by the use of theatrical elements,

[24] Salzman and Desi, 93.
[25] Ibid.
[26] Ibid., 92.

it is *speech* that either serves the purpose of physicalizing the moment, sweetening it, or making it more amusing and even more thought provoking. These additions, made possible by implementing speech, text, narration, or vocal sounds is a defining element in theater percussion works.

The following is a sample list of theater percussion pieces that employ speech.

Table 2

Sample List of Theater Percussion Works that Employ Speech

Name and year written	Composer
Clay Singing (2005)	Stuart Saunders Smith
Graffitis (1980)	Georges Aperghis
Le Corps à Corps (1982)	Georges Aperghis
Un Chien Dehors (1997)	Jean-Pierre Drouet

Props and Costuming

The integration of props and costuming is another potential way to introduce theatricality to a percussion composition. An offshoot of other genres like theater plays, performance art, and opera, the combination of props and/or costuming with a musical work has the capacity to take that which is based largely on its aural procedures and elevate it to a level of combined auditory and visual effects. These components – used in a theatrical manner for dramatic or story-telling effect – stem from ancient Greek drama, and have joined with various musical and artistic genres since their inception. Props and costuming introduce a certain specificity to an otherwise metaphorical performance – a more detailed impression of *who*, *what*, *when*, and *where*? Therefore, although unrelated

to the term *acting*, the connection of props and costuming with acting are almost always linked via the dramatic context (of a play, opera, composition, etc.)

Props and costuming in combination with a solo or ensemble percussion composition represents a portion of theater percussion repertoire. John Cage's *Living Room Music* is widely known to be the first work of its kind – a 'story' presented musically and theatrically through the integration of percussion and props. The percussion represents the musical aspect while the props (and speech) establish a play-like environment, one that, at the time was completely unknown to the percussion field. Since Cage introduced this compositional mixture in 1940, other composers have followed and today, this combination can be considered common in theater percussion works. The following is a brief list of theater percussion works that implement props and/or costuming.

Table 3

Sample List of Theater Percussion Works that Employ Props and Costuming

Name and year written	Composer
Living Room Music (1940)	John Cage
Brooms Hilda (1997)	Chris Crockarell
Music for One Apartment and Six Drummers (2001)	Johannes Nilsson
Alice on Time (2006)	Julie Strom

Multimedia/Technology

One important subject that is a potentiality in theater percussion is the use of multimedia elements such as audio and video. Yehudi Menuhin and Curtis Davis state in

their book *The Music of Man* that "electronic music is an abstraction, a move away from the organic to the inorganic, representing a conception of the universe reduced to distances, pulsations and structures."[27] While this section is not a discussion on electronic *music,* per se, but rather on specific electronics used in a particular style of music, the authors pinpoint an important subject that will be further investigated in the following chapter – the use of electronic elements that achieve a sensory overloaded experience for the listener/viewer, which is evocative of twenty-first-century popular culture and media.

There are hundreds of compositions written for percussionist and multimedia, yet this is combination alone is merely an example of electronic music. In certain cases, however, the prerecorded electronic track and live percussion create a "duet" of sorts, conveying a relationship in which their connection is problematical in the composition – that is, the percussionist's struggle against the electronic track is "composed into" the piece, resulting in a certain theatricality. However dramatic this dispute may be between percussion and electronics, based on that result alone, these works are not deemed theater percussion because the theatrical nature is not the superseding occurrence of the work. It is merely the consequence of the music. Therefore, it is imperative to note that the combination of percussion and electronics does not necessarily result in a theater percussion piece, but that the combination must also include an inherently theatrical element (e.g. reaction *to* the electronics, or a clear, non-metaphorical story that underlines the musical/electronic experience). In short, percussion with multimedia is a related and overlapping concept, but the element of theatricality is not always certain.

[27] Yehudi Menuhin and Curtis W. Davis, *The Music of Man* (London: Methuen Publishing Limited, 1979), 273.

Prerecorded audio, video, and amplification are the most commonly used electronic elements in percussion compositions. Audio and video are often used in two different manners in the theater percussion style. One way is to use audio or video recordings as accompaniment to the performer(s), meaning that the performer(s) and track must be in time with one another. This essentially creates a human-electronic duet, trio, etc. effect, in which the track is seen as a vital or equal element. Ultimately, this approach exemplifies the "finished product" idea discussed in Chapter I because of the recording's unwavering, required timing and tempos that produce a consistent result time after time. In a chamber ensemble, musical connection with the other players is an important factor, and visual cues are used to achieve that togetherness. Of course, visual cues are not possible when playing with an audio recording. The other way that composers may use audio and video recordings is as filler material. This presents less of an equal nature between performer and audio/video than the previously described accompanimental role because it is instead often used as background material to enhance the mood, and augment the peaks and lows of the work.

Amplification is likely the most common electronic medium in music today. The microphone, invented in 1878 is just one of many developments symptomatic of the spirit of positivism that swept through society during the period.[28] Salzman and Desi write of loudspeaker culture that

> The musical culture of microphones, loudspeakers, amplification, and recordings is now over a century old and it has gained ground rapidly in recent decades with the advent of digital reproduction. By far the vast majority of musical experiences of all types passes through loudspeakers,

[28] David Nicholls, "Brave New Worlds: Experimentalism between the wars", in *The Cambridge History of Twentieth-Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 211.

> and the unmediated acoustic experience of music is now the exception rather than the rule.[29]

The authors continue:

> The old idea – first proposed by Varèse and Cage – that any existing sound might be available for artistic use in composition has become a practical reality. And these technologies make sound manipulation and the creation of "new sounds" a relatively easy task... In a curious way, this turns the old avant-garde paradigm upside down. Since everything is possible, it is no longer enough to discover something "new" but rather one must make something new by learning how to use it and discovering what it means.[30]

As technology advanced and electronic music became a strong component of postmodernism, composers like Karlheinz Stockhausen, John Adams, and George Crumb were at the forefront of setting technological standards, contributing innovative synthesizers (e.g. Stockhausen, *Klavierstück XV*) and specified instrumental amplification techniques (e.g. Crumb, *Ancient Voices of Children*). Their discoveries allowed the use of technology to seep into percussion compositions like *Buster Keaton* by Christopher Fellinger for percussion duo, audio, video, sound effects, and amplification. In response to the quote above, theater percussion pieces like *Buster Keaton* took what was no longer "new" technology, but discovered new ways to use it.

A brief list of theater percussion pieces that employ audio, video, and/or amplification technology are listed in the following table.

[29] Salzman and Desi, 72.
[30] Ibid., 73.

Table 4

Sample List of Theater Percussion Works that Employ Technology

Name and year written	Composer
Buster Keaton (2006)	Christopher Fellinger
Alice on Time (2006)	Julie Strom
The Sound of Noise (2010)	Johannes Nilsson

Silence

Although not central to theater percussion, one important element that binds theater percussion to other similar dramatic types, in addition to stimulating other senses (namely the visual one) aside from the aural one, is the use of silence or, one could say, the lack of composed sound. Daniel Barenboim states in his book *Music Quickens Time*: "The first note is not the beginning, but comes out of the silence that precedes it. If sound stands in relation to silence, what kind of relationship is it? Does sound dominate silence, or does silence dominate sound?"[31] One could theorize that, in most traditional orchestral music where the playing is nearly continuous and silence typically lasts no longer than a long rest or fermata, it is sound that dominates, not silence. On the contrary, many twentieth and twenty-first-century genres experiment with silence as the dominating factor. A classical symphony, in which the sound is generally continuous, can make an audience hold its breath for that final chord to die while, opposite of that, in experimental works like John Cage's *4'33"*, the silence can be deafening or even uncomfortable as the audience holds its breath for a completely different reason – for the music to *begin*. Therefore, although silence has frequently had a role in traditional

[31] Barenboim, 7.

concert music (especially the dramatic or "pregnant" pause in much programmatic, narrative music), theater percussion *characteristically* makes use of musical silence, at times to contrast simultaneous physical action, resulting in an otherwise nondescript visual experience. Many theater percussion works use techniques involving silence over sound because the extra-musical elements (e.g. visual) are more present in that particular moment; this is the case in *Les Guetteurs des Sons* by Georges Aperghis in that a large portion of the twenty-one-minute piece is dominated by silence. Within that silence, the trio of performers, telling an unspoken story aside from the music, conveys robotic up-and-down arm motions but do not initially make contact with the drums. Using this effect, the silence combined with dramatic movement creates an intense feeling of suspense, strongly enhances the visual experience, and inevitably entices the listener/viewer by way of unspeakable storytelling.

Improvisation

Another dramatic approach in theater percussion derives from improvisation. Though not all pieces incorporate this "off the cuff" practice, the ones that do frequently result in an increased theatrical experience because of the performer's intuitive and happenstance creation in that particular moment, and in reaction to something or someone (the audience, the other players, the "story" of the piece, etc.) This is the case in *Buster Keaton* by Christopher Fellinger, in that the drum set/percussion duo is instructed to extemporize the rhythm patterns in *reaction* to the background video. A separate form of improvisation in theater percussion comes not from the music itself, but from the drama – the acting, choreography, and "character" objectives. For instance, in

Brooms Hilda by Chris Crockarell, the six players perform specific written-out rhythms, which are not intended to be altered. The ad-libbing is from the players themselves, who are instructed to feel free to embellish or add in the optional staging and choreography.

What it is *Not*

How is theater percussion different from any other percussion solo or ensemble composition? Salzman and Desi state (regarding new music theater), "since it is in mid-evolution and comprises different streams and styles, it is most easily defined by what it is not: not-opera and not-musical."[32] Theater percussion, also a current and mid-evolution style, neither constitutes the majority of percussion solo and ensemble repertoire, nor does it correspond to the repertoire of a traditional symphonic orchestra percussion section. This section discusses the exclusivity and inclusivity of both.

Theater percussion compositions are percussion-driven (e.g. decisively linked to rhythmic timing and/or rhythmic improvisation and expression) where, at the very least, music, language, vocalization, technology, and physical movement exist, interact, or stand side by side in either a kind of hierarchy or equality. Although the percussion aspect of theater percussion may seem to connect with the practices of a traditional symphonic orchestra percussion section, there are few consequential associations. Similarities of both theater percussion and symphonic orchestra percussion are represented solely through the instruments used and the performers themselves. However, as was mentioned earlier in the chapter, the instruments of theater percussion

[32] Salzman and Desi, 5.

may not all be traditional, nor must the performers always be trained percussionists. Furthermore, the innate movements of a percussionist in a theater percussion piece may at times be intended or even exaggerated to give off "soloistic" flair, whereas a symphonic orchestra percussionist typically would minimize unnecessary, superfluous movements so as not to take away from the uniformity of the orchestra. Finally, theater percussion is a form or style that is categorized by a grouping of works that employ the defining ingredients; symphonic percussion does not abide by a formula and is not a form at all but rather, a section in an orchestra.

Another seemingly inclusive category is the majority of repertoire written either for solo or ensemble percussion. Of the thousands of solo and ensemble percussion pieces available, only a small amount actually mirrors the theater percussion model. In the standard repertoire, a typical piece might be composed for solo marimba, snare drum, timpani, etc. Categorized by grade level (usually 1–6), these standard repertoire pieces have flourished in high school and university settings across the world. In some percussion communities, one might encounter an intellectualist attitude that generalizes that compositions lacking an extra-musical element are second-rate and only appeal to younger, technique-training individuals. This is not a study of those particular works; however, by comparison I can conclude that, as a sign of the times and keeping with forward-moving culture trends, percussion combined with theatrical elements appeals to performers and audiences and, thus, has become more demanded in percussion recitals/concerts. In short, it is true that theater percussion is embedded in, or inclusive of, "standard" percussion repertoire because of its predecessorial quality; however, theater percussion serves as the *new* standard percussion repertoire, abiding by, and

evocative of late twentieth and twenty-first-century compositional styles. These works are worthwhile artistically, and merit study and identification as a concrete genre.

Reflection

As with other forms of performance art, theater percussion utilizes a variety of resources to supply and convey expressive means. The limitless variety of percussion instruments in combination with elements like movement, speech, and technology generate a boundless genre of artistic combinations where percussion merely serves as the musical basis, and where the outlet for artistic expression goes far beyond the score. One beneficial notion with this style and the definition in which I attempt to associate it is that it is a timeless method because of the open-endedness of its definition. Future extra-musical and technological advancements can easily be applied to a percussion piece, thus defining it theater percussion based on the equation: *percussion + extra-musical elements, which may include but are not limited to movement, speech, and/or theatrical multimedia = theater percussion*. Theater percussion is a hybrid phenomenon in the sense that it mixes artistic styles like music performance and theatricality, and within the genre lies the capacity to yield multi-dimensional artworks. The main artistic elements combined with percussion to complete the definition of theater percussion are movement, speech, and electronic avenues (technology). It is also partially defined by what it is *not* – not the practices or repertoire of a symphonic orchestra percussion section, and not the majority of percussion solo and ensemble compositions.

CHAPTER III

THE GENEALOGY OF THEATER PERCUSSION

Changes in music precede equivalent ones in theater, and changes in theater precede general changes in the lives of people. Theater is obligatory eventually because it resembles life more closely than the other arts do, requiring for its appreciation the use of both eyes and ears, space and time. An ear alone is not a being.[33]

-John Cage

Thomas Christensen states in an article from *Music Theory Spectrum* that "every composition exists along a plurality of continuums: the composer's own artistic development, the historical unfolding of a given genre or style, evolving social and aesthetic forces, and so on."[34] This chapter will discuss the important sources and combinations of musical influences and historical developments that played a role in the founding of theater percussion.

I have previously described theater percussion as a genre of vast artistic combinations in which percussion serves as the musical basis, resulting in an experience that has the capacity to employ multiple human senses – sound, sight, spatial orientation,

[33] John Cage, "Happy New Ears," in *A Year from Monday* (Connecticut: Wesleyan University Press, 1967), 32.
[34] Thomas Christensen. "Review: Carl Dahlhaus, trans. Robert O. Gjerdingen," *Music Theory Spectrum*, vol. 15 (Spring 1993), 110.

even touch. By reading Eric Salzman and Thomas Desi's *The New Music Theater*, it can be concluded that the definitions of theater percussion and new music theater are practically identical aside from the instrument channel – voice in new music theater, and percussion in theater percussion. The authors state: "it absorbed the musical and artistic revolutions of the early twentieth century as well as the technological innovations of stagecraft and stage design, machinery and light, audio and video."[35] A style that absorbed the influences of cultural, technological, and compositional novelties, in addition to merging with handed-down musical trends, theater percussion is separate from other seemingly similar styles and is deserving of its own definition and category, albeit as a subgenre of a more encompassing genus. Although the study of theater percussion's influences could theoretically be dated to prior to the twentieth century, the most notable style extractions and expansions draw from the music and mentality of the nineteen hundreds. This investigation will explain the cultural, musical, and artistic influences "absorbed" to help cultivate theater percussion.

In the following graph – as a reflection of a family tree – these art forms provide a general ontology of theatrical percussion: gesamtkunstwerk, modernism, and postmodernism shall be considered the roots; percussion (the instrument category), rhythm, and performance art in music shall be considered the trunk; and theater percussion is the branch of the combined trunk categories. Individually, none of these references provide the origin of solo and ensemble percussion repertoire or performance art in music, but in combination they supply a strong basis for systemic derivation. The comparing-contrasting analogy explains that, for example, all theater percussion is a

[35] Salzman and Desi, 4.

subgenre (or type) of performance art, but not all performance art is a type of theater percussion. The case is the same for avant-gardism, experimentalism, and experimental percussion in that theater percussion is not solely any *one* of those, but takes components of many styles, allowing for its own method of approach.

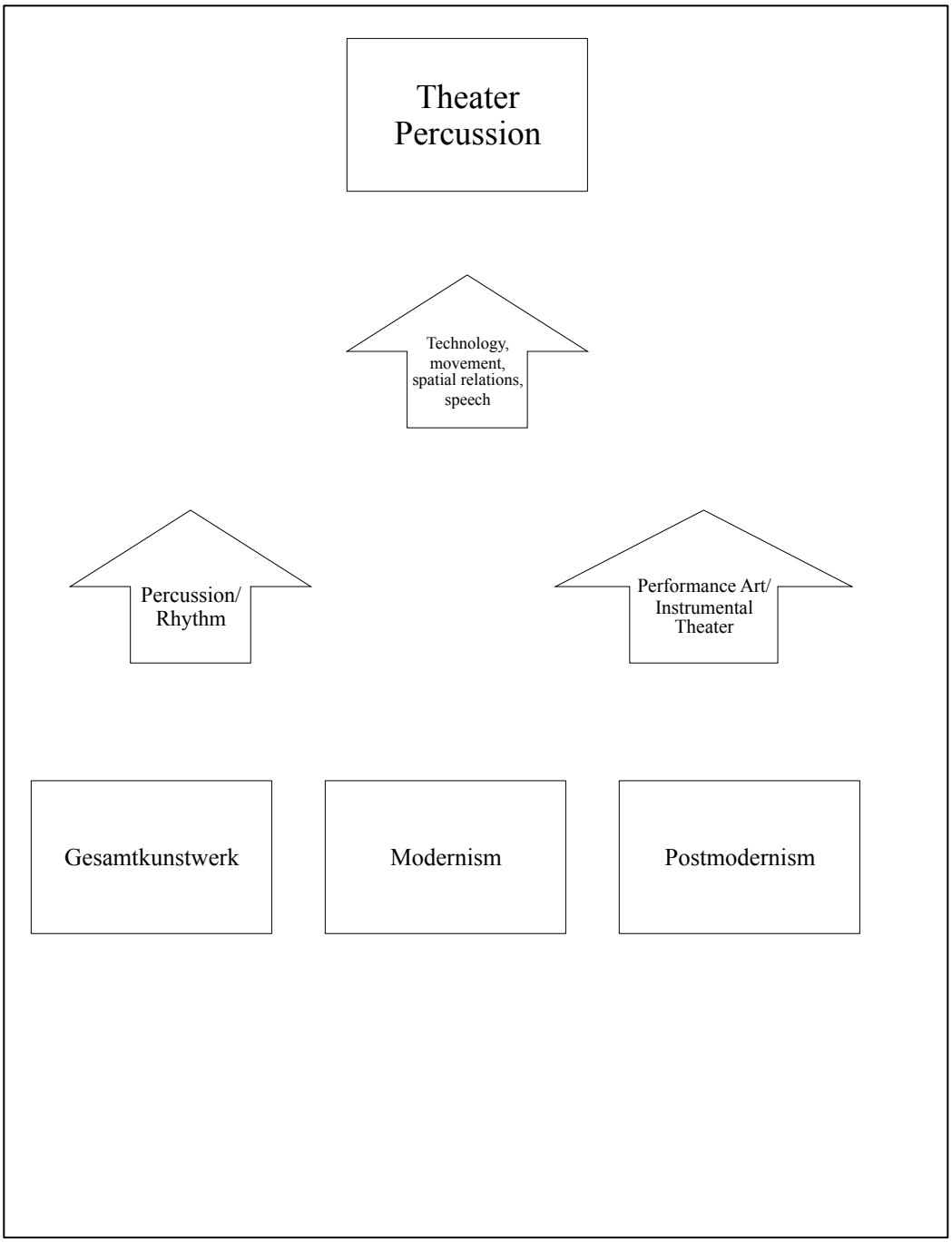


Figure 1

The Late-Nineteenth Century and Gesamtkunstwerk

Richard Wagner said, "Artistic Man can only fully content himself by uniting every branch of Art into the *common* Artwork."[36] Dating back to the mid-nineteenth century, gesamtkunstwerk is a definitive contributor that holds ties to, and helped pioneer, theater percussion. Concerning arts as a whole, the term *gesamtkunstwerk*, or total work of art, refers to the synthesis of elements of music, drama, spectacle, dance, etc. Steve Dixon states in his book *Digital Performance*:

> Wagner's vision, expressed in writings such as The Artwork of the Future (1849), was the creative unification of multiple artforms: theater, music, singing, dance, dramatic poetry, design, lighting, and visual art…Wagner's own version of the Gesamtkunstwerk, as expressed in his epic "music-dramas" (he disdained those who described his work as "opera") sought not only a synthesis of artforms but also the Holy Grail of many multimedia endeavors: user immersion.[37]

Gesamtkunstwerk brought on the exchange of ideas and influences within arts communities as is explained in the following Oxford definition.

> The new work of art would be brought into being not by a single creative artist but by a fellowship of artists, in response to a communal demand. The artist of the future was thus the *Volk*, and the Gesamtkunstwerk the product of necessity or historical inevitability.[38]

Volk, of whom Wagner speaks (or *folk* in English), was a kind of Renaissance person in which the role of the actor would oftentimes encompass those of a dancer, poet, and musician in one.[39] Correlating with his writings, Wagner's strategies, some of which included hiding the orchestra and constructing his own theater (the Bayreuth

---

[36] Matthew Causey, "Screen Test of the Double: The Uncanny Performer in the Space of Technology," *Theatre Journal* 51, no. 4 (December 1999), 385.
[37] Dixon, 41-42.
[38] Barry Millington, "Gesamtkunstwerk," *Grove Music Online* (online version, 2007-2012, accessed 3 December 2011), *http://www.oxfordmusiconline.com*.
[39] Ibid.

Festspielhaus) complete with the latest innovations of stage machinery, helped gain him the reputation as a seminal influence on experimental theater.[40] However, due to the practical constraints of producing operas (namely budgetary), the theoretical model was not realized in detail in Wagner's music dramas.[41]

The focus on nineteenth-century gesamtkunstwerk that united literary, musical, and performative arts contributed to compositions of the twentieth century in which the blending of arts and effects coupled with infinite amounts of novelty and experimentation.

The Early Twentieth Century

Wagner's use of the term *modern* (in music) from the late eighteen hundreds denoted "an embrace of a wide palette of music as a means of conveying narrative and extra-musical content, as opposed to "absolute" music."[42] With the turn of the century, however, modernism had begun exploring more "overt departures from immediate historical precedents" with strong influence from composers like Stravinsky and Schoenberg.

This twentieth-century change of thought is further explained here:

> The twentieth century developed into an age of specialization. The Gesamtkunswerk of late romanticism was once more teased apart. In classical Aristotelian theory, art was believed to derive from the imitation of the real world. Music, notably instrumental music, challenges that view. Under the influence of German idealistic philosophy, music came to be viewed as the purest of the arts and a model for all the arts precisely

[40] Dixon, 42.
[41] Millington, "Gesamtkunstwerk."
[42] Leon Botstein, "Modernism," *Grove Music Online* (online version, 2007-2012, accessed 10 December 2011), *http://www.oxfordmusiconline.com*.

> because it is presumably the most abstract and the least contaminated by the "real world" or by everyday life.[43]

One example of a composer who wrote during this "age of specialization" was Alexander Scriabin who supported the influence of color in music, eventually creating his own color organ, which was designed to project images of color onto a screen in place of sound. Along with Scriabin, other popular composers of the late eighteen- and early nineteen hundreds like Wagner, Mahler, Strauss, and Debussy presented neither a direct source for new performance art nor a straight line to theater percussion; however, they did help to lay the groundwork for concepts such as new instruments, structures, forms, and other emerging compositional techniques of the era. The early nineteen hundreds exploded with cabaret (then a one-act revue), film-art, expressionist music theater, and experimental dance. David Nicholls states in his essay, "Brave New Worlds: Experimentalism between the Wars," "One of the more paradoxical results of such tendencies is the not infrequent juxtaposition in radical music of determinism and aleatoricism, formalism and primitivism."[44] Further examples of compositional styles and techniques that overtly depart from nineteenth-century tradition are styles like bruitism (e.g. Stravinsky), and dodecaphony and dodecaphonic serialism (e.g. Schoenberg).

Salzman and Desi write:

> After Wagner and early Richard Strauss, the opera house lost its innovative status and instrumental music replaced vocal and theatrical music at the center of musical evolution. Nevertheless, new ideas continued to turn up in some radically rethought ideas about opera and music theater. After 1900, a reaction set in against the hugeness of late romantic opera and Wagnerian music drama. The small mixed ensemble used by Schoenberg in Pierrot Lunaire and by Stravinsky in L'Histoire du

[43] Salzman and Desi, 8-9.
[44] Nicholls, 212.

> Soldat, the chamber orchestra scoring of the so-called Zeitoper of the 1920s, and the band that accompanies the Kurt Weill/Bert Brecht Dreigroschenoper are examples of adaptations and amalgamations of the chamber ensemble.[45]

In the early twentieth century, composers like Schoenberg and Stravinsky presented new options for chamber music, setting precedence for styles based on their innovations. They often used compositional processes of combining multiple contrary entities like performance as cabaret vs. high art, relationships between "high" and "low" cultures, traditional forms vs. expressionistic/atonal/twelve-tone styles and structures, and narrative and visual subject matter with an untraditional flair. Additionally, works like *La Création du Monde* (1923) by Milhaud, *Rhapsody in Blue* (1924) by Gershwin, the *Piano Concerto in G major* (1931) by Ravel, and the *Ebony Concerto* (1945) by Stravinsky were some of the early orchestral pieces to convey the American jazz persuasion on such composers. All of these amalgamations not only advanced and enlightened the music community, they developed a vernacular that became a contemporary link between music and theater.

