Riccardo Piacentini

JAZZ MOTETUS VIII
(ARPÈGE)

per flauto, o clavicembalo, o flauto e clavicembalo

(2009)

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Jazz motetus ***I***
per clarinetti, sax e pianoforte [3 esecutori] (1995)
1ª esecuzione: San Benedetto del Tronto, 1995

Jazz motetus ***II*** *(pour baroque ensemble)*
per flauto, oboe, violoncello e clavicembalo (1995)
1ª esecuzione: Torino, 1996

Jazz motetus ***III***
per orchestra d'archi (1997)
scritto per l'Orchestra del Festival Internazionale di Jesi su richiesta di Ennio Morricone
1ª esecuzione: Jesi, 1997

Jazz motetus ***IV***
per sax baritono e clarinetto basso (2001)
su un testo di Silvana Copperi
1ª esecuzione: Pechino, 2001

Jazz motetus ***V*** *(Piperita blues)*
per voce femminile, flauto, clarinetto, violino, basso elettrico, organo hammond e pianoforte (2001)
su un testo di Dario Voltolini
1ª esecuzione: Bologna, 2001

Jazz motetus ***VI*** *(Cricket play)*
per pianoforte e "foto-suoni" (2003)
1ª esecuzione: San PIetroburgo, 2004

Jazz motetus ***VII***
per violoncello e pianoforte (2004)
1ª esecuzione: Alessandria, 2004

Jazz motetus ***VIII***
per flauto, o clavicembalo, o flauto e clavicembalo (2009)

Scritto per il Novecembalo Ensemble

Written for the Novecembalo Ensemble

Jazz motetus VIII (arpège) prosegue la serie dei precedenti 7 *jazz motetus* nei quali la sintassi accordale del blues e le poliritmie in codice dell'Ars Antiqua sono parafrasate in una metafora senza obblighi filologici. Ogni *jazz motetus* è concepito per un organico differente, e in modo differente legge la stessa sequenza di armonie blues, connotandosi secondo un impianto formale e figurale suo proprio. In questo ottavo *jazz motetus*, la macroforma registra 4 sezioni a loro volta divise in 4 parti, tali che **il brano può essere eseguito modularmente** sdoppiandosi sull'asse verticale dei due strumenti. Queste le 3 possibilità di esecuzione: **a) per solo flauto (miss. 1-66, 199-fine), b) per solo clavicembalo (miss. 133-fine), c) per flauto e clavicembalo (miss. 1-fine)**. La durata del brano è quindi variabile: circa 4'30 se per solo flauto o solo clavicembalo, circa 7'30 se per flauto e clavicembalo. Dal punto di vista figurale, il sottotitolo chiarisce la focalizzazione insistita sulla modalità di arpeggio, in particolare nella parte del flauto, ma anche ricorda un titolo analogo del mio indimenticabile maestro e amico Franco Donatoni.

Jazz motetus VIII (arpège) *follows to the series of previous 7* jazz motetus *where the harmonic syntax of blues and the polyrhythms in codex of the* Ars Antiqua *are paraphrased with a metaphor without philological obligations. Each* jazz motetus *is conceived for a different organic, and in different way it reads the same sequence of blues harmonies, connotating itself according to its own formal and figural set. In the case of* Jazz motetus VIII (arpège) *the macroform is in 4 sections and these ones are also devided in 4 parts, so that* ***the piece can be modularly performed*** *splitting itself in the vertical sense of the two instruments. There are 3 possibilities of performance:* ***a) for solo flute (measures 1-66, 199-end), b) for solo harpsichord (meas. 133-end), c) for flute and harpsichord (meas. 1-end)****. Consequently the duration of the piece is variable: about 4'30 if for solo flute or solo harsichord, about 7'30 if for flute and harpsichord together. From the figural point of view, the subtitle focuses the persistent "arpeggio", particularly in the flute part, but also remembers a similar title of my unforgettable teacher and friend Franco Donatoni.*

