Edition Moeck Nr. 1583

STEFAN THOMAS

INHERENT PATTERNS

4 Tenorblockflöten

MOECK

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STEFAN THOMAS
(*1968)

Inherent Patterns

für vier Tenorblockflöten
1996

Partitur und 4 Stimmen

Edition Moeck Nr. 1583
MOECK VERLAG CELLE

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Vorwort

Das Stück ist den Mitgliedern des belgischen Quartetts *Carrée* gewidmet. Es wurde am 17.7.1997 vom Quartett *Flautando Köln* in Köln uraufgeführt.

Der Begriff *Inherent Patterns* („versteckte Melodiemuster") wurde von dem österreichischen Musikethnologen Gerhard Kubik für die Amadindamusik in Ostafrika eingeführt. Die Amadinda ist eine dort gebräuchliche Form des Xylophons. Kubik beschreibt damit ein kurzes, meist sich wiederholendes Motiv, das sich durch das Zusammenspiel mehrerer Musiker ergibt, jedoch von keinem ganz gespielt wird. In der europäischen Musik wendete erstmalig György Ligeti diese Technik in seiner Klavieretüde *Desordre* an.

In der vorliegenden Komposition werden *inherent patterns* ab Takt 149 verwendet. So ergibt beispielsweise der Zusammenklang aller vier Instrumente in den Takten 157-159 zwei voneinander metrisch unabhängige Stimmen: die Oberstimme ist im Sieben-Achtel-Takt organisiert, die Unterstimme im Drei-Achtel-Takt:

Preface

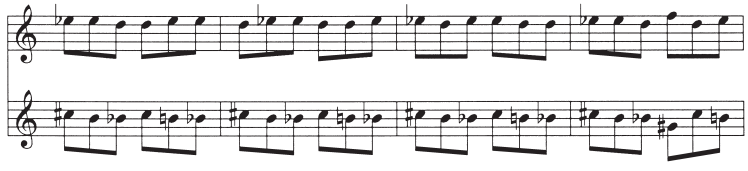
The piece is dedicated to members of the Belgian *Carrée* Quartet. It was first performed by the *Flautando Köln* Quartet on 17.7.1997 in Cologne.

The term *Inherent Patterns* was invented by the Austrian music ethnologist Gerhard Kubik for the Amadinda music in Buganda (amadinda is a type of xylophone common in Buganda). *Inherent Patterns* means a short self-repeating motif which emerges from the playing together of several musicians, but which nobody ever actually plays. In European music György Ligeti uses this technique for the first time in his piano study *Desordre*. In the following composition, *inherent patterns* are used from bar 149 on. Thus for example the playing together of all four instruments in bars 157-159 results in two parts metrically independent of each other: the upper part is in seven/eight time, the lower part is in three/eight time:

Préface

Ce morceau est dedié aux musiciens du quatuor belge *Carrée*. Il a été interprété pour la première fois par le quatuor *Flautando Köln* à Cologne, le 17 juillet 1997.

Le terme *Inherent Patterns* (modèles inhérents) a été introduit par l'ethnologue autrichien spécialisé dans le domaine de la musique Gerhard Kubik, pour la musique composée pour l'amadinda («amadinda» désigne une forme de xylophone usuelle du Bouganda). *Inherent Patterns* signifie qu'il s'agit d'un motif court, qui revient régulièrement, résultant de l'action combinée de plusieurs musiciens, mais qu'aucun entre eux n'exécute vraiment. Dans la musique européenne, cette technique fut utilisée pour la première fois par György Ligeti dans son étude pour piano intitulée *Desordre*. Dans la présente composition, les *inherent patterns* apparaissent à partir de la mesure 149. Ainsi, par exemple, le jeu commun des quatre instruments dans les mesures 157 à 159 donne naissance à deux voix indépendantes l'une de l'autre d'un point de vue métrique. Pour la voix du haut, il s'agit d'une mesure à 7/8, tandis que la voix du bas est régie par une mesure à 3/8:



Bei der Interpretation dieses Stücks ist darauf zu achten, daß die *inherent patterns* deutlich zu hören sind.

Care should be taken when interpreting this piece that the *inherent patterns* are clearly audible.

Lors de l'interprétation de ce morceau, il convient de veiller à ce que l'on distingue bien les *inherent patterns*.

Anmerkungen zur Notation:

Es werden folgende Spielanweisungen verwendet:

c.v. = con voce. Der gespielte Ton soll gleichzeitig gesungen werden, falls nötig eine oder mehrere Oktaven tiefer.

s.v. = senza voce. Hebt die Bezeichnung „con voce" auf.

ord. = ordinario. Bedeutet normales Spiel.

sp. = sputato

Das Tremolo-Zeichen bedeutet Flatterzunge.

Jede dieser Spielanweisungen, mit Ausnahme der Flatterzunge, ist solange gültig, bis sie durch eine neue aufgehoben wird.

Remarks concerning notation:

The following modes of playing are used:

c.v. = con voce. The note played should be sung simultaneously, if necessary one or more octaves lower.

s.v. = senza voce. Cancels the sign „con voce".

ord. = ordinario. Means normal playing.

sp. = sputato

The tremolo sign means flutter-tonguing.

Each of these modes of playing is valid until it is cancelled by a new one.

Translation: R. Groocock

Remarques relatives à la notation:

Sont utilisées le indications d'exécution suivantes:

c.v. = con voce. La note jouée doit en même temps être chantée, une ou plusieurs octaves plus bas si cela s'avère nécessaire.

s.v. = senza voce. Annule l'indication «con voce».

ord. = ordinario. Désigne une exécution normale.

sp. = sputato

L'indication de trémolo signifie articulation double.

Chacune de ces indications d'exécution est valable jusqu'à ce qu'elle soit remplacée par une nouvelle indication. *Traduction: A. Rabin-Weller*

Stefan Thomas

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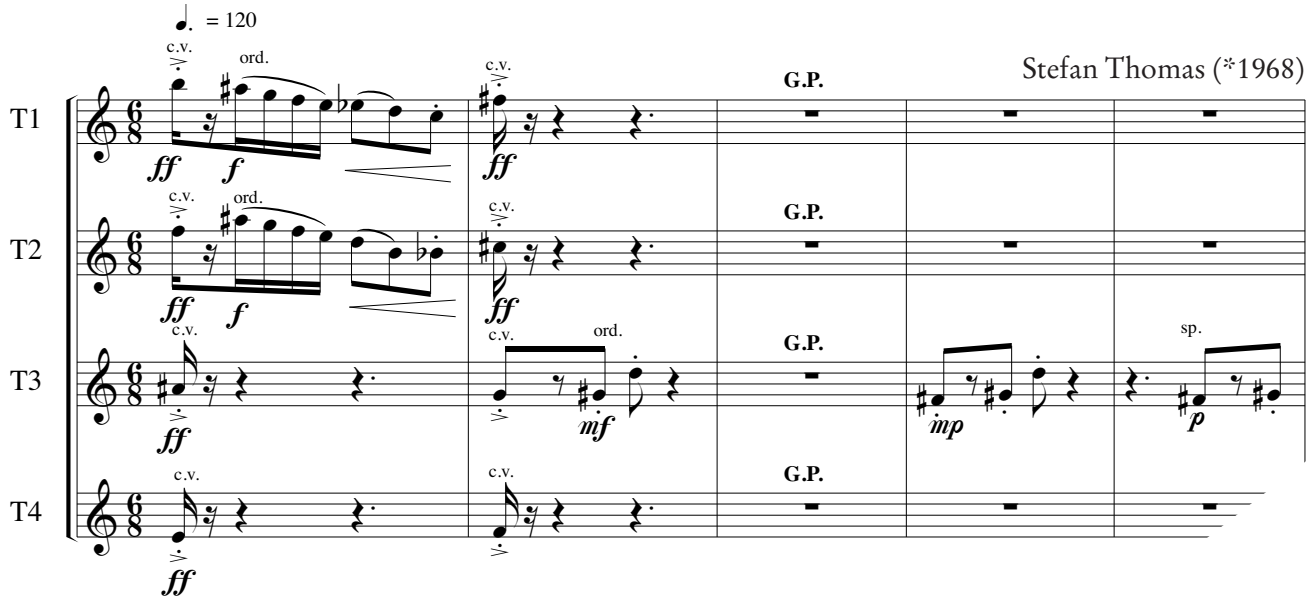
– für das Quartett Carrée –

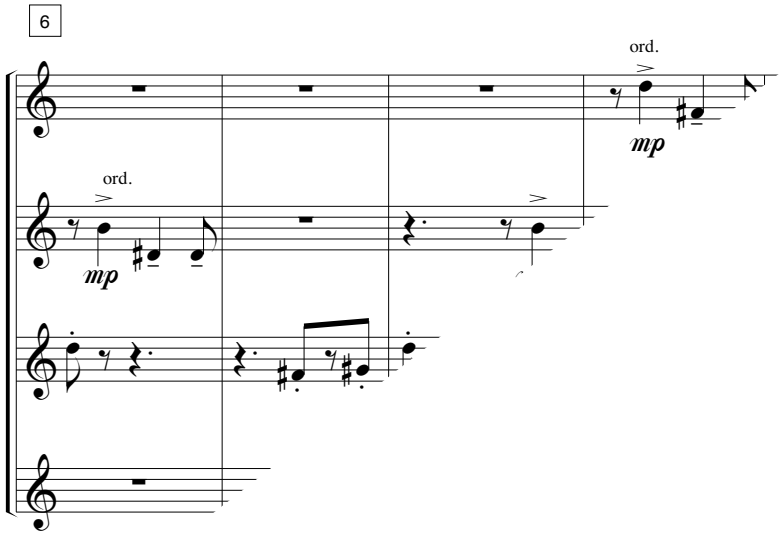
Inherent Patterns

- 1996 -

für vier Tenorblockflöten

Stefan Thomas (*1968)