On the contrary, as expected when change taints tradition, music critics and philosophers felt it necessary to speak their mind surrounding the modernist tendencies that had begun to infiltrate the music community. Theodore Adorno, likely the most well-known music critic of the time, articulated that [modernist society is] "characterized by transience, by change, fragmentation and alienation."[46] Furthermore, he wrote that, as a consequence, "the particular problem for the musical work of the modernist period is to construct a unity which does not conceal the fragmented and chaotic state of the handed-down musical material, and yet which does not simply mirror fragmentation through

[45] Salzman and Desi, 34.
[46] Max Paddison, *Adorno's Aesthetics of Music* (Cambridge: Cambridge University Press, 1993), 242.

identification with it, but which is able to embody, negate and transcend it."[47] The question was posed: "Is disintegration possible through integration?"[48] In short, Adorno's vision was that application (or *integration*) of handed-down styles is integral for manifesting new material, yet finding a way to use those former ideas without overusing them is often a difficult task. In response to the matter, Arnold Whittall writes in his book *Musical Composition in the Twentieth Century*:

> Since the 1920s, has it been more radical for composers to attempt to ignore traditional styles and systems, or more radical to aim at conserving those styles and systems as completely as possible? Radicalism is always relative, and matters of perspective are no less significant when other general terms, such as avant-garde and experimental, are brought into the debate.[49]

Whether one views novelty a success by integration or alienation is, and will always be relative, as the author states. Edgard Varèse, who sought new kinds of sound, declared in 1916, "I refuse to limit myself to sounds that have already been heard."[50]

Taking into account the invariable presence of percussion in theater percussion, the context for which solo and ensemble percussion evolved apart from orchestral settings requires discussion. Early music modernists scrutinized traditional forms, structures, and sounds, resulting in an increased curiosity in compositional novelties. The interest in writing for ensemble percussion in western cultures began in the early-to-mid twentieth century as a result of various developments, one of them being an increased focus on, and use of percussion instruments by master orchestrators like Berlioz, Stravinsky, Ravel, and Debussy in late nineteenth- and early twentieth-century orchestral

---

[47] Ibid.,158.
[48] Ibid.
[49] Arnold Whittall, *Musical Composition in the Twentieth Century* (Oxford: Oxford University Press, 1999), 266.
[50] Louise Varèse, *A Looking-Glass Diary* (London: W.W. Norton Publishing, 1975), 123.

works. However, more directly associated with the increased interest in percussion compositions was the modernist movement, which provided motivation for new sounds and instrument combinations. Italian futurist Luigi Russolo wrote in 1913, "We must break out of this narrow circle of pure musical sounds, and conquer the infinite variety of noise-sounds."[51] Varèse "captured the subjective and political aspects of the Modernist credo accurately when he wrote, in 1917, 'I dream of instruments obedient to my thought and which, with their contribution of a whole new world of unsuspected sounds, will lend themselves to the exigencies of my inner rhythm', and in 1936, 'the very newness of the mechanism of life is forcing our activities and our forms of human association to break with the traditions and methods of the past in the effort to adapt themselves to circumstances.'"[52] Based on these statements, it is not shocking that Varèse completed the first percussion ensemble work to be performed in a concert hall [1933], entitled *Ionisation*. Although *Ionisation* is not a theater percussion piece, its place in history reflects the recent birth of percussion literature as a whole. Following this composition, solo and ensemble percussion began trending with other composers, most notably Henry Cowell (*Ostinato Pianissimo*, 1934), John Cage (*First Construction in Metal*, 1939), Lou Harrison (*Suite for Percussion*, 1942), Carlos Chàvez (*Toccata for Percussion*, 1942), and George Antheil (*Ballet Mechanique*, 1925 rev. 1952). John Cage once said, "Percussion music is revolution."[53] It was indeed revolutionary and endless with possibilities, extracting noises, sounds, and rhythms suggestive of the industrial age. Steven Schick wrote in his book *The Percussionist's Art* regarding the newly-evolved percussion music that "early works for percussion ensembles were much more than just

[51] Richard Taruskin, *Music in the Late Twentieth Century* (Oxford: Oxford University Press, 2005), 178.
[52] Botstein, "Modernism."
[53] Steven Schick, *The Percussionist's Art* (Rochester: University of Rochester Press, 2006), 1.

music; they were also social phenomena rising from a growing fluidity of cultural boundaries and new models of immigration in the New World."[54] Thus, as a result of modernist tendencies and in correlation with the mirroring of society and music, percussion ensemble music was founded.

The Mid-to-late 1900s: Avant-garde and Postmodernism

In the early nineteen hundreds, modernity was seen as a fresh and youthful way to parallel political and artistic revolutions, and the late-nineteenth-century ideals of romanticism and realism were eradicated. Much of the artistic mentality from the mid-to-late nineteen hundreds can be summed up in Milton Babbitt's article entitled "Who Cares If You Listen," in which he argues that the size of his audience was no more a concern to him than it was to a research scientist.[55] The post-war "modern" composer's view of himself as a groundbreaking artist or specialist composer came partly as an offshoot to modernism prior to World War II (embracing innovations for the sake of freshness), and partly as a reaction to it (so as *not* to parallel with political and societal notions). After World War II, technology and an unbroken faith in progress reappeared, leaving the impression that once again everything had to change at whatever the cost.[56] Fueled by a love of innovation, composers of that time continued exploring less standard musical experiences via avenues of experimentalism (which John Cage described as "an action where the outcome is not foreseen"[57]), minimalism, and aleatoric and electronic procedures. Using techniques and sounds that had only been modestly explored by

[54] Ibid., 3.
[55] Babbitt, Milton, "Who Cares if You Listen?" *High Fidelity* (February 1958).
[56] Salzman and Desi, 51.
[57] John Cage, *Silence: Lectures and Writings* (Connecticut: Wesleyan University Press, 1961), 39.

previous composers, the area of percussion was an ideal contender for the stylistic evolutions of this era, considering the innumerable possibilities of sound and nuance that the various instruments offer. As a result, the era itself can almost certainly be attributed with producing the most significant developments to the field of percussion. Concerning repertoire, a seminal figure in the post-1945 avant-garde, German composer Karlheinz Stockhausen is regarded for having written the first solo percussion work, *Zyklus*, in 1959, almost thirty years after the first percussion ensemble work was composed. This monumental work inspired a wave of percussion writing.[58] Representative of many experimental works of the 1950s and 1960s by composers like Stockhausen, Crumb, Cage, and Feldman, *Zyklus* is written with a graphic notation score.

Unlike in prior centuries when particular art forms followed rather strict standards, since the mid-nineteenth century, complex and non-traditional art forms represent the new standard – that is, a lack of consistent standard. Salzman and Desi write:

> Modern compositional concepts may be based on a combination of contradictory elements rather than merely arranging and rearranging them in the known combinations. In such works, the audience may never get "to see what they hear" or "hear what they see." The quality of surprise of alienation that results is intended to work as an irritant or a spark to ignite new insights, new cognitions, or recognitions.[59]

These "modern compositional concepts" that the authors speak of incorporated combined methods of various stylistic approaches. Furthering the postmodernist ideal of breaking with standards of form and fixed ideas of what music *must* encompass, twentieth-century composers like Steve Reich and Philip Glass sought to disassemble notions of melody and musical line by way of reductionism, or minimalism. Theater

[58] Michael Kurtz, *Stockhausen: A Biography*, trans. Richard Toop (London: Faber and Faber, 1992), 96.
[59] Salzman and Desi, 84.

percussion compositions have been influenced by and continue to use elements that combine and/or eliminate particular styles, forms, and phrasing or musical line. The influence of minimalism is clear in the theater percussion work by John Luther Adams, *Inuksuit* – a seventy-minute piece for "9 to 99 percussionists" in which there are a series of repetitive rhythms and impressionistic sounds.

Another component of the postmodern movement is the application of the body in performance. Steven Schick writes in his book *The Percussionist's Art* that "from Stockhausen, Ferneyhough, and Xenakis we have music whose intellectual demands are matched by a vibrant physicality."[60] The physicality, in this sense, refers not only to the natural physical movements of playing percussion, but also to the intense mental focus demanded from such composers. This often requires memorization of many sections – if not the complete score – of certain solo percussion works, which is due to the choreographic aspect of moving between multiple instruments that requires seeing the instruments for spatial orientation and accuracy in reaching the destination – an impressive and difficult element not required with other instruments. Inspiring creators of this style such as Brian Ferneyhough and Iannis Xenakis are especially widely recognized for their difficult, arithmetic, architecturally-constructed, polymetric rhythms, which demand an intense amount of physical and mental capacities. This is the case in seminal solo percussion works like *Bone Alphabet* (Ferneyhough), and *Psappha* (Xenakis). These composers cited by Schick worked (or continue to work) with new perceptions of sound and the visual aspects of the body in performance through methods

[60] Schick, 1.

incorporating venue and spatial orientation, automatism, and performer-audience interaction.

The following table is a brief list of experimental works that are influential to theater percussion:

Table 5

Experimental Works Influential to Theater Percussion

Name and year written	Composer	Representation
4'33"(1952)	John Cage	no composed music
Acustica (1968)	Mauricio Kagel	loud-speakers
Staatstheater (1971)	Mauricio Kagel	ballet for non-dancers, non-traditional instruments
Mixtur (1964)	Stockhausen	live electronics
Mikrophonie I (1964)	Stockhausen	tam tam and microphones

Performance Art

The 1960s and postmodernism brought about new forms of art alongside the aforementioned expressive forces of the time – avant-garde and experimentalism. Other branches or subgenres from the era that influenced theater percussion are minimalism, abstract expressionism, happenings, improvisation, and performance art. Musical performance art, or instrumental art as it may also be regarded, is possibly the most critical influence to theater percussion based on its overall dramatic framework. In its most basic description, Oxford Dictionary defines performance art as *an art form that combines visual art with dramatic performance*. As a side note, though relevant to this study, performance art shall be considered a sub-category of gesamtkunstwerk because of

its interactive nature. In the visual arts, if an interactive installation (in which the audience becomes a part of the piece) is a sub-category of installation art, than theater percussion functions precisely as a sub-category of performance art.

Robert Fink writes in his article "(Post)-minimalisms 1970-2000" that "perhaps the most famous practitioner of this synthesis is performance artist Laurie Anderson (b. 1947)."[61] Although Anderson is not particularly known for her theatrical *music* performances per se, she explored the same tactics in her performance art that is used in instrumental art; for instance, Anderson employed "complex systems of electronics, minimalist repetition, and her trademark vocal processing."[62] Examples of theater percussion works that have followed the performance art trademarks often associated with the techniques mastered by artist Laurie Anderson are *Le Corps à Corps* by Georges Aperghis, *?Corporel* by Vinko Globokar, and *The Invisible Men* by Nigel Westlake.

On a more focused note about musical performance art, music critic Paul Griffiths describes *instrumental* theater in the following statement:

> The idea of musicians in movement was another cherished notion of the 1960s and early 1970s: it was put into effect, for instance, by Berio in Circles (perhaps the first such work), by Boulez in his Domaines for clarinettist strolling among six ensembles, and by Stockhausen in his Harlekin for dancing solo clarinettist (1975)."[63]

Paul Attinelo simplifies the definition of instrumental theater in a BBC article, in which he states, "Instrumental theatre explicitly acknowledges the physical presence of the

[61] Robert Fink, "(Post)-minimalisms 1970-2000", in *The Cambridge History of Twentieth Century Music*, ed. Nicholas Cook and Anthony Pople (Cambridge: Cambridge University Press, 2004), 552.
[62] Fink, 553.
[63] Paul Griffiths, *Modern Music and After* (Oxford: Oxford University Press, 1995), 181.

performers and requires them to present a rerepresentational [sic] dramatic meaning rather than 'absolute music.'"[64]

The primary leaders regarded for the *new* unification of music and body performance were Cage, Stockhausen, and Kagel. Salzman and Desi reaffirm this statement:

> In English, "music theater" is essentially a coinage taken from the Germanic form Musiktheater, which can refer to a building but which also came to designate a kind of instrumental or instrumental/vocal avant-garde performance associated with composers like Karlheinz Stockhausen and Mauricio Kagel.[65]

The above-mentioned composers, along with others, helped to lay a flexible groundwork in instrumental performance art, in addition to more specialized offshoots, such as theater percussion. The following is a brief list and description of instrumental art pieces influential to theater percussion.

[64] Paul Attinelo, "Cut and Splice 2005: Mauricio Kagel," *http://www.bbc.co.uk/radio3/cutandsplice/kagel.shtml* (2005), accessed 14 June 2012.
[65] Salzman and Desi, 4.

Table 6
Performance Art Pieces Influential to Theater Percussion

Name, year, composer	Description
Einstein on the Beach (1975) Philip Glass	An "estranged simplicity and repetitiveness in underpinning a stage spectacle of slow enigma."[66] The work is a five-hour opera, which acts more as an art installation, encouraging the audience to come and go as they please.
Herbstmusik (1974) Karlheinz Stockhausen	A one-hour music theater work that indicates visibly and audibly the sounds of rain, a campfire, and nailing boards to a roof.
Tremens (1963-65) Mauricio Kagel	"The subject was presented in a hospital cubicle, forcibly encouraged by a doctor to listen to tapes of music which a live ensemble distorted…"[67]

Pop Music vs. Art Music

Expanding on the history and influence of the postmodern approach to theater percussion, the following is a pertinent argument regarding "pop music" and "art music." Philip Glass once said,

> There is one important distinction between pop musicians and concert musicians; I think it's the only important distinction. When you talk about concert musicians, you're talking about people who actually invent language. They create values, a value being a unit of meaning that is new and different. Pop musicians package language.[68]

In short, composers of art music create language, whereas composers of pop music package language. This statement is relevant to the study because of the added

[66] Griffiths, 212.
[67] Griffiths, 181.
[68] Philip Glass, n.d., n.p., *The New Music Portal*, (2004), accessed 12 June 2012. *http://www.paristransatlantic.com/portal/index.html*.

elements that often provide a defining foundation in theater percussion compositions. More specifically, theater percussion pieces sometimes integrate aspects of popular culture (e.g. the Buster Keaton video collage in *Buster Keaton* by Christopher Fellinger, and the video "Les Invisibles" (1906) in *The Invisible Men* by Nigel Westlake), which essentially creates an extension of Glass's definition by crossing languages – pop within art or, a packaged creation. Furthermore, the relevance of this topic stems from the intricacies and delicate nature of the music-culture atmosphere of the postmodern time.

The first note of importance is that Glass's term *language* is open to interpretation depending on one's definition of the word. Oxford Dictionary defines language as *the method of human communication, either spoken or written, consisting of the use of words in a structured and conventional way*. This definition alone would mean that music and other arts are not a form of language. However, the secondary definition is *a non-verbal method of expression or communication*. The study of semiotics relates a process or sign with the mind to produce meaning. Through semiosis, language is created wherefore, by this definition, music is a language. Music has the capability of expressing emotion or telling a story and likewise, it has the capability of drawing emotion from listeners. Connotation of sounds and physical gestures, which are many times components of theater percussion, provide an unspoken communication between performer and listener, one that is to each his own, an experience. Application of sounds and gestures in regards to semiosis are implied in theater percussion compositions such as *Les Guetteurs des Sons* (Globokar), a trio in which all players alternate speed and direction of arm gestures (at times only pretending to hit the drum), resulting in an highly suspense-filled environment.

I believe Philip Glass's use of the phrase *art musicians* refers, in the most general sense, to [musicians who play] music that has achieved recognition based on traditions of advanced structures and theories. The creation or modification of art music outside of the tradition however, challenges the audience. The challenge derives from change of the expected, which, in some cases of current contemporary music and art, leaves the audience with interpretive ambiguity. In Glass's theory, art music contrasts popular music in terms of creation and production. In short, whereas art music creates ideas, popular music produces them. Popular music produces an expected, mainstream, non-cerebral experience – a perfect package of unsurprising language. Expectations are rarely defied, and the emotion that is drawn from a listener may be delightful, but not profound. Popular music typically is less ambiguous, which is a key to art music's depth and equally, its dislike by many audiences. Either way, composers of theater percussion often source elements from both outlets – pop and art music. With this pop-art balance of approach in combination with the application of many sense-inducing effects, performer and audience appreciation and enjoyment is vast.

The Twenty-First Century: A Sensory-Loaded Experience

A substantial amount of information on twenty-first-century music and its cultural influences is simply not available, based primarily on the fact that we are still *in* an era that is yet to be established in history. Books have yet to be written about the early twenty-first century; however, articles are written to offer hypotheses on the direction of twenty-first-century art music, and blogospheres have appeared on the Internet. David Roden wrote an article for National Public Radio entitled "The NBC Symphony of the

Twenty-First Century," in which he argues that the Internet provides as close to egalitarian society as will ever be, and that the Internet is music's mass medium of the current time.[69] Adam Harper states in an online blog called *Rogue's Foam*:

> We are entering an era of near limitless sonic possibility. A time when any sound imaginable (and supposedly also some that are currently unimaginable) could be created by technological means was predicted by John Cage, and that time is now.[70]

What can be stated without dispute is that the twenty-first century is a time in which constant movement, immediate accessibility, and technical overstimulation have leaked into musical and popular settings, allowing for an enhanced sensory experience. One could argue that composers of late feel as if everything has been done before, though by layering various styles and extra-musical elements, individuality can still be achieved. Theater percussion is a representative result of such methodical layering. Yehudi Menuhin and Curtis Davis state in their book *The Music of Man*, "We also live in a time of artificially heightened sensations, and we are consequently subject to manipulation more than ever before."[71] In popular culture, one might be reminded of Hollywood spectacles like "Avatar" and "Inception," both of which use computer-generated imagery (CGI) to enhance the viewing experience, at times even making some audiences physically uncomfortable from the stimulating chaos. Yet visual overload departs even further from the "common" movie experience as 3D movies and television becomes the new norm.

---

[69] David Roden, "The NBC Symphony of the Twenty-First Century," *http://www.wksu.org/classical/2009/04/15/nbc-symphony-of-twenty-first-century/* (2009), accessed 17 June 2012.
[70] Adam Harper, "The Twenty-First-Century Modern Composer," *http://www.rougesfoam.blogspot.com/2010_01_01_archive.html* (2010), accessed 16 June 2012.
[71] Menuhin and Davis, 271.

One of the most common avenues in which technology becomes part of a composition is the computer. Today, it is possible to create or find any imagined sound through a basic online search. Furthermore, composers and non-composers, musicians and non-musicians alike can access any combination of sounds, loops, effects, etc., allowing for an endless quantity of creators, innovators, and listeners of "layered music." Paul Griffiths says in *Modern Music and After* that

> Meanwhile the evolution of computer music in and for itself, as a purely electronic art, is likely to be happening less in great institutions than in living rooms, and to be contributing to a rebirth of domestic music as a creative art, with many millions of composers pursuing their own fantasies, and communicating with others through computer networks.[72]

This argument taps into the accessibility of creation and composition by using electronics – an often-used element in theater percussion.

Concerning the undetermined genre of art music in progress, it is perhaps advantageous to make reference to the term *futurism*. Although a concept that originated in the early twentieth century, futurism still maintains its influence and relevance today because of the rejection of traditional forms and embrace of the energy and dynamism of modern technology, as is described in the Oxford Dictionary definition. Giovanni Lista wrote recently in his book *Futurism* (2001),

> The Futurists wanted to reformulate the myth of the total work of art, attuned with urban civilization and its vital, sensorial experience: words-in-freedom, music of noises, kinetic sculptures, mobile, sonorous and abstract plastic compositions, glass, iron and concrete architecture, art of motion, plastic dancing, abstract theater, tactilism, simultaneous games…Futurism is above all a philosophy of becoming, that is expressed by an activism exalting history as progress and celebrating life as the constant evolution of being… a Futurist today would be a fan of computer-generated images.[73]

---

[72] Griffiths, 312.
[73] Filippo Tommaso Marinetti, "The Futurist Cinema", in *Multimedia: From Wagner to Virtual Reality*, ed. by Randall Packer and Ken Jordan, trans. R.W. Flint (London: W.W. Norton, 2001), 10.

Concomitant with the electronic music movement of the half of the nineteen-hundreds was the desire of many composers to "develop a new aesthetic wherein *all* sounds could act as material for composition."[74] Luigi Russolo, a Futurist of the early nineteen hundreds argued in his manifesto, *The Art of Noises* (1913) that "everyday sounds, including noise, are used in a non-imitative manner."[75] More specifically, Russolo believed that the human ear had become accustomed to the sounds of urban industrialism – the sounds of speed, energy and technology, and that this new canvas of societal impressions called for a different approach to musical instrumentation and composition. Thus, he proposed that electronics and other technology would allow futurist musicians to "substitute for the limited variety of timbres that the orchestra possesses today the infinite variety of timbres in noises, reproduced with appropriate mechanisms."[76] Following the manifesto, Russolo argued to incorporate all noises, both pleasant and unpleasant, into music. This was an effort to use noise not solely for onomatopoeic effect, but as raw material for composition.[77] Russolo would eventually develop his own instruments including the "noise-harmonium and the enharmonic bow, which produced metallic sounds from conventional string instruments."[78]

Based on Lista's and Russolo's descriptions, theater percussion is a model of futurism. A typical work utilizes music of noises, the art of motion, abstract theater, tactilism, and words-in-freedom. Thus this discussion comes full circle. Revisiting the

---

[74] David Lista, *New Directions in Music* (Dubuque, IA: Wm. C. Brown Company Publishers, 1971), 35.
[75] Flora Dennis, "Luigi Russolo," *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001).
[76] Daniel Warner and Christoph Cox, *Audio Culture: Readings in Modern Music* (London: Continiuum International Publishing Group Ltd., 2004), 13.
[77] Flora Dennis and Jonathan Powell, "Futurism," *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001).
[78] Ibid.

term mentioned at the beginning of this chapter in relation to Wagner – gesamtkunstwerk – theater percussion aims to be a total work of art, that is, with percussion/rhythm as essential material. Other artistic genre terms, like futurism, maintain relevance even one century later, as technology and a routine of tapping into the senses continues not only to evolve, but increase in speed, volume, and overall intensity. There is a strong possibility that not too long from now, with the Internet as a means for reaching mass audiences, music performances will be viewed in 3D. Theater percussion, like most music and artistic trends of today, is and will continue to be transformed by the cultural, societal, and technological phenomena of the twenty-first century.

Reflection

By definition and to differing degrees, theater percussion is embedded in many current and former genres; it is partly gesamtkunstwerk, avant-garde, experimental, performance art, and it is representative of many twentieth- and twenty-first-century cultural trends. It is, however, not any *one* of those. Theater percussion is a subgenre of many twentieth-and twenty-first century title genres, all of which – based on *music theater* – function as subgenres of previous ones, such as gesamtkunstwerk. From Salzman and Desi's definition of music theater, it can be concluded that theater percussion derived – among other sources – from twentieth-century avant-garde performance. However, theater percussion is not solely avant-garde, experimental music, or performance art; it takes components from each while being under the umbrella of preceding genres. Both spanning and expanding on the typicalities of avant-garde, experimentalism, aleatoric, minimalist procedures, and performance art, theater

percussion composers' works are suggestive of many styles presented by the twentieth-century postmodern era. In conclusion, theater percussion is an individual species, a subgenre that stems from broader compositional practices.

CHAPTER IV

REPRESENTATIONS OF THEATER PERCUSSION: ENSEMBLES AND WORKS

Junk-heap or compost-heap, that is the question: whether music has lost its way, or whether it may flower anew.[79]

-Unknown

The intermixing of visual, dramatic, and percussive arts that amounts to theater percussion is applied in numerous works and by various ensembles around the world. This section includes an examination of three representative works, all of which provide definable aspects of theater percussion: *?Corporel* by Vinko Globokar, *Living Room Music* by John Cage, and *Alice on Time* by Julie Strom. Even before describing these works from the performance aspect, their connection to theater percussion is evident in the titles *?Corporel*, which means "of the body," and *Living Room Music*, which foretells the domicile setting that is made thematic throughout the piece by implementing props, drama, movement, and speech. The use of the body, dramatic expression, found percussion instruments, and immediate surroundings are merely some of the multitude of underlying concepts in all three of the works. These compositions epitomize the field of

[79] Menuhin and Davis, 270.

study because they have either contributed to the whole of solo or ensemble percussion repertoire, and/or serve as an appropriate example of theater percussion.

Even today, years after Varèse wrote the first widely recognized percussion ensemble piece, *Ionisation*, the field itself is still often seen for what it is *not* – incapable of "the melodic finesse of most other western instruments,"[80] and often referred to simply as *drums*. The three compositions that I have chosen to concentrate on are prime representations of the theater percussion standard and exemplify potential extra-musical combinations. Additionally, there is a focus on the workings of space, movement, rhythm, and liberation of sounds that stem far beyond the simple term *drums*. Each work has been researched to illustrate the individuality of the compositional process, realizing one or more conditions of theater percussion; these include making use of the body and the voice (*?Corporel*); drama, text, and found instruments (*Living Room Music*); and drama, text, and technology (*Alice on Time*). Each explanation not only provides specific descriptions of the work, but also an analysis of concepts, ideas and trends that contributed to either the evolution and/or continuation of this art form.

Limitations

Searching for and narrowing the list of repertoire in order to select three works for classification was a complex and tedious process, further proving the point made in Chapter I regarding publishing and the importance of categorization. I began with the desire to research works of composers who can largely be considered the developers of this genre – Georges Aperghis, Vinko Globokar, Mauricio Kagel, and John Cage.

[80] Schick, 3.

Ultimately, scores such as Aperghis' *Les Guetteurs des Sons* and *Le Corps à Corps,* and Kagel's *L'arte Bruit* proved acquirable only via insider avenues at the university music library. Again, the lack of categorization and presence within the standard selection presents an unfortunate circumstance not only for the purpose of the current study, but also for percussionists who seek to add such works to a list of performable repertoire. Apart from the advantage of ordering lesser-known or out-of-print works by means of the university music library, the amount of researchable works that could be found via mainstream avenues was slight. In the case of the Aperghis works, emails to a Montreal professor whose percussion ensemble had recently performed *Les Guetteurs des Sons* led to the option of purchasing the out-of-print works via the personal website of Georges Aperghis. Unfortunately, after hardly managing through the Francophone site, the catalogue of works was only available with the purchase and download of supplemental computer programs. Furthermore, after a thorough Internet search, I discovered three websites that sell *L'arte Bruit* by Mauricio Kagel (two of which are European-based), but came to the conclusion that one-hundred-and-fifty dollars is far too costly for the score. After this process, I conclude that it is saddening and unfortunate that few percussionists, namely the recognized current solo-percussionists in the world (e.g. Steven Schick, Peter Sadlo, Evelyn Glennie) achieve access to these brilliant works, but the majority of percussionists and educators are unable to have knowledge of, acquire, purchase, or perform some of the most vital works in the theater percussion repertoire. Lastly, upon research of how to acquire these works, I found that the Internet sources that carry the desired pieces had no instructional information about the pieces themselves. Why would

any shopper, unacquainted with the composition, pay such a high price for a work in which the catalog has little-to-no description of the product?

Although individual research efforts in acquiring the works were limited, with the aid of the avenues at the university library, three characteristic works were acquired for this study.

Ensembles

Before discussing the works, the ensembles that regularly perform in the representative theater percussion style must be noted. Whether innovative in a contemporary manner or appealing to a more mainstream, popular audience, theater percussion ensembles are active participants of the genre. By utilizing the fundamental elements of this style, these ensembles ultimately seek what most performance groups aspire to – audience enjoyment. Some theater percussion ensembles pave the way of twenty-first-century musical performance art (e.g. The Viennese Vegetable Orchestra). As part of the art music appeal (or *repeal* for some), the audiences who are not particularly in search of alternative forms of musical performance might only become informed of groups like The Viennese Vegetable Orchestra on a BBC or NPR special, not on a billboard in Times Square. On the opposite side of the spectrum are the popular culture theater percussion groups. These groups, such as STOMP or Blue Man Group, tour worldwide for audiences of thousands because they have mass-marketed themselves with the use of performance trends like showiness, lights, costumes, characters, largeness, loudness, technology, and acrobatics. By operating with nonintellectual procedures enjoyed by all ages (e.g. Blue Man Group), these show qualities are extravagant in their own right.

Reverting back to the discussion in Chapter III on art music vs. pop music, some theater percussion ensembles prioritize the music by maintaining the credo, "no musical boundaries" as is the case with The Viennese Vegetable Orchestra.[81] The ensemble represents the epitome of an innovative, contemporary, musically artistic experience. Currently performing worldwide, The Viennese Vegetable Orchestra began in 1998. Today, the group consists of twelve performers in one group, contrary to the pop theater percussion groups that hold annual auditions, specify age and height requirements, and consist of multiple city-based and worldwide touring casts. The artistic classicism of The Viennese Vegetable Orchestra is further defined not only by the name, *orchestra*, but by the uniformity of attire – black. Black, being the prime color of choice for most contemporary ensembles today, is largely regarded as the most unassuming and non-distracting color in the spectrum. This is why contemporary (or *art music*) ensembles will often sport the color in order to preserve the artistic focus. Paradoxically, black is widely considered a formal or serious dress code, which contrasts nicely with the often humorous and absurd effects in performance. The focused endeavor of creating a "musically and aesthetically unique sound universe" by The Viennese Vegetable Orchestra's is explained in this statement on the ensemble's website: "The further exploration and refinement of performable vegetable music is a central part of the orchestra's aesthetic quest."[82]

Mainstream theater percussion ensembles have thrived with audiences since the early '90s when the now-Broadway show, STOMP, was originated. Admired by audiences worldwide, shows like STOMP and Blue Man Group prioritize the *show*

---

[81]Joerg Piringer, *http://www.vegetableorchestra.org/about.php* (2012), accessed 10 July 2012.
[82] Ibid.

qualities of performance over the musical ones – not to say that the groups are unmusical, per se. Oftentimes the performers of shows like STOMP and Blue Man Group have little-to-no percussion background, which grants a certain inclusivity into the theater percussion style since the genre incorporates so many more non-musical features (e.g. movement, costumes, characters). Although there is no speaking in either show, these groups have characters that, through movement and music, explore their particular role. Costuming is another aspect of the pop theater percussion ensemble experience. The "Blue Man" of Blue Man Group has become so universally recognized that the exploring, caveman-like character has been featured in numerous TV commercials.