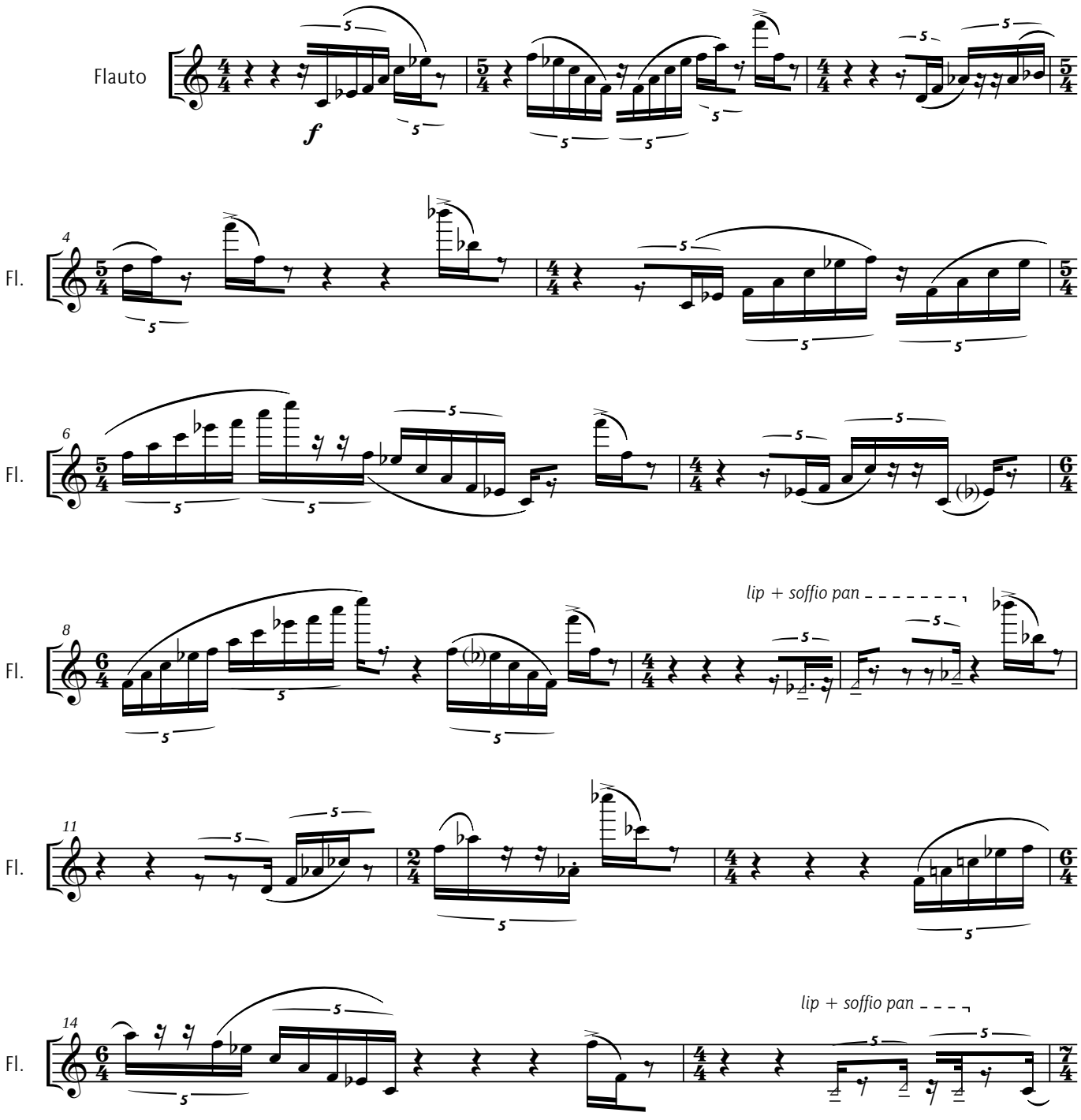
r. p. (feb. 2009)

Jazz Motetos VIII
(Arpège)

per flauto, o clavicembalo, o flauto e clavicembalo
(2009)

Riccardo Piacentini

♩ = 132-140, flessibile e allegro



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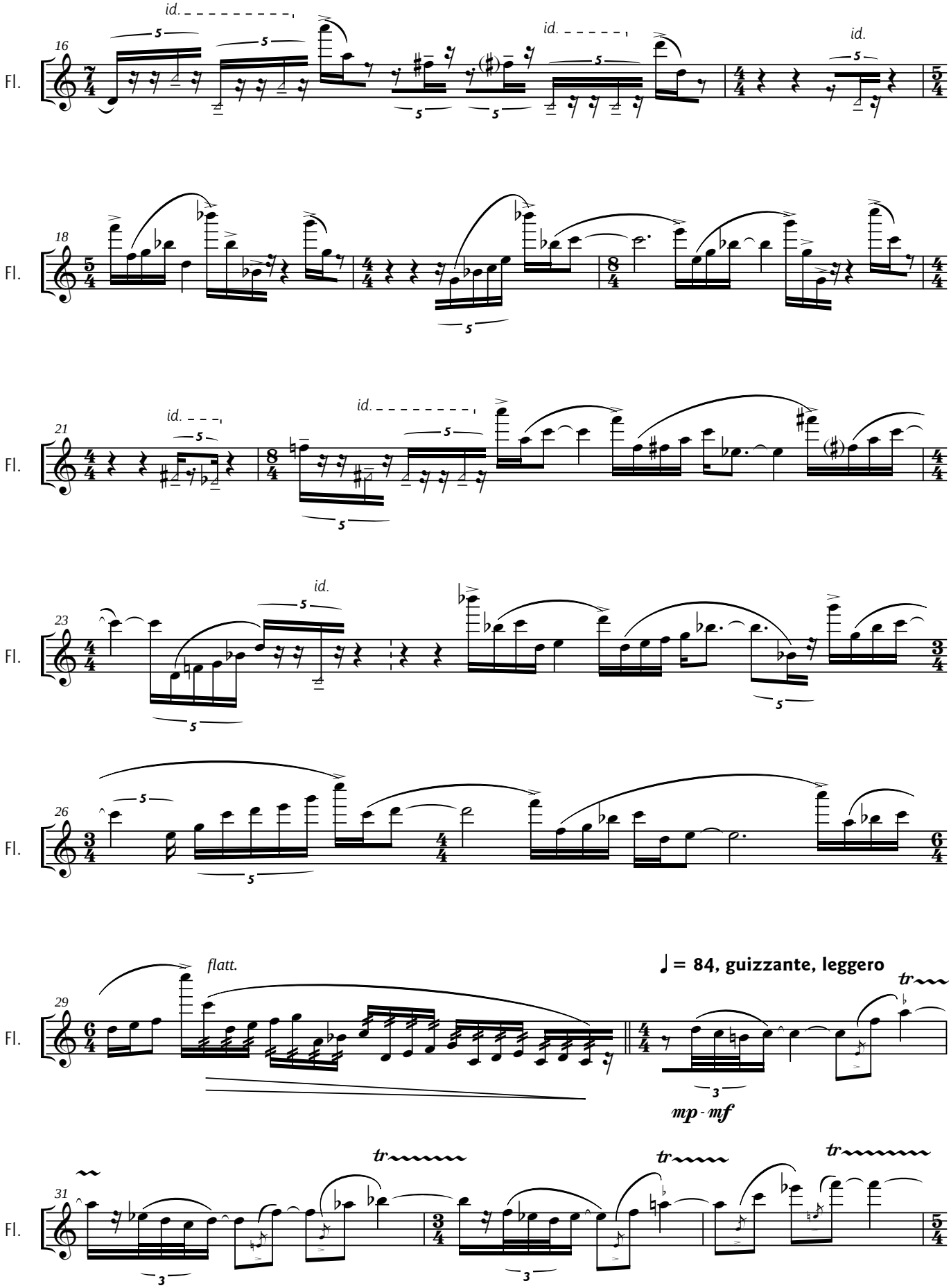

