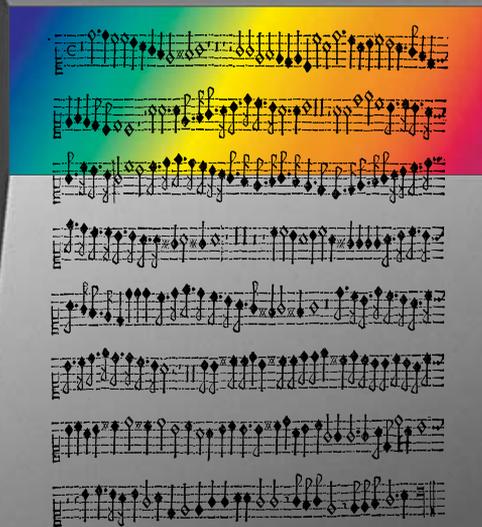


ZEITSCHRIFT FÜR SPIELMUSIK



Glen Shannon
(*1966)

Jazzy Prelude and Fugue

für Blockflötenquartett

for recorder quartet

MOECK

Jazzy Prelude and Fugue

– 2004 –
für Blockflötenquartett (SATB)

Prelude

Light 'n easy ♩ = 108 (Swing the 8ths: ♩ = $\overset{\frown}{\underset{\frown}{\text{♩}}}$)

Glen Shannon (*1966)

S
A
T
B

Musical score for Soprano (S), Alto (A), Tenor (T), and Bass (B) parts, measures 1-4. The score is in 4/4 time with a key signature of one flat (B-flat). The tempo is marked 'Light 'n easy' with a quarter note equal to 108 beats per minute. A note indicates to 'Swing the 8ths' with a triplet symbol over three eighth notes. The Soprano part begins with a quarter rest, followed by eighth notes. The Alto part starts with an eighth note. The Tenor part starts with a quarter note. The Bass part starts with a quarter note.

5

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 5-9. The Soprano part has a quarter rest in measure 5, then continues with eighth notes. The Alto part continues with eighth notes. The Tenor part continues with eighth notes. The Bass part continues with eighth notes. A fermata is placed over the final note of the Soprano part in measure 9.

10

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 10-14. The Soprano part continues with eighth notes. The Alto part continues with eighth notes. The Tenor part continues with eighth notes. The Bass part continues with eighth notes. A fermata is placed over the final note of the Soprano part in measure 14.

15

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 15-18. The Soprano part continues with eighth notes. The Alto part continues with eighth notes. The Tenor part continues with eighth notes. The Bass part continues with eighth notes. A fermata is placed over the final note of the Soprano part in measure 18.

20

Musical score for measures 20-24. The system consists of four staves: two treble clefs and two bass clefs. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes eighth and sixteenth notes, rests, and dynamic markings.

25

Musical score for measures 25-29. The system consists of four staves: two treble clefs and two bass clefs. The music continues with similar rhythmic patterns and includes some rests in the upper staves.

30

Musical score for measures 30-34. The system consists of four staves: two treble clefs and two bass clefs. The notation features more complex rhythmic figures and some ties.

35

Musical score for measures 35-39. The system consists of four staves: two treble clefs and two bass clefs. The music shows a continuation of the melodic and harmonic themes.

40

Musical score for measures 40-44. The system consists of four staves: two treble clefs and two bass clefs. The notation includes some rests and dynamic markings.

4

45

Musical score for measures 45-48. The score is in 3/4 time with a key signature of one flat (B-flat). It consists of four staves: two treble clefs and two bass clefs. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some rests and accidentals.

49

Musical score for measures 49-52. The score continues in 3/4 time with a key signature of one flat. It consists of four staves. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some rests and accidentals.

Fugue

Swing! ♩ = 140 (Swing the 8ths)

Musical score for measures 53-56. The score is in 3/4 time with a key signature of one flat. It consists of four staves. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some rests and accidentals.

7

Musical score for measures 57-60. The score is in 3/4 time with a key signature of one flat. It consists of four staves. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some rests and accidentals.

13

Musical score for measures 61-64. The score is in 3/4 time with a key signature of one flat. It consists of four staves. The music features a complex rhythmic pattern with eighth and sixteenth notes, including some rests and accidentals.

19

Musical score for measures 19-23. The score is in 3/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. The melody consists of eighth-note patterns with some rests and ties.

24

Musical score for measures 24-28. The piano accompaniment continues with eighth notes. The melody in the right hand features a mix of eighth and quarter notes, with some ties and rests.

29

Musical score for measures 29-33. Measure 30 contains a solo section for the right hand, indicated by the word "(solo)". The piano accompaniment continues with eighth notes. The solo melody is more complex, featuring sixteenth notes and ties.

34

Musical score for measures 34-38. The piano accompaniment continues with eighth notes. The melody in the right hand features a mix of eighth and quarter notes, with some ties and rests.

39

Musical score for measures 39-43. The piano accompaniment continues with eighth notes. The melody in the right hand features a mix of eighth and quarter notes, with some ties and rests.

44

Musical score for measures 44-48. The score is in 2/4 time and B-flat major. It features a piano accompaniment with a steady eighth-note bass line and a melody in the right hand. A 'solo' marking is placed above the melody in measure 46.

49

Musical score for measures 49-53. The piano accompaniment continues with a consistent eighth-note bass line. The melody in the right hand features a series of eighth-note runs and rests.

54

Musical score for measures 54-58. The piano accompaniment has a more active bass line with eighth-note patterns. A 'solo' marking is placed above the melody in measure 56.