Expanding on theater percussion and TV, another pop music culture phenomenon occurred in Sweden in 2001 with the percussion comedy film, *Music for One Apartment and Six Drummers*, by Johannes Stjärne Nilsson. Nilsson wrote, directed, and produced the nine-and-a-half-minute short film about a group of people who wait for a couple to leave their apartment before breaking in and tearing apart the home by using everything from pots and pans to a vacuum hose to perform a percussion show amongst themselves. The ensemble and Johannes Nilsson produced another movie, this time a feature film, in 2012 called *The Sound of Noise*. The kind of outside-the-box thinking by Nilsson incorporating percussion is conveyed in ways other than as a stage performance plays such a versatile role in the future of the theater percussion genre. Additionally, the mainstream theater percussion groups prove that the style is not intended solely for staunch, classically educated music scholars and/or performers.

Both art music and pop music theater percussion ensembles have and continue to provide explorations of and new pinnacles to the current genre. These ensembles further

the love of rhythm and percussion by using traditional and non-traditional instruments, and bridging a theater experience with a musical one. Apart from being loved and appreciated globally by audiences, theater percussion ensembles are vital to the exploration and continuation of the genre.

The following is a brief list of ensembles that are either in part, or completely dedicated to representing theater percussion. There are certainly more ensembles in existence than what is listed yet, sadly, becoming aware of such ensembles without any prior familiarity with them is difficult.

Table 7

Theater Percussion Ensembles

AutoAuto
Bang on a Can
Blue Man Group
NEXUS
Power Percussion
Recycled Percussion
Scrap
So Percussion
STOMP
Stomu Yamash'ta and the Red Buddha Theater
The Vienna Vegetable Orchestra

Living Room Music (1940)

Charles Wuorinen once stated, "How can you make a revolution when the revolution before last has already said that anything goes?"[83] John Cage, however unknowingly, helped revolutionize theater percussion. Therefore, Wuorinen's statement

[83] Cope, xi.

could easily be directed at a composer like Cage, considering his across-the-board advancements and originality. Thoroughly examining the enormous amount of historical information on Cage's importance as a composer, innovator, and advancer of a variety of music and art forms is unnecessary to this study. Nevertheless, particular albeit summarized information on Cage is needed to provide the groundwork on one of the most vital, if not the first, theater percussion works in history: *Living Room Music*.

John Cage is considered one of the leading figures in postwar avant-garde music and has had a greater impact on music in the twentieth century than any other American composer.[84] Though Cage's early works are redolent of the dodecaphonic techniques of Schoenberg, he soon departed from the European tradition of composing – chromatic, rhythmically complex, and unmetrical material – simply pronouncing, "off with their heads."[85] Music critic Vivien Schweitzer wrote of Cage:

> Cage, a brilliant man with a mischievous sense of humor, rejected the Romantic ideal that music should affect listeners emotionally, and instead he wrote pieces that perplexed his first audiences. He created a huge body of often groundbreaking works that remain intriguing, atmospheric, provocative and occasionally silly.[86]

The work *Imaginary Landscape no. 1* (1939) marked the commencing of electronics in Cage's compositions. Written for four performers who play muted piano and cymbal, *Imaginary Landscape no. 1* also employs two variable-speed turntables with amplifiers. Cage originally began experimenting with electronics while working in Seattle at the Cornish School and as a result of this, numerous electroacoustic works

---

[84] James Pritchett, "John Cage," *The New Grove Dictionary for Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001).
[85] Schick, 1.
[86] Vivien Schweitzer, "In John Cage's Room: Sounds of Gertrude Stein," *www.nytimes.com/2012/01/30/arts/music/juilliard-schools-focus-festival-celebrates-john-cage.html?_r=0* (2012), accessed 8 August 2012.

(including four more *Imaginary Landscape* pieces) would follow.[87] In general, the genealogy of vital compositions prior to *Living Room Music* (1940) is not substantial since "his career as a composer really did not begin until 1938."[88] One important influence of the early works, and one that likely was a catalyst for the instrumental and performance art styles so commonly associated with Cage, was his connection with the dance community. Cage met choreographer Merce Cunningham in San Francisco in 1939 when Cage accompanied his dance classes – originally, an activity that Cage regarded as a means for compensation.[89] The influence, however, of movement and dance is evident in Cage's experimental works, such as *Living Room Music*. Furthermore, in relation to the piece, the most vital influential component of Cage's writings of the time (the 1930s and '40s) is that he had become almost exclusively interested in the world of percussion – calling for traditional and nontraditional *sound* instruments. John Cage stated in the article "Percussion Music and Its Relation to the Modern Dance" in 1939,

> Percussion music is revolution. Sound and rhythm have too long been submissive to the restrictions of nineteenth-century music. Today we are fighting for their emancipation. Tomorrow, with electronic music in our ears, we will hear freedom. Instead of giving us new sounds, the nineteenth-century composers have given us endless arrangements of the old sounds.[90]

These comments foreshadow the inception of instrumental art and theater percussion, two genres that Cage profoundly influenced. The original interest in percussion stemmed from an impressive performance of Varèse's *Ionisation*, a thirteen-

---

[87] Jon H. Appleton and Ronald C. Perera, "The Development and Practice of Electronic Music," *http://www.medienkunstnetz.de/works/imaginary-landscape-1/audio/1/* (2003), accessed 6 September 2012.
[88] James Pritchett, *The Music of John Cage* (Cambridge: Cambridge University Press, 1993), 6.
[89] David Nicholls, *John Cage* (Chicago: University of Illinois Press, 2007), 26.
[90] Cage, *Silence*, 87.

person percussion ensemble composition regarded as the first of its kind.[91] In addition to Varèse, Henry Cowell's *Ostinato Piannissimo*, written only one year after *Ionisation*, influenced Cage's work with unpitched musical instruments, exploring four sound characteristics – frequency, duration, amplitude, and timbre.[92] Between the years 1935-1943, John Cage wrote thirteen works for percussion, all of which continue to be respectably acknowledged and performed worldwide.

Living Room Music is one of the most well-known and frequently performed percussion ensemble pieces spanning the last eight decades, and can be categorized as *organized sound* instead of *music* – an interchange of words commonly associated with Cage's works. This differentiation, making a parallel to Edgard Varèse and the emphasis on "noise as the primary material for new music," was made by Cage in a 1937 lecture entitled "The Future of Music: Credo," allowing for the sacredness of the term *music* to remain untouched, placing himself in the new "experimental" camp.[93]

Although *Imaginary Landscape no. 1* by John Cage is largely regarded as one of the first representations of electroacoustic music, the first fully realized theater percussion piece by John Cage or any other known composer is *Living Room Music*. The piece offers one of the first glimpses into Cage's unconventional approach to percussion. For example, the score directions instruct the players' instruments to be "any household objects or architectural elements, e.g. 1st player – magazines, newspaper or cardboard; 2nd player – table or other wooden furniture; 3rd player – largish books; 4th player – floor,

[91] Nicholls, *John Cage*, 19.
[92] Ibid.
[93] Pritchett, *The Music of John Cage*, 10-11.

wall, door or wooden frame of window."[94] Another eccentric feature is the direction, "Do not use conventional beaters."[95] Here, we have a glimpse into Cage's often-asserted composing with a naturalist tinge. He demands this potentially as a way of returning to the original nature of percussion playing – that is, the hand producing the sound on the drum. With this instruction, Cage blatantly departs from the orchestral percussion world, where the connection to the drum is made solely by the mallet that strikes it – the only section in the entire orchestra that does not require the hands or mouth to directly contribute to or provide the sound that is produced. For orchestral percussionists, the stick is the channel to sound. In *Living Room Music*, the hands alone provide the sound, thus communicating an alternative to the traditional percussion experience.

One of the foremost, if not the most vital, components in *Living Room Music* is the dramatic one, which incorporates acting. This form of acting, however, is a result of the environment instead of a product of dramatic/choreographic directions expressed by Cage. An example of this theatrical automatism is that the players are required to play with their hands on objects found in a living room, which results in a direct identification and parallel between the instruments and the unspoken (aside from the second movement) *story* – a link to the necessity of liveness for visual effect. In short, the drama is more of an understood intention rather than clearly articulated stage notes, which has become more common in recent theater percussion compositions so that some compositions are prefaced with several pages of explanatory notes on the desired theatrical concepts in order to maintain consistent presentation of the piece. Cage's

[94] John Cage, preface to the score of *Living Room Music* Score (New York: C.F. Peters Corporation, 1976), 2.
[95] Ibid.

Living Room Music presents more of the *process* nature of some theater percussion compositions expressed in Chapter I.

As was previously noted, around this time, Cage's compositions featured choreographic-motivated elements. I have witnessed successful performances of *Living Room Music* in which the performers take it upon themselves to express themselves as "characters" in the piece (i.e. husband, wife, son, daughter); likewise, I have witnessed unsuccessful performances in which the music is played and any sense of theatricality lost. Therefore, neither of these outcomes has anything to do with the percussion aspect but instead, with the dramatic nature. I have already confirmed that there are no acting guidelines in the score, yet if percussionist's perform *Living Room Music* as if it were a classical piece by finessing each tap with precise musicality instead of with a certain theatricality, and overanalyzes the sound quality produced from a kitchen table, the performance will likely be a disappointment. If the percussionists take into consideration the dramatic, story-like, and musical elements of the work, and prioritize them suitably with the experimental, dramatic nature in the forefront, then the audience response will likely be a positive one. In short, it is crucial that the percussionists add an element of personality to the piece – that is, movement, expressions, acting as a certain character, etc. This has the capacity to create an uncertainty for the performers, however. The majority of percussionists who perform *Living Room Music* are classically trained, and expressing themselves onstage outside of traditional percussion playing may not come naturally. In a 2011 interview, Vinko Globokar said that "musicians can't act and actors can't play."[96] Although I do not agree with this argument as a generalization, he does

[96] Vinko Globokar, interview with New Music Theater: Toronto, *http://tinyurl.com/74xlqmw* (2011), accessed 1 June 2012.

introduce a thought-provoking point. Possibly, what he intended with this statement is that the technical virtuosity of a musician does not ensure the ability to fulfill the non-musical demands (as is the case in works like *Living Room Music*), and create a satisfactory *theatrical* performance apart from high-quality musicianship. Globokar's statement introduces the notion that some aspects of theater percussion require much more – and different kinds of – exploration than playing the musical notes on the page.

Another element that speaks to the dramatic side of *Living Room Music* in addition to further categorizing the work within the theater percussion genre, is the text in the second movement. Adapted from Gertrude Stein's "The World is Round," the movement, comprised only of words, is a spoken, rhythmic theme and variation. The original text is as follows:

Once upon a time the world
was round and you could go
on it around and around.

The unpunctuated nature of the text is typical of many of Stein's poetry and prose writings, including the famous line, "A rose is a rose is a rose." In this movement, Cage plays with the words and phrasing, a facile task considering the already-unpunctuated, ongoing nature of Stein's text. To further this, Cage writes for the players to speak in a sort of musical "round," with no complete silence until the end. An onomatopoeic spin that Cage introduces is at times, on the word *round*, the performer is instructed to make a melodic glissando either upwards or downwards. This small addition to the rhythmic, at times monotone text, gives flux to the words and an extra dramatic element. In fact, most audiences laugh in amusement at this point in the piece.

Also, at the time *Living Room Music* was written, reciting text rhythmically was a concept not completely novel in music since the introduction of *Sprechstimme*. In the case of *Living Room Music*, however, this rhythmic speaking is performed by percussionists, (unique to Western percussion repertoire), and introduces a combinative element of effects, unlike a traditional percussion ensemble complete with players and authentic instruments. The theatricality of the piece is automatically intensified because the introduction of speaking (by *percussionists*) results in a plurality between percussion ensemble and staged work (e.g. play, opera, etc.).

In terms of a particular style, *Living Room Music* is an experimental work, further adding to the automatic (or instinctual) nature of its theatricality. Cage says this of the style:

> It is simply an action the outcome of which is not foreseen. It is therefore very useful if one has decided that sounds are to come into their own, rather than being exploited to express sentiments or ideas of order.[97]

As previously mentioned, the lack of order is first observed in the instructions to the score, in which Cage calls for found instruments in place of traditional ones. Additionally, no indication of tempo, the option to perform the third movement, and the feel of free improvisation from the dramatic approach cements the piece within the experimental style.

John Cage refers to *Living Room Music* as a *suite*, though it is clear that the composition does not abide by the precise standards of the Baroque suite (e.g. key unification and relations, overtures, dances, etc.) Instead, Cage calls it a suite in the most general sense: "Any ordered set of instrumental pieces meant to be performed at a single

[97] John Cage. *Silence*, 69.

sitting."[98] Conversely, it is possible that Cage refers to *suite* in the architectural sense (multiple rooms), not in music terms. *Living Room Music* consists of four movements: "To Begin," "Story," "Melody," and "End." The first two movements are faster because of the more rapid rhythms, while the second two are slow. All of the four movements are in 4/4 time, somewhat short in length, and the phrasing of each is non-sectional and non-repetitive, therefore resulting in a more through-composed style.

The dramatic nature of *Living Room Music* is expressed initially from the title, as if Cage implies for friends to be sitting around a living room chatting and playing music in a non-staged environment, which is undoubtedly how the piece came to fruition. Cage wrote in a commemorative lecture to the Inamori Foundation in 1989, "I was married to Xenia Andreyevna Kashevaroff who was studying bookbinding with Hazel Dreis. Since we all lived in a big house my percussion music was played in the evening by the bookbinders."[99] Therefore, the piece is just that – a rhythmic collaboration between friends in a living room. However, the theatrical nature of *Living Room Music* only becomes such when it is performed as a live piece of music; that is, the piece is musically effective on recording, but any concept of story is lost. As a staged work, the found instruments, the speaking, and the dramatic nature of Cage's approach work together to create a story-like concept, and epitomize the theater percussion style. John Cage's passions for percussion, theater, and experimentalism unified to create *Living Room Music* – one of the most historic works, not only the theater percussion but also in the entire percussion ensemble repertoire.

---

[98] David Fuller, "Suite," *Grove Music Online* (online version, 2007-2012, accessed 14 August 2012), *http://www.oxfordmusiconline.com*.
[99] John Cage, "An Autobiographical Statement," *Southwest Review* (Winter 1990), 59.

?Corporel (1985)

Vinko Globokar is one of the most widely recognized experimental and avant-garde composers of the twentieth century. A still-active French-Slovenian trombonist and composer, Globokar continues writing works that involve high amounts of energy, spontaneity, and unorthodox instruments. Additionally, a "cosmopolitan approach, his prodigious technique and his riotous imagination, his early interest in jazz and his theatrical sense of humor have all combined to produce a series of original works."[100] Globokar was head of vocal-instrumental research at IRCAM in the 70s, where he worked with forward-moving trends to expand on similar concepts of like-minded composers like Mauricio Kagel, Stockhausen, and Berio by implementing improvisational and theatrical techniques. Moreover, Globokar credits Kagel as having invented instrumental theater.[101] Along with these other musically compatible individuals, the progress is apparent in works like Globokar's *Toucher* (1973), which explores narration and characters, and requires the percussionist not only to play an array of instruments but simultaneously read text from Bertolt Brecht's "Life of Galileo." Influential works by Globokar preceding the mid-eighties were the nine *Discours* pieces (six of which were written prior to 1985), *Correspondences*, and *Drama*, written in 1969 and 1971 respectively. In these pieces, Globokar expresses his interest in improvisation, performer entrances and exits to reinforce the musical events, and extended instrumental demands like singing while playing.[102]

---

[100] Niall O'Loughlin, "Vinko Globokar," *Grove Music Online* (online version, 2007-2012, accessed 10 July 2012), *http://www.oxfordmusiconline.com*.
[101] Globokar, interview.
[102] Niall O'Laughlin. "Vinko Globokar." *The New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (London: Macmillan, 2001).

?Corporel, meaning "of the body," was written in 1985 by Globokar and is widely recognized as one of the foremost contemporary solo percussion works. This outwardly minimal yet exceptionally multifaceted work epitomizes the bridging of music, movement, touch, and physicality. In this original work, performance art is heightened with a percussive undertone by using the body as the instrument. This combination – which, on paper, may appear unexciting and one-dimensional – functions on a metaphysical level and evokes an artistic, layered, and profound experience. Solo percussionist Steven Schick describes *?Corporel* in the following:

> This piece is shocking on a fundamental level, because the body of the human performer is so often a nonentity component of classical music. When you go to an orchestra concert, for instance, you expect a cerebral or emotional or certainly a nonphysical experience.[103]

The dramatic demands of this work require certain simplicities for it to be comprehensible. One of these simplicities is the performer's upper body nakedness (or seminude if performed by a female), which, when viewed live, evokes a breath-taking audience response. Though this would be uninteresting in a theater context, when one considers the expectation of uniformity from classical musicians (clad in black from head to toe so as not to distract from the music), the lack of shirt immediately channels more of a theatrical, primal, or even sexual experience than one of a classical concert, thus breaking down an unspoken barrier between upright performer (physically and figuratively) and a cerebral audience. The initial impression of the piece is made more concentrated from Globokar's first score annotation: "In canvas trousers, bare-chested, barefoot. Seated on the ground, facing the audience. Stage lighting. Amplification."[104]

---

[103] Steven Schick, "Corporel," *http://bangonacan.org/library/program_notes/corporel* (2006), accessed 11 March 2011.
[104] Vinko Globokar, "Note," preface to the score of *?Corporel* (Frankfurt: Litolff/C.F. Peters, 1985), 1.

The groundedness (literally) of the performer adds to the informal nature, automatically heightening the performance-artistic setting; an audience would generally expect a percussionist to stand whilst playing.

Steven Schick describes the setting of *?Corporel* in comparison to a classical setting:

> The bodies of the players themselves are disguised and neutralized by the very fact that they are in uniform. Everything is done in a way to neutralize the visual and theatrical components of the experience. You often feel invited to listen with your eyes closed. *Corporel* reverses that by insisting on the body and the idea that we ourselves make sounds and are by nature musical creatures.
> The physical part of the piece is really tied to the emotional and musical part. You are not only invited to look, you must look. When I practiced, I experimented like I would on a drum, slapping myself in different ways to get the right sound. The instrument--me, in this case--carries with it an unprecedented complexity. As complex as a cymbal is acoustically, the human body is infinitely more complex. And when you consider the emotional ramifications of playing a piece without instruments and you yourself being the instrument, there's a very complex interaction that is not easy to quantify. I am both calculating the stroke and receiving it. It doesn't hurt especially, although, when I stop to think about it, it should, because I'm sometimes striking myself pretty hard.
> People tend to think of percussion as a collection of exotic or junk or found instruments because we're so influenced by world music and by the Partch tradition. In my view, the definitive quality of percussion is the way in which the human body is used as an instrument or as an instigator of instrumental sounds. Corporel is the purist percussion piece I know because it is just the body.[105]

The Partch tradition that Schick references taps into more primal, corporeal integrations that focus on the fusion of art with the body, in addition to new instruments developed by Partch such as the Mazda Marimba, made of Mazda light bulbs.[106] The influence from Partch is unavoidable considering that the body in *?Corporel* is the most significant and physically engaged component in the piece. This physical expression and

[105] Schick, "Corporel."
[106] Richard Kassel, "Harry Partch." *Grove Music Online* (online version, 2007-2012, accessed 27 June, 2012), *http://www.oxfordmusiconline.com*.

movement derives from the direct touch of ones hands on the body and promotes the interactivity of performer-to-audience, thus binding the visual component to the emotional one. In fact, the movement of the body comprises a greater proportion of the piece than the sound component.

Another part of *?Corporel* that adds to its organic nature is the use of breath and the voice; in the context of the work as a whole, these natural actions supplement the piece's layers and complexities. Throughout *?Corporel*, the performer's intense internal emotions are depicted through verbalizations and breath, whether in the form of words, sounds, snoring, or screaming. Near the end of the seven-to-nine minute work, the blanket of ambiguity and increasing uncertainty is cut with clarity as the performer speaks the text: "I recently read this remark: The history of mankind is a long succession of synonyms for the same word. It is a duty to disprove this."[107] French poet René Char wrote this comment, the only actual text spoken in *?Corporel*.[108] The purpose of this statement in the context of Globokar's work is unspecified, but a hypothesis can be made that, at the time, Globokar may have been pondering the conflictions of simplicity vs. complexity, and cultural routine vs. development, all of which can be understood as underlying themes in the piece.

Whether there is an exact concept or storyline to *?Corporel* is unknown to anyone besides Globokar. In a 2011 interview Globokar stated, "I invent everything from the beginning. I write a story and all the parameters are dependent on the story. The story that I invent dictates everything, though you never know this by hearing. It's a kind of

[107] Globokar, score.
[108] Denis Hollier, "The Word of God: I am dead," in *October*, vol. 44, 75. (Cambridge, MA: MIT Press, 1988), 75.

control for me."[109] In this particular work, the title, meaning "of the body," or "physicality," is preceded by a question mark. Is the punctuation in *?Corporel* added to question physicality itself? If that is the case, why does the question mark precede the word? Or perhaps it is to question the function or means of the body? A likely conclusion is that the question mark is only added as another "simple complication" to the others already mentioned. That is, by itself, a question mark is nothing remarkable, but within the title, the placement confuses and obscures – a common subject in the majority of performance art, ultimately allowing for augmented abstraction, or individualized audience perception and discovery. For the purpose of this study, to cross into somewhat forbidden territory of attempting to define the indefinable, a common audience perception of concept of *?Corporel* is that a percussionist acts as the character who is, either a caveman making a discovery of himself, rhythm, and the sounds his body can make, or someone who is drugged and hallucinating.

Viewing a performance of *?Corporel* is nothing short of disturbing, emotionally evocative, suspenseful, and extraordinary. I have seen performances in which some audiences laugh while others stand up and exit the building. In the piece, the performer is instructed to scratch, rub, tousle, and hit himself – at times, very hard. The individuality of performance is impossible to expect, far more than a classical performance. The score, which depicts graphs, numbers (or sections), and up-and-down lines, contains only a small amount of recognizable musical notes. This chance-like uncertainty, with the added theatrical movements, makes it evocative of performance art. One of these particular aspects is the impossibility to perform *?Corporel* "flawlessly" because the

[109] Globokar, interview.

score instruction is intentionally vague. No performer can evoke the same energy, or duplicate the same "notes" on the page because of individual, distinctive body sounds. The sounds of thick muscle, flappy skin, belly hollowness, etc. allow for an organic simplicity that makes this piece irresolute and personal to any percussionist who performs it. Each percussionist performs the piece's mimed actions, skull-rappings, vocalizations, and breathing sounds differently, a distinctiveness that Globokar describes by saying, "some like Tarzan, some like a fakir on his bed of nails."[110]

The concrete form or structure of *?Corporel* is indefinable or minimal at best. Schick describes the overall approach as a type of organicity with Globokar presenting a type of equation, one in which the musical and theatrical material must combine for the organicity to be achieved.[111] Structurally, the piece surely contains its climaxes and low points, though these are in no way connected to melody, harmonic progression, and phrasing in a classical sense. The piece functions as a series of unified and disjointed events between three worlds – theater, music, and physicality. At times, one is more pronounced than the other; at other times, the three become one completed entity. Ultimately, Globokar likely would not challenge the impossibility of establishing any form for the piece, or intention by the composer. That, in essence, is one of the splendors of this extraordinary work.

?Corporel is vital to the study of theater percussion as it uncovers music combined with highly dramatic qualities through the use of possibly the most basic, yet non-traditional percussion instrument – the body. Only one other instrument – the voice

---

[110] Robert Everett-Green, "The Games that Vinko Globokar's Musicians Play." *http://www.theglobeandmail.com/arts/music/the-games-that-vinko-globokars-musicians-play/article4180354/* (2011), accessed 14 July 2012.
[111] Schick, *Percussionist's Art*, 167.

– can produce music devoid of a tactile, physically held instrument. In a classical setting, Globokar is a mastermind for contriving and combining these causes: percussion sans "instrument." In any other setting, however, this approach is nothing novel at all. *?Corporel* is original solely because it was completed with a 'classical' setting in mind; that is, the piece would most commonly be performed in concert halls, by classically trained percussionists. The intermingling of rhythm and body, however, has been established by almost every culture, hundreds of years prior to the writing of *?Corporel*. Simply put, the ancient practice of body percussion in cultures across the world represents *body over brain*; traditional instrumental percussion repertoire features *brain over body*; *?Corporel* represents *brain and body*.

The integral physical movements that chronicle an underlying theme in *?Corporel*, albeit a different one for each audience member, offer a clear view into the world of theater percussion. The piece is a look into the world of musical and theatrical cross-wiring. Without the range of physical movements seen in the piece, *?Corporel* would be nothing apart from an assortment of sounds that one would hear on a transit ride in any city. The uniqueness of the work derives from the visual component of movement, which either evokes discomfort and unease, or a natural, reductive simplicity that abides by the organic nature of the setting – or *both*. In either case, *?Corporel* serves this study as a reference to the movement and visually dramatic branch of theater percussion.

Alice on Time (2006)

Alice on Time is a previously written, self-conceived work. Although this work is not published or available to a broad-spectrum market, it is a clear example of theater

percussion, yet in a different form than the other representative works. *Alice* exemplifies theater percussion at its height; it uses all potential elements (drama, speech, movement, and multimedia) in combination. Through the combination of narration, movement, and props, the work (or *show*) achieves a connective bond between already-composed percussion compositions (e.g. Xenakis' *Rebonds*), rather than acting as one single composition.

I began writing *Alice on Time* in 2006 in an effort to expand on the conventional, conformist graduate percussion recital. That is, I sought to perform the entire concert as if it were one seamless piece with a concept and storyline in addition to the musical pieces. Written with narration, percussion pieces (most of which are not self-composed), staging, and dramatic directions, *Alice on Time* is a one-hour spinoff of Lewis Carroll's classic story, "Alice in Wonderland." While maintaining the integrity of Carroll's original expressions and poetry, the text is revised so that the character, Alice, falls down the rabbit hole to discover a world unknown to her – one filled with rhythm and percussion instruments. As the story progresses, Alice receives an invitation to the Rhythm Competition by the Queen – a dilemma that sets Alice into a frenzy since she cannot decide which drum (of the many) she should play to help her win the competition. In the end, after experimenting with all of percussion instruments, she realizes with help from the Cheshire Cat that one does not need an instrument at all because rhythm abides within all of us.

