

Dieter Mack 2006

T R I O I V

for Flute in C (piccolo, bassflute), percussion & (prepared) piano

Trio IV - for flute (piccolo, bassflute), percussion and piano
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for Carin Levine, Stefan Blum & Jan-Philip Schulze

Explanations:

“Trio IV” is the last piece of a series of trios & duos that deal with special relationships between the players, beside exploring idiomatic sound qualities by peculiar combinations of the respective participating instruments. Especially in “Trio IV” I also deal with a lot of different moods for various short elements. These moods are written in the score and are supposed to give the players further hints for a “talking” character during their interpretation.

The preparation of the piano should be done very carefully before the concert.

Instruments and Notation:

Percussion

1 Gran Cassa, 1 Chinese TomTom (at least 30 cm diameter), 5 Chinese TamTam (between 17 and 30 cm diameter; the intended instruments are flat and have a 90° bowed rim of about 2 - 3 cm; they have a full-bodied, clear sound and can be purchased at Asian Percussion Sound - Michael Ranta, Venloer Str. 176, Cologne/Germany; 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); 5 African bowls (a kind of pumpkin put on water) of different pitch, 1 Marimbaphon, 1 octave of Crotales (sounding two octaves higher)

Mallets

They can be selected by the player if not mentioned otherwise; for the bowls, a so-called “slap”-mallet (smooth leather skin) seems to be most convenient, but middle-hard marimba mallets are possible as well. Basically a good mixture with the other instruments is intended (see mainly together with the prepared piano).

Piano

The notes between contra - **C** and contra - **B** (German **H**) should be muted throughout the piece with rubber pieces. The sound should resemble “ring-modulated”, percussive sounds with a full and long resonance. No specific pitch character is intended and should even be avoided as good as possible. Therefore, the notated pitches only refer to the keys to be played. Nevertheless, a tendency from low to a high sound (according to the notated pitches) may still be recognizable.









The square notation (upper line, “right hand”) on page 2 - 3 indicates the percussive playing inside the piano on the metal frame. Any material may be used to achieve five resonant and different sounds.

Flutes

The piccolo sounds an octave higher, the bassflute an octave lower as notated. Please note that the pitches for singing are notated as sounding. The original version here refers to a female voice. In case of a male player, an octave transposition of the singing is possible.

- Accidentals are only valuable for the immediate following note

- Further Signs

-  **noisy (air) sound but still pitch dominated**
-  **clap-sound**
-  **flutter tongue with little pitch & clap sound**
-  **tongue ram**
-  **singing pitch (while playing)**
-  **only air sound with all holes closed**
-  **tongue pizzicato**
-  **slap**