

Clapping Machine Music Variations

for two or more laptops and two or more acoustic instruments

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Clapping Machine Music Variations

after Ligeti and Reich and Björk

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Theme

P1 (4:3:2:3)

8va

sync

Drum Machinist 1

8 7 6 5 4 3 2 1

P1 (4:3:2:3)

Drum Machinist 2

8 7 6 5 4 3 2 1

(4:3:2:3)

(4:3:2:3)

x3

hand claps

hand claps

in these free sections, the Drum Machinists should improvise with various drum-pad samples, and with the Drum Machine parameters, eventually converging on the given beat-length sequence (BLS: in this opening case, the given BLS is the same as the Theme BLS, so there is no converging necessary, but there will be for all the Variations). Note that the Drum Machinists might choose to begin the new BLS together, in sync, though this is left up to the performers. Also, care should be taken to keep these sections from droning on too long, unless droning on for long is desired...

some kind of count-off will be required at the opening and for each variation, to facilitate syncing of drum machines. something contrasting to the spoken count-offs before the hand-claps at the end of each variation is best (stick clicks, for instance)

for the Theme and **all** Variations, one of the Drum Machinists should audibly count-off 1-2-3-4 to cue the hand-claps.

also:

- * everyone else should join counting-off 3-4, unless this particular ensemble is going for a quiet performance
- * both Drum Machinists should strike the kick-drum sample pad on 4 of the count-off

in these final bars of each variation, everyone rests, takes a breath, preparing for the next variation, though the Drum Machines will continue on, so these won't be silent.

8va

Any Instrumentalists 1

8 7 6 5 4 3 2 1

(leave some space before entering at first)

using 1-2 notes from the previous phrase, articulate this rhythmic cycle. enter when ready, without regard to when other AIs are entering (unless there are LOTS of you, in which case pairing might be good), **but** clearly synced with the pulse as you hear it from the Drum Machinists. rest as needed. repeat until interrupted by count-off for clapping

alternatively, Any Instrumentalists can simply expressively sustain 1-2 pitches from the previous phrase (in cases where the Instrument is not suited to clear attacks).

either clap or articulate these cycles with your instrument.

Any Instrumentalists 2

8 7 6 5 4 3 2 1

number of beats (as felt from drum machines) to hold each note; everyone should be synced on these sections. octave transposition is possible for instruments that can't reach these notes.

Variation 1

(P1; sync should also recall the first preset, 4:3:2:3, at the beginning of every variation)

x3

DM 1 (5:3:2:3)

DM 2 (5:3:2:3)

AIs 1 (5:3:2:3)

AIs 2 (5:3:2:3)

with this Variation and all that follow, the Drum Machinists should eventually converge on BLS sequence indicated here

as before, instruments that can sustain two notes should do so, playing each new note while continuing to sustain its predecessor

Variation 2

x3

DM 1 (P1) 8 7 6 5 4 3 2 1 (5:4:3:4)

DM 2 (P1) 8 7 6 5 4 3 2 1 (5:4:3:4)

AIs 1 8 7 6 5 4 3 2 1

AIs 2 8 7 6 5 4 3 2 1

The score consists of four staves. The top two staves, DM 1 and DM 2, play a descending eighth-note scale (8-7-6-5-4-3-2-1) with a dynamic marking of *P1*. The bottom two staves, AIs 1 and AIs 2, play a similar descending eighth-note scale. The piece is divided into three measures. The first measure is a simple scale. The second measure features a complex rhythmic pattern with a time signature of (5:4:3:4). The third measure repeats this complex rhythmic pattern, marked with a box containing 'x3'.

Variation 3

x3

DM 1
4 4 4 4 2 4 4 6 4 3 3 3 3

DM 2
6 2 4 4 4 4 4 3 3 3 3 3

AIs 1
4 4 4 4 2 4 4 6 4 3 3 3 3

AIs 2
6 2 4 4 4 4 4 3 3 3 3 3

(7:5:3:5)

(7:5:3:5)

x3

*instruments that can sustain two notes
should do so, playing each new note
while continuing to sustain its predecessor*

Variation 4

here, the group must decide whether to try to feel even quarters, as in the earlier variations, or whether to feel larger, slower beats (as shown in the alternative lines above). the choice will largely depend on how the Drum Machinists play these sections; it is possible for the quarters to be felt clearly, or not.

x3

DM 1

DM 2

(7:6:5:6)

(7:6:5:6)

if the alternative, slowly warped beats approach is taken, then the count-off to the clapping should reflect that, and be a slow, uneven "one two three four."

OR:

OR:

AIs 1

AIs 2

here, the group must decide whether to try to feel even quarters, as in the earlier variations, or whether to feel larger, slower beats (as shown in the alternative lines above). the choice will largely depend on how the Drum Machinists play these sections; it is possible for the quarters to be felt clearly, or not.

and continue whichever strategy chosen through the clapping, the alternative notation is just to emphasize feeling the uneven beats in place of the quarter-note pulse

Variation 5

x2

DM 1

8va

5 3 11 4 3 3

(6:5)

5 6 5 6 5 6 5 6

or:

6 5

5 6 5 6 5 6 5 6

AI 1

5 3 11 4 3 3

or:

6 5

5 6 5 6 5 6 5 6

Detailed description: The score is divided into two main sections, DM 1 and AI 1. DM 1 consists of a treble and bass staff. The treble staff begins with a melodic line in G major, marked '8va', with fingerings 5 3 11 4 3 3. The bass staff provides a simple accompaniment. Both parts then transition into a complex rhythmic exercise consisting of eighth-note patterns, with a '(6:5)' ratio indicated. AI 1 also consists of a treble and bass staff. The treble staff has a melodic line with fingerings 5 3 11 4 3 3, followed by a rhythmic exercise similar to DM 1. The bass staff provides accompaniment. Both parts include an 'or:' section with a specific melodic phrase and a final rhythmic exercise. Fingerings 5 6 5 6 5 6 5 6 are indicated for the rhythmic exercises in both sections.

Variation 6

DM 1 (P1) 8^{va} 15^{ma} (11:7:5:3:2:3:5:7)

DM 2 (P1) 8^{va} (11:7:5:3:2:3:5:7)

AIs 1 8^{va}

AIs 2

8 7 6 5 4 3 2 1



x4 **x4** *last time, mute!*

easiest to treat first 16th as pickup when beginning; this will result in the quarter-note pulse continuing smoothly into the closing Clapping Music pattern

DM 1 $\frac{1}{16}$ $\frac{3}{4}$

DM 2 $\frac{1}{16}$ $\frac{3}{4}$

AIs 1 $\frac{1}{16}$ $\frac{3}{4}$

AIs 2 $\frac{1}{16}$ $\frac{3}{4}$