In terms of definitive structure in *Alice*, it is absent outside of the individual compositions, which are the following: *Rebonds b* (Xenakis), *Temazcal* (Alvarez), excerpts from *Tango Suite* (Piazzolla), *To the gods of Rhythm* (Živković), *Fantasie*

Impromptu (Chopin) for videotaped marimba and live vibraphone, and *Schrott* (Strom). Before each piece, the narrator reads a chapter that helps tie the music into Alice's search through the percussion world. This narration allows for the dramatic nature to be maintained between pieces – a point in a traditional recital where both the performer and audience switches gear to absorb and release the previous piece, and prepare for the following one. In *Alice* the audience is instructed not to applaud until the end of the show to maintain the theatrical flow.

The clear theatrical elements in *Alice* are movement, speech, and multimedia (audio and video). With regard to movement, as the narrator recites each chapter, Alice, who is played by a female percussionist dressed in costume as the character, silently acts out portions of the narrator's script; this is made complete with the use of props. As mentioned before, the speech acts as the binding ingredient in between musical pieces, and moves the story along. To further the dramatic context, the narrator is costumed in an old-fashioned suit, holding a tobacco pipe, and sits in a large armchair. His demeanor is that of a grandfather telling his grandchildren a story that comes to fruition in their minds. Lastly, the audio and video effects are the result of a variety of associations such as a prerecorded tape in Javier Alvarez' *Temezcal*, a video that is projected and played as a live duet in Chopin's *Fantasie Impromptu*, and sound effects to accompany the narrator's story. By combining all of these extra-musical effects, *Alice on Time* provides an all-inclusive, sensory-loaded, theater percussion experience.

The following example from *Alice on Time* represents the theatrical elements: staging, dramatic directions, and narration. Although not in the form of typical music

(i.e. musical *notes*), it represents the side of theater percussion compositions that pertain to the extra-musical elements.

Example 1

Alice on Time

Opening setting stage directions: Garden with grass, trees (plants), white picket-fence with walkway, trash bag waterfall, wind on waterfall, (stage left) leather chair, narrator lamp, side-table with large book, (stage right) table with maracas and "DRINK ME" bottle, chairs. Low audience lighting, audience enters into "Wonderland" with stage set and Water/Nature sound effect on. Fan blows behind waterfall. At begin of show, blackout, cue Ladies and gentlemen sound effect, Water/Nature off. When the opening is finished, enter narrator who sits in leather chair. He turns lamp on and opens the book. At start of speaking, cue Nature sounds effect.

Chapter 1: Down the Rabbit-Hole (ca. 2:35 min.)

(Spoken by narrator) Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading but the book seemed to be of no use since it had no pictures or conversations!
So she was considering, (as well as she could, for the hot day made her feel very sleepy and stupid), whether the pleasure of making a daisy chain would be worth the trouble of getting up and picking the daises. She twiddled her thumbs and hummed a verse of "I'm a Little Teapot," adding her own feet and hands to beat along with the song.

"Stop Alice," protested her sister but Alice was now only more inclined to distract. She beat with her fingers on the cover of her sister's book while singing, "Tip me over and pour me out!"

When the song came to an end, Alice said to her sister who was trying her best to ignore Alice and read said, "Golly, I wish I had some drums like my friend Tommy."

Her sister replied, "Gee, I'm sure glad you don't!"

They were sitting in silence when suddenly, a White Rabbit ran close by. There was nothing so very remarkable in that; nor did Alice think it so very much out of the way to hear the Rabbit say to itself, "Oh dear! Oh dear! I shall be too late!" When the Rabbit actually took a watch out of its waistcoat-pocket, and looked at it, and then hurried on, Alice started to her feet, for it flashed across her mind that she had never before seen a rabbit with either a waistcoat-pocket, or a watch to take out of it, and burning with curiosity, she ran across the field after it, and was just in time to see it pop down a large rabbit-hole under the hedge.

In another moment down went Alice after it, never once considering how in the world she was to get out again. Either the hole was very deep or she fell very slowly but down she went. Down, down, down. Would the fall never come to an end? And finally, thump! (Cue Thump sound effect, Alice lands on buttocks and unlatches herself.)
The fall was over. Although the Rabbit was still in sight, it looked as though he was furthering himself into the distant darkness. (Alice looks into distance; moves to drum setup and picks up sticks.)

As she viewed her near surroundings, Alice found herself in the middle of what seemed to be a room of many drums. Each had its own quality; some big (Alice plays sound), some small (sound), some of synthetic (sound), others with skin tops (sound).
There were just so many though and Alice wanted to try them all! So she did. Unsure of where her skill had evolved from, she played and played to her hearts content.

(Narrator lamp fade out, spotlight to Alice performing Rebonds b*, by Iannis Xenakis; approx. 6 min.)*

CHAPTER V

AN EXPERIMENT IN THE THEATER PERCUSSION STYLE: A DAY IN THE LIFE

"*Commonplaces never become tiresome. It is we who become tired when we cease to be curious and appreciative.*"[112]

-Norman Rockwell

Curiosity and an appreciation for ever-growing styles help facilitate interest, evolvement, and concrete identification of twenty-first-century art forms. In this section, curiosity is in the form of an experiment – writing in the style of theater percussion. I purposely began the conception and writing of *A Day in the Life* following the research and completion of the remainder of this project so as not to restrict or pigeonhole the description of theater percussion based on my own piece and its freshness in mind.

The Experiment

The ideas for *A Day in the Life* began many years before the start of this project. The original intention was to write the piece as a complete theater work – one that is self-standing as a show, not as a composition; as a performance, not as a piece within a performance. These interests stemmed from a more mainstream approach in contrast to a

[112] Norman Rockwell, n.d., n.p., *http://www.chooseart.net* (2003-2009), accessed 1 June 2011.

musically traditional one; that is, more artistic direction and fewer music notes. However, in the process of writing, and for the necessary written element of this project, an artistic mind was met with a purposeful one, and I chose to complete the piece within the middle grounds of both show and composition. Another reason for writing in the "middle ground" is that I encountered severe limitations with how I had imagined the choreography but was then unable to express the vast majority of it on paper. For instance, Scene IV ("The Office") was originally to have a "dance" of twirling desk chairs on wheels. This had to be completely eliminated since a desk chair on wheels contains no rhythm or pitch, therefore making it difficult to express in words such specific, multidimensional movement. Ultimately, I have the options to simplify and publish the work as a composition intended for high school or university drama and percussion programs, and/or see to the original intention/goal of expanding on the length of the piece, and producing, casting, directing, and performing it as a self-standing show.

With regard to publishing, two hypotheses from Chapter I concluded the following: reasons that theater percussion works remain unpublished include their process nature (a piece that has improvisatory or chance circumstances and thus, should not be considered "finished"), and the financial or logistical inachievability of their extra-musical requirements (props, electronic equipment, choreography, etc.). In the process of writing, I chose to incorporate all of the props and effects that I desired with the hope that increased categorization and explanation of all such theater percussion works will follow this study. Based on the conclusions of the current state of publishing, *A Day in the Life* would need to be simplified from its current state prior to publishing in order to appeal to a larger, and potentially a more beginner-level, market. Therefore, I view this piece as an

experiment in progress and in process – one that has the potential to go in a variety of directions.

The purpose of experimenting with writing in the style of theater percussion is to expand on the techniques and ideas both theorized and confirmed throughout this project. An enticing part of investigating and defining this topic is that the experiment in theater percussion can take any given compositional route – traditional structures and notation, simple or complex rhythms, increased visual and/or audio effects, characters, props, speech, etc. *A Day in the Life* is a theater percussion work based on the original painting, *A Day in the Life of a Girl* (1952), by Norman Rockwell. In my piece, the "story" centers on a stereotypical day of a female, depicted by characters through a variety of scenes, which involve waking up, working, shopping, exercising, etc. In contrast to the original work of Norman Rockwell's, which focuses on a young girl's daily activities, *A Day in the Life* portrays those experiences of adult females. This more mainstream approach means that only females are intended to perform it. With that said, it is encouraged (as the dramatic nature would be positively enhanced) for men to dress as women to perform the work. Finally, as with many theater percussion pieces, the performers in *A Day in the Life* are not required to be trained percussionists. As long as they have a good sense of rhythm, the performers may be actors, dancers, other instrumentalists, etc.

Resounding with a strong combination of drama, found instruments, movement, the body, and multimedia, *A Day in the Life* is indicative of theater percussion by combining percussion with movement, and multimedia but more specifically, acting, costuming, props, video, sound, etc. At the core of this show, as with all theater percussion is *percussion* (or *rhythm* in this case as there are no actual percussion

instruments involved). Instead, the rhythms are played on non-traditional found instruments that are relevant to each scene.

(See Appendices)

SELECTED BIBLIOGRAPHY

Reference Books

Dennis, Flora. "Luigi Russolo." *The New Grove Dictionary of Music and Musicians*, 2nd ed. Edited by Stanley Sadie. London: Macmillan, 2001.

Dennis, Flora and Jonathan Powell. "Futurism." *The New Grove Dictionary of Music and Musicians*, 2nd ed. Edited by Stanley Sadie. London: Macmillan, 2001.

O'Laughlin, Niall. "Vinko Globokar." *The New Grove Dictionary of Music and Musicians*, 2nd ed. Edited by Stanley Sadie. London: Macmillan, 2001.

Pritchett, James. "John Cage." *The New Grove Dictionary for Music and Musicians*, 2nd ed. Edited by Stanley Sadie. London: Macmillan, 2001.

Books and Articles

Babbitt, Milton. "Who Cares If You Listen?" *High Fidelity* (February 1958) 8-40.

Barenboim, Daniel. *Music Quickens Time*. New York: Verso Publishing, 2008.

Barrault, Jean-Louis. *Reflections on the Theatre*. Translated by Barbara Wall. London: Theatre Book Club, 1951.

Bellman, Jonathan. *A Short Guide to Writing About Music*. New York: Pearson Education, 2007.

Benjamin, Walter. "The Work of Art in the Age of Mechanical Reproduction." In *Illuminations*. Translated by Harry Zorn, 211-245. London: Pimlico, 1999.

Cage, John. "An Autobiographical Statement." In *Southwest Review*, 76 (Winter 1990), 59-76.

Cage, John. "Happy New Ears." *A Year from Monday*, 30-35. Connecticut: Wesleyan University Press, 1967.

Cage, John. *Silence: Lectures and Writings*. Connecticut: Wesleyan University Press, 1961.

Causey, Matthew. "Screen Test of the Double: The Uncanny Performer in the Space of Technology." *Theatre Journal* 51, no. 4 (December 1999), 383-394.

Christensen, Thomas. "Review: Carl Dahlhaus, trans. Robert O. Gjerdingen." *Music Theory Spectrum*, vol. 15 (Spring 1993), 110.

Cope, David. *New Directions in Music*. Dubuque, Iowa: Wm. C. Brown Company Publishers, 1971.

Dixon, Steve. *Digital Performance*. Cambridge, MA: MIT Press, 2007.

Fink, Robert. "(Post)-minimalisms 1970-2000." In *The Cambridge History of Twentieth-Century Music*, 539-556. Edited by Nicholas Cook and Anthony Pople. Cambridge: Cambridge University Press, 2004.

Griffiths, Paul. *Modern Music and After*. Oxford: Oxford University Press, 1995.

Harradine, David. "Abject Identities and Fluid Performances: Theorizing the Leaking Body." *Contemporary Theatre Review* X/3 (2000), 69-85.

Hollier, Denis. "The Word of God: I am dead" In *October*, vol. 44, 75. Cambridge, MA: MIT Press, 1988.

Kant, Immanuel. *Critique of Judgement*. Translated by James Creed Meredith. Oxford: Oxford University Press, 2007. Original publication date: 1952.

Kurtz, Michael. *Stockhausen: A Biography*. Translated by Richard Toop. London: Faber and Faber, 1992.

Lista, David. *New Directions in Music*. Dubuque, IA: Wm. C. Brown Company Publishers, 1971.

Marinetti, F.T. "The Futurist Cinema." In *Multimedia: From Wagner to Virtual Reality*, 10-15. Edited by Randall Packer and Ken Jordan. Translated by R.W. Flint. London: W.W. Norton, 2001. Original publication date: 1916.

Menuhin, Yehudi, and Davis, Curtis W. *The Music of Man*. London: Methuen Publishing Limited, 1979.

Nicholls, David. "Brave New Worlds: Experimentalism between the wars." In *The Cambridge History of Twentieth-Century Music*, 201-227. Edited by Nicholas Cook and Anthony Pople. Cambridge: Cambridge University Press, 2004.

Nicholls, David. *John Cage*. Chicago: University of Illinois Press, 2007.

Paddison, Max. *Adorno's Aesthetics of Music*. Cambridge: Cambridge University Press, 1993.

Pritchett, James. *The Music of John Cage*. Cambridge: Cambridge University Press, 1993.

Reaney, Mark. "Virtual Scenography: The Actor, Audience, Computer Interface." *Theatre Design and Technology* no. 1 (1996), 36-43.

Salzman, Eric, and Thomas Desi. *The New Music Theater*. New York: Oxford University Press, 2008.

Schick, Steven. *The Percussionist's Art*. Rochester: University of Rochester Press, 2006.

Spackman, Helen. "Minding the Matter of Representation: Staging the Body (Politic)." In *The Body in Performance*. Edited by Patrick Campbell, 5-22. London: Routledge, 2001.

Taruskin, Richard. *Music in the Late Twentieth Century*. Oxford: Oxford University Press, 2005.

Varèse, Louise. *A Looking-Glass Diary*. London: W.W. Norton Publishing, 1975.

Warner, Daniel and Christoph Cox. *Audio Culture: Readings in Modern Music*. London: Continiuum International Publishing Group Ltd., 2004.

Whittall, Arnold. *Musical Composition in the Twentieth Century*. Oxford: Oxford University Press, 1999.

Musical Scores

Cage, John. *Living Room Music*. New York: C.F. Peters Corporation, 1976.

Crockarell, Chris. *Brooms Hilda*. Nashville: Row-Loff Productions, 1997.

Globokar, Vinko. *?Corporel*. New York, London, Frankfurt: C.F. Peters Corporation, 1985.

Martino, Donald. *Augenmusik*. Boston: E.C. Schirmer Music Company, 1974.

Websites

Adams, John Luther. "Red Arc/Blue Veil." *http://www.coldbluemusic.com/pages/CB0026.html*. 2012; accessed 19 July 2012.

Adams, John Luther. *http://www.johnlutheradams.com/catalog/percussion.html*. 2012; accessed 19 July 2012.

Appleton, Jon H. and Perera, Ronald C. "The Development and Practice of Electronic Music." *http://www.medienkunstnetz.de/works/imaginary-landscape-1/audio/1/*. 2003; accessed 6 September 2012.

Attinelo, Paul. "Cut and Splice 2005: Mauricio Kagel." *http://www.bbc.co.uk/radio3/cutandsplice/kagel.shtml*. 2005; accessed 14 June 2012.

Botstein, Leon. "Modernism." *Grove Music Online*, online version, 2007-2011. Accessed 10 December 2011. *http://www.oxfordmusiconline.com*.

Everett-Green, Robert. "The Games that Vinko Globokar's Musicians Play." *http://www.theglobeandmail.com/arts/music/the-games-that-vinko-globokars-musicians-play/article4180354/*. 2011; accessed 14 July 2012.

Fuller, David. "Suite." *Grove Music Online,* online version, 2007-2012. Accessed 14 August 2012. *http://www.oxfordmusiconline.com*.

Glass, Philip. n.d., n.p. *http://thinkexist.com/quotes/philip_glass/* 1999-2010; accessed 10 March 2011.

Glass, Philip. n.d., n.p. "The New Music Portal." *http://www.paristransatlantic.com/portal/index.html*. 2004; accessed 12 June 2012.

Globokar, Vinko. *http://tinyurl.com/74xlqmw*. Interview with New Music Theater; Toronto, 2011; accessed 1 June 2012.

Harper, Adam. "The Twenty-First-Century Modern Composer." *http://www.rougesfoam.blogspot.com/2010_01_01_archive.html*. 2010; accessed 16 June 2012.

Kassel, Richard. "Harry Partch." *Grove Music Online*, online version, 2007-2012. Accessed 27 June 2012. *http://www.oxfordmusiconline.com*.

Millington, Barry. "Gesamtkunstwerk." *Grove Music Online*, online version, 2007-2011. Accessed 3 December 2011. *http://www.oxfordmusiconline.com*.

O'Loughlin, Niall. "Vinko Globokar." *Grove Music Online*, online version, 2007-2012. Accessed 10 July 2012. *http://www.oxfordmusiconline.com*.

Page, Tim. "Einstein on the Beach." *http://www.glasspages.org/eins93.html*. 1997; accessed 20 January 2012.

Piringer, Joerg. *http://www.vegetableorchestra.org/about.php*. 2012; accessed 10 July 2012.

Roden, David. "The NBC Symphony of the Twenty-First Century." *http://www.wksu.org/classical/2009/04/15/nbc-symphony-of-twenty-first-century/*. 2009; accessed 17 June 2012.

Schweitzer, Vivien. "In John Cage's Room: Sounds of Gertrude Stein." *www.nytimes.com/2012/01/30/arts/music/juilliard-schools-focus-festival-celebrates-john-cage.html?_r=0*. 2012; accessed 8 August 2012.

Schick, Steven. "Corporel." *http://bangonacan.org/library/program_notes/corporel*. 2006; accessed 11 March 2011.

Shakespeare, William. "Romeo and Juliet," *http://www.enotes.com/shakespeare-quotes/what-s-name-that-which-we-call-rose*. 2012; accessed 5 January 2012.

Weiss, Steve. *http://www.steveweissmusic.com*. n.d; accessed 25 January 2012.

APPENDIX A

DIRECTIONS

A DAY IN THE LIFE

Characters and Costumes

The females shall display individual character styles through careful selection of costumes and rehearsed, intended gestures. Examples of suggested characters types are: business-dressed, gum chewing "valley girl," wealthy and wears gaudy, ostentatious jewelry and sports huge hair, athletic soccer mom, hippy, frumpy tomboy. Clothes may vary depending on the scene, but the costume changes must be kept simple so that the flow of the piece remains unbroken. Choosing any type of character and/or portraying real life people are encouraged and contribute to the indeterminate nature of the piece. In order for the show to remain current and persuade a performer-audience connection, the performers are also encouraged to use TV shows or cultural events where applicable to access their relevance or spoof them.

The Music

The written music is to be seen as a starting point, from which players may improvise as much as they see fit. The players may switch parts from scene to scene (e.g. Player 1 plays the Player 4 part in scene III).

The Technology

The "backgrounds" are short videos (about 20 seconds in length) that are to be played on repeat during each scene. [There is a substantial amount of videos available for purchase on the website *http://www.shutterstock.com*, but seeing as I am not yet seeking to publish *A Day in the Life*, the backgrounds are excluded from this project. However, the audio tracks are included.]

Scenes

1. *"Good Morning Toothbrush"*
2. *"Yogis"*
3. *"Walk to Work"*
4. *"The Office"*
5. *"City in the Rain"*
6. *"Suppertime"*
7. *"Dreams"*

Electronic Equipment

Computer, projector and screen (or white wall), speakers, 4 wireless face microphones, 3 general stage microphones

Props and Performers per Scene

1. 4 twin beds (on wheels), 4 sinks (on wheels) with mirror attachment, 4 blankets, 4 pillows, toothbrush, cup with water = 4 performers in pajamas
2. 2 yoga mats = 2 performers in yoga clothes
3. 4 briefcases, 1 whistle, 1 police helmet = 4 performers in work clothes and heels
4. 3 desks (on wheels), 3 chairs (on wheels), 1 old fashioned manual typewriter, 2 staplers, 1 manual pencil sharpener, coffee cup with liquid, paper and 3 pencils = 3 performers in work clothes

5. 4 goose-neck umbrellas, 4 rain jackets and/or rain bonnets = 4 performers in rain jackets
6. 1 table, 3 chairs (on wheels); at least one chair must have rungs on back seat rest, 3 plates, utensils, 6 wine glasses (2 for "wine", 1 for milk, 3 for water), 1 bottle (wine or beer), 3 metal bowls of different sizes (make sure they can ring!), 3 apples, 1 bag of chips = 3 performers dressed as husband (must be able to juggle three apples!), wife, and child
7. 4 twin beds (on wheels), 4 blankets, 4 pillows = 4 performers in pajamas

Background Videos

(These are to be displayed at start of each scene, projected on a screen or white wall)

1. Steaming cup of coffee (Scene I)
2. Yoga pose (Scene II)
3. Busy walking (Scene III)
4. Office (Scene IV)
5. Busy city in the rain (Scene V)
6. Suppertime (Scene VI)
7. The moon (Scene VII)

Audio Tracks

1. Alarm Clock (Scene I)
2. Gong (Scene IV)
3. Tic-toc (Scene III)
4. Workroom (Scene IV)
5. Rain/Thunder (Scene V)
6. Cups, pots and pans (Scene VI)
7. Crickets (Scene VII)

Scene I: *Good Morning Toothbrush*

General Notes

-Props are rolled onstage by stagehands (with the players in bed and under the covers!)
-This scene comes off successfully only if the players have face microphones.
-All movements must be exaggerated to attain the correct rhythm and sound.
-The toothbrush and water cup are placed on the sink next to bed.

Choreography

Players begin in bed with toothbrush in hand. When each player begins to brush, they sit up abruptly (as if rudely awakened). When Player 4 does not sit up, all other players look down at her and clear throat until she does. At end of music, players look at wrist for time, pick up water cup, gargle water and spit back into the cup. Then, all players yawn with outstretched arms and walk offstage.

Technology

Begin dark, play Background 1, play Track 1, lights come up

Scene II: *Yogis*

General Notes

-Props carried on by players
-This scene is a conversation lacking words. Use two women who can speak rhythmic jargon (e.g. ti-ka-ti-ka-ti-ka; di-ga-da-di-ga-da) or beat box.
-The total time of this scene should be between 3-4 minutes.

Speech/Choreography

-Two players enter, chatting inaudibly, yoga mats in hand; both women roll out mats and sit cross-legged, hands placed upwards in a meditative position on kneecaps; begin a low "hummmm"
-m. 5, players begin incorporating sounds as if in "conversation" with each other (i.e. "brrrr," "hubba-da-hubba-da" etc.)
-m. 6, silence as players change to a "downward dog position," then begin slowing alternating between that and the "seated sun salutation" position
-m. 7-end, resume the "conversation" until it reaches a unison, high pitched "ahhhhhh" by both players; when gong sounds, players silently stand with hands in "prayer position," roll mats, and exit

Technology

Play Background 2, play Track 2. At climax with both women sighing a loud "ahhhh," circa 4 minutes, play Track 3

Scene III: *Walk to Work*

General Notes

-All four performers enter and exit the stage in a rush as if trying to make it to work on time. Some carry briefcases, others have backpacks; all are wearing high-heels. One player's briefcase opens and papers fall out everywhere; she murmurs indecipherably, frustrated.
-This number begins as a chaotic frenzy, and then becomes a soldier-like dance/march with one female as the policewoman uses her whistle while directing the pedestrian traffic.
-The stilettos are also used to make this an awkward tap number, so feel free to integrate any and all skills in this area.
-During the whole number, a film collage will play in the background to add to the frenzied, hurried effect.

Choreography

-Players begin entering stage randomly, not in rhythm with each other
-At ca. 20 seconds (m. 4), players begin randomly accenting their footsteps
-At ca. 40 seconds (m. 6), players begin walking in unison at tempo "quarter = 100", moving into straight line
-m. 8, one player gives the cue and players begin the groove; players are in straight line, facing audience
-m. 12, resumes normal stomping, alternating feet (L and R)
-m. 19, come to complete stand still with arms at side in fisted position (Irish dance style)
-m. 27, hands on hips; this measure vamps while player 4 puts police helmet on
-m. 28, player 4 whistles and waves players forward as if crossing a street (note: players do not move until the next measure)
-m. 29, players walk towards player 4
-m. 30, player 4 holds hand out to stop other players
-m. 31, players walk backwards from player 4
-mm. 32-33, first two notes of bar, players walk towards player 4, second two notes going backwards; player 4 does opposite (backwards, then towards other players)
-mm. 34-37, player 4 dances like and stomps like crazy! Other players begin to look strangely at her, but then join in
-m. 40, player 4 stomps and whistles
-Tic-toc sound begins and players continue stomping the rhythm offstage

(Scene III continued)

Technology

Begin Background 3, play Track 3; at accelerando with whistle blowing, play Track 3 again as players exit stage, still stomping

Scene IV: *The Office*

General Notes

-Props rolled on and off by players
-When the carriage of the typewriter needs to be returned, player must do this in rhythm.

Choreography

-At start, players 2 and 3 should be writing on paper, stacking, filing, etc. before entering with their stapler parts; player 1 is talking loudly (about a date with a guy) on her mobile phone. When Track 4 sounds (a ringing phone), player 1 hurries to get off mobile and answers the office phone,

"Tear it Up Incorporated: We'll Change Your Life So You Can Relax, this is Lynette, can you please hold?"

-Player 1 puts phone down and begins measure 1.
-m. 28, player 2 plays an 8 bar solo – on anything and everything, go crazy!
-m. 29, ca. 3 sec. pause; all players look at wristwatch before continuing (on cue from player 1)
-m. 30, solo resumes by player 2 and other players begin to stand and get in on the groove by moving, dancing, etc.
-m. 32, all players sit
-m. 33, ca. 10 sec.; players 1 and 2 resume office duties, while player 3 sips/slurps coffee very loudly
-m. 42, after foot stomp in m. 42, players 2 and 3 begin scribbling on paper
-m. 43, player 1 pulls paper from typewriter, all crumple paper into a ball
-m. 44, all players toss at audience on beat 3
-After tossing ball at audience, look at watch, look at each other, stand together, and roll desks offstage

Technology

Play Background 4, play Track 4

Scene V: *City in the Rain*

General Notes

-Props carried onstage by players
-The beginning of this scene should be very dance-like, reminiscent of "Singing in the Rain."
-Player 4 should appear far less graceful than the other three players.

Choreography

-At start, after Track 5 sounds (thunder), players enter with umbrellas open; stand in vertical line (one person in front of the other) towards audience.
-m. 1, players wave umbrella in rainbow motion from right to left
-m. 2, same motion, but from left to right
-mm. 3-4, moving to horizontal line and repeat measures 1 and 2
-mm. 5, 7, open and close (in eighth-note rhythm) umbrella with it faced out in front of you towards audience
-mm. 6, 8, all have umbrellas open and above them, looking upwards and twirl around (to left); hold umbrella with right hand, while left hand waves 'jazz hands'
-mm. 9-10, shuffle steps to the right for the first bar, and to the left for second bar
-m. 11, player 1 tosses umbrella to player 2; player 3 tosses umbrella to player 4
-mm. 12-13, see note head explanation for details
-m. 14, players 2 and 4 toss umbrellas back to players 1 and 3
-m. 15, close umbrella and "lock" it (with Velcro or snap)
-mm. 22-31, not in horizontal line; move around
-m. 32, back in horizontal line (facing audience)
-At end, on last note of last bar, feet should be spread, one in front of the other, as if in a "ninja" position. When Track 5 plays again, open umbrella and exit stage.

