

**Dieter Mack 2010**

# **Sprachtanz**

**for Clarinet in Bb**

**"Sprachtanz" - for clarinet in Bb  
Dieter Mack 2010**

## **dedicated to Jörg Widmann**

**Two things came together that motivated me to write a solo-piece for clarinet, although solo-pieces seem to be less connected with my overall and primary ideas as a composer. Generally communicative features between participating players establish a primary level of expression in most of my pieces.**

**First it was the generous offer by Jörg Widmann to write a solo-piece for him. No wonder that Jörg's character, his dynamism and creativity immediately motivated my own reflective process in regard to compose such a piece. After all - at least for me - the clarinet is the most versatile woodwind instrument and therefore contains or even transports an aura that is closer to additional musical ideas of mine. That flexibility is due to a wide range (based on peculiar acoustic features), very different sound qualities in the respective ranges and also quite extreme dynamic possibilities. By that, the instrument is the closest to a human voice (a feature that is normally attached to double reed instruments, but less to the Western oboe).**

**The second reason for this composition (and becoming the main structural device) was the realization of an old dream of mine that refers to a Balinese *dalang*. A *dalang* is a shadow-puppet player. He or she must be an extremely versatile and multi-tasking person, being able to act, to sing, to recite, to lead etc.; and at the same time he/she must be able to imitate and present all those different individual characters that are presented in a performance and which sometimes change within seconds from one extreme to the other. By that, language, theatre, singing, acting, all these elements blend into each other in a very peculiar way that makes Balinese or other shadow-play performances so exciting. My idea was to transform such a multiple situation into a more abstract concept, which is completely separated from any cultural realm that initiated the idea. Therefore I call it "Sprachtanz" ("Speech Dance").**

**In a way, Jörg Widmann is for me a potential "Western *dalang*" when he performs, and therefore he is the ideal player for such an artistic concept.**

### **Explanations:**

**Most explanations are written in the score.**

**Accidentals are only valuable for the immediate following note.**

**Some playing techniques create sounds that are not represented by the notated score (beside the transposition itself), like the playing with an open back thumb hole in the low register. Nevertheless I preferred to include the various sounds only partly because the score would look more complicated as it actually is.**

**Additional Explanations:**

**Noisy sound (much air sound; sometimes also blowing from outside, see in the score)**

**Slap tone (always with resonant pitch sound and not like a whip)**

**“Farbtriller” (trill with sound color only, like bisbigliando)**

**Short glissando-like sweeps upward and downward**

**Glottis beat while playing or speaking/singing**

**Repeat within a given time frame**

**Fluttertongue or at least a growl sound (“dirty”)**

**Slightly lower, slightly higher**

**Quartertone higher**

**Quartertone lower**

**Lower note = fingering, higher rectangular note = poss. Sound (with open back hole)**

