

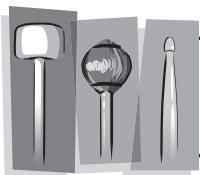
Clapping Music Variations

(For Percussion Ensemble)

By Glenn Kotche and Steve Reich

Instrumentation (Number of Players: 11–13)

- 1 Conductor Score
- 2 Player 1 (Hi-Hat, Snare Drum, Tenor Drum, Bass Drum [with pedal], Sizzle Cymbal)
- 2 Player 2 (Hi-Hat, Snare Drum, Bass Drum [with pedal], Tenor Drum)
- 1 Player 3 (Vibraphone 1)
- 1 Player 4 (Vibraphone 2)
- 1 Player 5 (High-Pitched Bell [with clapper], Marimba 1 [high])
- 1 Player 6 (Low-Pitched Bell [with clapper], Marimba 1 [low])
- 1 Player 7 (Hand Claps, Crotales [two octaves])
- 1 Player 8 (Hand Claps, Orchestra Bells)
- 1 Player 9 (Marimba 2 [high])
- 1 Player 10 (Marimba 2 [low])
- 1 Player 11 (Xylophone, Gong)
- 1 Player 12 (Hammered Dulcimer [optional] or Cymbalom)



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Performance Notes

Players 1 and 2: Ideally, the brushes should be synthetic or a brush substitute such as webs, rods or split sticks for volume purposes. The goal is to produce a brittle and sharp sound when played on the hi-hat. These two players should perform seated at a type of drum kit consisting of a bass drum with pedal, one or two snare drums, a hi-hat and a tenor drum or tom-tom. Player 1 will also use a sizzle cymbal.

For Player 1, the tenor drum (or tom-tom) should be dampened so there is no sustain. For Player 2, the tenor drum should not be dampened and should be tuned similarly to the other tenor drum, but with a completely open sound. Both players can just flip their brushes over so that the tenor-drum section, measures 26–38, are played with the back end or handle of the brushes. Sticking is at the performer's discretion unless otherwise notated. For Player 1, the sticking written in measures 26 and 27 is simply to illustrate the flipping of the brushes.

The snare drums should be on a stand upside down so the wire snares will be on the playing surface (facing up). Two snare drums can be used or the drums can be turned over during measures 78–90 so the batter head is facing up. Player 2 should adjust the snare tension from measures 90–103 so it “fuzzes” out as that section progresses. To accomplish this, simply play the pattern with one hand while gradually loosening the snare tension adjustment screw, or turning the snares toward the off position (without ever fully turning the snares off). Measures 90–103, and the tenor drum parts at measures 139–142, should be played with sticks. Ideally, the bass drums should be relatively open with little or no dampening. Any type of sizzle cymbal or cymbal with a sizzler attachment is fine. Rhythmic precision is the priority for Players 1 and 2.

Players 3 and 4: Both vibraphone players can use medium to medium-hard mallets. All pedaling is written in the parts and should be strictly adhered to, with the exception of measure 103 to the end. For this section, Player 3 can pedal at the end of each measure or even at the end of each three-measure pattern. The sticking for this section is at the performer's discretion. Player 4 can let the entire section sustain with no pedaling. Rhythmic precision is the priority for Players 3 and 4.

Players 5 and 6: The first few sections require high- and low-pitched bells with clappers. Larger bells are preferable and elephant, sheep or camel bells are ideal. Due to the nature of these types of bells, rhythmic precision is not as crucial as the relaxed mood that the bells evoke.

At measure 39, both players switch to brushes “cutting air” or sliding back and forth on a metal music stand. If “cutting air,” any type of brushes will work as long as they get audible air resistance. I suggest a back and forth motion (about chest level), with the brushes being parallel to the floor. The motion should be several feet in length and should be played with one hand holding both brushes. If played on a music stand, the stand should be horizontal and a back and forth sliding motion should be used. It will take some time to achieve precise and even sixteenth notes consistently. When both players switch to marimba at measure 103, Player 5 can use either medium rubber or hard-yarn mallets, and Player 6 can use medium-soft yarn mallets. These parts can also be played or doubled on an almglocken, if available, or on gongs of indefinite pitch. It is important to follow the rough melodic contour of the pitches.