Technology

Play Background 5, play Track 5; at last note of music, repeat Track 5

Scene VI: *Suppertime*

General Notes

-Player 1 is the mother, player 2 is the child, and player 3 is the father
-Props are to be placed onstage by stagehands
-The 6 wine glasses are to be well taped to the table with a tablecloth covering the base of the glasses (holes in the tablecloth).
-The glasses are as follows: Players 1 and 3 have a glass of red wine (grape juice) and a glass of water resulting in their designated pitches. Player 2 (the child) has a glass of milk and a glass of water.

Choreography

-When Track 6 sounds (dinner bell), player 1 walks onstage and yells in high voice "suppertime"; husband walks and child runs onstage. All three chat inaudibly, sit down, and begin playing.
-mm. 1-16, wine glass rims are hummed. This is accomplished with the friction from a slightly moist finger in circular rotation.
-m. 36, player 3 picks up the apples in the middle of the table and begins juggling them; mother and child react
-mm. 37-39, player 3 should continue juggling with the remaining apples
-m. 43, player 1 grabs bag of chips from player 2
-m. 46, player 2 switches to wooden spoon for bowl hit; remain with wooden spoon in one hand to repeat the bar
-m. 57, player 2 takes metal knife and pretends to make a "ding ding" sound on side of wine glass but accidentally shatters it; parents eyes are wide in horror; child runs offstage inaudibly crying; parents shrug shoulders

Technology

Play Background 6, Play Track 6

Scene VII: *Dreams*

General Notes

-Players roll own beds onstage and then yawn simultaneously with arms outstretched, then get in bed, heads on pillows, asleep.
-Player 1's "huuuu" is long and should go from high to low.
-All spoken words (i.e. "chocolate", "diapers", etc.) should be audible but slightly mumbled as if actually sleep-talking.

Choreography

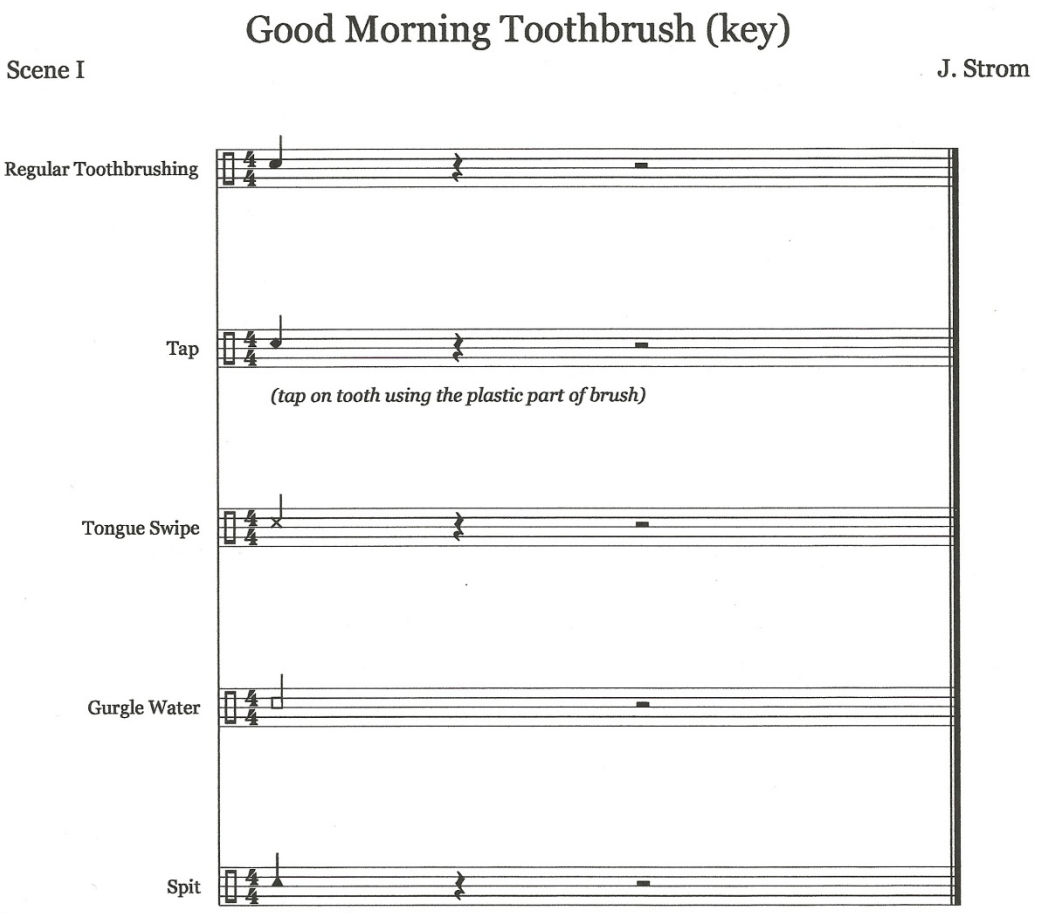
-m. 19, player 3 sits straight up in bed on "chocolate" and slowly (as if sleepwalking) stands, pauses, walks a few steps, pauses, then walks off stage; she returns a few seconds later with a bar of chocolate, opens it and begins eating it; pauses, then gets back in bed, goes to sleep with chocolate bar in hand.
-m. 23, player 1's "huuuu" should be extra loud and begin extra high and go extra low
-m. 26, player 2 sits up and turns to player 1 with finger over mouth ("shhh!")

Technology

Play Background 7, play Track 7 and CONTINUE throughout the scene. Fade out at end of scene

APPENDIX B

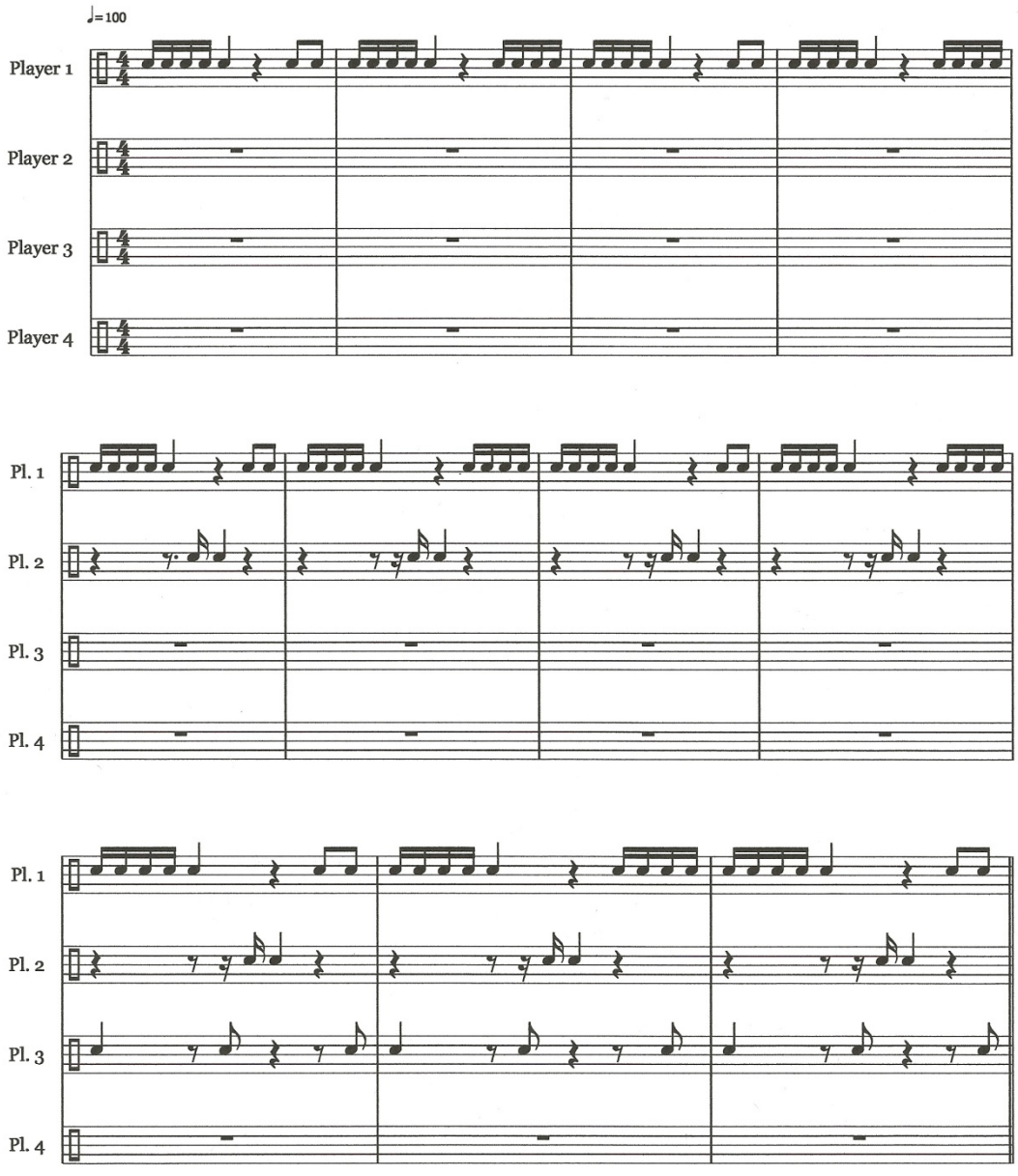
MUSIC

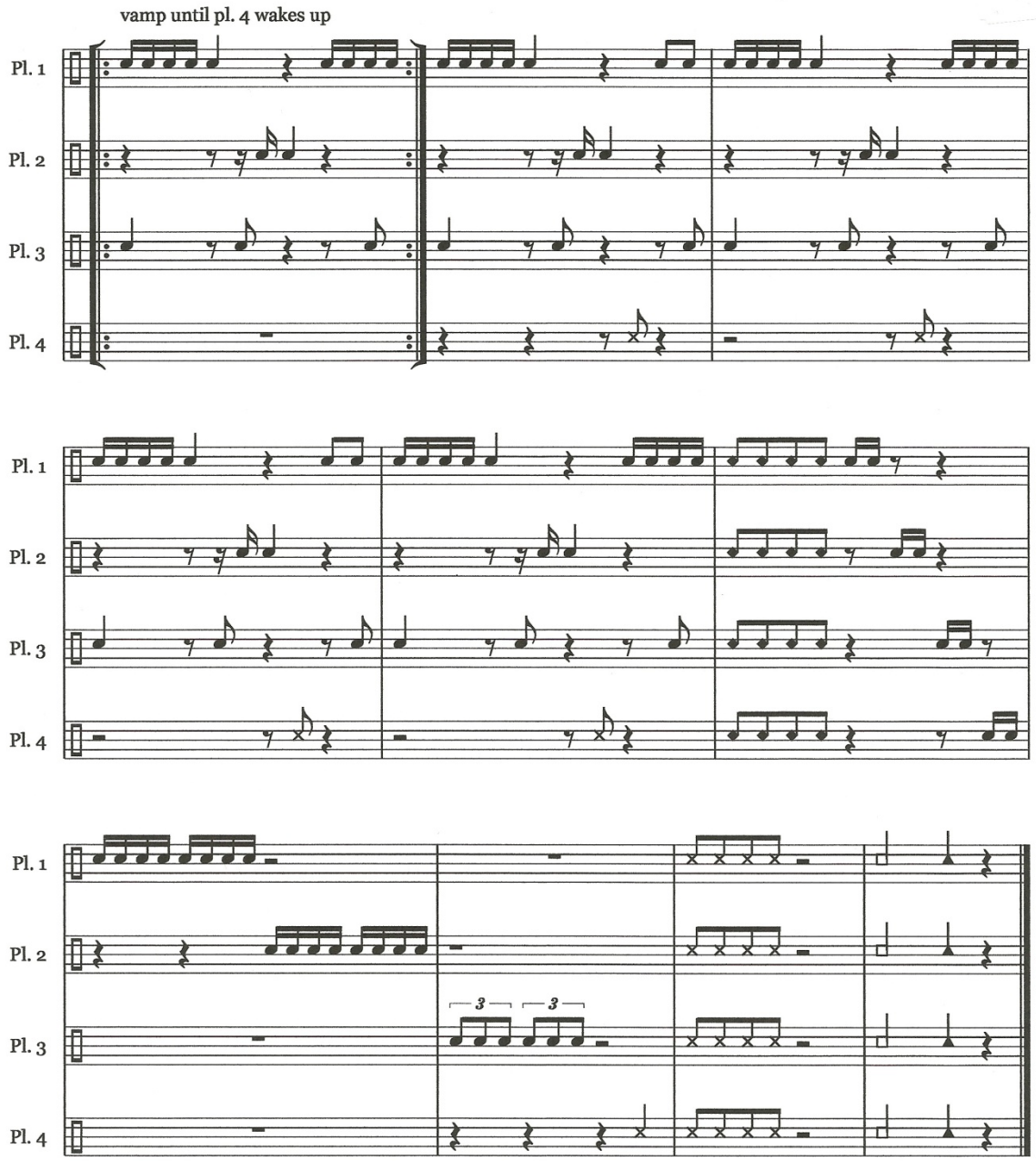

Good Morning Toothbrush (key)
Scene I
J. Strom
Regular Toothbrushing
Tap
(tap on tooth using the plastic part of brush)
Tongue Swipe
Gurgle Water
Spit

Good Morning Toothbrush

Scene I

J. Strom

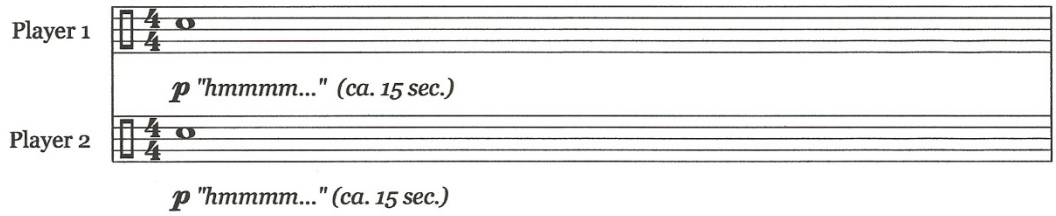


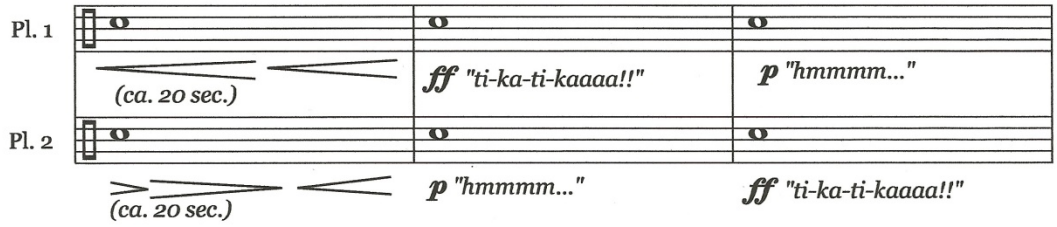

vamp until pl. 4 wakes up
Pl. 1
Pl. 2
Pl. 3
Pl. 4
Pl. 1
Pl. 2
Pl. 3
Pl. 4
Pl. 1
Pl. 2
Pl. 3
3
3
Pl. 4

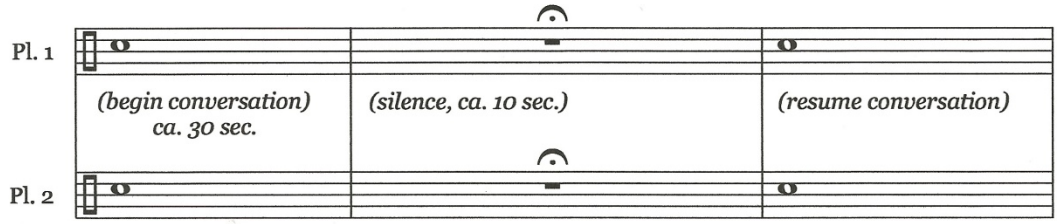
Yogis

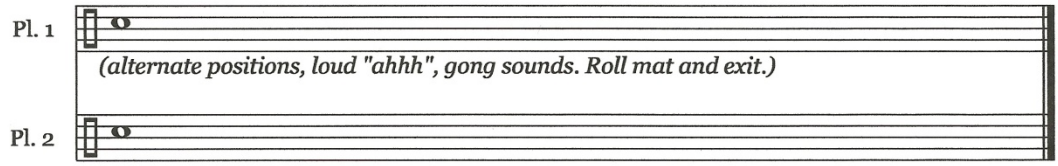
Scene II

J. Strom





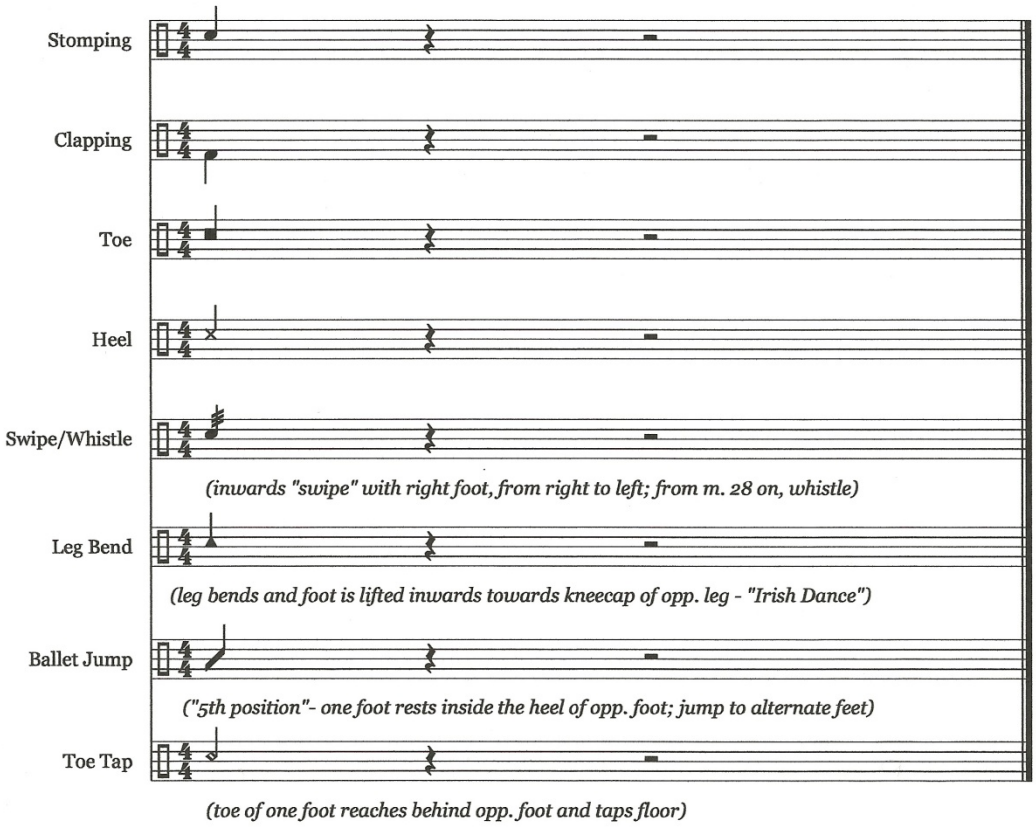




Work Walk (key)