59

Musical score for measures 59-63. The piano accompaniment features a steady eighth-note bass line. The melody in the right hand consists of eighth-note runs.

64

Musical score for measures 64-68. The piano accompaniment has a steady eighth-note bass line. The melody in the right hand consists of eighth-note runs.

69

(solo)

74

79

84

89



Glen Shannon

(geboren 1966) komponiert seit 1978. Außer einigen Theoriestunden als Gasthörer der Cornell Universität erhielt er den größten Teil seines Kompositionsunterrichts durch das Auswendiglernen der Orgelwerke Johann Sebastian Bachs im Kindes- und Jugendalter. Mit dem Studium von Bachs Kompositionen entwickelte sich seine Leidenschaft für den Kontrapunkt und insbesondere für Fugen, wobei er bereits mit 12 Jahren Stücke schrieb, die stark an Bachs Stil angelehnt waren. Glen Shannon lebt in Kalifornien in der Region der Bucht von San Francisco. Er ist aktives Mitglied der *East Bay Recorder Society* und spielt Block- und Traversflöte in dem auf Originalinstrumenten musizierenden Ensemble *Baroque Etcetera*, das aus engagierten Amateuren besteht. Er ist Herausgeber der *Members' Library Editions* der *American Recorder Society*. Diese erscheint halbjährlich und begleitet die Zeitschrift der Gesellschaft, *American Recorder*.

Nachwort

„Jazzy Prelude and Fugue“ ist eine einzigartige Verbindung von barocken Kompositionstechniken mit modernen Rhythmen und Harmonien. Sequenzen und Muster im Stil des Barock weisen auf alte Zeiten zurück, während Synkopen und das jazzig-inegale Spiel moderne Elemente hinzufügen. Die sparsam gesetzten Artikulationszeichen sollten genau beachtet werden, da ein großer Teil des musikalischen Ausdrucks auf kontrastierenden Notenlängen basiert, so z. B. in T. 13–15 des Präludiums oder in T. 14–16 der Fuge. Bei Nichtbeachtung geht der gewünschte Effekt verloren. Verzerrungen wurden nicht notiert, die Spieler sind aber ausdrücklich dazu aufgefordert, ihren Geschmack und ihre Kreativität einzubringen und Jazz-Verzerrungen, wie z. B. das Ziehen von Tönen, Abschattierungen, Knurren, Glissandi oder was auch immer ihnen gerade in den Sinn kommt, hinzuzufügen.

Übersetzung: F. Müller-Busch

Glen Shannon

(b. 1966) has been composing music since 1978. Except for some theory classes as an undergraduate at Cornell University, the majority of his composition training comes from spending his early years memorizing the organ works of Johann Sebastian Bach. It is through studying Bach's work that he developed his passion for contrapuntal writing – especially fugues, and at age of twelve he started writing music, which emulated Bach's style. Glen lives in the San Francisco Bay Area of California, where he is active in the East Bay Recorder Society and performs on recorder and traverso with a “serious-amateur” period-instrument ensemble called *Baroque Etcetera*. He also serves the American Recorder Society as editor of the Members' Library Editions, which are published every six months and accompany the Society magazine, *American Recorder*.

Epilogue

“Jazzy Prelude and Fugue” is a unique hybrid of Baroque compositional techniques and modern rhythms and harmonies. Baroque-style sequences and patterns look back to the old days, while syncopation and the swing style of playing add a twist. The sparse articulation markings should be followed closely because much of the musical success depends on contrasting note lengths, such as those in bars 13–15 of the Prelude and also in bars 14–16 of the Fugue; without them the desired effect is lost. Ornamentation has not been marked, but players are invited to use their taste and discretion in adding jazz-style ornaments such as pitch bends, shades, growls, slides, or anything else that comes to mind.

Glen Shannon

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(né en 1966) compose depuis 1978. Mis à part quelques heures de cours de théorie qu'il a suivies en tant qu'auditeur libre à la Cornell University, c'est en apprenant par cœur dès son plus jeune âge les œuvres pour orgue de Jean Sébastien Bach qu'il a acquis la méthode de la composition. L'étude des compositions fit naître en lui la passion du contrepoint et en particulier pour les fugues. Dès l'âge de 12 ans, il composa des pièces qui s'inspiraient fortement du style de Bach. Glen Shannon vit en Californie, non loin de la baie de San Francisco. Il est membre actif de la *East Bay Recorder Society* et joue de la flûte à bec et de la flûte traversière sur des instruments d'époque au sein de l'ensemble *Baroque Etcetera*, composé d'amateurs passionnés. Il est l'éditeur de *Members' Library Editions* de la *American Recorder Society*, une publication semestrielle qui accompagne le magazine *American Recorder* de la Société.

Conclusion

« Jazzy Prelude and Fugue » est une combinaison unique de techniques de composition de l'époque baroque et de rythmes et d'harmonies modernes. Séquences et modèles de style baroque rappellent les anciens temps tandis que syncopes et éléments de jazz donnent une touche moderne à l'ensemble. Les quelques rares signes d'articulation doivent être scrupuleusement observés car une majeure partie de l'expression musicale repose sur des longueurs de notes contrastées, comme au niveau des mesures 13 à 15 du prélude ou 14 à 16 de la fugue. En cas de non-respect de cette consigne, l'effet souhaité ne sera pas obtenu. Les ornements n'ont pas été notés, les musiciens sont par conséquent priés de faire appel à leur goût et à leur créativité pour ajouter des éléments jazz tels que sons poussés, ombres, grognements, glissandi ou tout autre fruit de leur imagination.

Traduction : A. Rabin-Weller