Players 7 and 8: Both of these players start with hand claps, with Player 8 gradually moving out of phase (rhythmically) with Player 7. At measure 39, both players switch to brushes either “cutting air” or sliding back and forth on a music stand. For this section, follow the same instructions as Players 5 and 6. At measure 103, both players can use a hard xylophone or bell mallet when switching to crotales and orchestra bells respectively.

Players 9 and 10: Both of these players start with brushes “cutting air” or sliding back and forth on a music stand. For this section, both players should follow the same instructions as Players 5 and 6. When both players switch to marimba at measure 103, Player 9 can use either medium rubber or hard-yarn mallets, and Player 10 can use medium-soft yarn mallets. These two players are doubling Players 5 and 6 from 103 until the end.

Player 11: This player begins on xylophone with medium-hard rubber mallets or any mallets that get the most sustain out of the instrument. Player 11 should then switch to hard xylophone mallets before measure 102, which they can also use on the gong. Although a large gong is preferable, any thick gong will work just fine. After playing the gong crescendo from edge to center, go immediately to the xylophone for the remainder of the piece. Measure 103 to the end can also be played or doubled on either chimes or tuned gongs.

Player 12: This is an optional part for hammered dulcimer or cimbalom (or both). If available, this part may be doubled and/or tripled as well. Hammer and mallet types are at the discretion of the performer. If these instruments aren't available, a piano may be substituted.

Clapping Music Variations

CONDUCTOR SCORE
Duration - 4:35

Glenn Kotche/Steve Reich

Moderato ♩ = 94

Player 1
(Hi-Hat, Tenor Drum,
Snare Drum, Bass Drum,
Sus. Sizzle Cym.)

Player 2
(Hi-Hat, Tenor Drum,
Snare Drum, Bass Drum,
Sus. Sizzle Cym.)

Player 3
(Vibraphone)

Player 4
(Vibraphone)

High-pitched Bell w/clapper

Player 5
(Hi-pitched Bell, Brush,
Marimba)

Low-pitched Bell w/clapper

Player 6
(Low-pitched Bell, Brush,
Marimba)

Hand Claps

Player 7
(Hand Claps, Brush,
Crotales)

Hand Claps

Player 8
(Hand Claps, Brush,
Orchestra Bells)

Player 9
(Brush, Marimba)

Player 10
(Brush, Marimba)

Player 11
(Xylophone, Gong)

Player 12
(Hammered Dulcimer
or Cymbalom)

1 2 3 4 5 6

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Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

7 8 9 10 11 12

This musical score consists of 12 parts, labeled Pl. 1 through Pl. 12. Parts 1, 2, 3, 4, 9, 10, 11, and 12 are mostly empty staves with a few notes or rests. Part 5 features a rhythmic pattern of eighth notes with 'x' marks above them. Part 6 has a similar pattern with 'x' marks. Part 7 contains a triplet of eighth notes (labeled '3') followed by a measure with a fermata and a circled '8', and another measure with a fermata and a circled '12'. Part 8 features a continuous eighth-note line with '5' marks above it. A large red watermark is overlaid diagonally across the page, reading 'Preview Only' and 'Legal use requires purchase'.

13 Brushes on closed Hi-Hat.

Pl. 1 *f* Brushes on closed Hi-Hat.

Pl. 2 *f*

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7 *dim.* 3 3 3 *mf* 3 3 3 *dim.* 3 3 3 3 3 3 3 3 3

Pl. 8 *dim.* 5 5 3 3 3 3 3 3 3 3 3 3

Pl. 9

Pl. 10

Pl. 11

Pl. 12

13 14 15 16 17

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This musical score consists of 12 parts, labeled Pl. 1 through Pl. 12, arranged vertically. The score spans measures 18 to 23. Part 1 (Pl. 1) and Part 2 (Pl. 2) are played on a snare drum (indicated by a double bar line) and feature complex rhythmic patterns with 'x' marks above the notes. Part 3 (Pl. 3) and Part 4 (Pl. 4) are played on a treble clef with a key signature of two flats (B-flat and E-flat) and contain rests. Part 5 (Pl. 5) and Part 6 (Pl. 6) are played on a snare drum with simpler rhythmic patterns. Part 7 (Pl. 7) and Part 8 (Pl. 8) are played on a snare drum and feature triplet patterns, with a dynamic marking of *p* (piano) starting in measure 20. Part 9 (Pl. 9), Part 10 (Pl. 10), Part 11 (Pl. 11), and Part 12 (Pl. 12) are played on a treble clef with a key signature of two flats and contain rests. A large red watermark reading "Preview Only - Legal Use Requires Purchase" is overlaid diagonally across the entire score.

