

Dieter Mack 1988 (revised 2008)

W a n t i l a n

For Altoflute (also C-flute and Piccolo) and Percussion

“Wantilan I” - for altoflute (also C-flute and piccolo) Dieter Mack

Dedicated to Frauke Schnabel & Olaf Tzschope in remembrance of strange performance places

“Wantilan I” was composed in 1988. It is the Balinese term for an open performance hall, normally in the middle of a village (or attached to a temple) where various types of performances may take place (music, dance, cock-fighting, political meetings etc.). Concerning this composition, the term has only a personal and anecdotic character.

During the late 80s and early 90s I was continuously involved in studying and experimenting with formal structures that are quite similar to those in Javanese and Balinese music. It does not mean that “Wantilan” is an imitation of a certain Indonesian music. Special relations and dependencies between a basic melody and a rhythmical counterpoint stand in the foreground.

“Wantilan” is based on a gong cycle that is repeated eight times (the sixth repetition is of double length while the seventh is only half; the inner proportions are always the same). The melodic basis is a cantus firmus-like melody. The first cycle establishes three levels which, together with the basic melody, appear throughout the following cycles in always changing relations and combinations. All levels are present in each cycle.

In connection with a workshop at the Art Academy STSI in Bandung/Westjava a second version for Sundanese instruments and 14 players was created, becoming “Wantilan II”. The original version “Wantilan I” was also choreographed by the Indonesian dancer and choreographer Juju Masunah.

The revision from 2008 added the C-flute and the piccolo. Also some transitions between the various cycles have been changed.

Percussion Instruments:

2 Kongas, 2 Bongos (if possible almost sounding like : **A, e - h', d''**), 2 low woodblocks, 5 templeblocks (very low to high), one Thai-gong on **"A"** (please do NOT use a higher pitched gong!!)

Explanations:

- The score is written transposed
- Accidentals are only valuable for the immediate following note
- The numbers 1,2,3,4,5 in the percussion part indicate the fingers (thumb, forefinger etc.) when playing ***colla mano (c.m.)***
- A circle with a cross in it means “play in the middle of the drum skin”, with a cross on the edge “play at the edge”
- Mallets are indicated in the score and be changed if necessary
- A cross above a note indicates *bisbigliando* (“false fingering”) in the flute
- An accent sign in the tail means “slap-tone” for the flute and “slap-beat” for percussion
- A circle above a note is an open, “pung” – like sound
- a rhombus-shaped note means “to be sung” by the flutist while playing. The octave range may vary depending on the player
- A square-shaped note in the percussion indicates the scratching circles on the skin with the jazz-brush
- Any accidentals that have to be played as fast as possible should always be clearly audible
- “**s.v.**” means *senza vibrato*; “**m.v.**” means *molto vibrato*; trills always with a minor second above
- A dynamic notation like “**ff**” means that the actions is **ff** but the acoustical result may be less.