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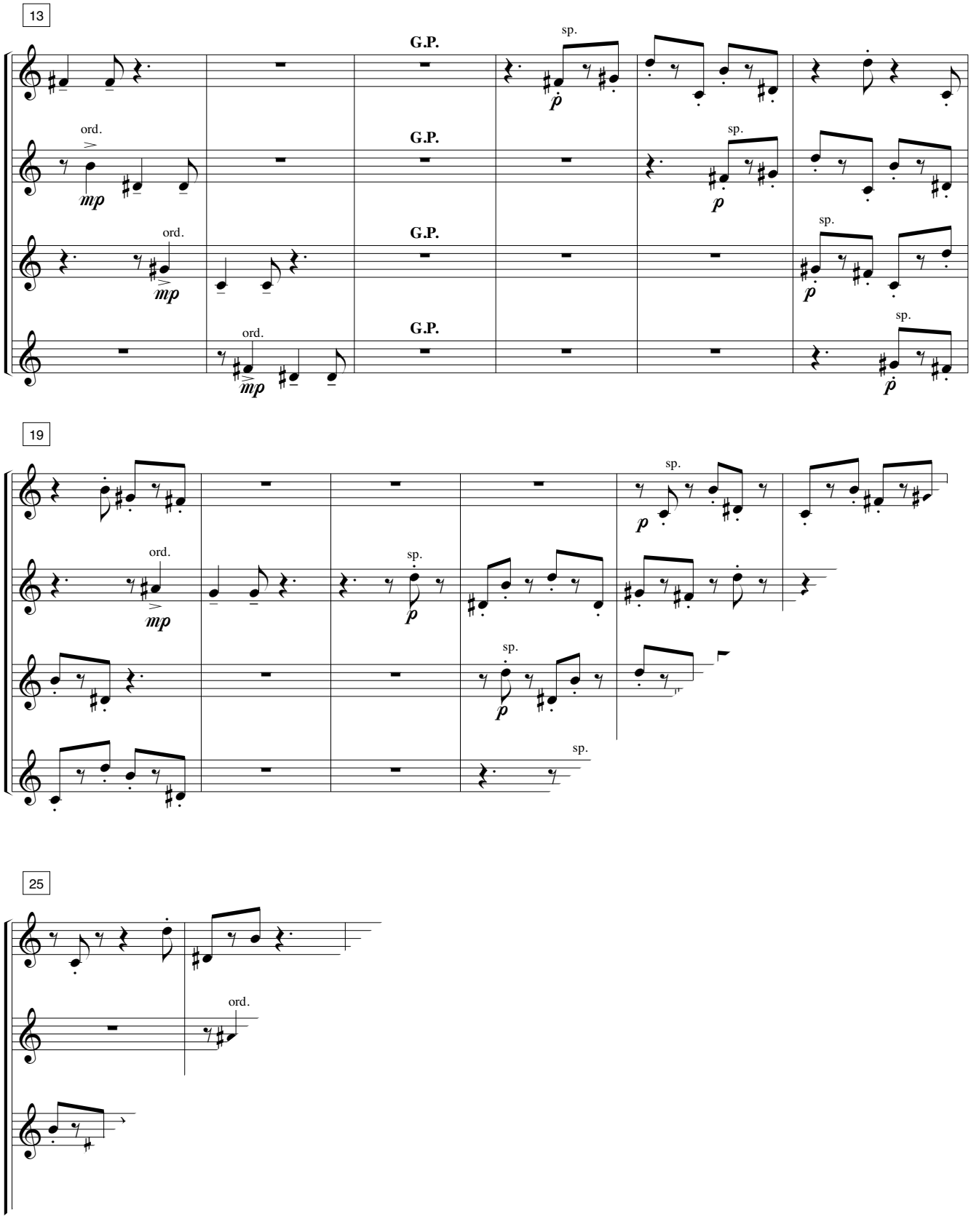

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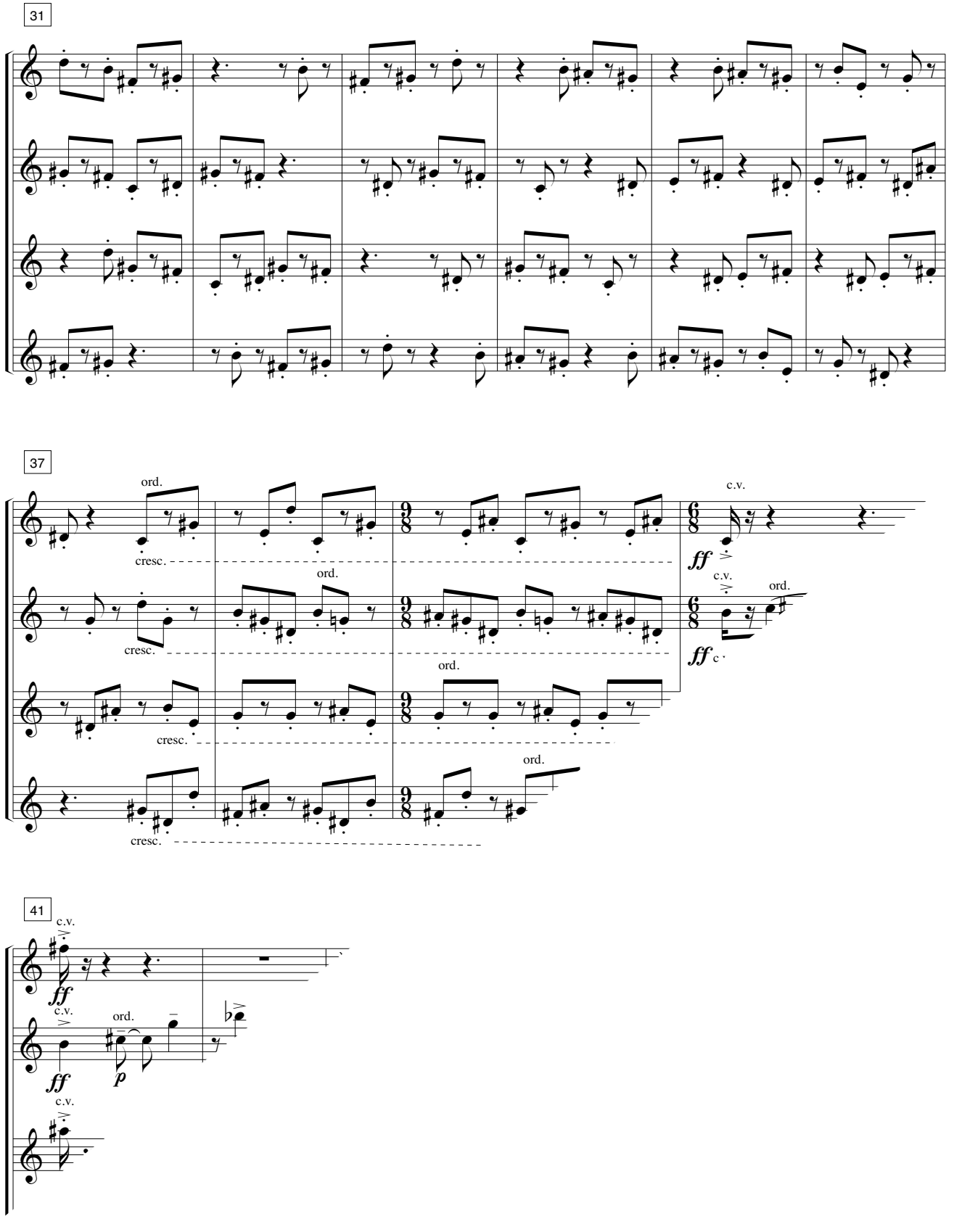

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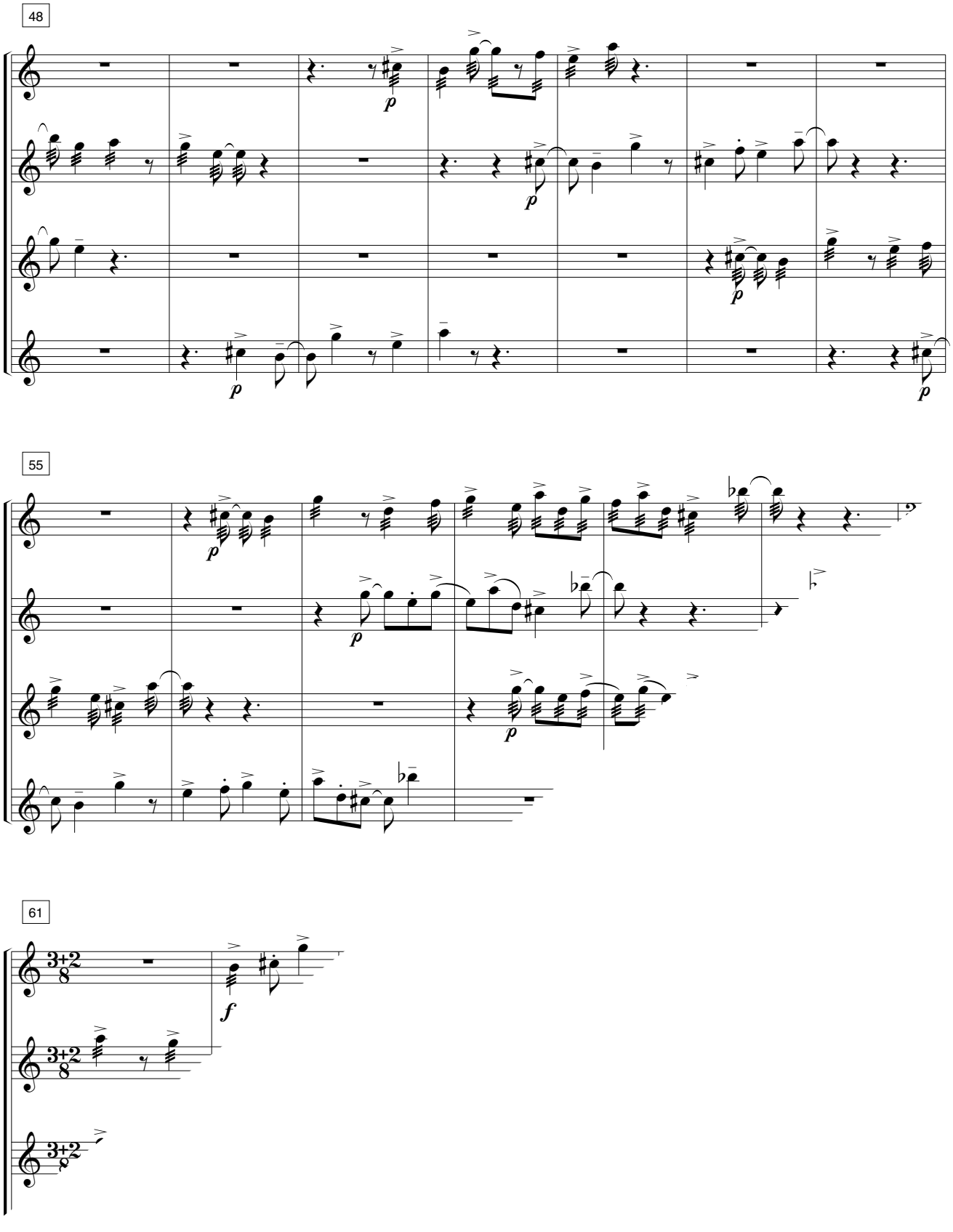