18

19

20

21

22

23

Tenor Drum (w/damp)

(RH to brush butt)

26

(LH to brush handle)

Sticking at performer's discretion.

Pl. 1

RLL LLL L LL

RRR RRR RR

mp

To Tenor Dr. (No Damp)

Switch to Brush butts

Sticking at performer's discretion.

Pl. 2

Pl. 3

Vibraphone 1

f

leg.

Vibraphone 2 (No Sustain)

Pl. 4

mf

Pl. 5

dim.

Pl. 6

dim.

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

24

25

26

27

28

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

29 30 31 32 33

pp

pp

Reo.

Reo.

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Pl. 1 *Switch to brush bristle.*
R L L L L L L L

Pl. 2 *Switch to brush bristle.*

Pl. 3 *Lead.*

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

34 35 36 37 38

39

Snare Side

Pl. 1 *mp*

Pl. 2 *mp*

Pl. 3 *mf* *Rea.*

Pl. 4

Pl. 5 Brush cutting through air or sliding back and forth on a flat music stand
f <><> etc.

Pl. 6 Brush cutting through air or sliding back and forth on a flat music stand
f <><> etc.

Pl. 7 Brush cutting through air or sliding back and forth on a flat music stand
f <><> etc.

Pl. 8 Brush cutting through air or sliding back and forth on a flat music stand
f <><> etc.

Pl. 9 Brush cutting through air or sliding back and forth on a flat music stand
f <><> etc.

Pl. 10 Brush cutting through air or sliding back and forth on a flat music stand
f <><> etc.

Pl. 11

Pl. 12

39

40

41

42

43

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

44 45 46 47 48

30247

Pl. 1

Pl. 2

Pl. 3
Leg.

Pl. 4
No Damp. *f* *l.v. through measure 64*

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

49 50 51 52 53

This musical score consists of 12 parts, labeled Pl. 1 through Pl. 12, arranged in a vertical column. The score spans five measures, numbered 54 to 58 at the bottom. Part 1 (Pl. 1) is in a soprano clef with a key signature of two flats and a common time signature. Part 2 (Pl. 2) is in an alto clef with the same key signature and time signature. Parts 3 (Pl. 3) and 11 (Pl. 11) are in a soprano clef with a key signature of two flats. Parts 4 (Pl. 4) and 12 (Pl. 12) are in a soprano clef with a key signature of two flats. Parts 5 (Pl. 5) through 10 (Pl. 10) are in a soprano clef with a key signature of two flats. The notation includes various rhythmic values, rests, and accidentals. A large, diagonal red watermark reading "Preview Only - Legal use requires purchase" is overlaid across the entire score.

This musical score consists of 12 parts, labeled Pl. 1 through Pl. 12, arranged in a vertical column. The score spans five measures, numbered 59 to 63 at the bottom. Part 1 (Pl. 1) is in a soprano clef with a key signature of two flats and contains a melodic line of eighth notes. Part 2 (Pl. 2) is in an alto clef with a key signature of two flats and contains a melodic line of eighth notes. Part 3 (Pl. 3) is in a soprano clef with a key signature of two flats and contains a whole rest. Part 4 (Pl. 4) is in a soprano clef with a key signature of two flats and contains a melodic line of eighth notes. Parts 5 through 10 (Pl. 5-10) are in alto clefs with a key signature of two flats and contain a rhythmic pattern of eighth notes. Part 11 (Pl. 11) is in a soprano clef with a key signature of two flats and contains a whole rest. Part 12 (Pl. 12) is in a soprano clef with a key signature of two flats and contains a whole rest. A large, diagonal red watermark reading "Preview Only - Legal use requires purchase" is overlaid across the entire score.

65

(RH upper note - LH lower note)

Pl. 1 *mf* (RH upper note - LH lower note)

Pl. 2 *mf* (RH upper note - LH lower note)

Pl. 3 *f*
Rea.

Pl. 4 *f*

Pl. 5

Pl. 6

Pl. 7

Pl. 8 Orchestra Bells
mf
lv.

