

KLOK for solo percussion

KLOK, for solo percussion, takes its name from the Dutch word for bell. The root word *Clocca* (medieval Latin) finds derivations in other languages as well, for example *Cloche* or *Cloque* (French), *Glocken* (German) and *Klocka* (Swedish). The etymology of the word clock is clear; the first clocks were little more than a ringing mechanism constructed to mark the hours for the time of prayer. Both words, clock and bell, are inextricably linked historically.

Bells, gongs, cymbals - all sound sources with rich harmonic spectra and resonant decay - have been used to mark the passage of time through all cultures, and the spontaneous or ritualised use of bells have been used to communicate extremes of joy and sorrow. They have not only indicated the division of the day, but have marked events in life such as birth, marriage, and death; the ritual of death has perhaps the richest collection of bell usage - the Obit bell, the Lych bell, Moving bell or Death knell all mark death or a means of remembering the dead.

By a certain number of strokes or a specific rhythm, passing bells would indicate whether a man, woman or child was dying. Ceremony, dance, ritual and grief are present in KLOK, and the use of metal and wood, (tuned and untuned) as well as the human voice, are intended to illicit a range of emotional states. The work is intended as a tour de force for the player, part exuberant show, part doleful meditation.

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