

**Dieter Mack 2007**

# **R a m a i**

**for flute (+ piccolo), oboe (+ englishhorn), bassclarinet in Bb (+ clarinet in A),  
percussion, piano, harp, doublebass**

**“Ramai”****Mack 2007****for flute (piccolo), oboe (englishhorn), bassclarinet in Bb (clarinet in A),  
percussion, piano (partly prepared), harp & doublebass****Dieter****dedicated to the Nieuw Ensemble**

**“Ramai” was composed under quite shaky circumstances, although the main design of the composition was very clear and distinct from the beginning. My last two compositions dealt more with a formal design of various sets signified by special instrumentations and sound textures with central tones. “Ramai” instead goes back once again to an aspect of “Kammermusik III” and the idea of individual “dialects” or talking attitudes of the players. While “Kammermusik III” referred to special players and their respective characters, in “Ramai” I created “virtual” persons with individual characters and brought them in mutual connection like in a busy market place. And here comes the title in: “Ramai” is an Indonesian word for being busy, hectic or a situation where a lot is going on at the same time.**

**My composition is a similar “tour-de-force” where things start to develop, only to be stopped (suffocated, suppressed etc.) at once; where breathless actions are confronted with utmost serenity. Compared with the first sketch, the piece finally deviated during the compositional process only at the end. Originally, the end should be constructed with a banging and blaring unisono of all instruments. But during the working process it became soon obvious that the ongoing up and downs of the piece would be weakened by such a blunt ending, then possibly functioning like a confirmation or conclusion of something. Therefore I turned to another ending. The last outburst of the percussion player is finally a mere “giving up” after so many attempts of becoming independent.**

**For the players it means that f.e. the given tempo frames may always be changed, but only for a certain limited moment if really necessary and as far as this supports or even strengthens (exaggerates) the “surrealistic” atmosphere of the music.**

The score is written in C (piccolo sounds an octave higher than written, doublebass an octave lower except the flageolets, crotales sound two octaves higher).

#### **Percussion instruments:**

Marimbaphon (new model down to C), big TamTam (at least 80 cm ø), GranCassa, Wuhan cymbal (at least 55 cm ø), 5 TomToms (very low - very high, short resonance!), 2 Woodblocks (very low - very high), 1 octave Crotales (notated from  $c^2$  -  $c^3$ ), 5 Chinese Tamtams with 90 degree bowed rim (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](http://www.asiansound.de) NOT the normal slightly bowed tamtam or Chinese opera gongs) ranging from 17 - 35 cm ø)

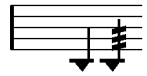
#### **Piano Preparations:**

1. All notes between Kontra-C and Kontra B should be muted in order to achieve a “ringmodulated” sound where the original pitch character has almost vanished. It may be done with rubber parts placed between the strings near knots of the partials. Please take care that the dynamic range is still flexible and the sounds are full resonant.

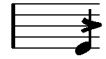
2. Starting from bar 97, the pianist is asked to select 5 distinct and different sounds that may be produced with mallets beating on the metal frame inside the piano. All these sections (starting in bar 97) shall always be played with the right pedal pressed down to allow utmost resonance.

#### **Additional Explanations:**

- Accidentals are only valuable for the immediate following note
- The choice of mallets is mostly up to the player, depending on sound character (explained in the score) and potential changes seen from the texture that has to be played (quick changes of instruments)



**All holes closed and only air sound (breathing through the instrument)**



**Slap tone (low resonance)**



**Additional singing, octave range may be changed**



**Pure breath sound; starting from bar NN it indicates sounds inside the piano (see above)**



**Clap sounds with slight pitch character and air sound**



**Tongue ram (indicates the fingering; sound is minor seventh lower)**