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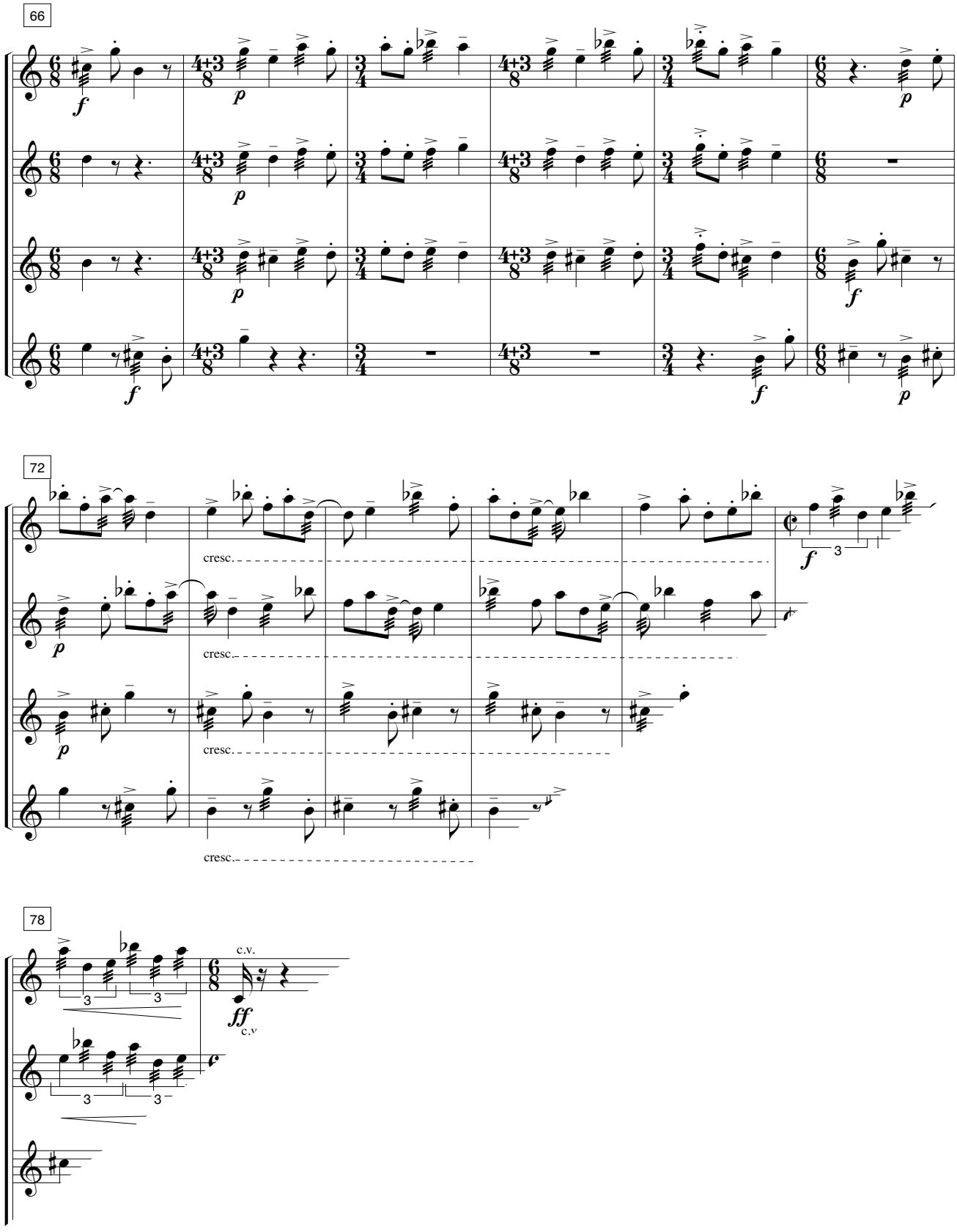

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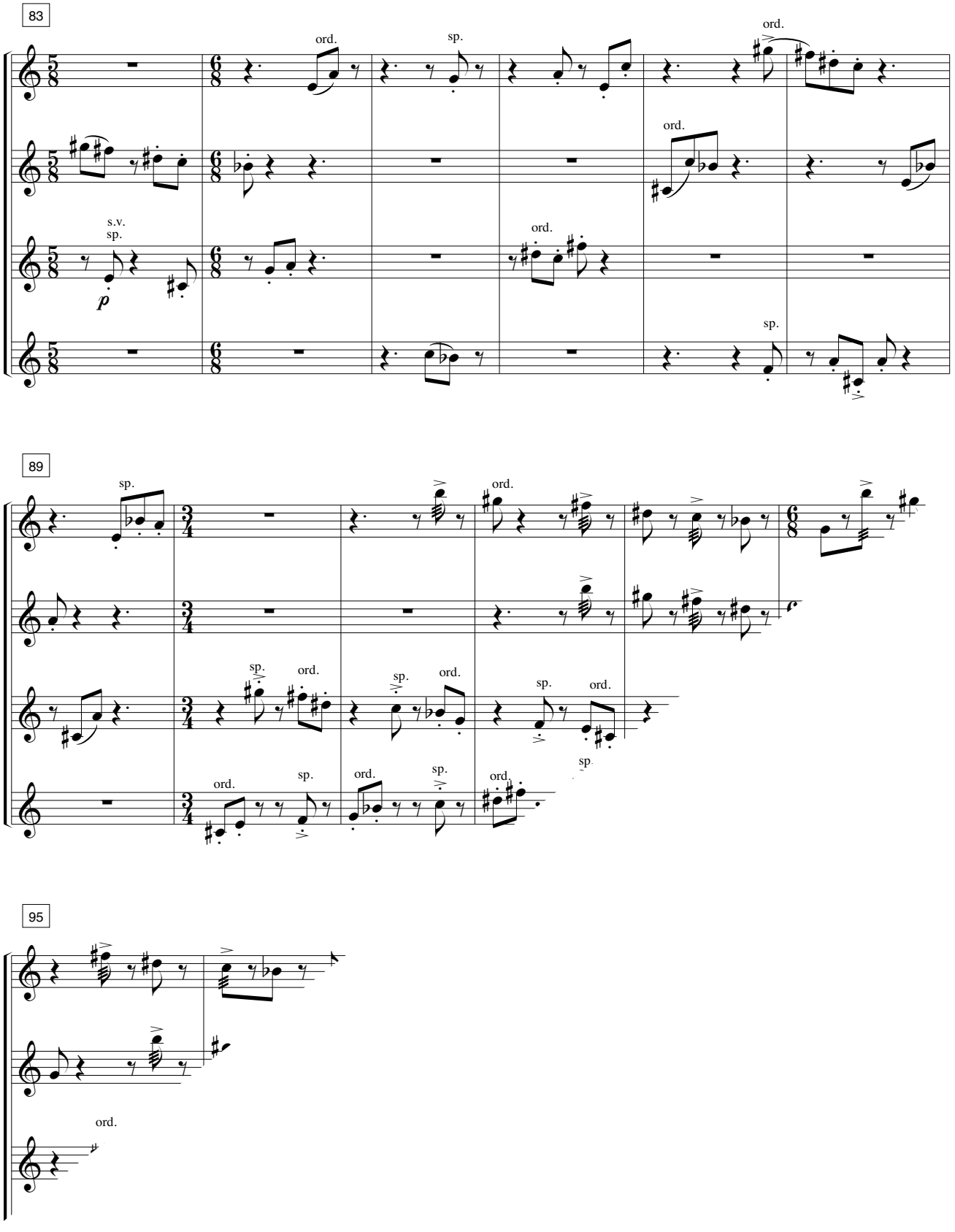