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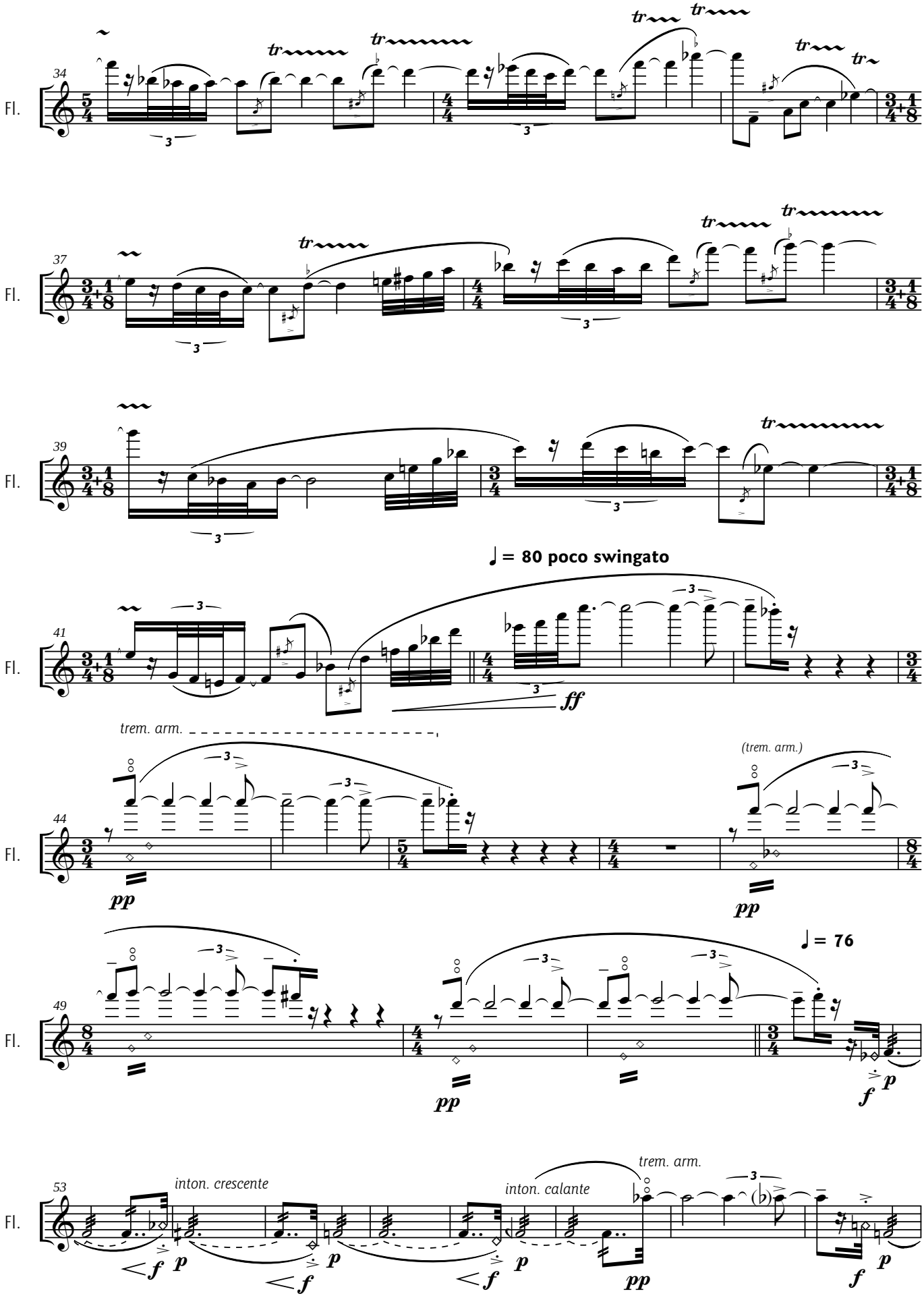