Scene III

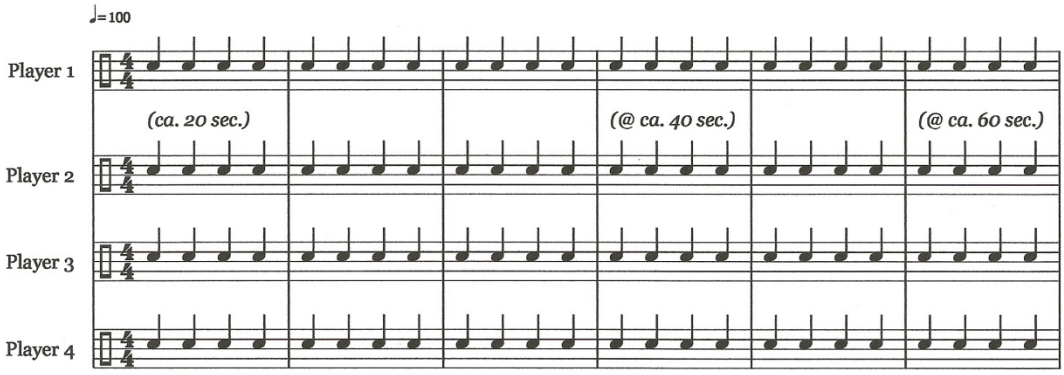
J. Strom

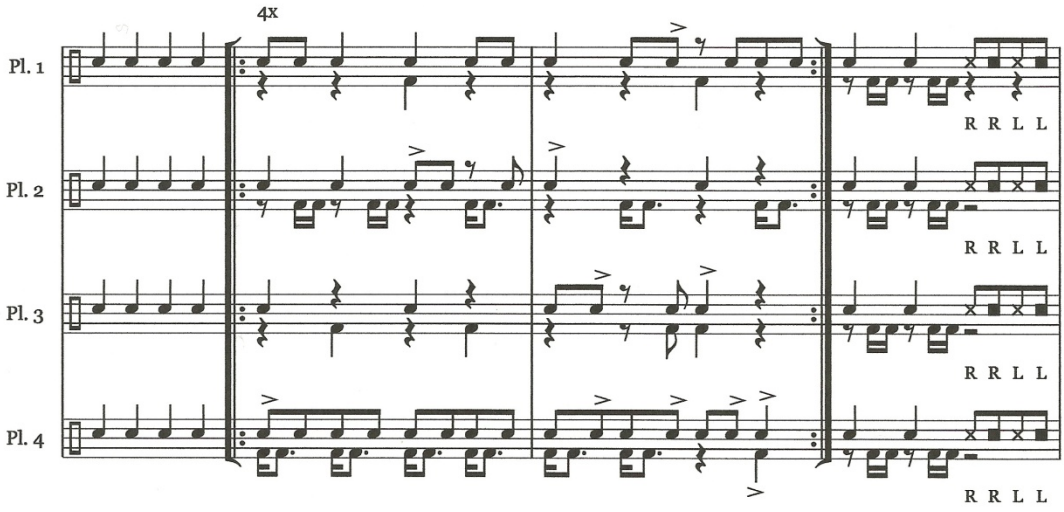


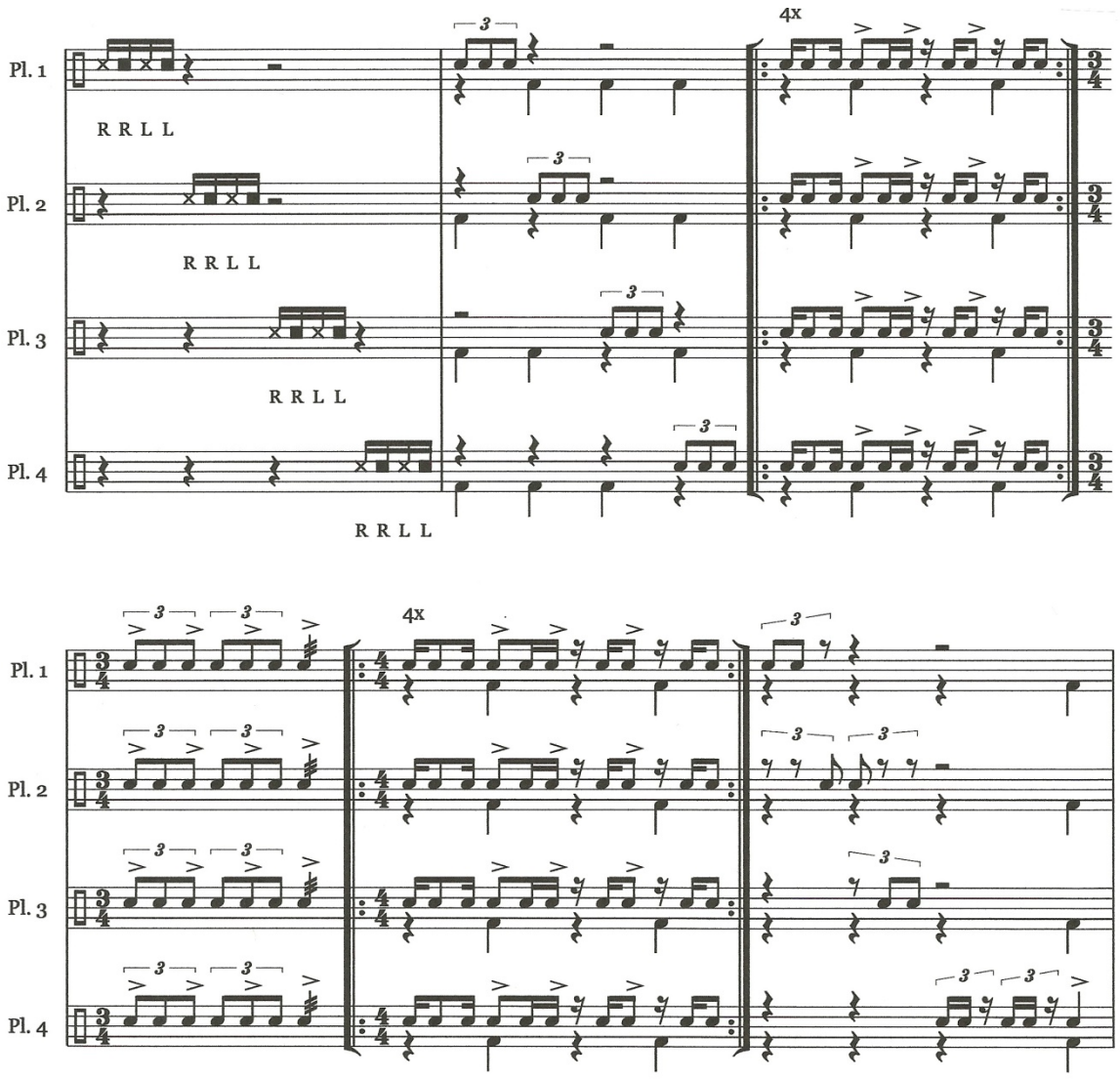
Work Walk

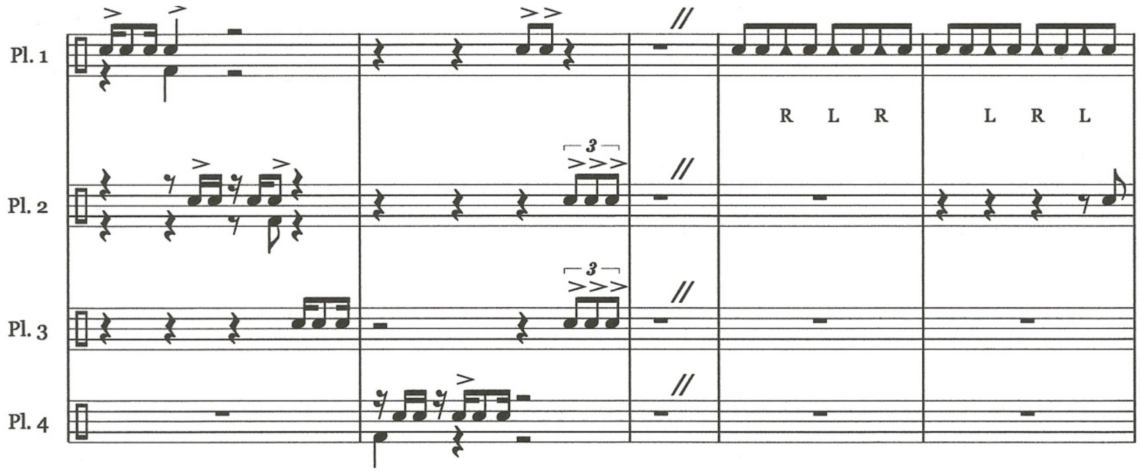
Scene III

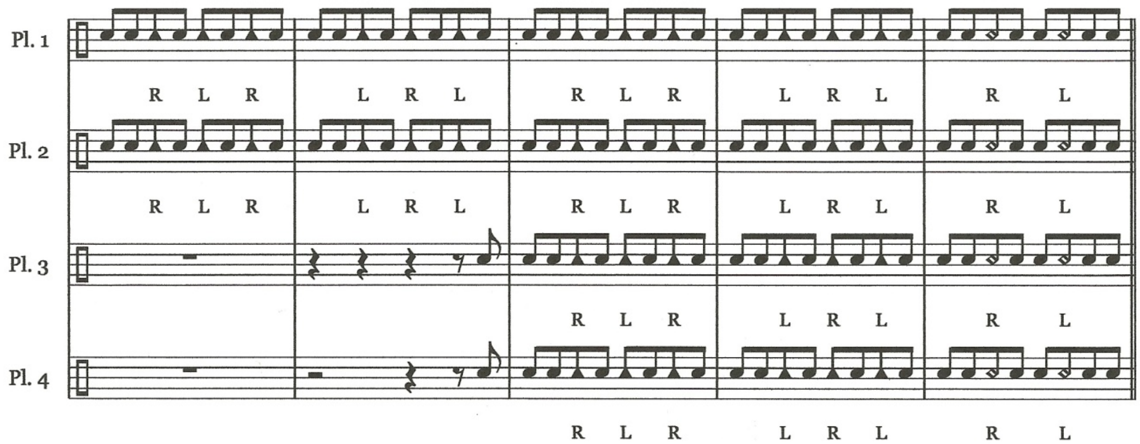
J. Strom

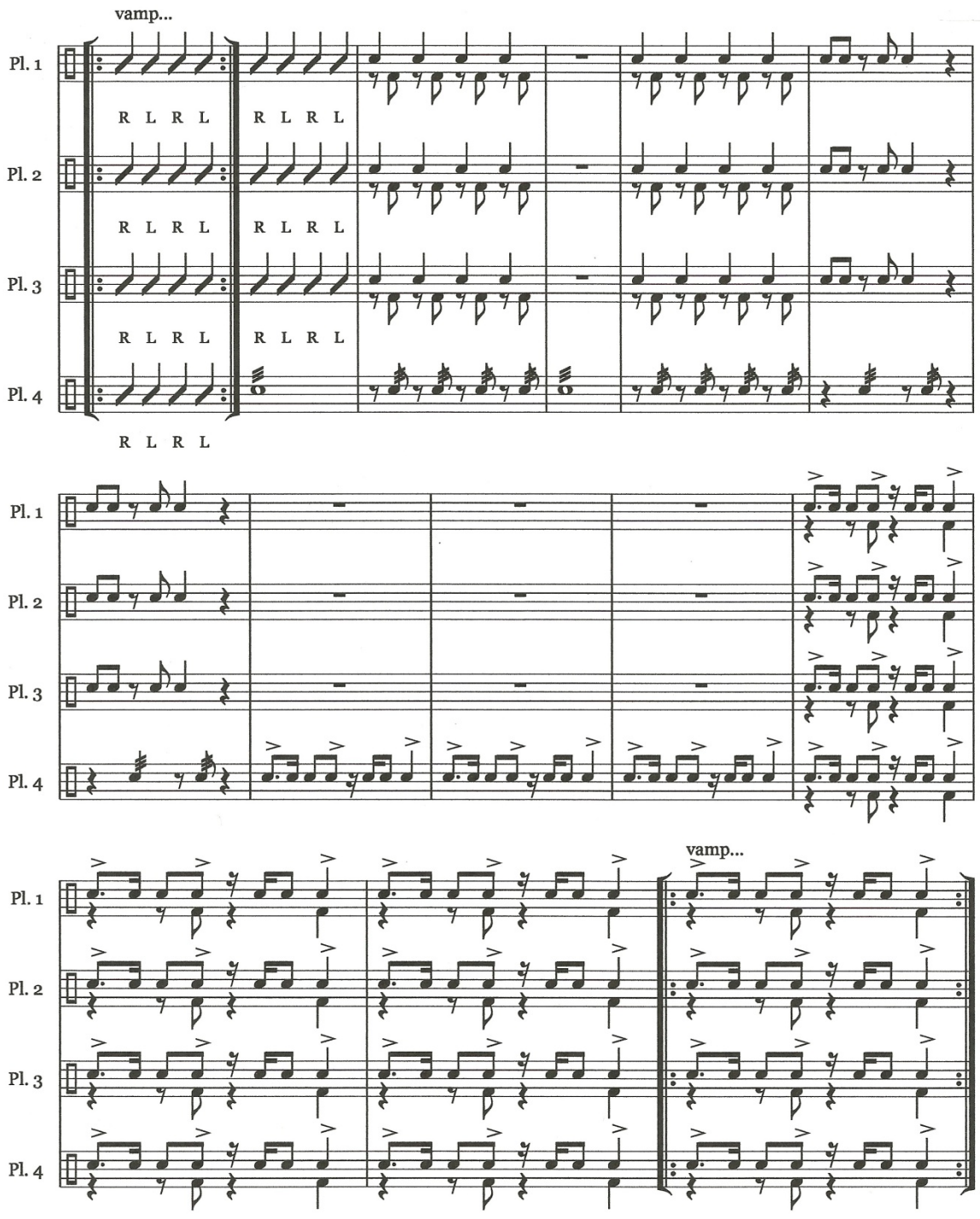





Pl. 1
Pl. 2
Pl. 3
Pl. 4
R R L L
R R L L
R R L L
R R L L
4x
4x


Pl. 1
R L R
L R L
Pl. 2
3
Pl. 3
3
Pl. 4

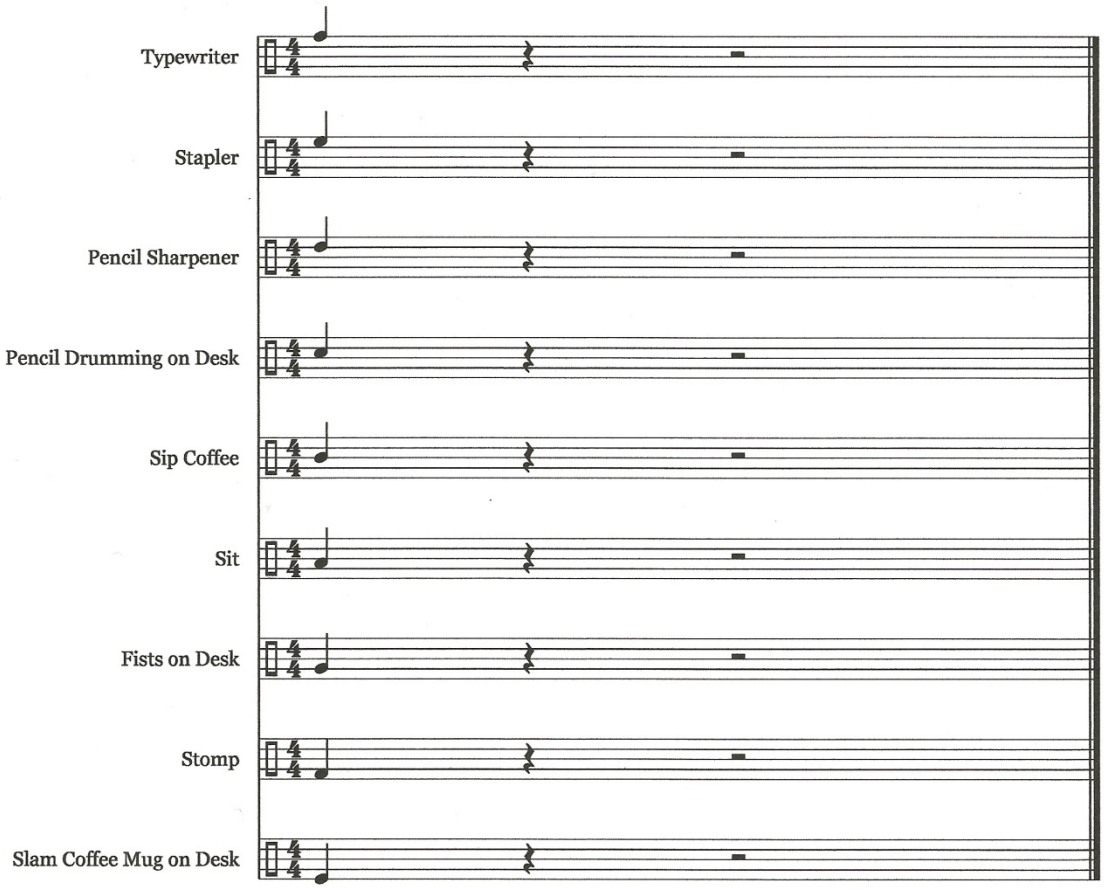

Pl. 1
R L R
L R L
R L R
L R L
R L
Pl. 2
R L R
L R L
R L R
L R L
R L
Pl. 3
R L R
L R L
R L
Pl. 4
R L R
L R L
R L


vamp...
Pl. 1
Pl. 2
Pl. 3
Pl. 4
R L R L
R L R L
R L R L
R L R L
R L R L
Pl. 1
Pl. 2
Pl. 3
Pl. 4
vamp...
Pl. 1
Pl. 2
Pl. 3
Pl. 4

The Office (key)

Scene IV

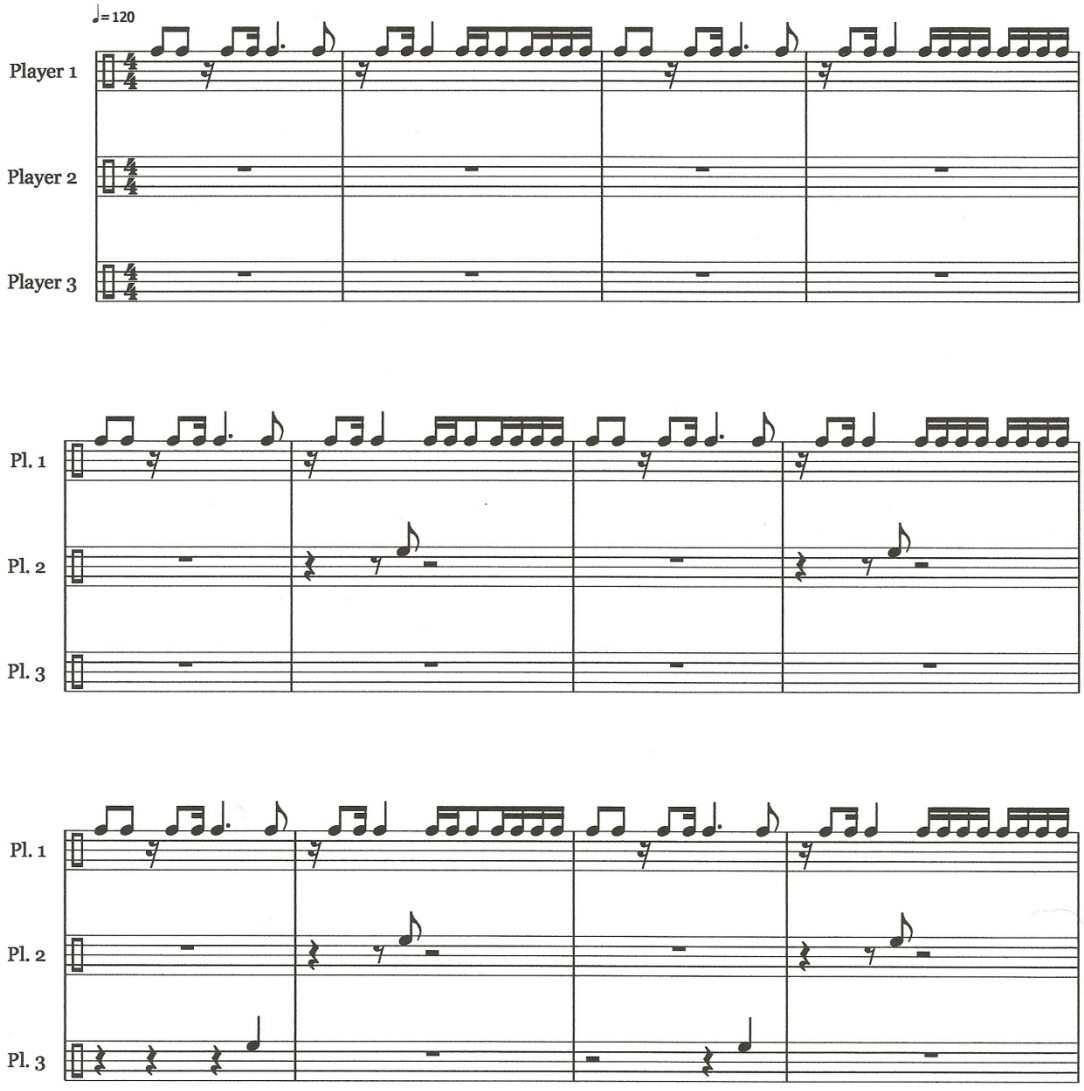
J. Strom

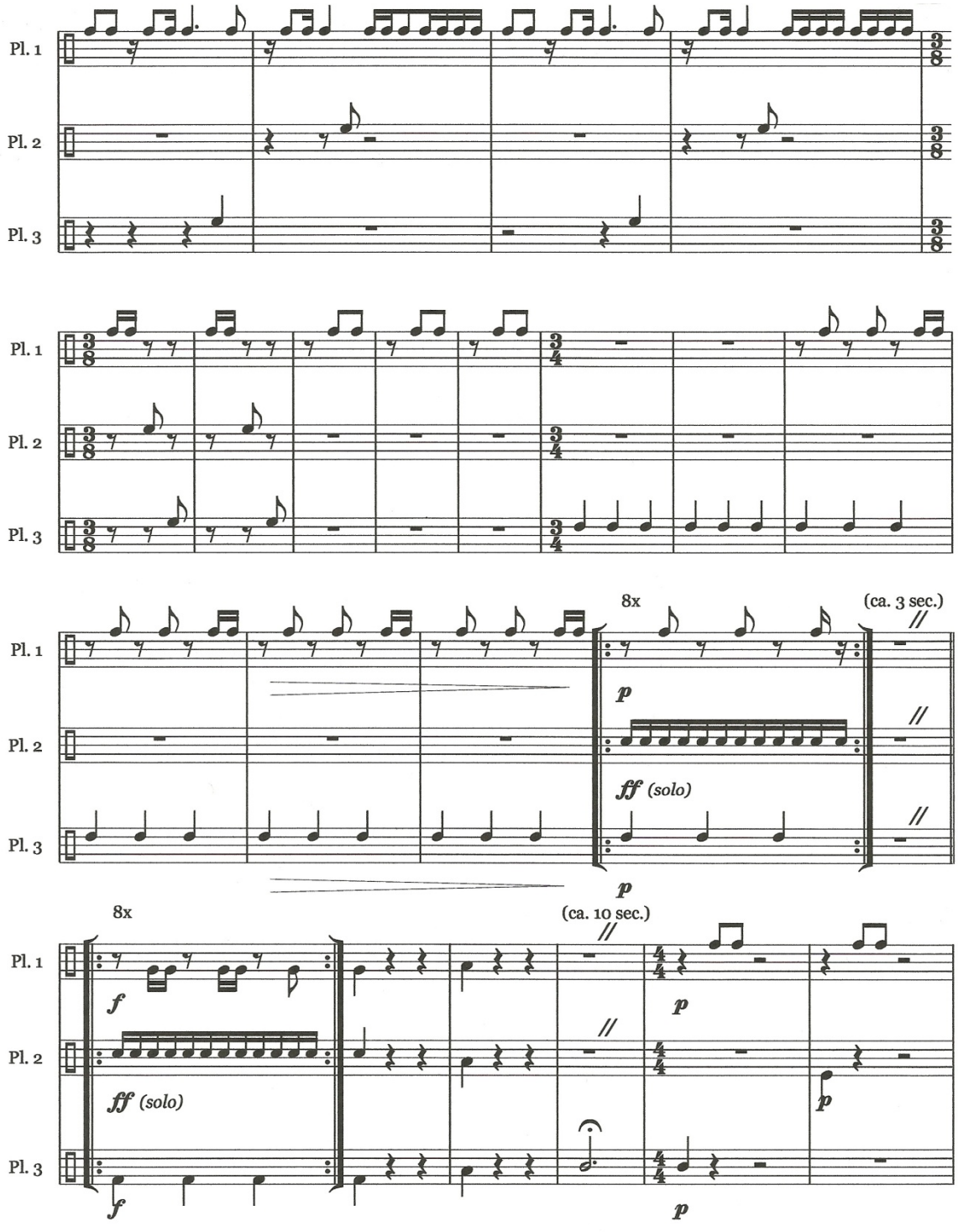


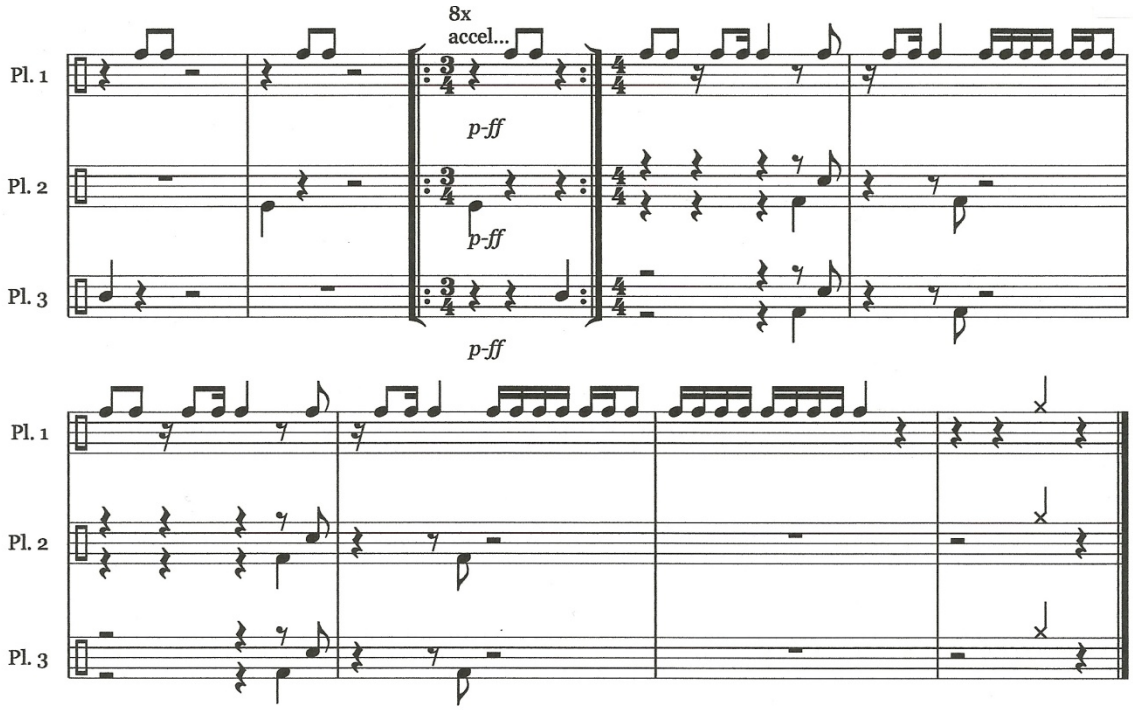
The Office

Scene IV

J. Strom



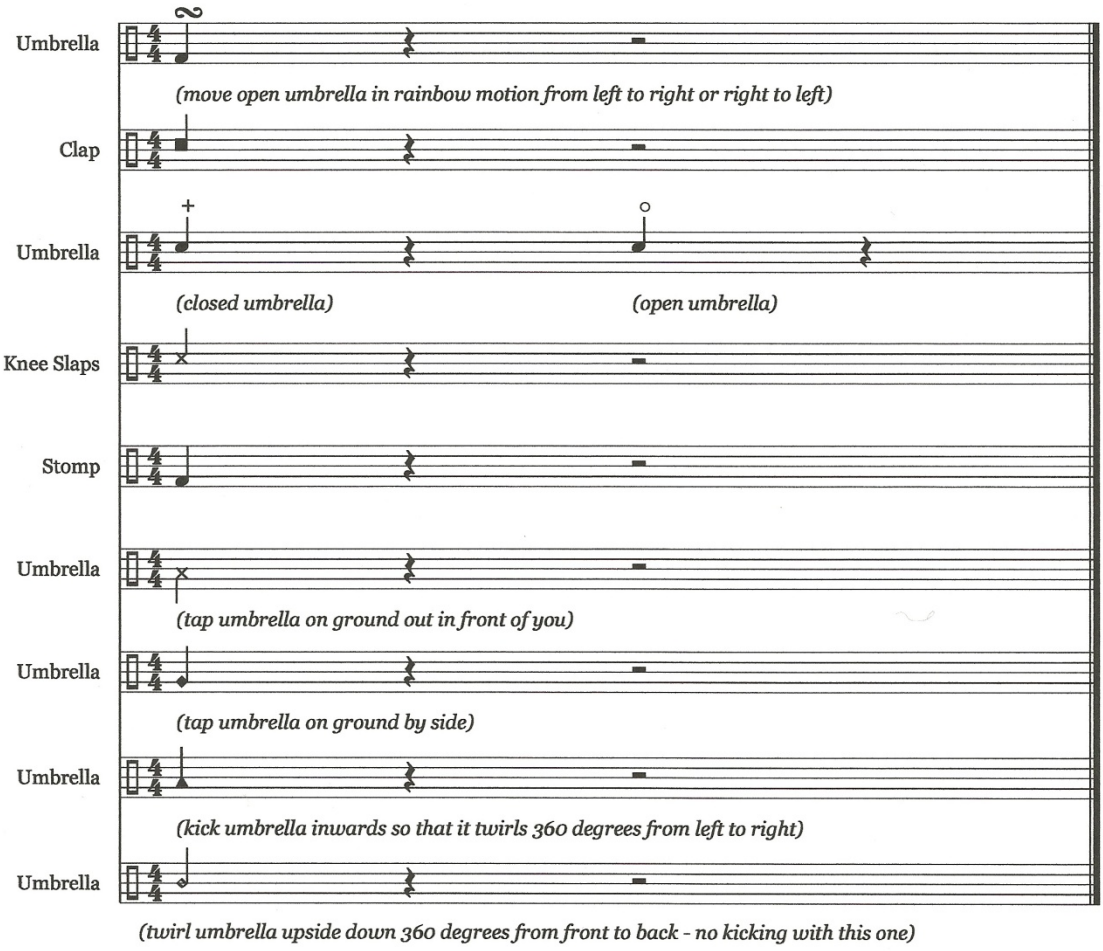

Pl. 1
Pl. 2
Pl. 3
8x
(ca. 3 sec.)
p
ff (solo)
(ca. 10 sec.)
f


8x
accel...
Pl. 1
Pl. 2
Pl. 3
p-ff
p-ff
p-ff
Pl. 1
Pl. 2
Pl. 3

City in the Rain (key)

Scene V

J. Strom

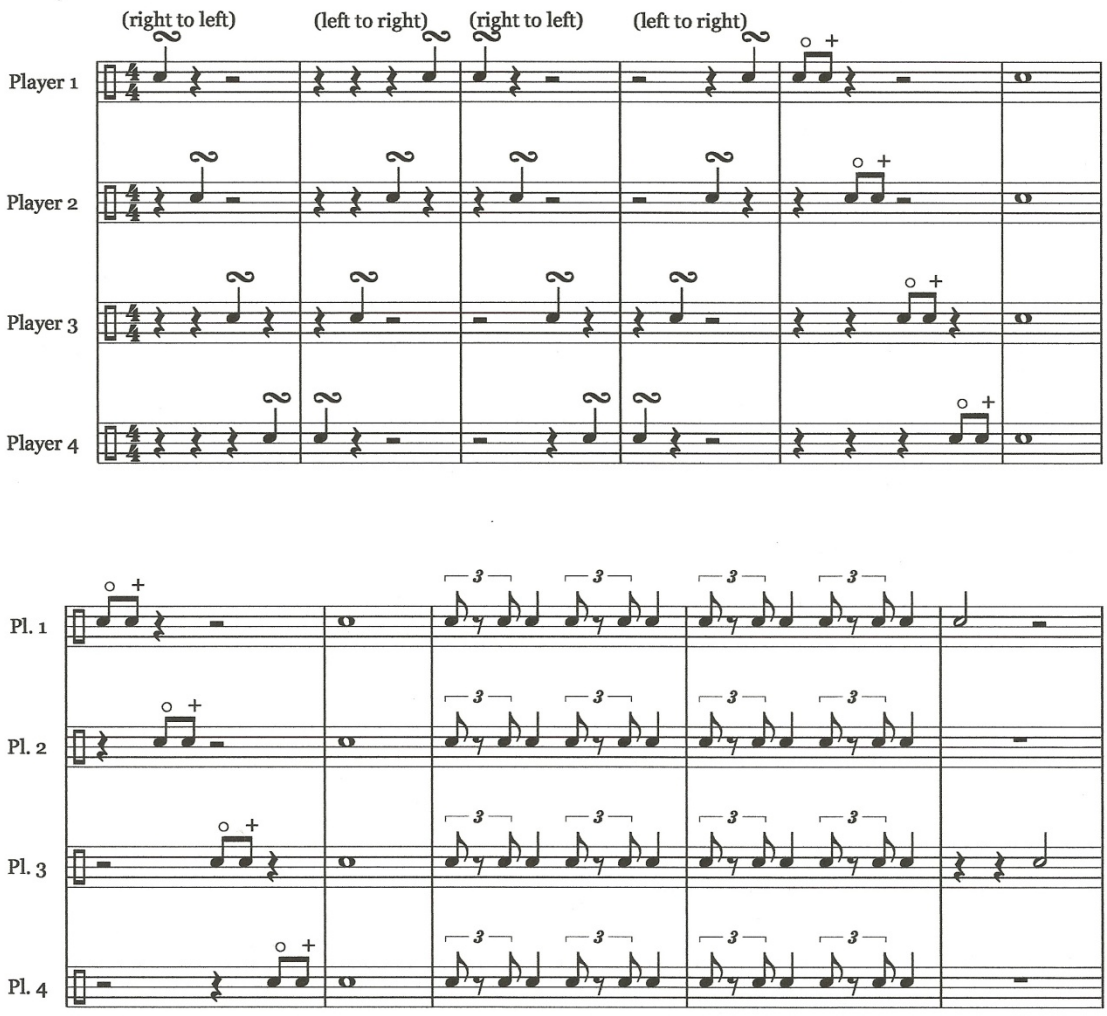


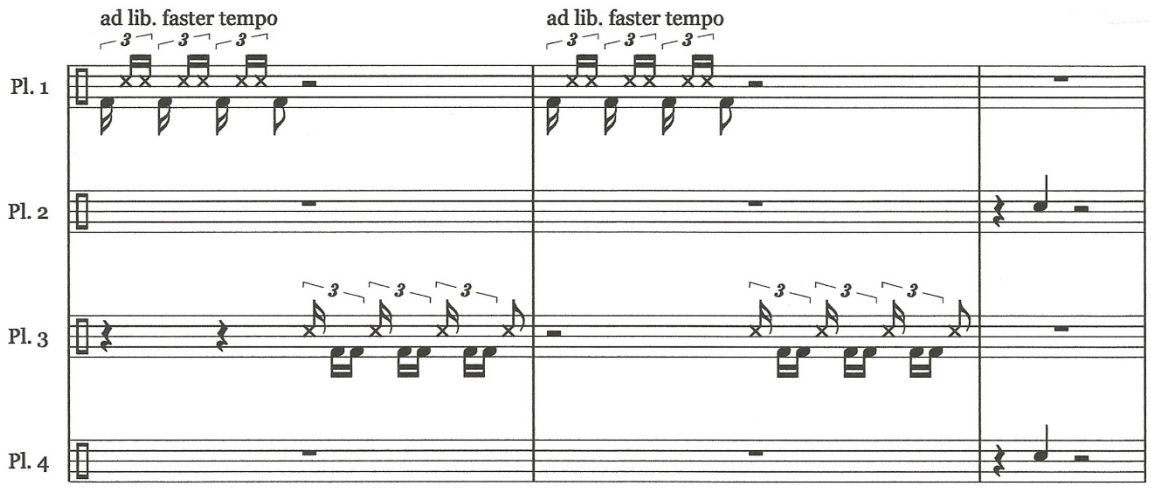
(twirl umbrella upside down 360 degrees from front to back - no kicking with this one)