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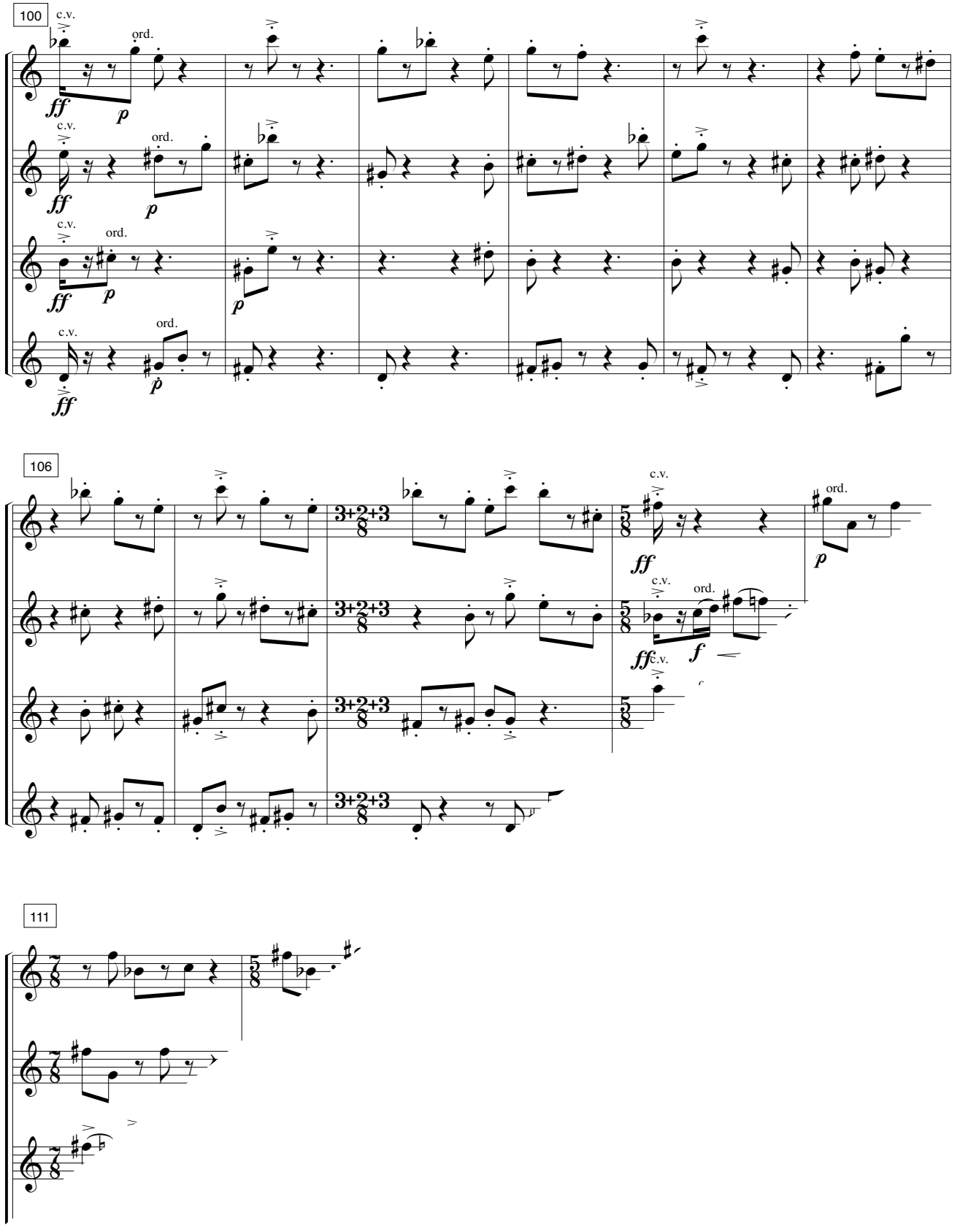

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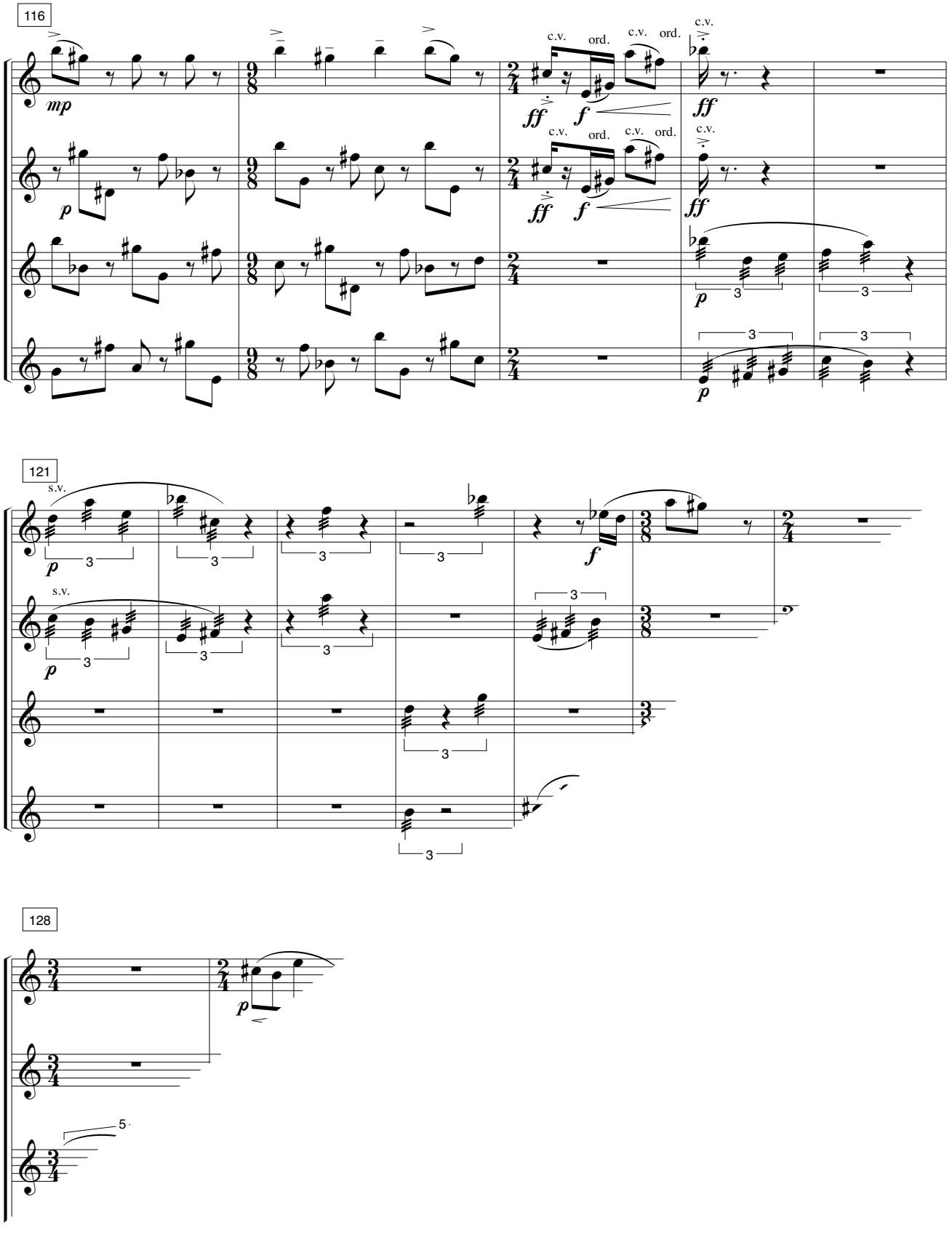

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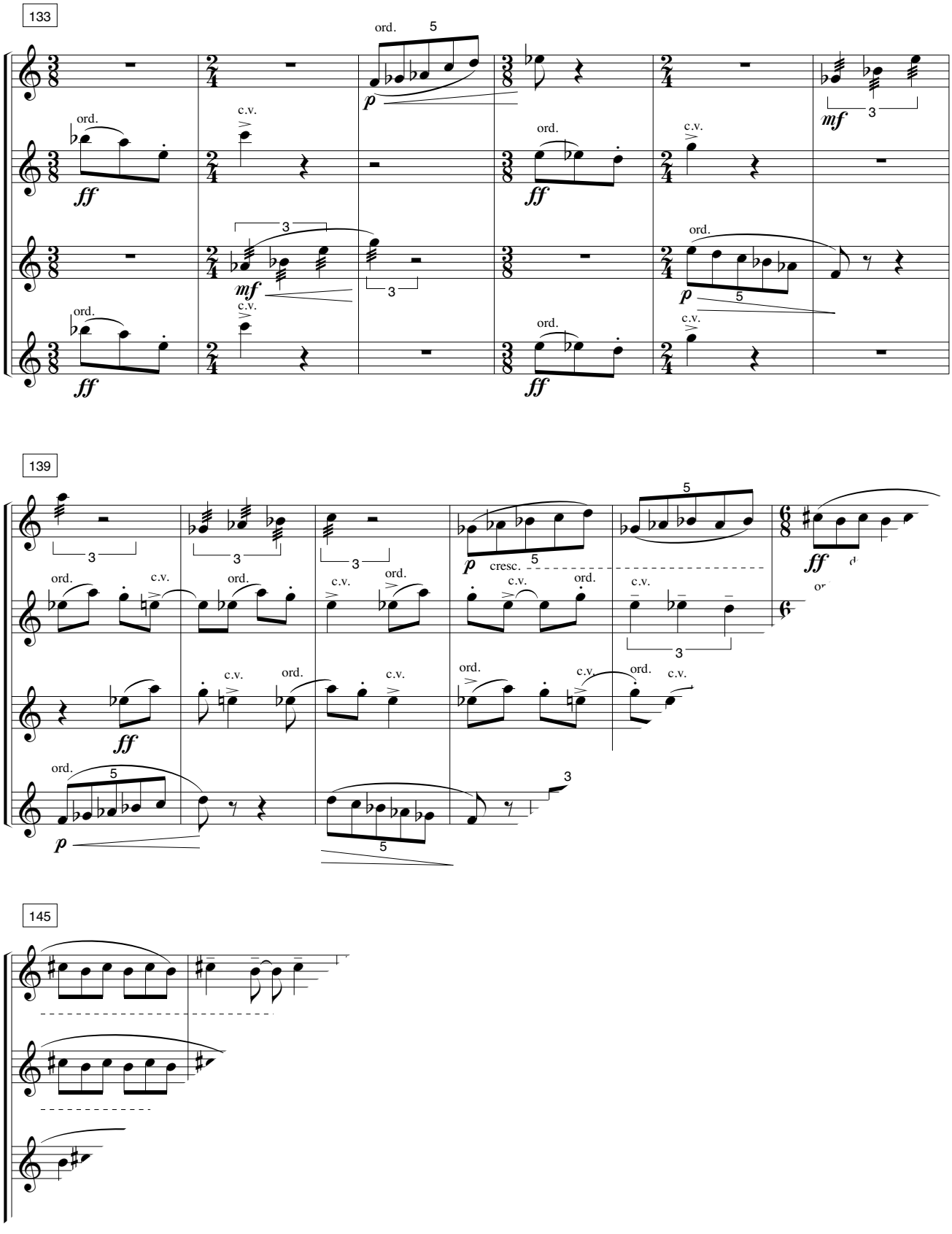