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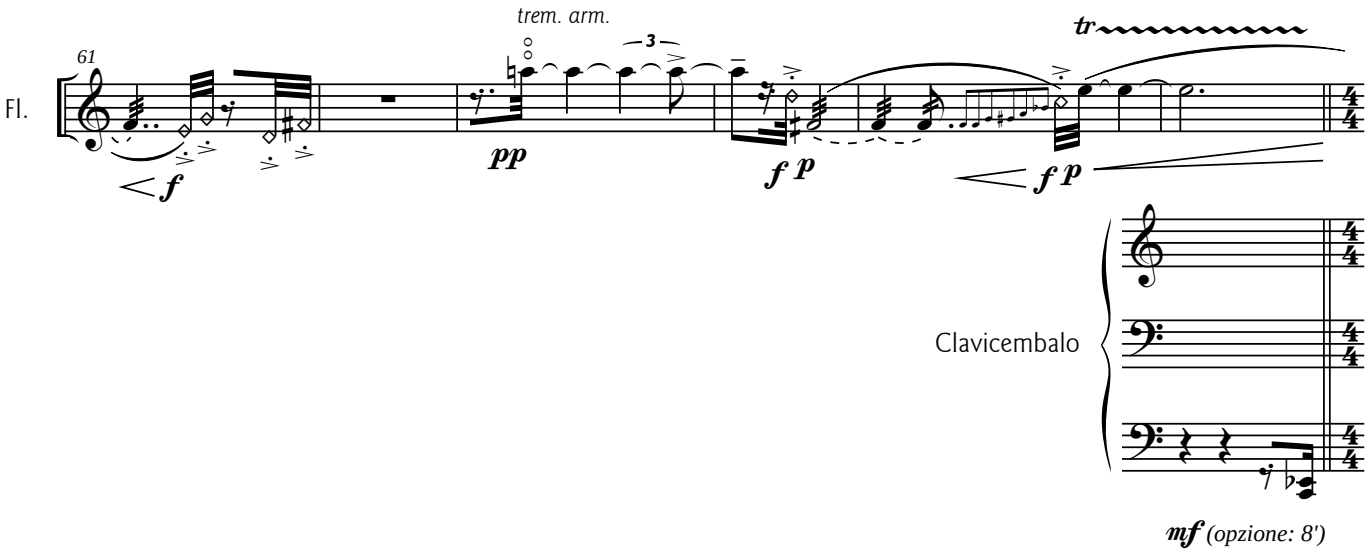
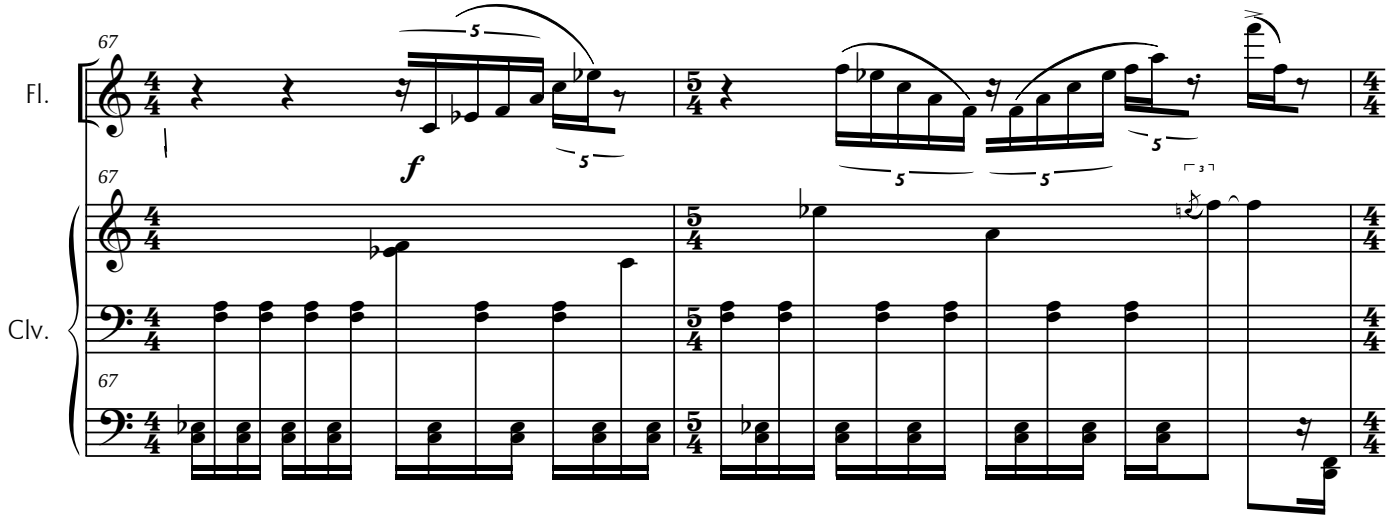
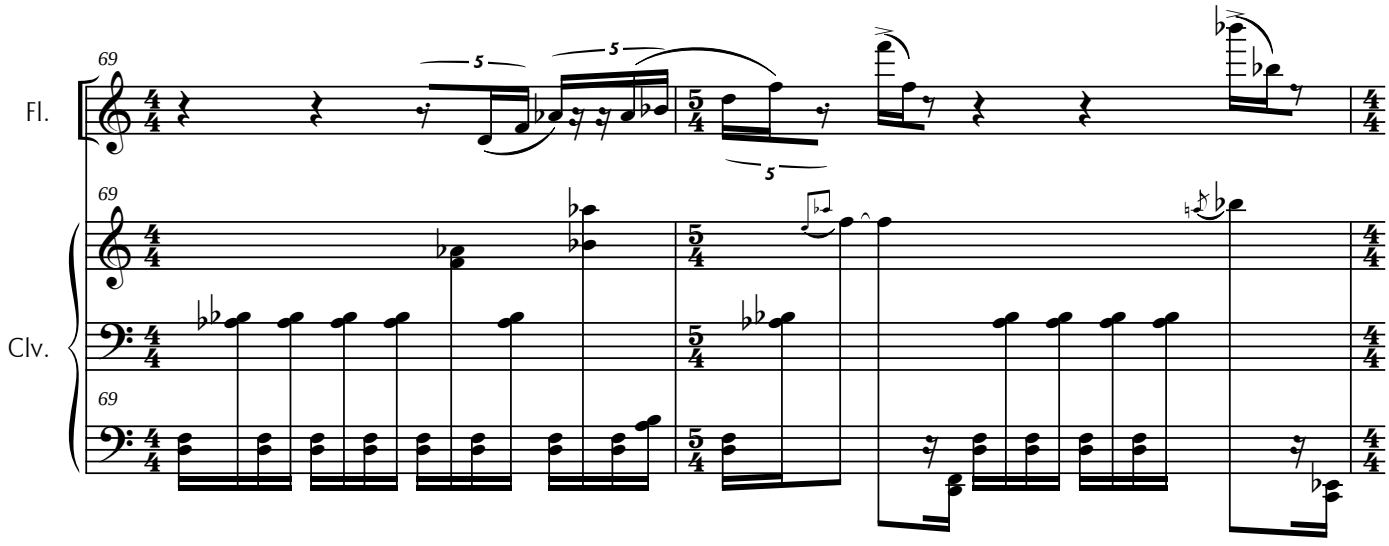


♩ = 132-140, flessibile e allegro (tempo 1°)





