

Dieter Mack 2005

Gado - Gado

for

Oboe, Bassoon, Percussion, Cembalo and Double Bass

**“Gado-Gado”
Mack 2005**

Dieter

dedicated to the “Linos - Ensemble”

for Oboe, Bassoon, Percussion, Cembalo (2 manuals) and Double Bass (4 strings)

Percussion Instruments:

- Vibraphone, Crotales (one octave, sounding 15va), 5 Woodblocks (very low until very high), 5 Chinese Tamtams (no opera gongs; the one I prefer are flat and have a 90° bowed rim of about 2 - 4 cm. Gongs: Mu-Luo 17 and 20 cm, Chesui-Luo 23 and 27 cm, Se-Luo 30 cm diameter. Try to find five good balanced ones; the diameter may range between 20 and 35 cm; they may be purchased at www.asiansound.de), one big Chinese TomTom (nailed skin, at least 30 cm diameter), one low bronze bell (without a beater in it), Gran Cassa.

“Gado-Gado” is the Indonesian term for a famous national dish (various vegetables and hot peanut sauce). But the term is also used to refer to some sort of mixing different things of any origin, or doing various things without any serious target. In such a context, the term does not always have a positive meaning. Sometimes it is supposed to be funny, sometimes even quite pejorative, especially if the reason or target of the mixing is not clear enough.

I came to this title when I was asked to write a piece for those five instruments mentioned above, because I thought it is a rather unusual, if not a very strange combination of instruments. As I have a strong relation to the aura of an instrument, for me this combination represented completely different aesthetical realms (especially the cembalo).

In the beginning I wasn't sure how I should relate to that request. Nevertheless, I considered it to be a challenge and tried to concentrate on the acoustical impacts of the instruments, on potential combinations, but also on possible oppositions. Finally I felt it could become a real unique “musical dish” which is not anymore a “Gado-Gado” fallen into

its parts, but representing a new overall identity, created by such a peculiar combination of instruments and its respective characteristics.

Explanations

- The indicated tempos are flexible, please adjust to the respective needs. But do not change the tempo in a section if once a tempo has been fixed (except in the specially annotated rubato parts).
- Accidentals are only valuable for the immediate following note.
- Percussion notation:

Woodblocks

Chinese Tamtams

The term “bend” refers to a technique where the key is pressed by a piece of metal which creates a slightly higher pitch

causing a glissando downwards when it is cautiously put away. An “ x “ refers to a suffocated/muted sound. In this case the

Chinese tamtams should be beaten while at the same time they are muted/damped strongly with the other hand.

- All micro-intervallic variations are not referring to a special micro-tonal system but only represent ornamental flexibility.
- The different types of vibrato should be executed very precisely:
 - o *vib.* = vibrato normal individual style
 - o *s.v.* = senza vibrato
 - o *m.v.* = molto vibrato (utmost intervallic amplitude)
 - o *m.v. lentamente* = strong vibrato but with an extremely slow period under 1 Hz (irregular = always changing period)
- Special Signs
 - o Short glissando upwards

- Short glissando downwards
- Shorting glissando up- and downwards (with a “complaining” expression)
- without pitch, only air-sound and fluttering as low as possible