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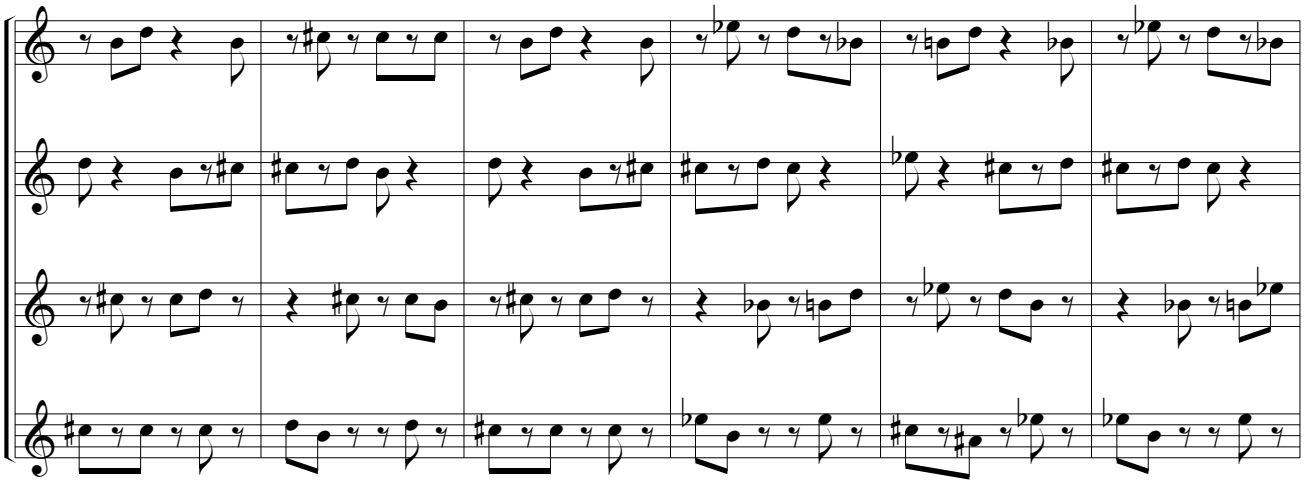

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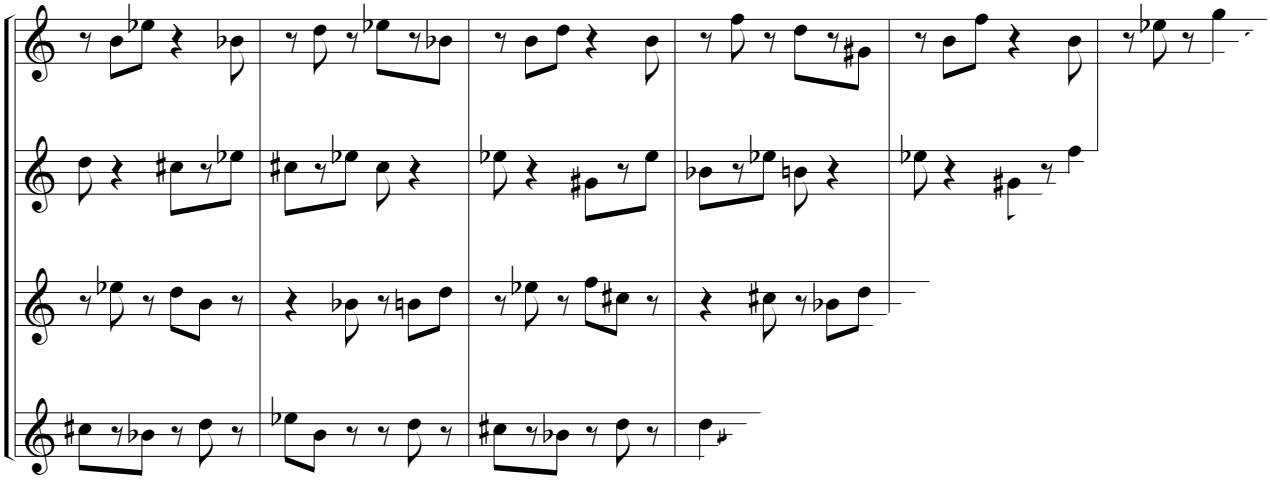

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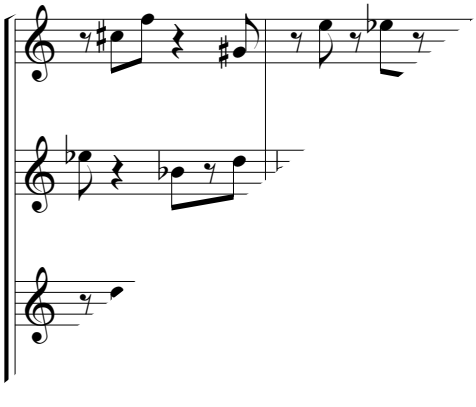

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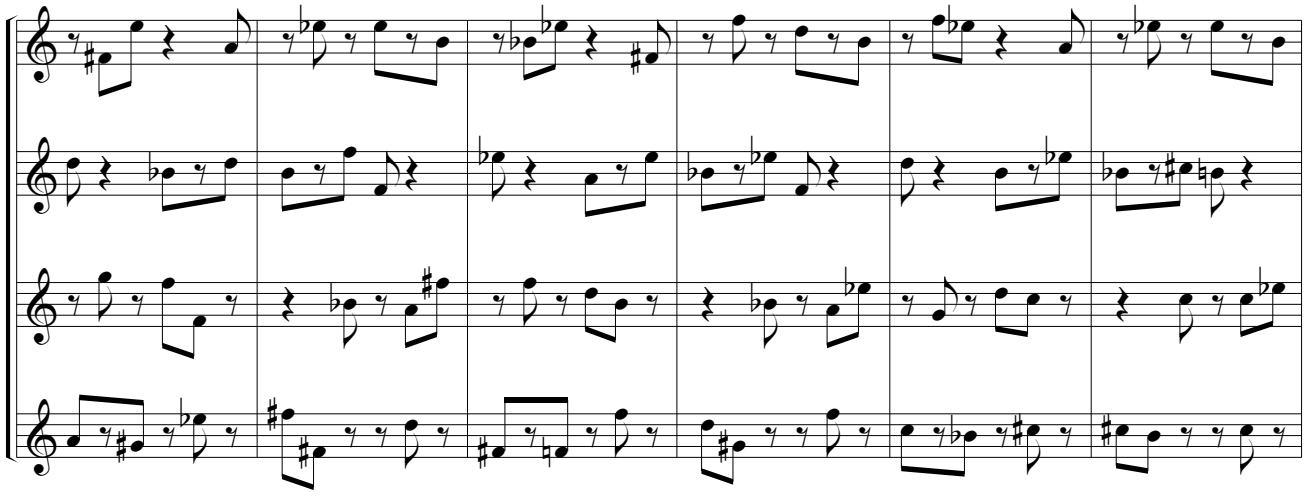

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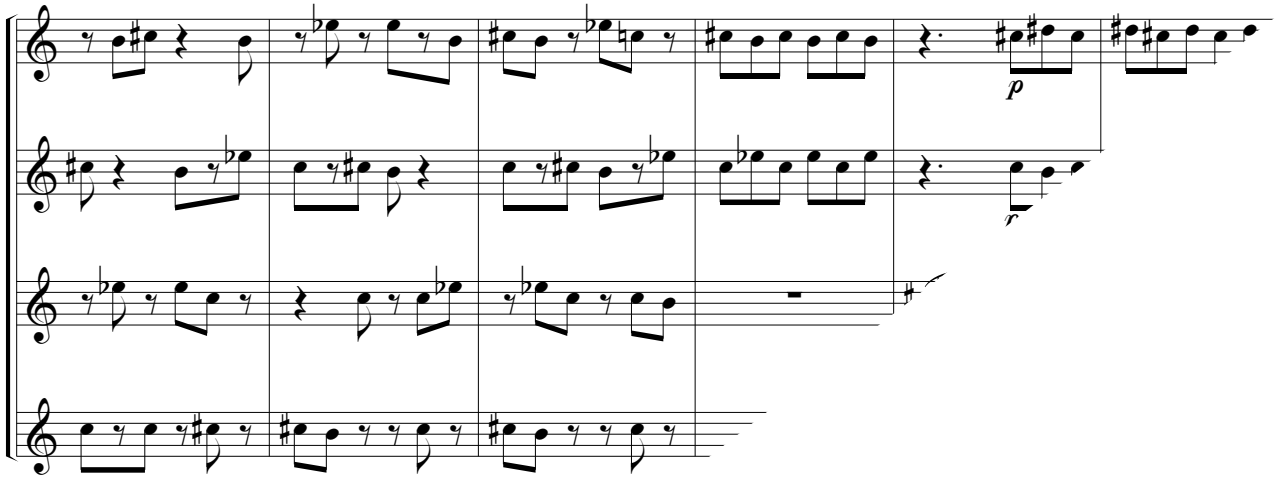

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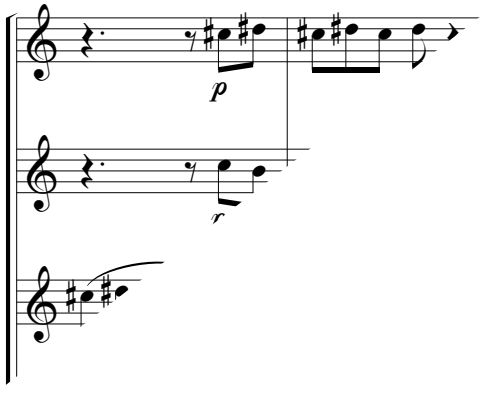

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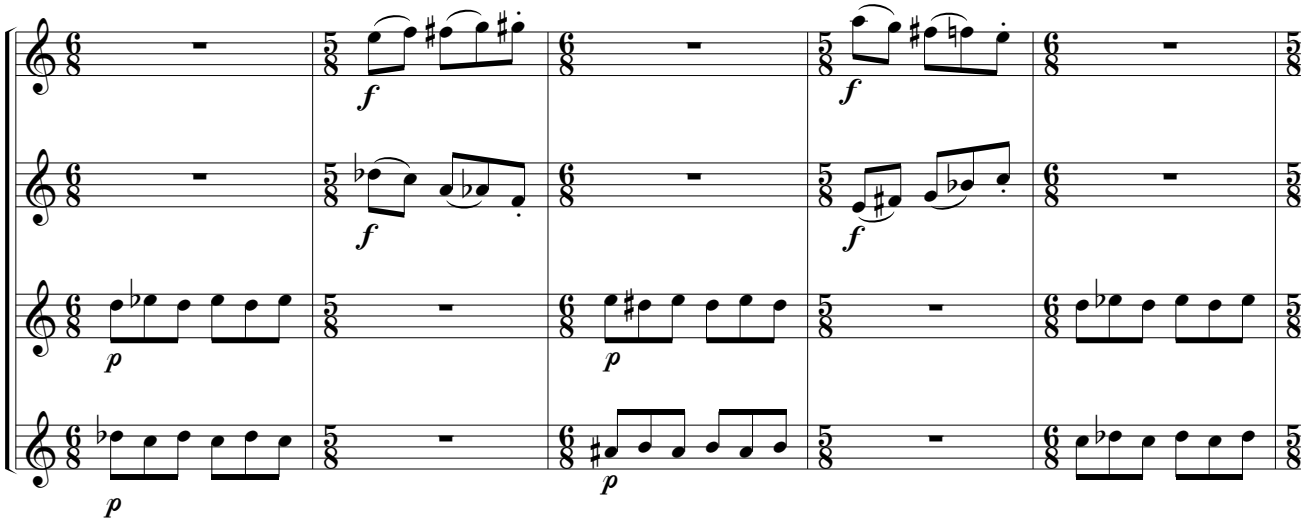