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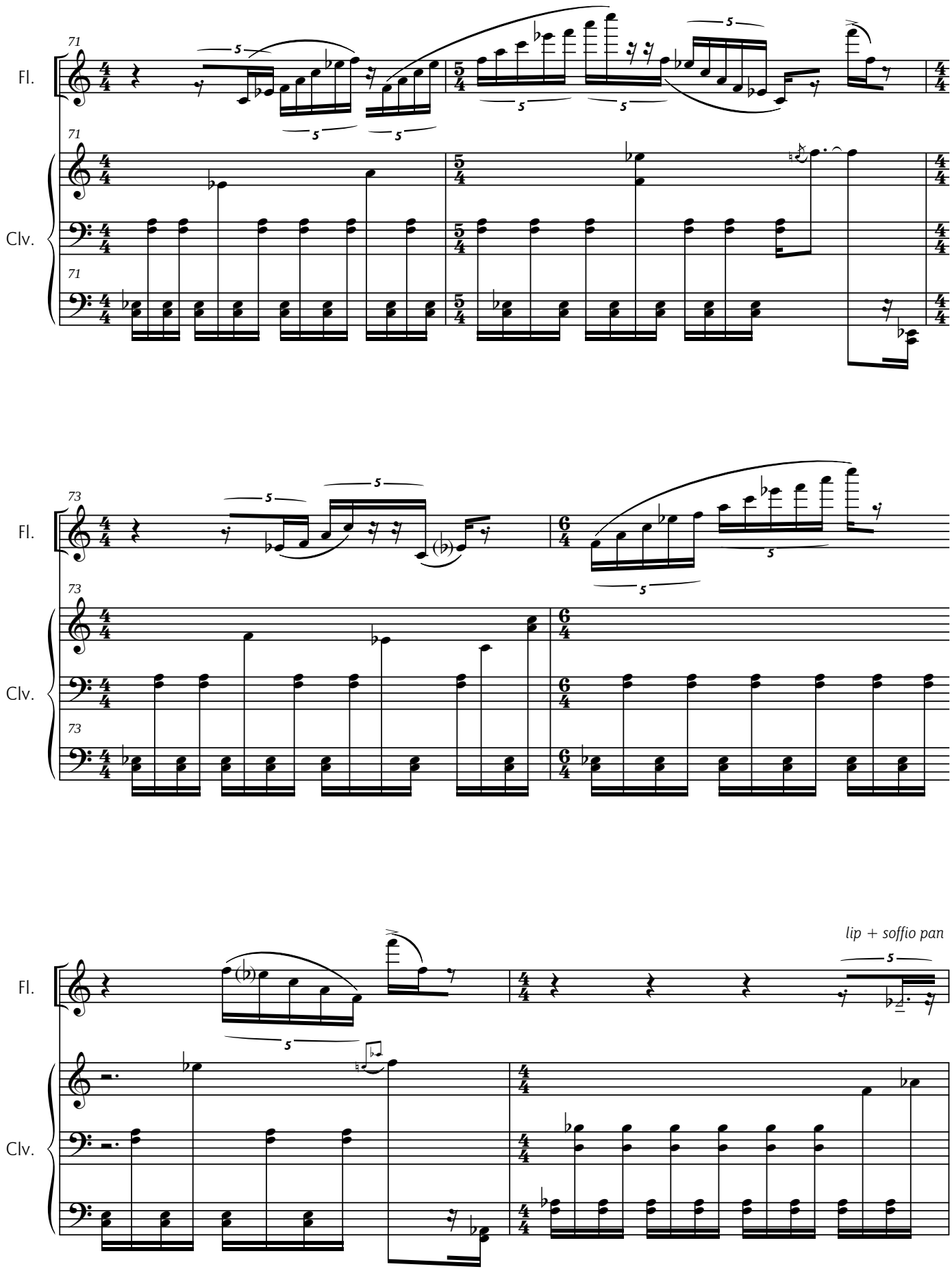

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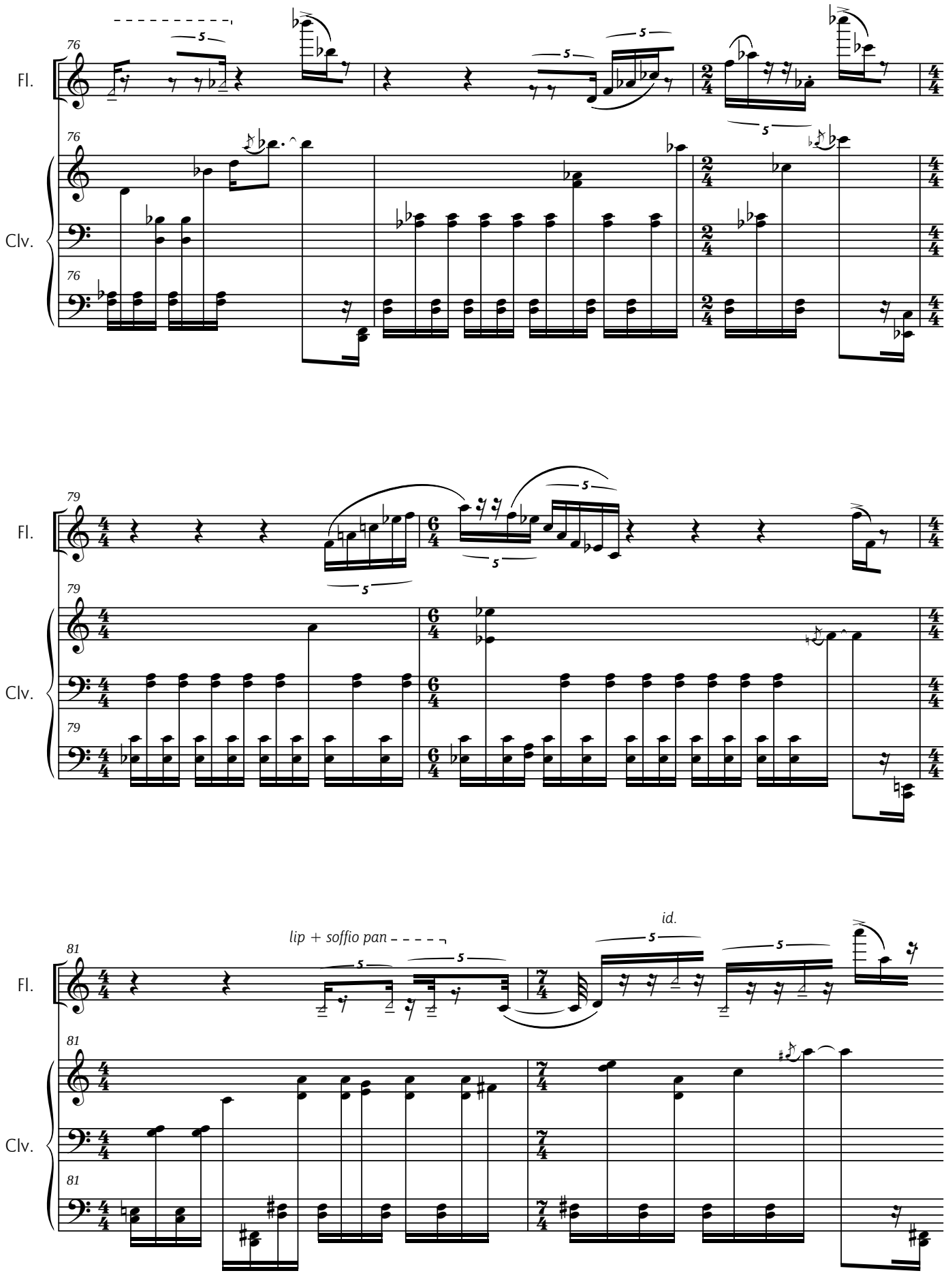