Pl. 9

Pl. 10

Pl. 11 Xylophone (medium-hard rubber mallets)
mf

Pl. 12 Hammer Dulcimer or Cymbalom

64 *mf* 65 66 67



Pl. 1

Bass Drum

Pl. 2

Bass Drum

Pl. 3

Lead

Pl. 4

Lead

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

68 69 70 71 72

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

73 74 75 76 77

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78 Sus. Sizzle Cymbal

Pl. 1

Pl. 2

Pl. 3 *mp* l.v.

Pl. 4

Pl. 5

Pl. 6

Pl. 7 Hand Claps *mf* 3 3 3 3 3 3 3 3 3 3 3 3

Pl. 8 Hand Claps *mf*

Pl. 9

Pl. 10

Pl. 11

Pl. 12

78 79 80 81 82

Preview Only
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Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

83 84 85 86 87

90 Snare Drum (batter head)

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

Bass Drum *mp* *cresc.*

Snare Drum (batter head) *gradually loosen snares until ms. 103*

dim.

mf

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

104

105

106

107

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

108 109 110 111 112

The image shows a musical score for 12 parts, labeled Pl. 1 through Pl. 12. The score is arranged in a system with 12 staves. The first two staves (Pl. 1 and Pl. 2) are empty. The remaining staves (Pl. 3 through Pl. 12) contain musical notation. The notation is in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into measures 108, 109, 110, 111, and 112. A large red watermark is overlaid on the score, reading 'Preview Only' and 'Legal Use Requires Purchase'.

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

The musical score consists of 12 staves, labeled Pl. 1 through Pl. 12. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The score is divided into five measures, numbered 113 to 117 at the bottom. Pl. 1 and Pl. 2 are empty staves. Pl. 3, Pl. 5, Pl. 6, Pl. 9, and Pl. 10 contain melodic lines with eighth and sixteenth notes. Pl. 4, Pl. 7, Pl. 8, and Pl. 11 contain harmonic accompaniment with chords and dotted rhythms. Pl. 12 contains a simple bass line. A large red watermark 'Preview Only' is overlaid diagonally across the entire page.

113

114

115

116

117

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

118 119 120 121 122

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

Musical score for 12 parts (Pl. 1-12) across measures 123-127. The score includes various musical notations such as treble clefs, key signatures (three flats), and rhythmic patterns. A large red watermark 'Preview Only' is overlaid diagonally across the page.

123

124

125

126

127

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

The image shows a musical score for 12 parts, labeled Pl. 1 through Pl. 12. The score is arranged in a grid with 5 measures per part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. Part 1 and 2 are empty staves. Part 3 has a melodic line with eighth and sixteenth notes. Part 4 has a bass line with dotted half notes. Part 5 has a melodic line with eighth and sixteenth notes. Part 6 has a rhythmic line with eighth notes and rests. Part 7 has a bass line with dotted half notes. Part 8 has a bass line with dotted half notes. Part 9 has a melodic line with eighth and sixteenth notes. Part 10 has a rhythmic line with eighth notes and rests. Part 11 has a bass line with dotted half notes. Part 12 has a bass line with dotted half notes.

128

129

130

131

132

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

The musical score consists of 12 parts, labeled Pl. 1 through Pl. 12, arranged vertically. The first two parts, Pl. 1 and Pl. 2, are represented by empty staves with a double bar line at the beginning. Parts Pl. 3 through Pl. 12 contain musical notation. The notation includes treble clefs, a key signature of two flats (B-flat and E-flat), and various rhythmic patterns. Pl. 3, 5, 6, 9, and 10 feature more complex rhythmic figures, including eighth and sixteenth notes. Pl. 4, 7, 8, 11, and 12 feature simpler patterns, primarily consisting of quarter and half notes. The score is organized into five measures, numbered 133, 134, 135, 136, and 137 at the bottom. A large, semi-transparent red watermark with the text 'Preview Only' is oriented diagonally from the bottom-left to the top-right, covering the central portion of the score.

133

134

135

136

137

139 Tenor Drum w/sticks

Pl. 1

Pl. 2

Pl. 3

Pl. 4

Pl. 5

Pl. 6

Pl. 7

Pl. 8

Pl. 9

Pl. 10

Pl. 11

Pl. 12

p *cresc.*

Tenor Drum w/sticks

p *cresc.*

RL RL RL RL

p