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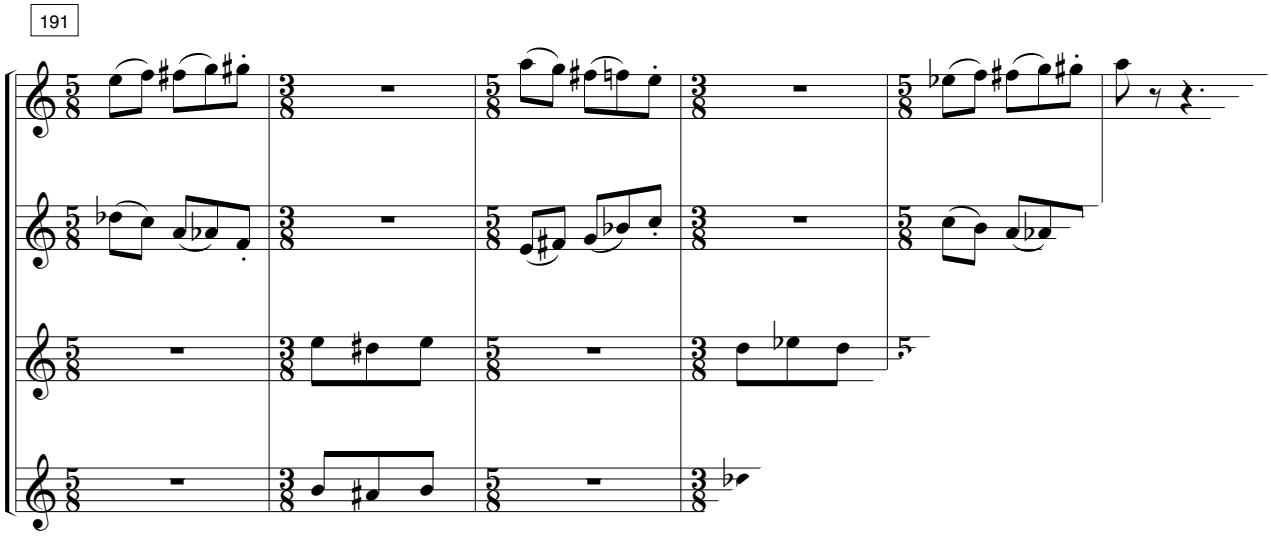

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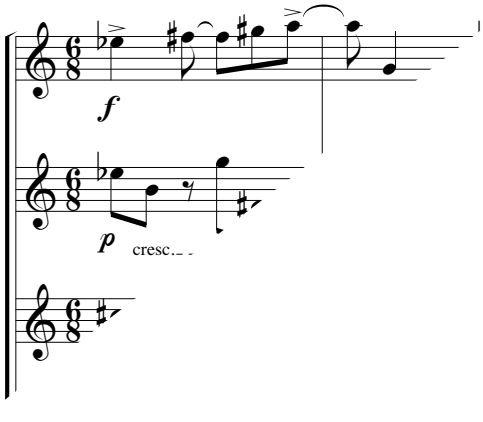

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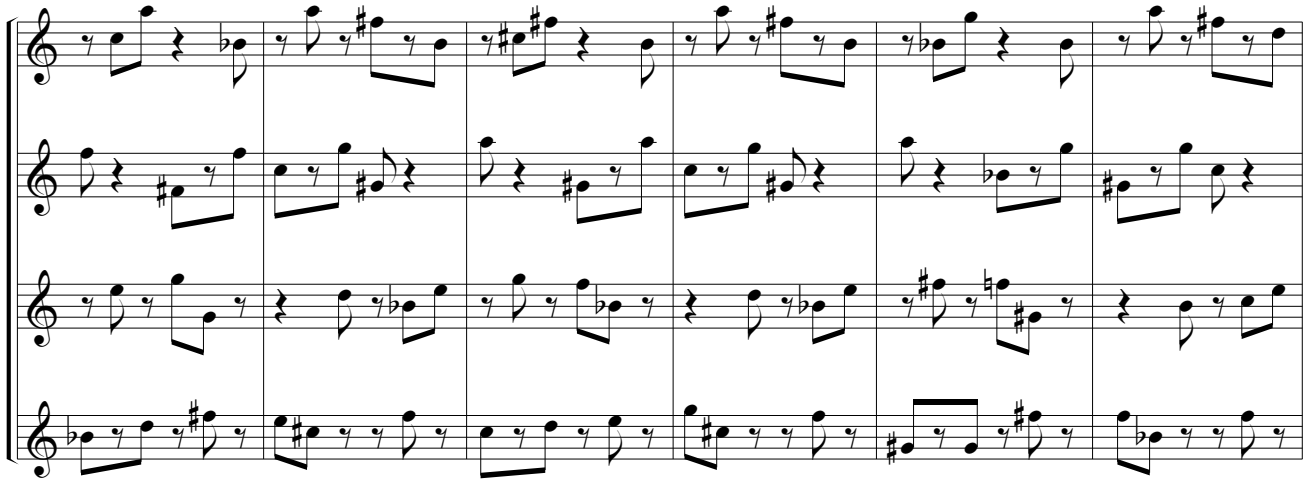

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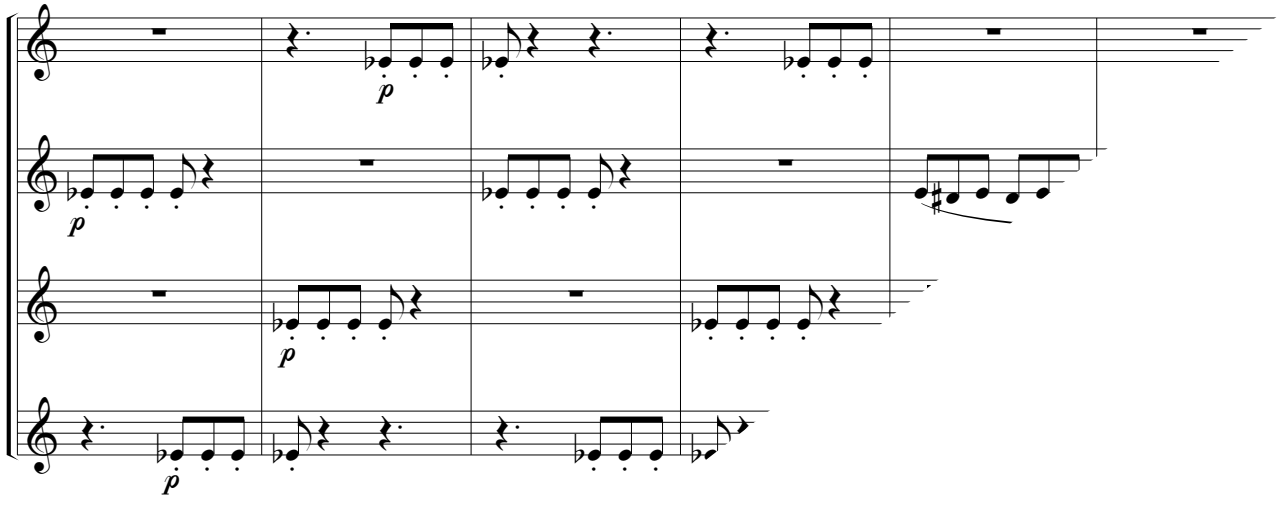

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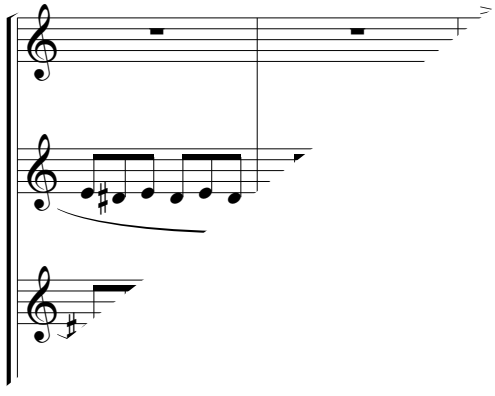

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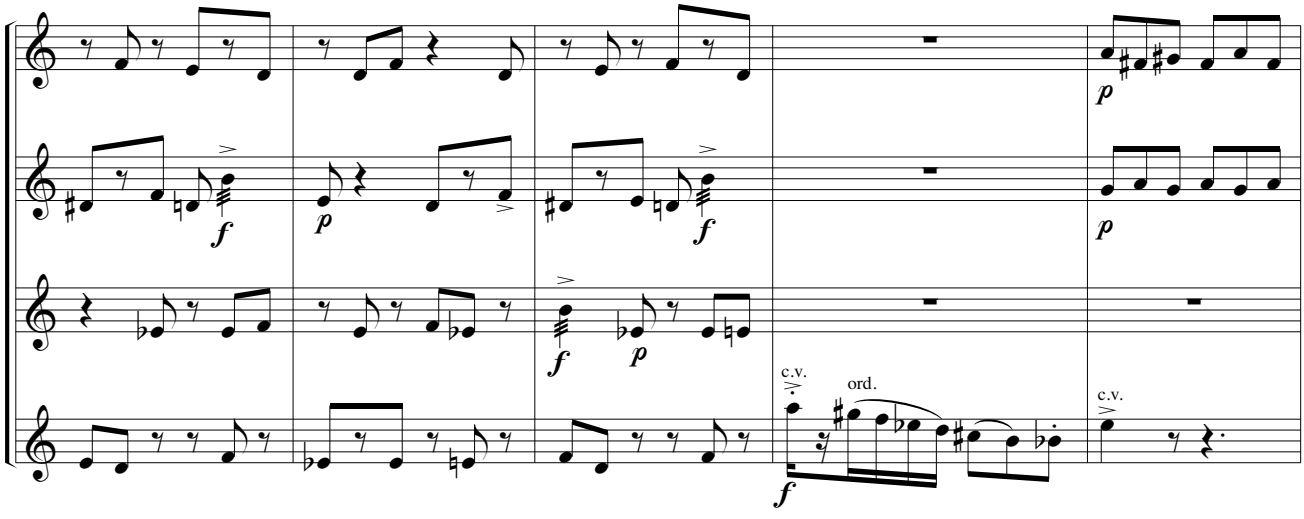