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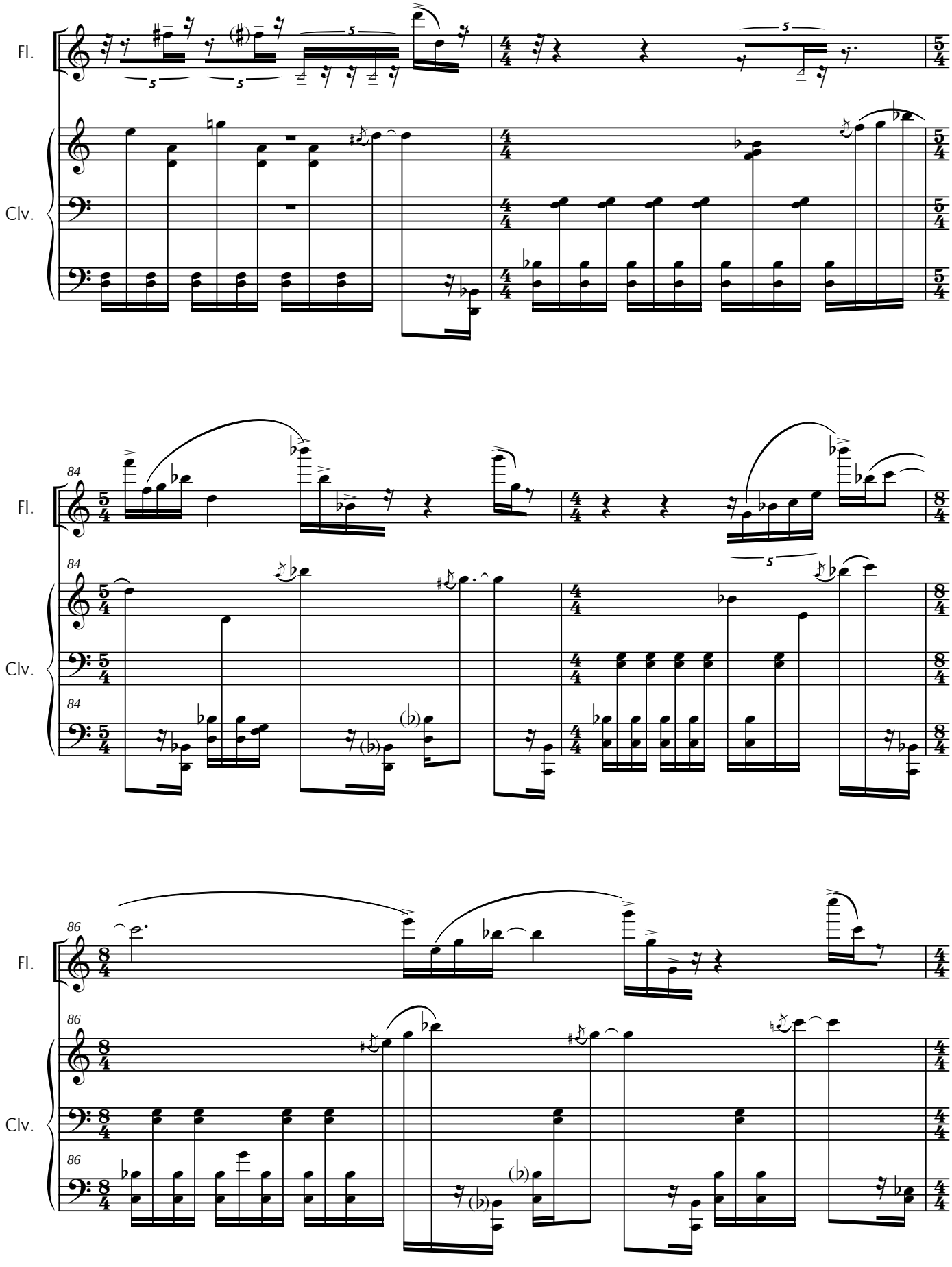