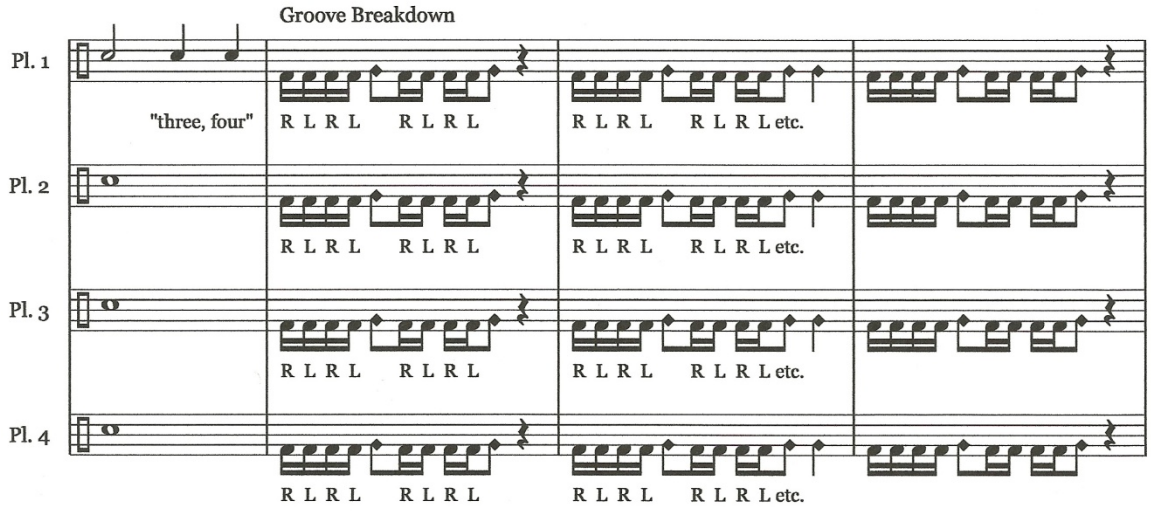
City in the Rain

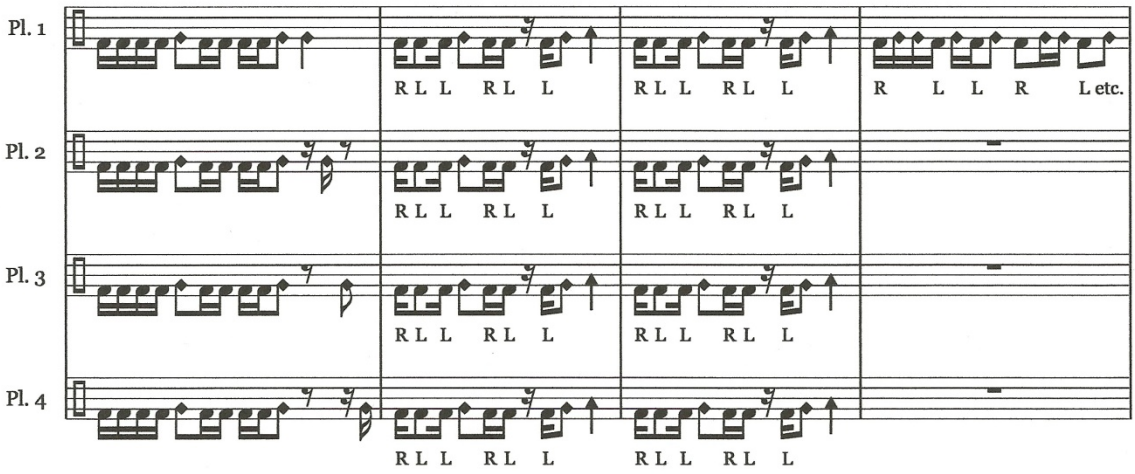
Scene V

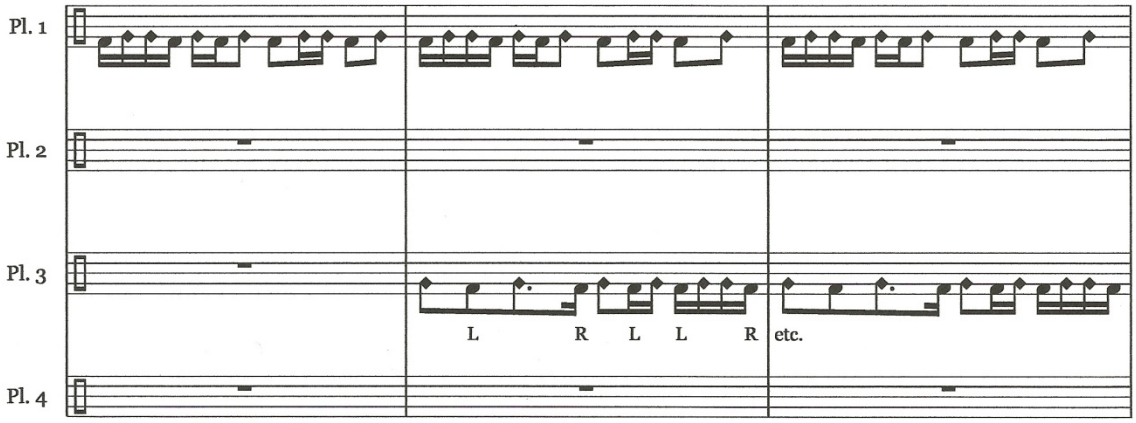
J. Strom

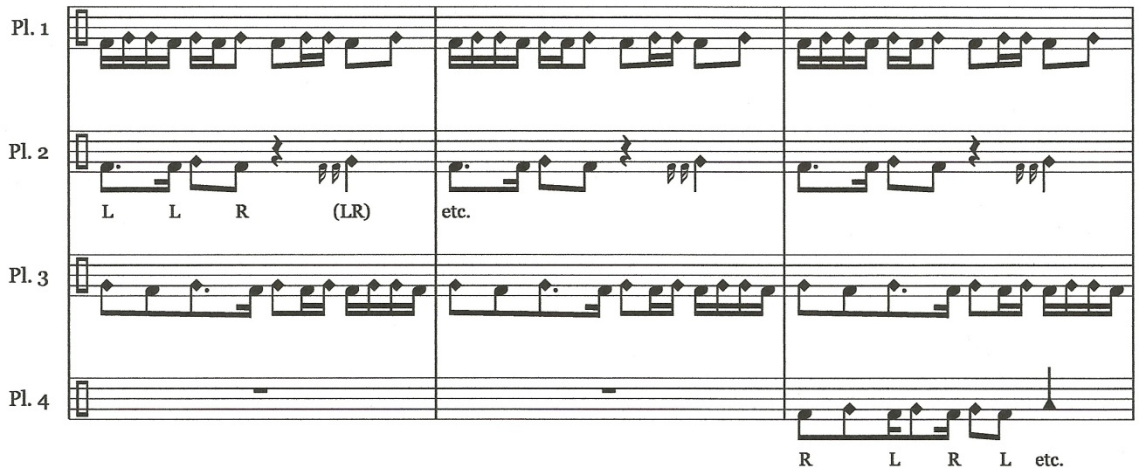


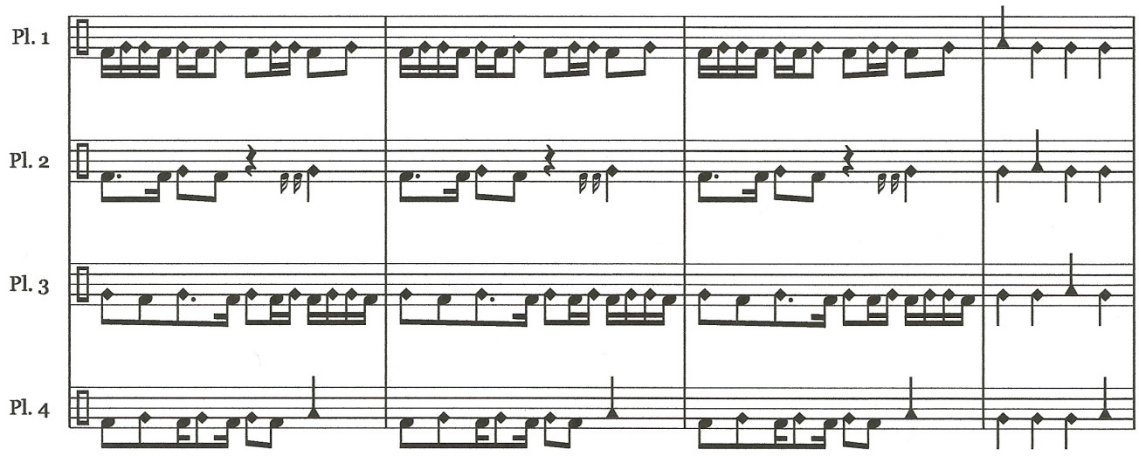

ad lib. faster tempo
ad lib. faster tempo
Pl. 1
Pl. 2
Pl. 3
Pl. 4

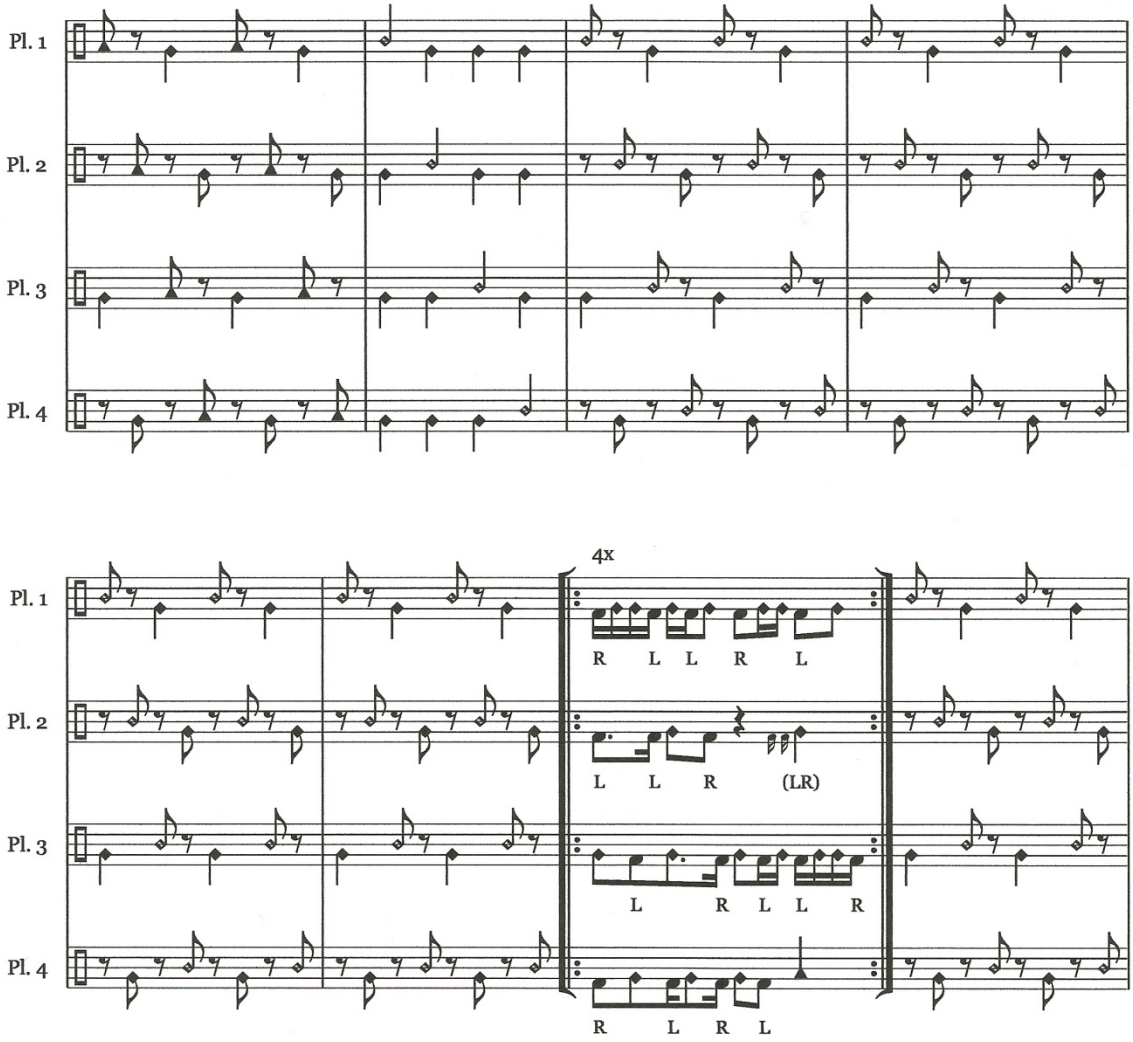

Groove Breakdown
Pl. 1
Pl. 2
Pl. 3
Pl. 4
"three, four"
R L R L R L R L
R L R L R L R L etc.

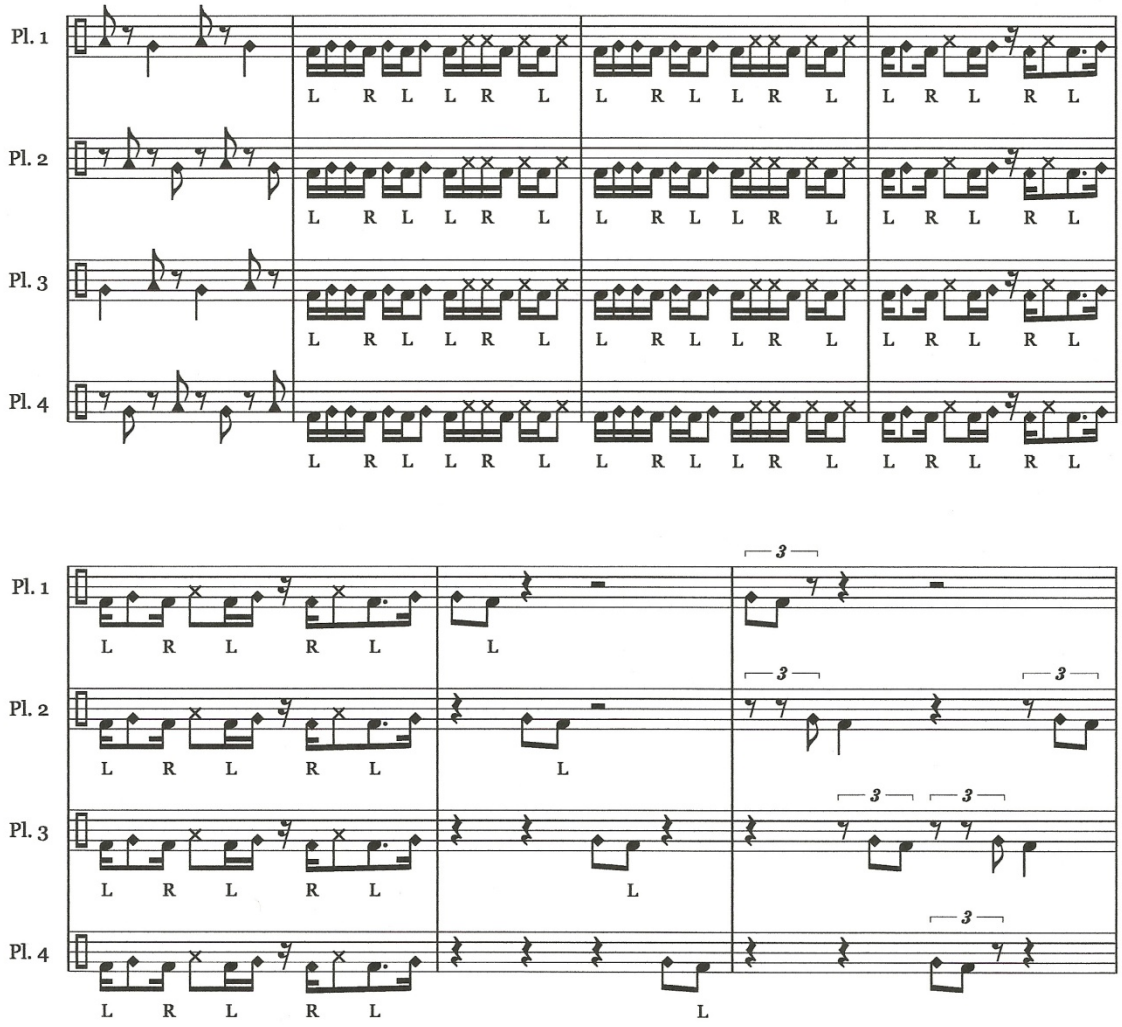

Pl. 1
Pl. 2
Pl. 3
Pl. 4
R L L R L L
R L L R L L
R L L R L L
R L L R L L
R L L R L L
R L L R L L
R L L R L L
R L L R L L
R L L R L etc.

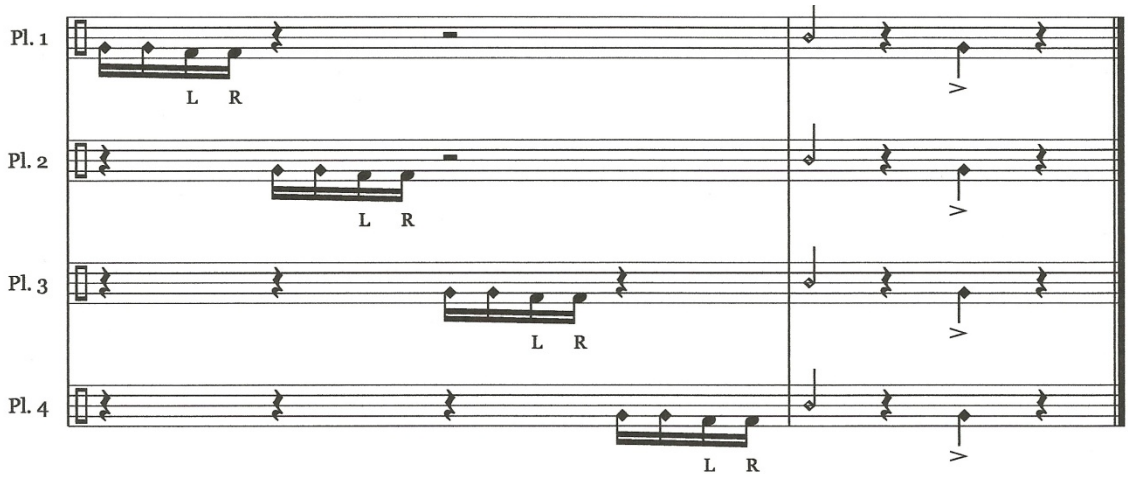

Pl. 1
Pl. 2
Pl. 3
Pl. 4
L R L L R etc.


Pl. 1
Pl. 2
L L R (LR)
etc.
Pl. 3
Pl. 4
R L R L etc.


Pl. 1
Pl. 2
Pl. 3
Pl. 4


Pl. 1
Pl. 2
Pl. 3
Pl. 4
4x
R L L R L
L L R (LR)
L R L L R
R L R L

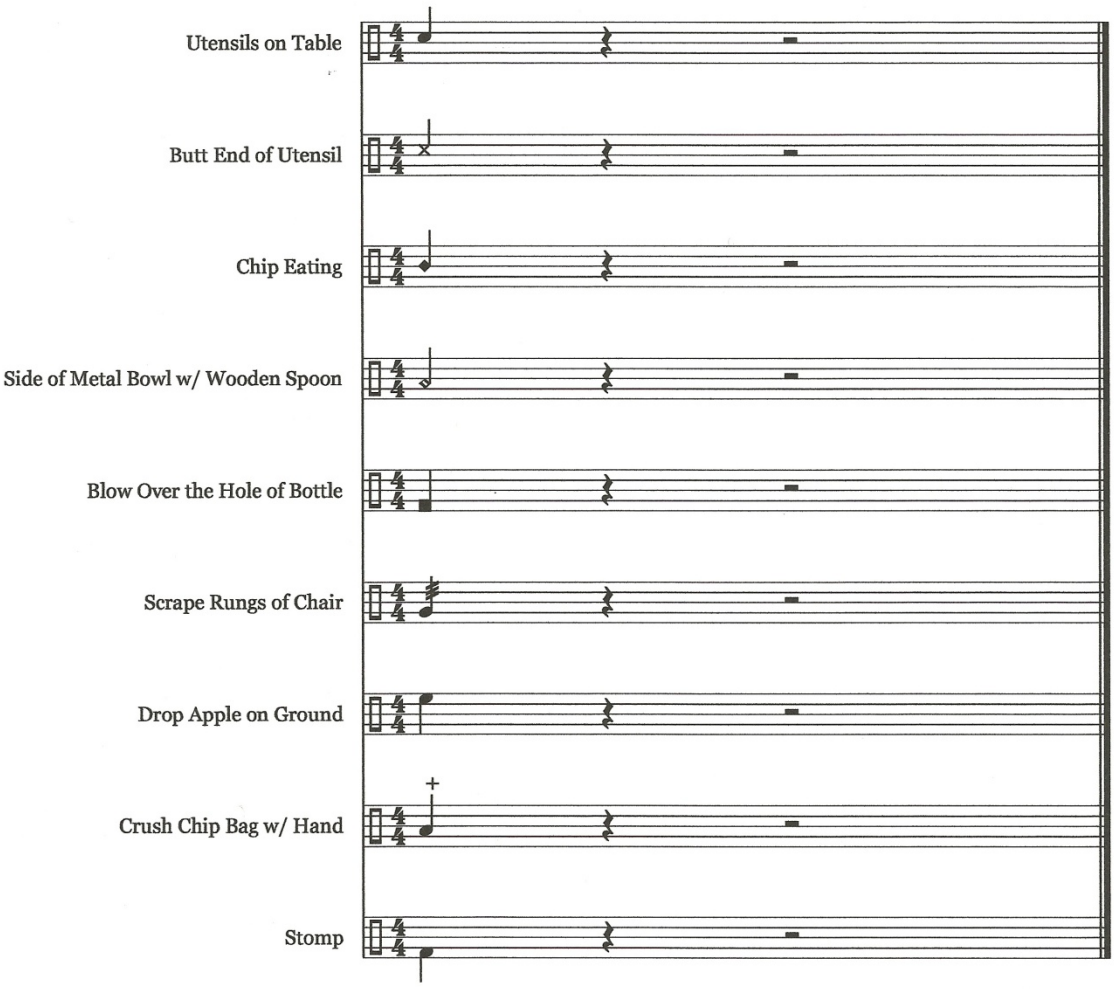

Pl. 1
Pl. 2
Pl. 3
Pl. 4
L R L L R L
L R L R L
L
3


Pl. 1
L R
Pl. 2
L R
Pl. 3
L R
Pl. 4
L R

Suppertime (key)