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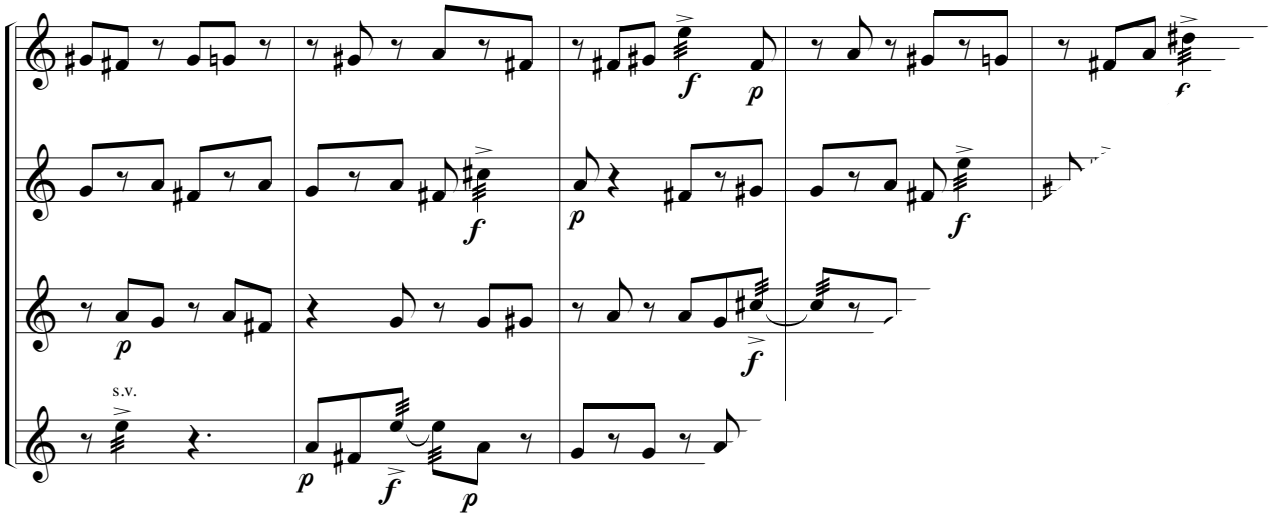

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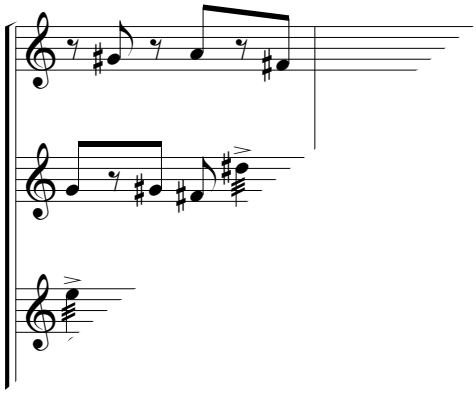

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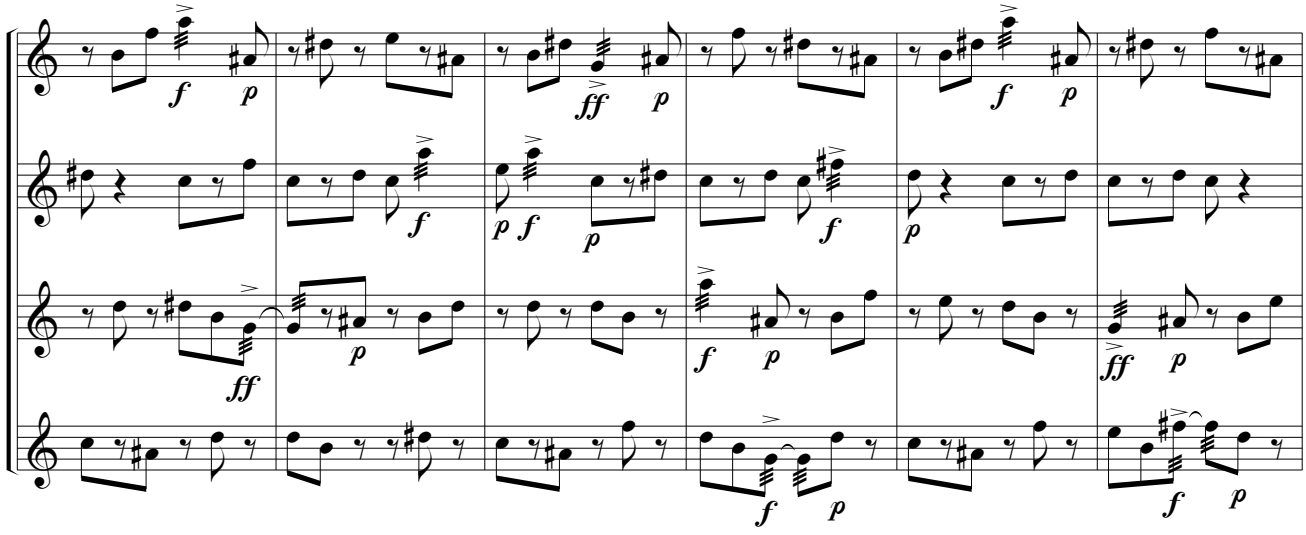

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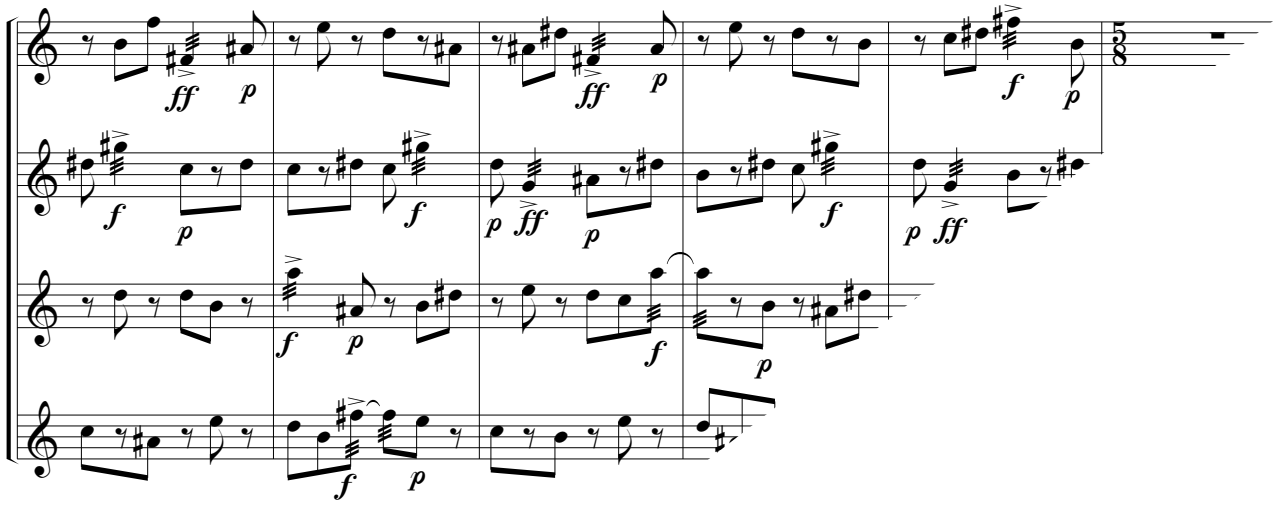

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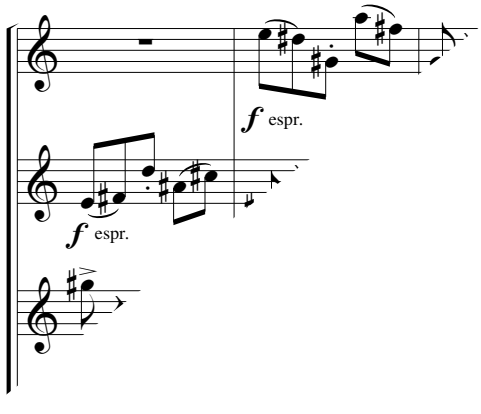