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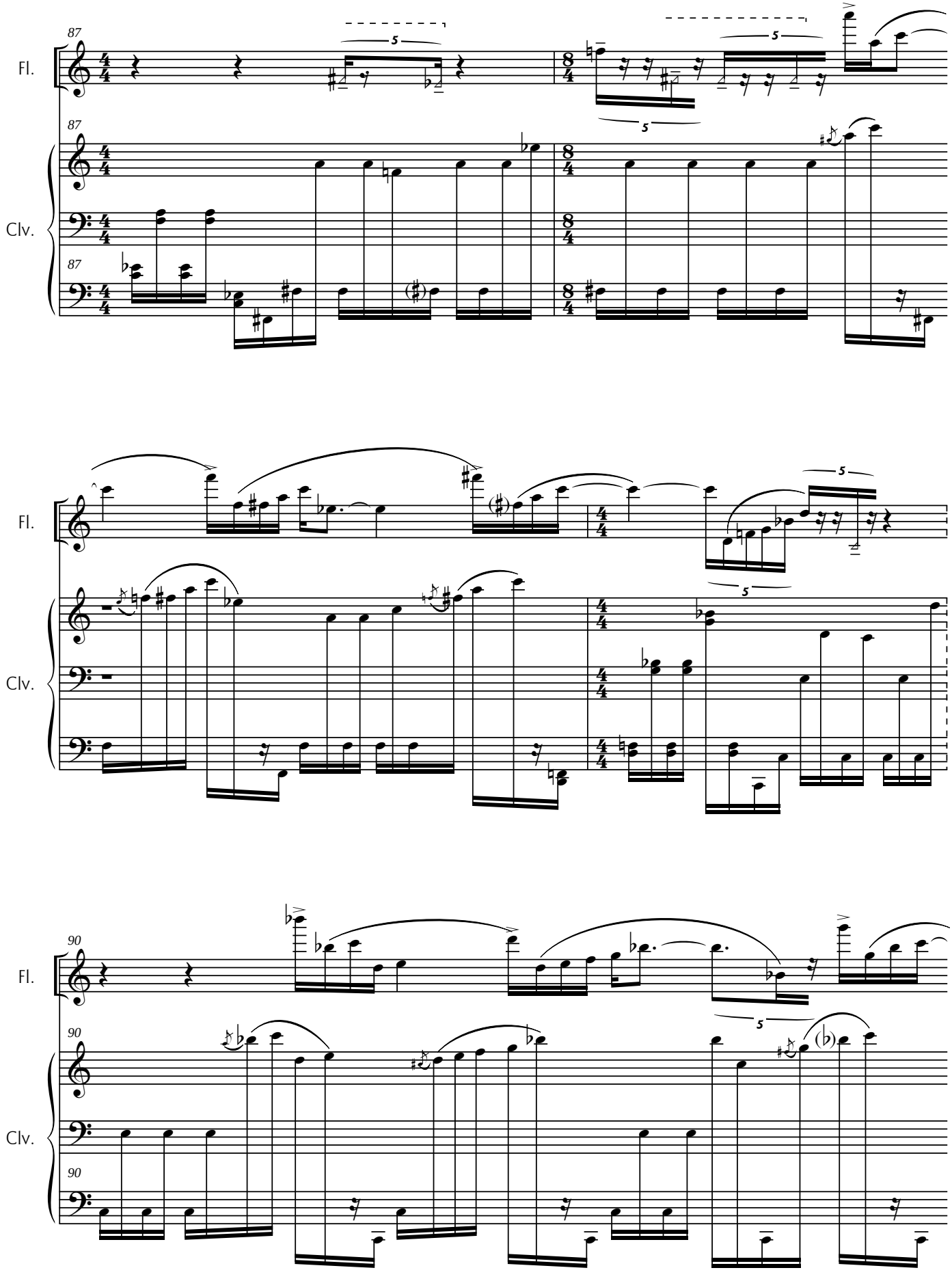

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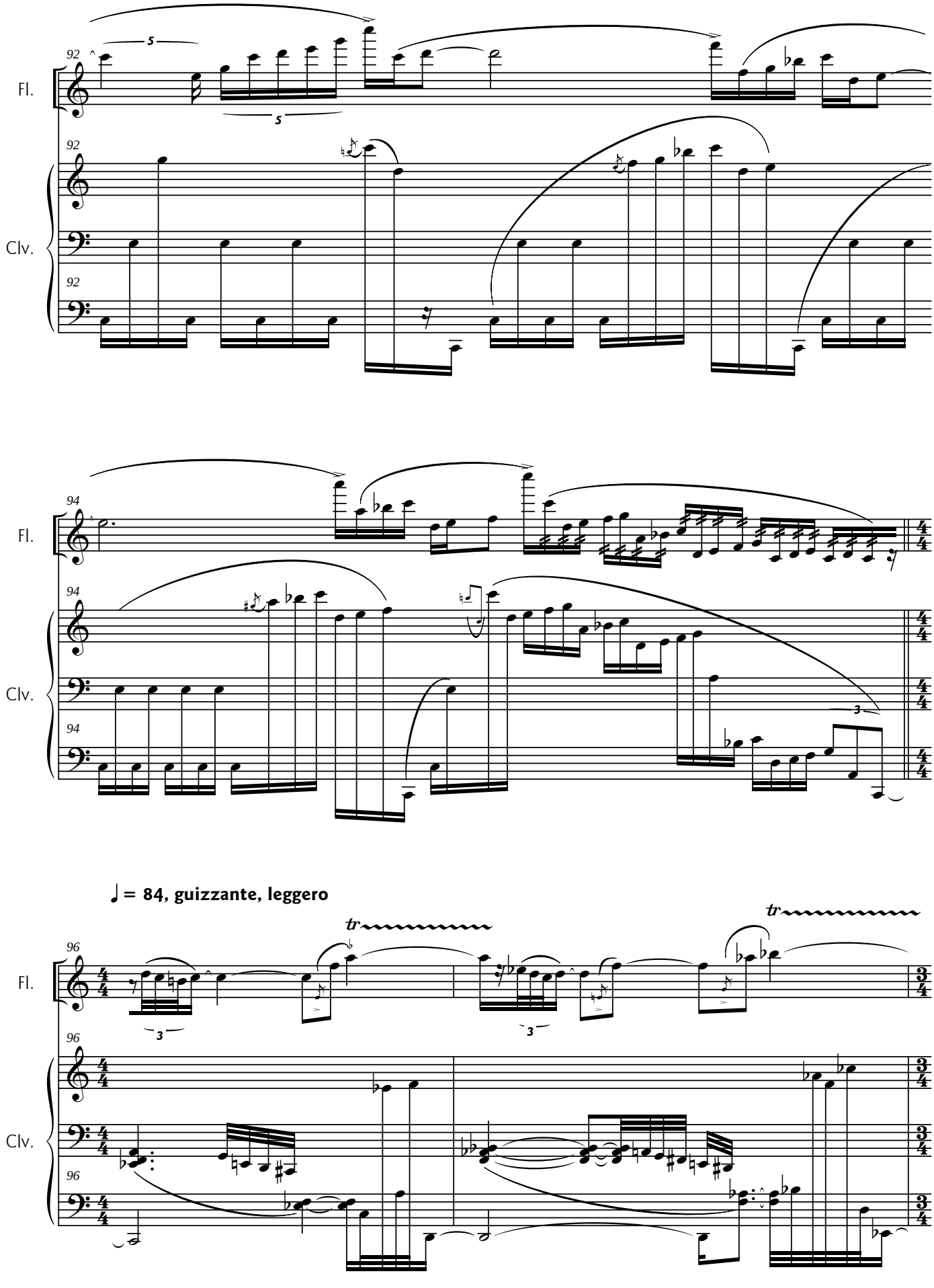