Scene VI

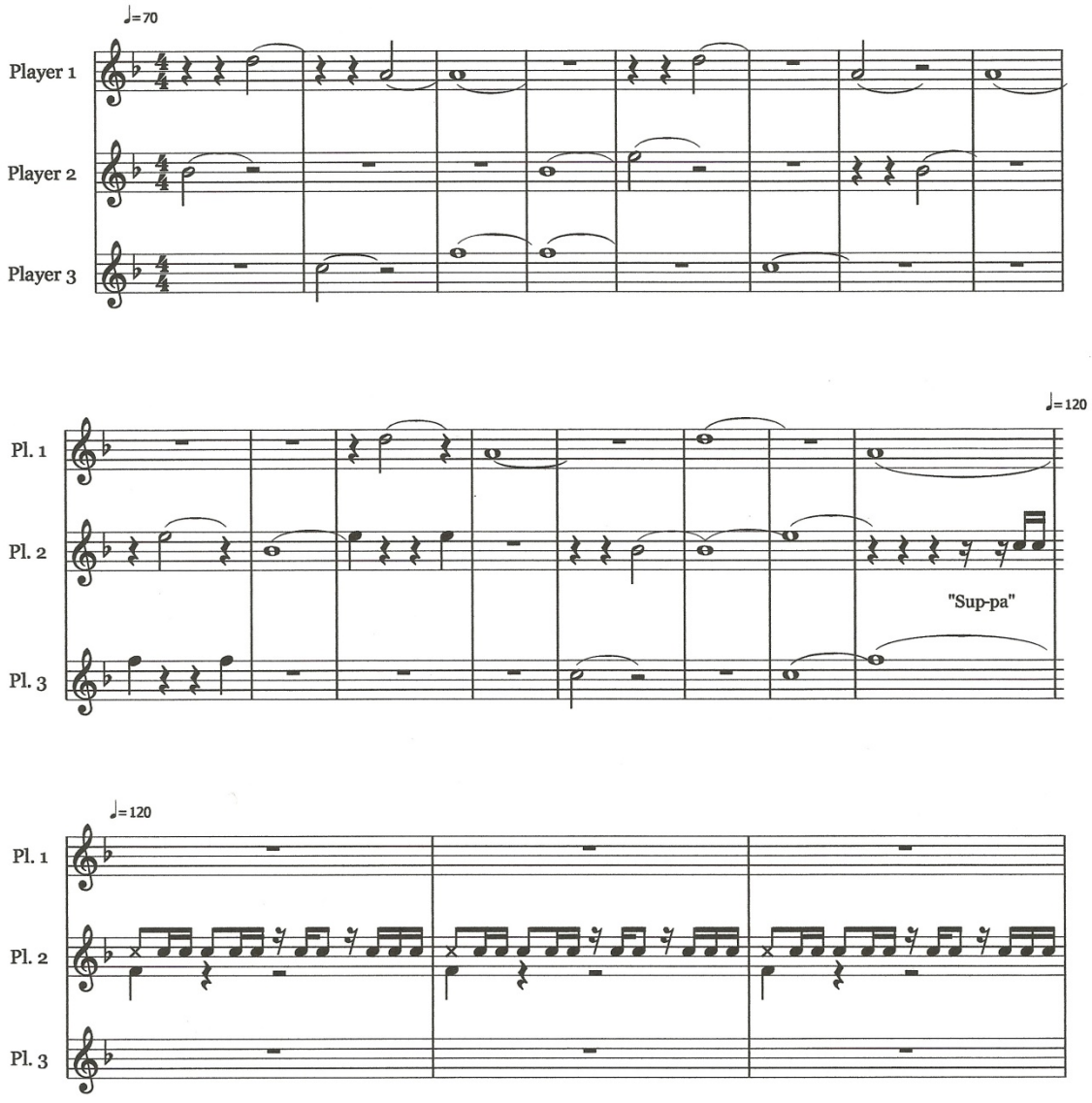
J. Strom

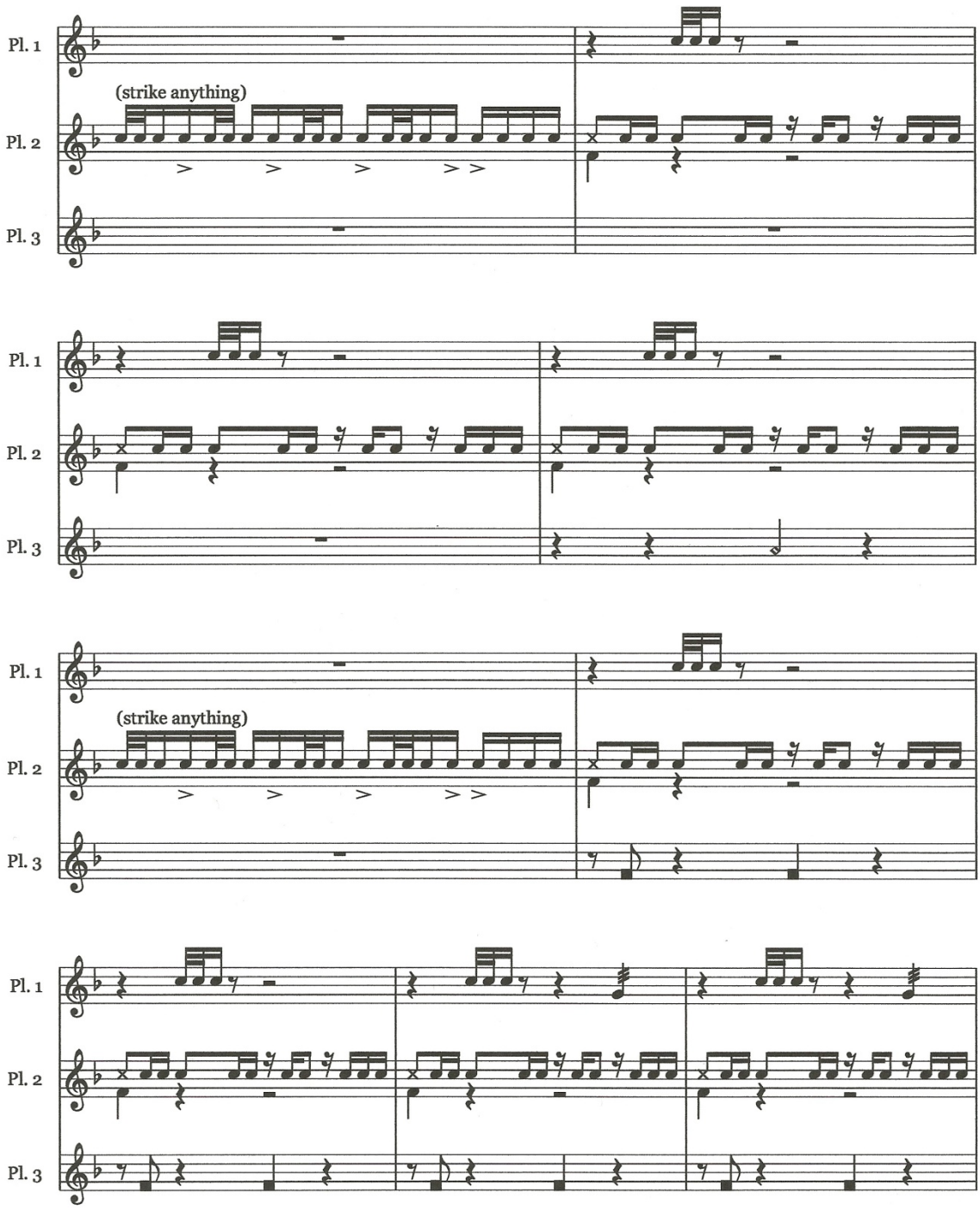


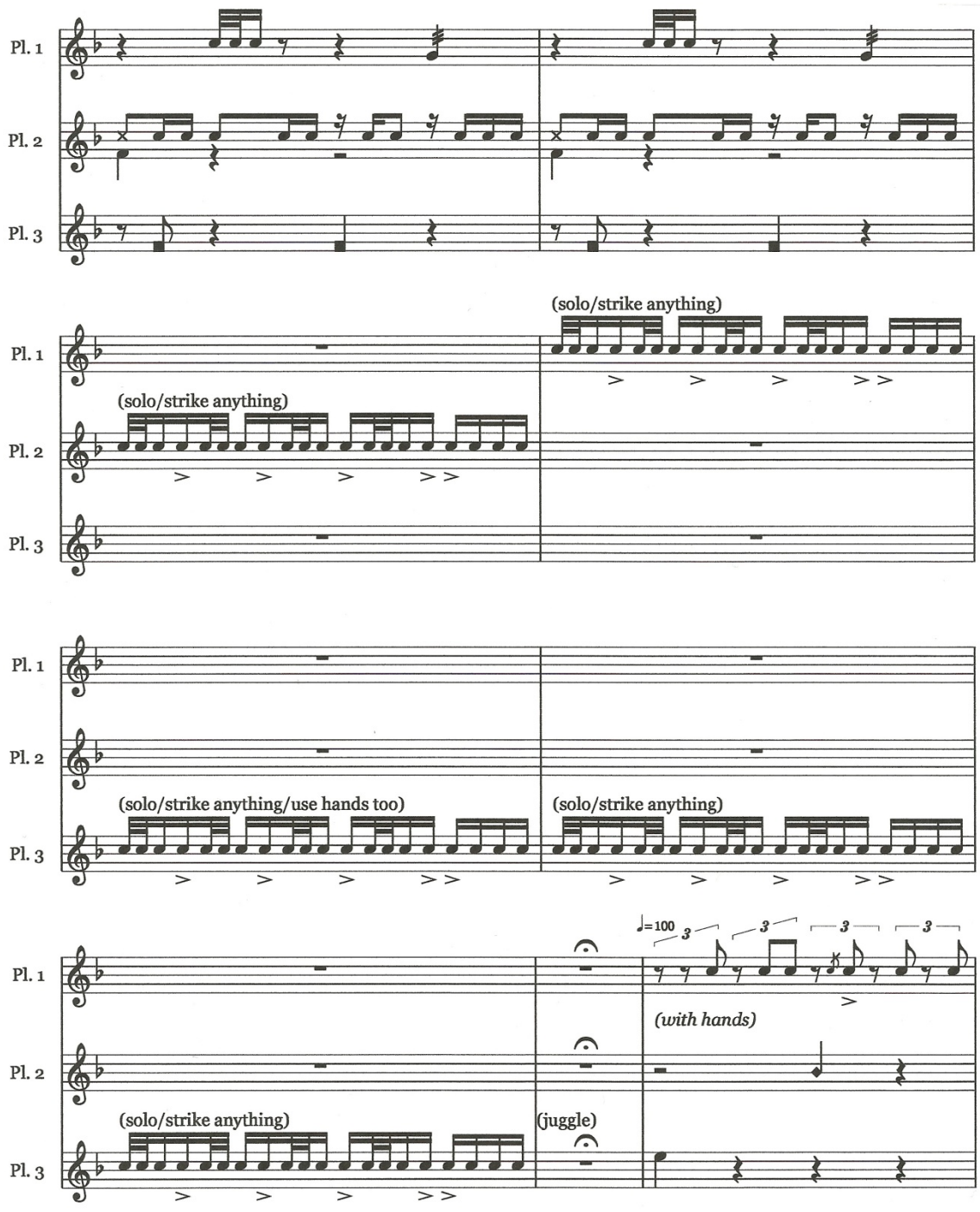
Suppertime

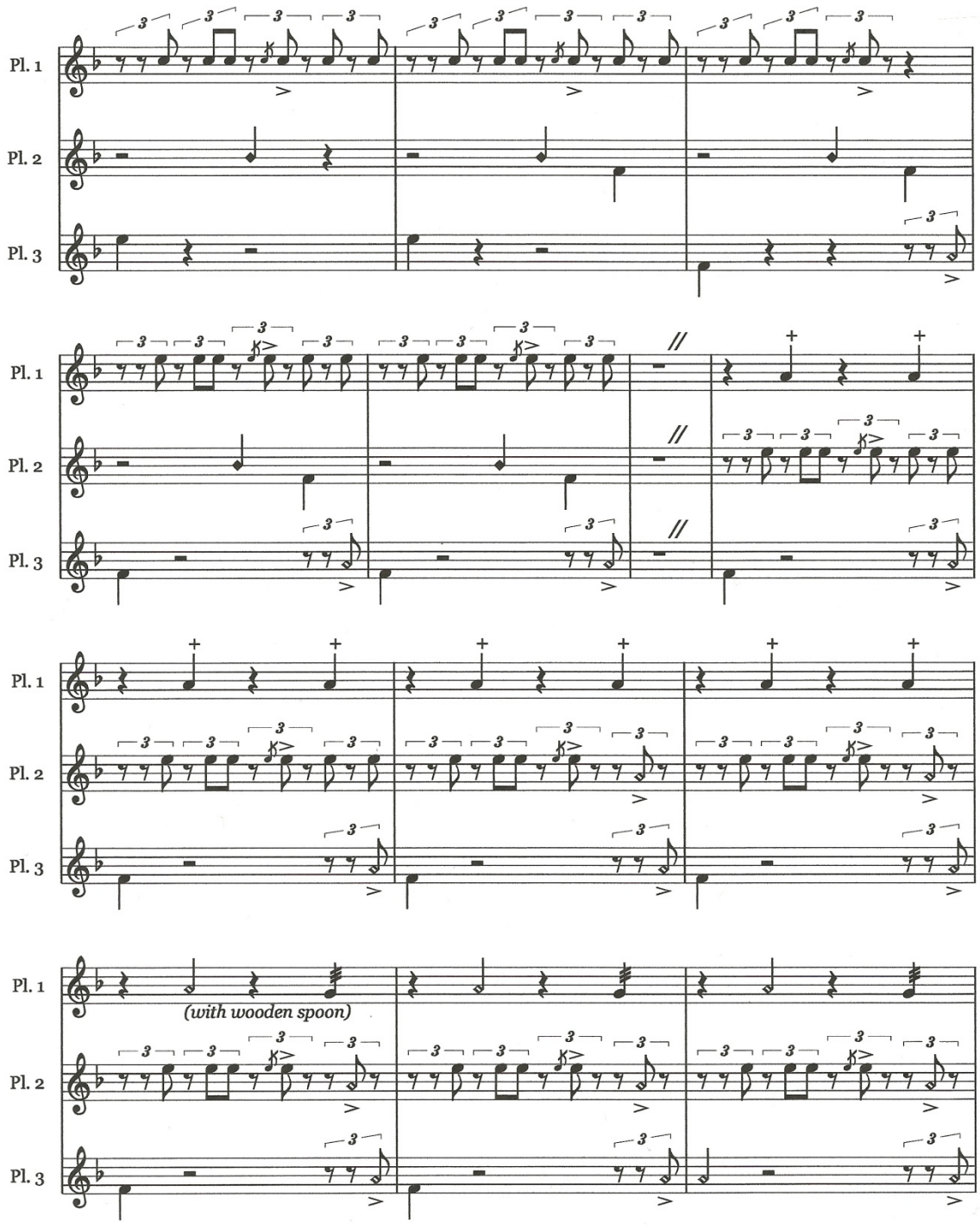
Scene VI

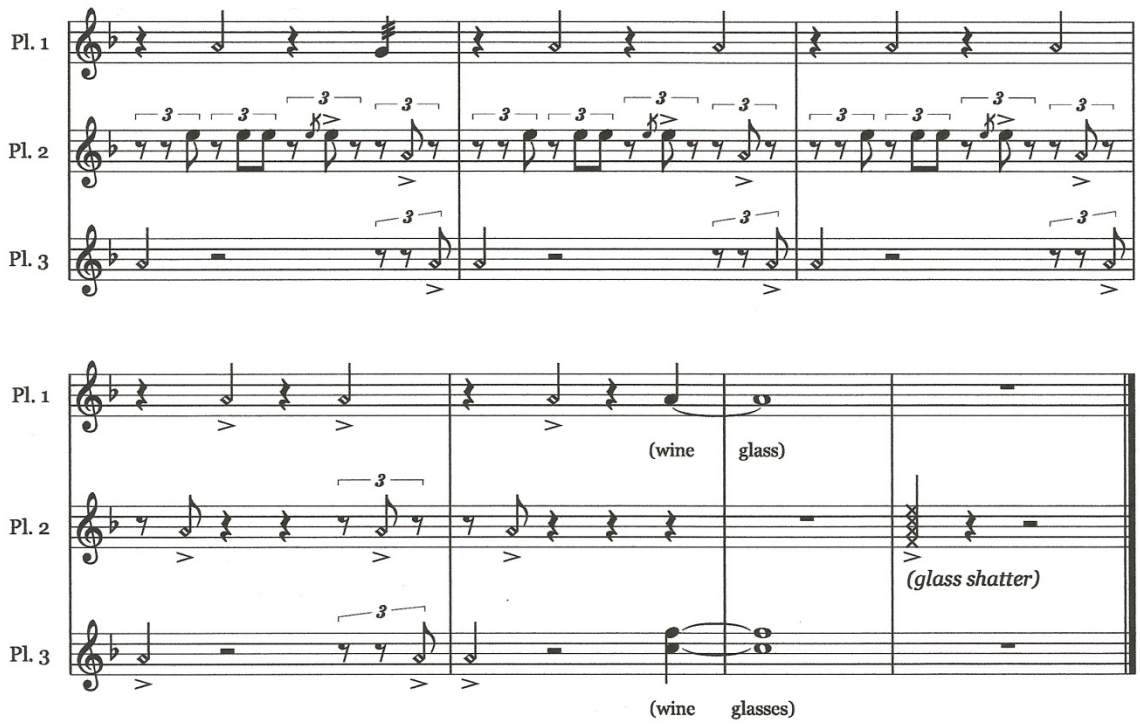
J. Strom




Pl. 1
(strike anything)
Pl. 2
Pl. 3
Pl. 1
Pl. 2
Pl. 3
Pl. 1
(strike anything)
Pl. 2
Pl. 3
Pl. 1
Pl. 2
Pl. 3


Pl. 1
Pl. 2
Pl. 3
(solo/strike anything)
(solo/strike anything)
(solo/strike anything)
(solo/strike anything/use hands too)
(solo/strike anything)
♩=100
3
(with hands)
(solo/strike anything)
(juggle)

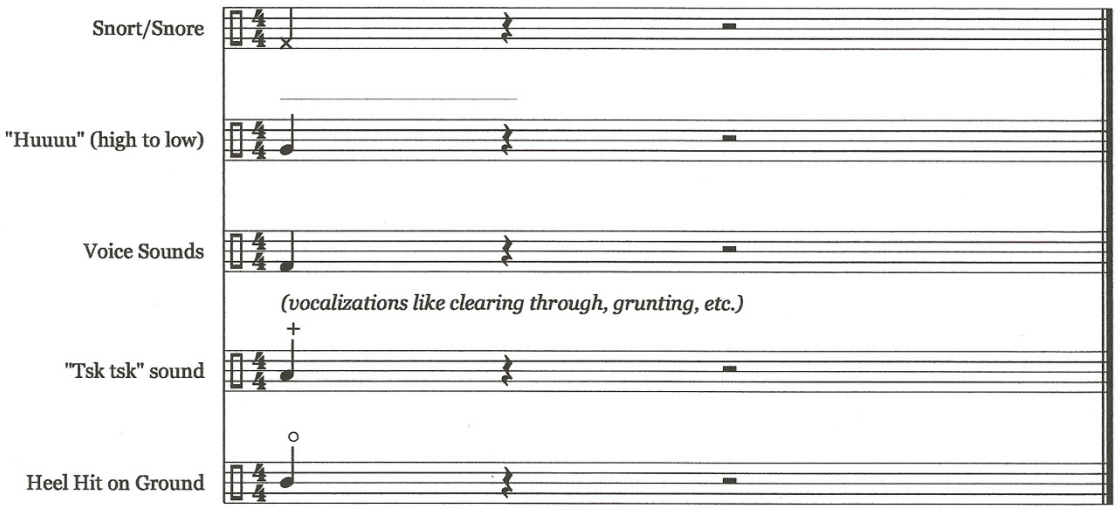

Pl. 1
Pl. 2
Pl. 3
(with wooden spoon)


Pl. 1
Pl. 2
Pl. 3
(wine glass)
(glass shatter)
(wine glasses)

Dreams (key)

Scene VII

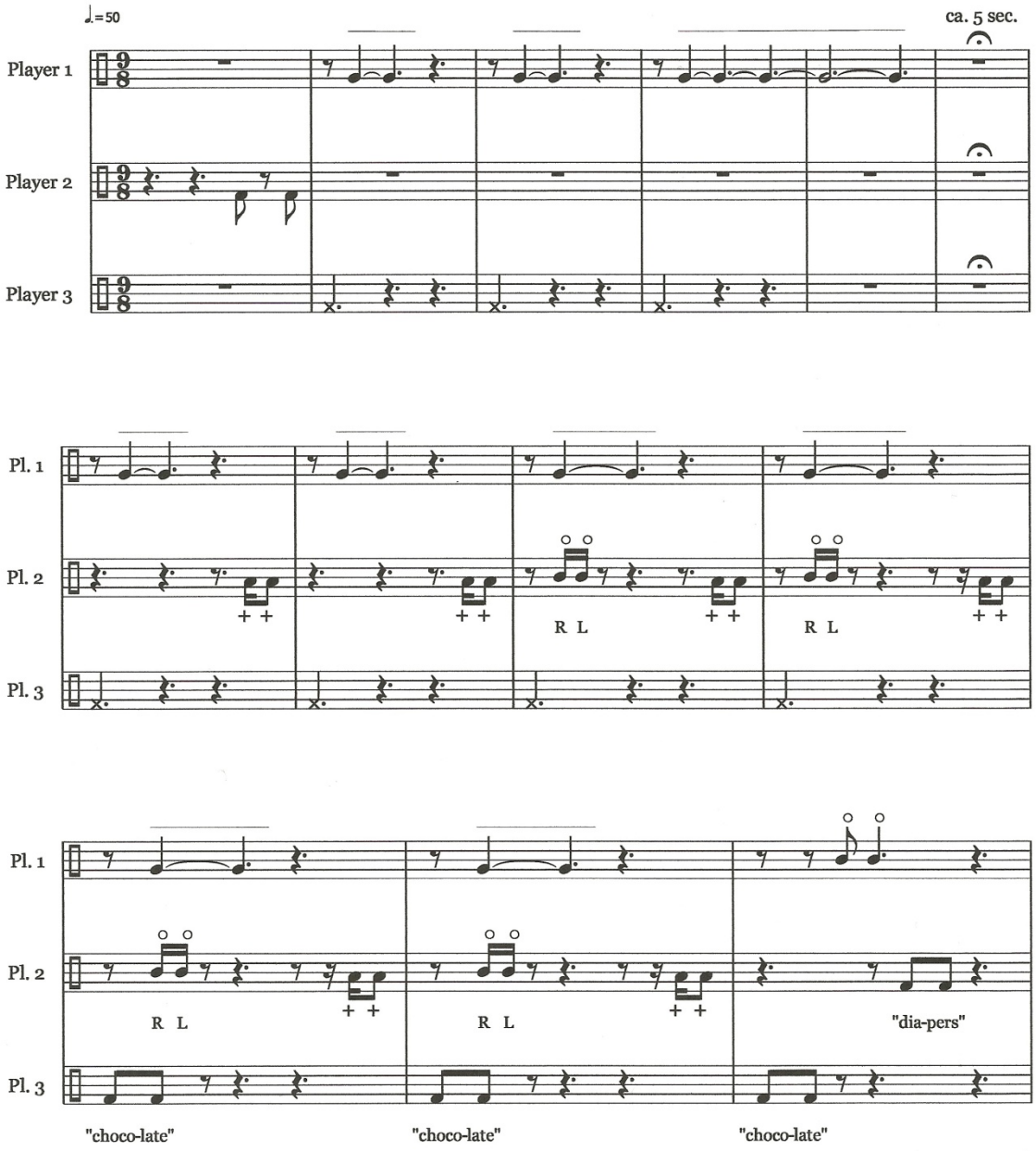
J. Strom

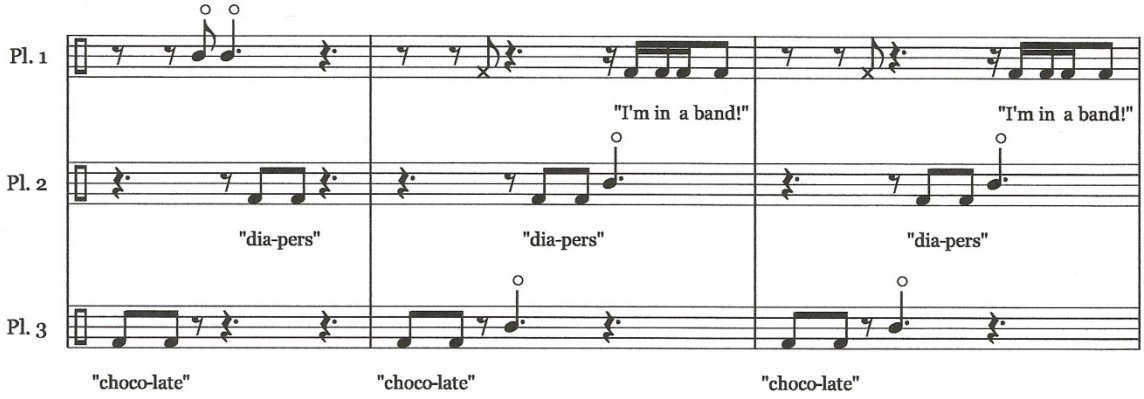


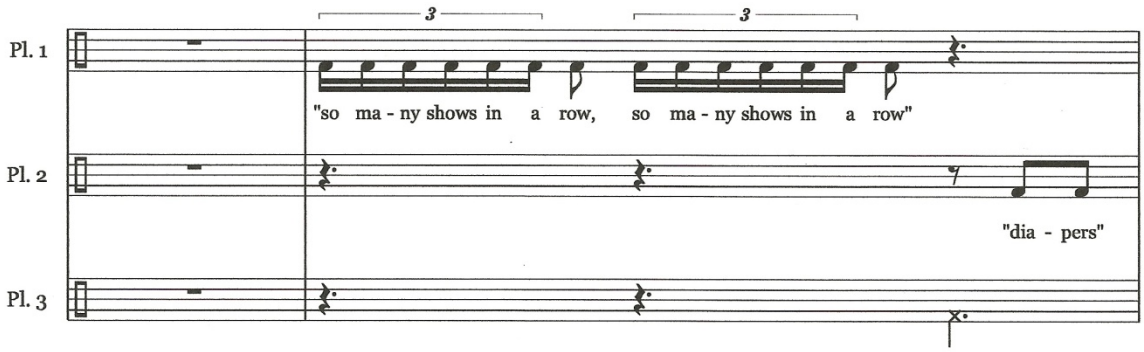
Dreams

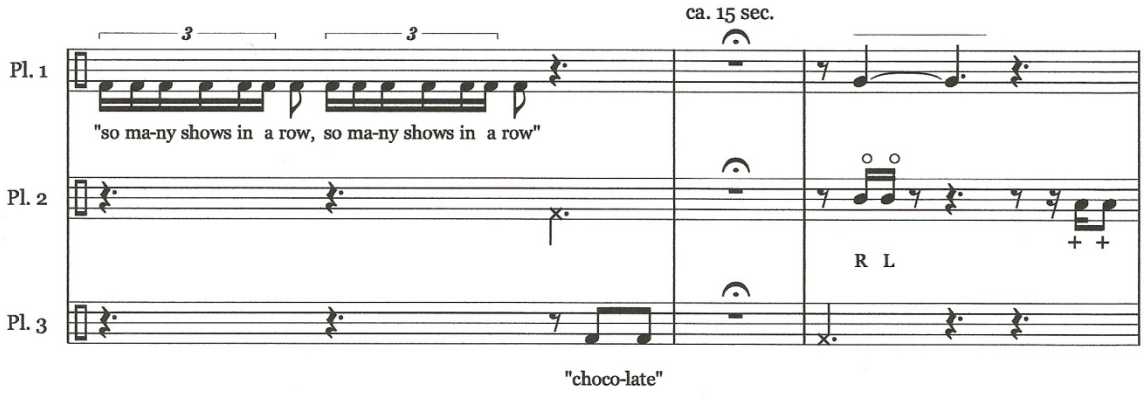
Scene VII

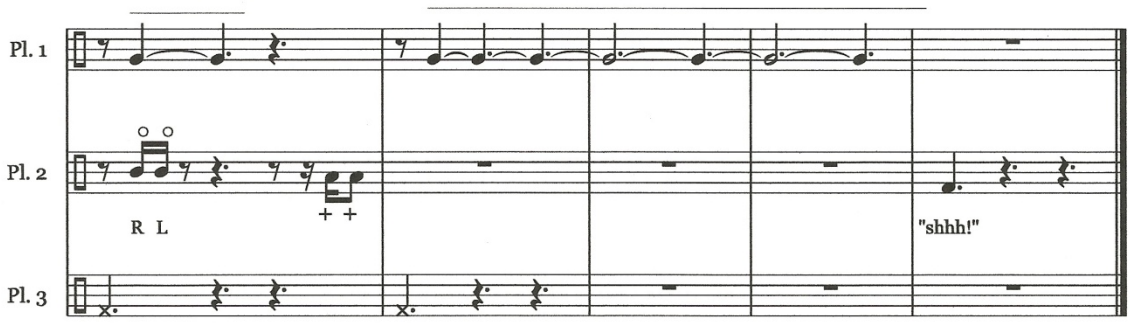
J. Strom




Pl. 1
Pl. 2
Pl. 3
"I'm in a band!"
"I'm in a band!"
"dia-pers"
"dia-pers"
"dia-pers"
"choco-late"
"choco-late"
"choco-late"


3
3
Pl. 1
Pl. 2
Pl. 3
"so ma - ny shows in a row, so ma - ny shows in a row"
"dia - pers"


ca. 15 sec.
3
3
Pl. 1
Pl. 2
Pl. 3
"so ma-ny shows in a row, so ma-ny shows in a row"
R L
"choco-late"


Pl. 1
Pl. 2
R L
+ +
"shhh!"
Pl. 3