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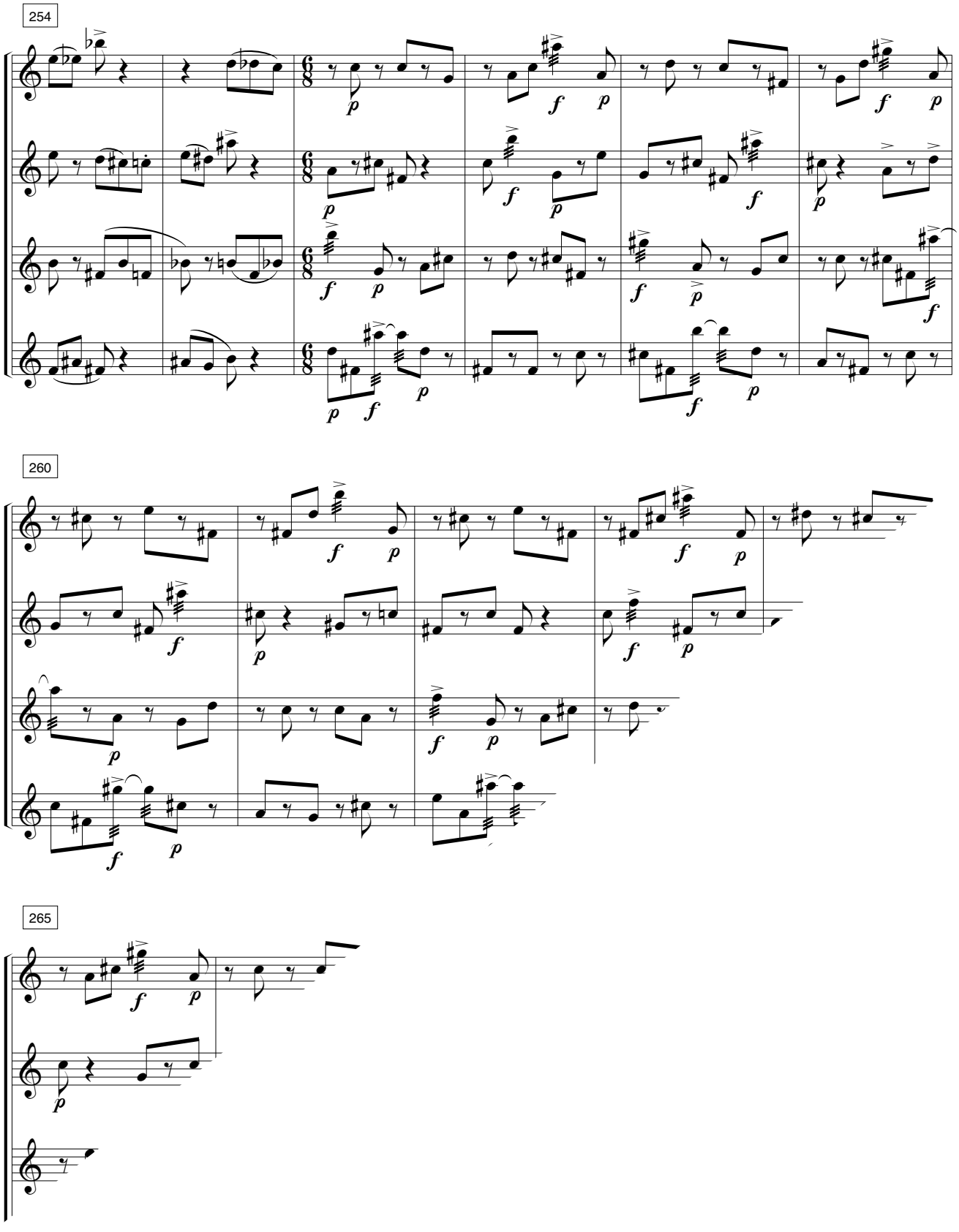

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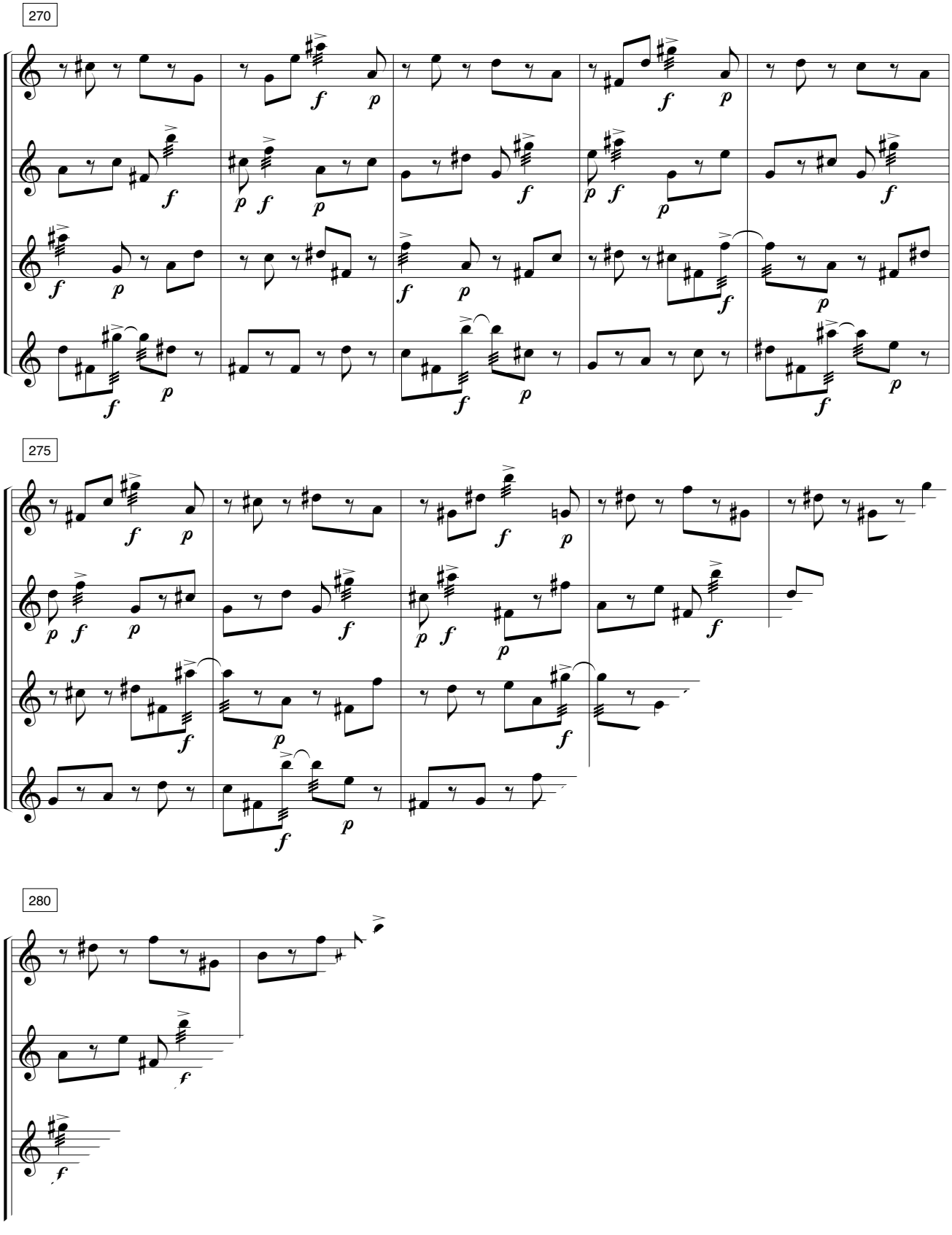

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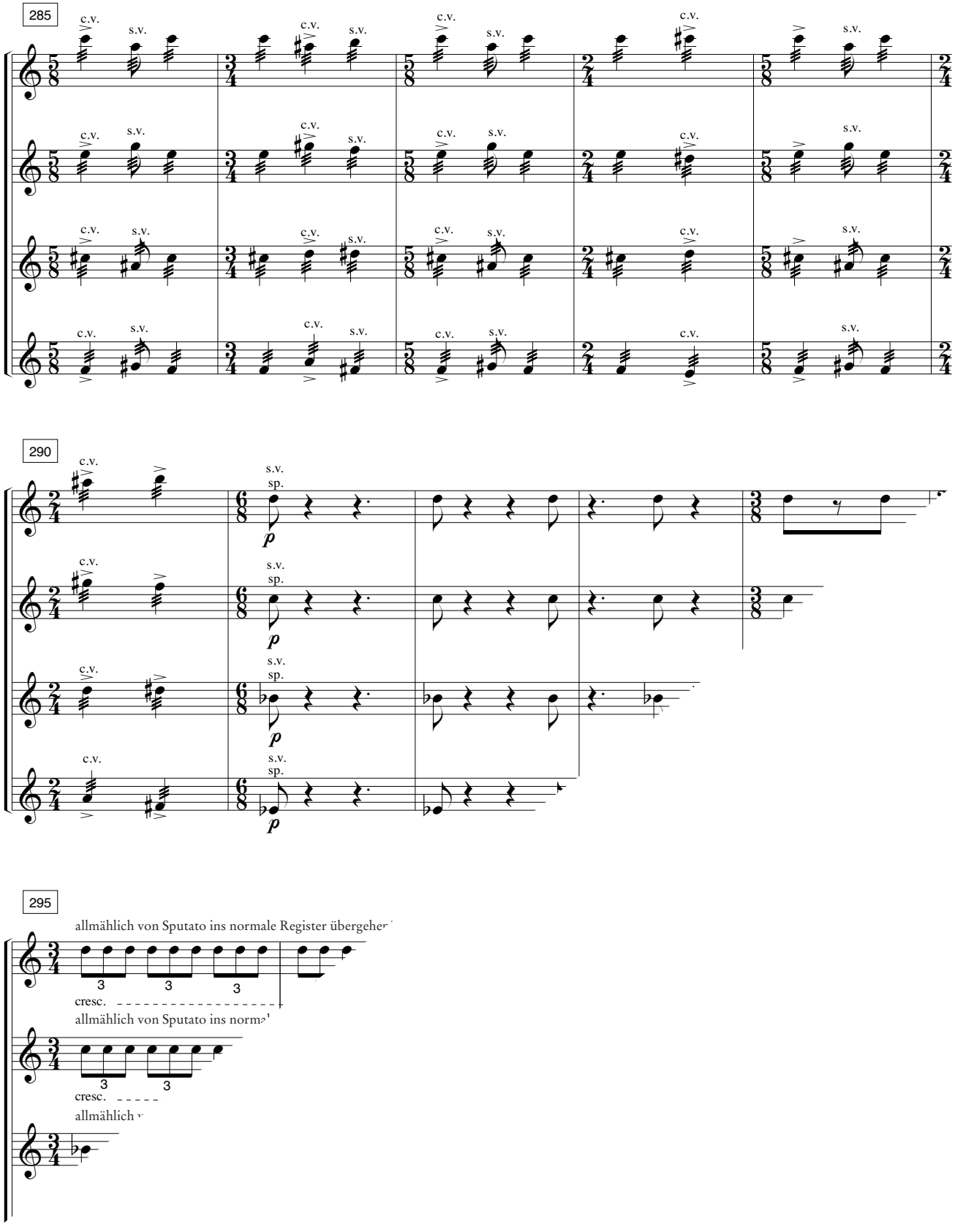

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