

# WMU Drum Choir

**2018–2019 Season**  
**438th Concert**

Monday 1 April 2019  
Dalton Center Recital Hall  
5:00 p.m.

**KEITH HALL, Director**

**DeJon Allen, Ethan Bouwsma,  
Brad Crossland, Josiah DeNooyer,  
Drew Deur, Danny Gayden, Gordon Sooy**

**Charlie Parker**  
arr. Bouwsma

*Anthropology*

**Clifford Brown**  
arr. students from Keith Hall  
Summer Drum Intensive and  
the WMU Drum Choir

*The Blues Walk*

**Herbie Hancock**  
arr. Crossland

*Palm Grease*

**Wayne Shorter**  
arr. Sooy

*Noise in the Attic*

**Sonny Rollins**  
arr. Gayden

*Pent Up House*

**Hank Mobley**  
arr. Deur/DeNooyer

*Workout*

**Keith Hall**  
arr. Keith Hall

*Creative Force*

**Billy Hart**  
arr. WMU Drum Choir

*Tolli's Dance*

*Anthropology*, arranged by Ethan Bouwsma, is a well-known tune by Charlie Parker that is composed over the chord changes to “I Got Rhythm” also known as a ‘Rhythm Changes tune’. You will hear melody stated in unison by all the drummers at the beginning and the end. This arrangement was originally done for the Drum Choir’s performance with Billy Hart in the Fall of 2018, so we have included some classic jazz drum vocabulary that Billy Hart teaches and plays, which we will perform in unison as a “shout-chorus” before the final statement of the melody.

*The Blues Walk* is a composition written by trumpeter Clifford Brown that appears on an album he recorded with drummer Max Roach called *Clifford Brown & Max Roach* (1954). In this performance, you will hear many references to that recording, including the introduction, the sendoff into solos, and a transcription of Max Roach’s solo played in unison. This performance will also feature various other transcriptions from Max Roach’s works that were completed by students at the Keith Hall Summer Drum Intensive over the past summer.

*Palm Grease* is the first track off of Herbie Hancock’s 1974 album *Thrust*, the follow-up album to his 1973 *Headhunters*, two of the most renowned funk albums ever recorded. The basis of this arrangement by Brad Crossland is drummer Mike Clark’s iconic groove, which is the first sound heard on the record. After its introduction, orchestrations of the bass line and prominent synthesizer licks are layered in, and eventually give way to a percussion breakdown, originally between congas, cowbells, and agogo bells in the recording. Finally, the melody is brought in over a groove and bass line.

*Noise in the Attic* is a composition by Saxophonist Wayne Shorter, and was performed by Art Blakey and his band, the Jazz Messengers, on the record "Like Someone in Love." This was arranged by Gordon Sooy, and will feature Gordon playing Art's solo introduction, and the other drummers will come in with the call-and-response melody. After the melody is stated, each drummer will take one chorus of improvisation.

(cont.) Then all four drummers will play Blakey's solo from the original recording, a masterful solo that demonstrates his vocabulary on the drum set, and makes great use of space. The melody will be stated once more before the tune ends.

*Pent Up House* arranged by Danny Gayden, is a 1956 composition by tenor saxophonist Sonny Rollins. The ensemble will be using timpani mallets to play the tune’s melody in unison, as well as for soloing individually. They will then switch to traditional drum sticks to continue soloing, then repeating the tune’s melody to close out the performance. This performance combines both the energy of Latin rhythms and grooves, as well as the language of bebop drumming.

*Workout* is a composition by Hank Mobley, and the title track of his 1962 album. This arrangement by Josiah DeNooyer and Drew Deur, features the rudiment-based drumming of Philly Jo Jones, which can be heard in the introduction and then throughout the melody, which is stated as it alternates between two bar solo trades. The solo section follows, culminating in a transcription of Philly Joe’s solo from the original recording. A brief interlude then segues back into the melody, which is concluded by a brief drum cadenza.

*Creative Force*, is an AABA tune composed by Keith Hall which he wrote for his trio TRI-FI and was recorded on their album *Postcards*. Hall wrote this arrangement for the WMU Drum Choir featuring a unison melody by the entire ensemble during the first to A sections. During the Bridge and last A section, the group splits as some of the members provide accompaniment to the melody. The group establishes a swing groove over the 12-Bar Blues form and then the drummers trade solos in various phrase lengths – 12 bars, 6 bars and 3 bars, before returning to the melody.

*Tolli’s Dance*, composed by drum legend Billy Hart, was recorded by his quartet on the album ‘All of Our Reasons’ in 2012. On the original recording, there are two grooves that Billy Hart plays and we have taken these as the themes for our arrangement. The drummers will improvise around these and then restate the themes at the end.

The WMU Drum Choir was created by jazz drumming legend Billy Hart during his residency in 1992. The students in the Drum Choir play Rhythm, Melody, and explore various ways of composing and arranging music for this unique ensemble. The opportunity to play along with other drummers is a challenging and exciting experience that encourages creativity as the drummers take on ‘untraditional’ roles in the group.

Building emergencies will be indicated by flashing lights and spoken announcement within the seating area. If the notification is for fire, please exit the building immediately. The tornado safe area in Dalton Center is along the lockers in the brick hallway to your left as you exit to the lobby behind you. In any emergency, walk—do not run—to the nearest exit. Please turn off all cell phones and other electronic devices during the performance. Because of legal issues, any video or audio recording of this performance is forbidden without prior consent from the School of Music. Thank you for your cooperation.