

**Dieter Mack 2004/05**

# **K a m m e r m u s i k I V**

for 2 flutes (both piccolo, 2nd also altoflute & bassflute), 2 oboes (both englishhorn), 2 bassclarinets  
(both clarinet in A, 1st also clarinet in Eb), basson, french horn, percussion, piano, harp, high  
soprano, violin, viola,  
2 violoncellos, double bass

**Dieter Mack: „Kammermusik IV“ for 17 players  
2004/05**

for 2 flutes (both with piccolo, 2nd also altoflute & bassflute), 2 oboes (both with englishhorn), 2 bassclarinets (both with clarinet in A, 1st also with clarinet in E<sup>b</sup>), basson, french horn, percussion (instruments see below), piano, harp, high soprano, violin, viola, 2 violoncello, double bass (5-string).

**for Christine Muschaweckh**

**and in Remembrance of the Victims of the Tsunami Disaster, 26th December 2004, when this composition was ended**

**Commissioned by the Ensembles SurPlus/Accroche Note/Slowind**

## Instructions

„Kammermusik IV“ is another piece in a series of chamber music compositions that deal with the relation between idiomatic individual and collective playing. While „Kammermusik III“ had a stronger focus on the individual „musical dialect“ of an instrument/player, in „Kammermusik IV“ small combinations of instruments form various „individual“ groups within the overall framework. After an introduction related to all eight following episodes/groupings, every group plays its individual character. These eight episodes/groupings are further unified by a main pitch for each section, a certain interaction of the respective main instruments, and some „comments“ by other instruments or secondary groupings. The final section is regarded as a „neglecting“ comment from outside on these eight relationships that form the main body of the piece.

Please note that in „Kammermusik IV“ even the high soprano (using only phonetic material and no text) is treated like the other instruments. She is no (!) soloist or at least not more a solist than the other instruments are.

It is also extremely important to take fully care of all the different vibrato types.

Dynamic and tempo adjustments are always possible in order to achieve the best result. Nevertheless the whole piece tends to be slow and „sluggish“. Therefore the fast passages should always be played like single events without any relation to the surroundings. For dynamic changes, please note that basically all musical levels should be heard distinctly. Sound mixtures should always be as balanced as possible.

Percussion instruments: Vibraphone, Crotales (**f<sup>3</sup>** - **f<sup>4</sup>**), large TamTam, Gran Cassa, one Japanese Rin (**d<sup>3</sup>**), 3 Woodblocks, 3 Chinese

Gongs/TamTams (not the opera gongs but those between 20 - 30 cm diameter and a 90 degree bowed rim of 2 - 4 cm; they sound like tamtams and can be purchased at „Asian Percussion Sound“ , Michael Ranta, Venloerstr. 136, Cologne, Germany; Gongs: Mu-Luo 17 and 20 cm, Chesui-Luo 23 and 27 cm, Se-Luo 30 cm diameter), Thai-Gong set with **F**, chromatic from **a** to **a<sup>b1</sup>**

Accidentals are only valuable for the immediately following note.

All notations with „as fast as possible“ should be played only so fast that the pitches are still clearly audible.

- Strings:
- Repeated legato notes should always be executed with a change of bowing direction.
  - For a glissando with artificial flageolet, the glissando line is only written once

## Signs and Abbreviations

- s.p.** - sul ponticello
  - s.t.** - sul tasto
  - vib.** - vibrato (no specifications)
  - m.v.** - molto vibrato (fast and  $\frac{1}{4}$  tone up and down)
  - s.v.** - senza vibrato
  - m.v. ritard/acce..** - molto vibrato with speed slowing down or going up, but with unchanged pitch bending and intensity
  - m.v. lentamente** - molto vibrato with very slow period (slower than one period per second)
  - m.v. irregular** - continuous change of speed and pitch deviation of the vibrato
  - „ff“** - denotes an intensive **ff** - action that causes a softer acoustical result
  - aeolian sound** - much air sound, in **pp** almost similar to whistle tones
  - tr.** - tremolo upward (minor second) or downward (minor second)
  - tr. (+)** - tremolo only with sound- or microtonal changes (false fingering)
- means
- only low air-sound (normally with flattertongue), the notated pitch is of no relevance, it always the lowest possibility (sometimes it is easier to read to write it on a higher line).
  - only clap sound, or without pitch for the soprano
  - additional singing
  - slap

produced by

- rubbing on the skin of the Gran Cassa
- as in bar 41; this is a simplified notation: The **flz**-air-sound goes on while the accents are air pressure coming from the diaphragm.

### Vocal notation

As the notation program does not yet provide the international phonetic alphabet, I use the signs of the German language.

**a** (o) - an „**a**“ with a tendency to „**o**“ (mouth a little more closed), in a way the most relaxed sound a voice can produce!

**s** - without pitch; **s<sup>(y)</sup>** - position of the lips for change of sound colour of the „**s**“

**z** - with pitch (buzzing)

**ä** - the German „Umlaut“ similar to „**æ**“

- with a glottis click

The throat sound articulations should always be done with much air (dirty, scratchy sound) and should sound like „having a sore throat“.

For special fingerings please refer to the following literature:

Flutes: Carin Levine & Christina Mitropoulos-Bott: *The Techniques of Flute Playing*, Kassel 2002/2004

Oboes: Peter Veale & Claus-Steffen Mahnkopf: *The Techniques of Oboe Playing*, Kassel 2001 (1994)