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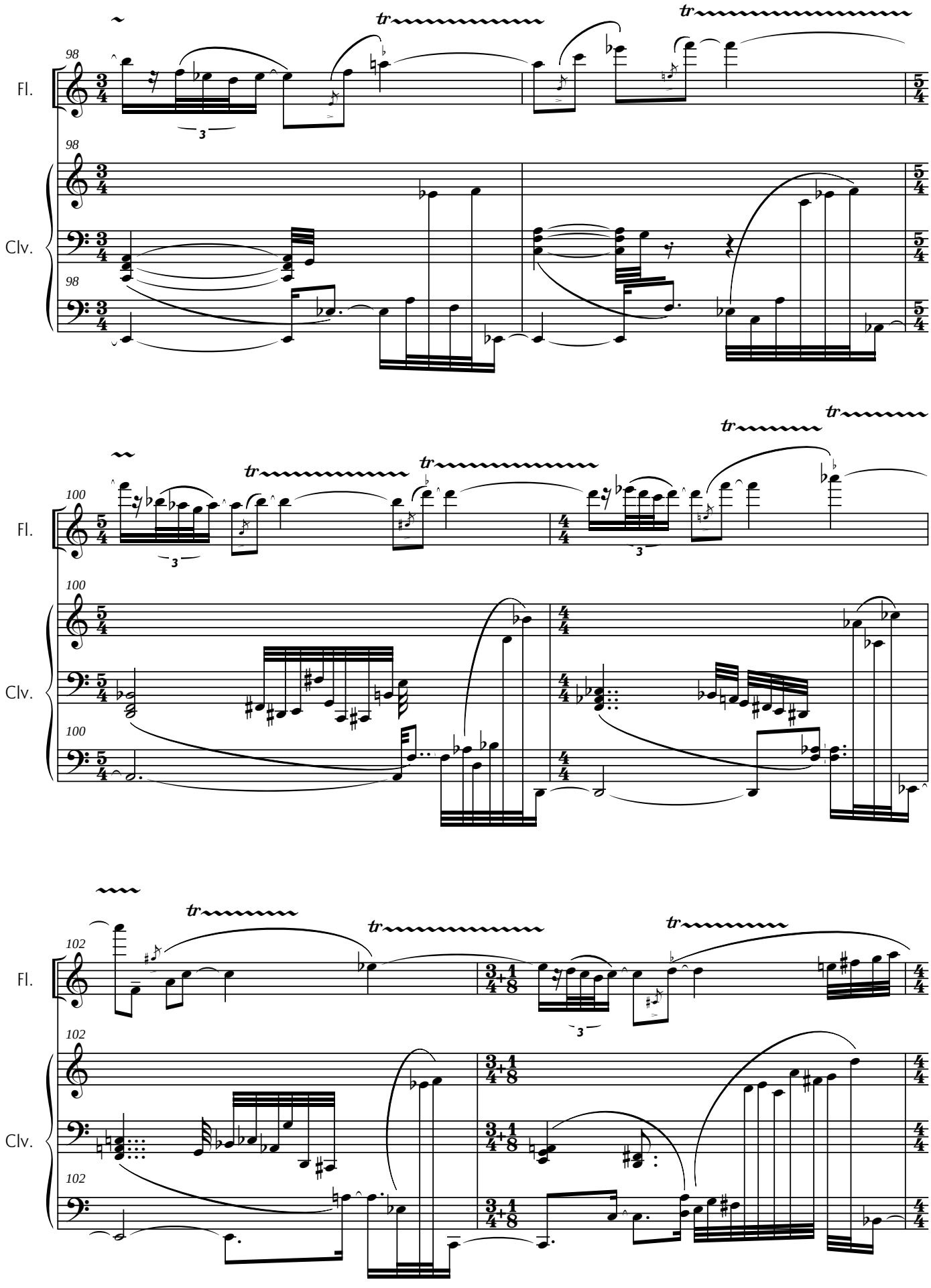

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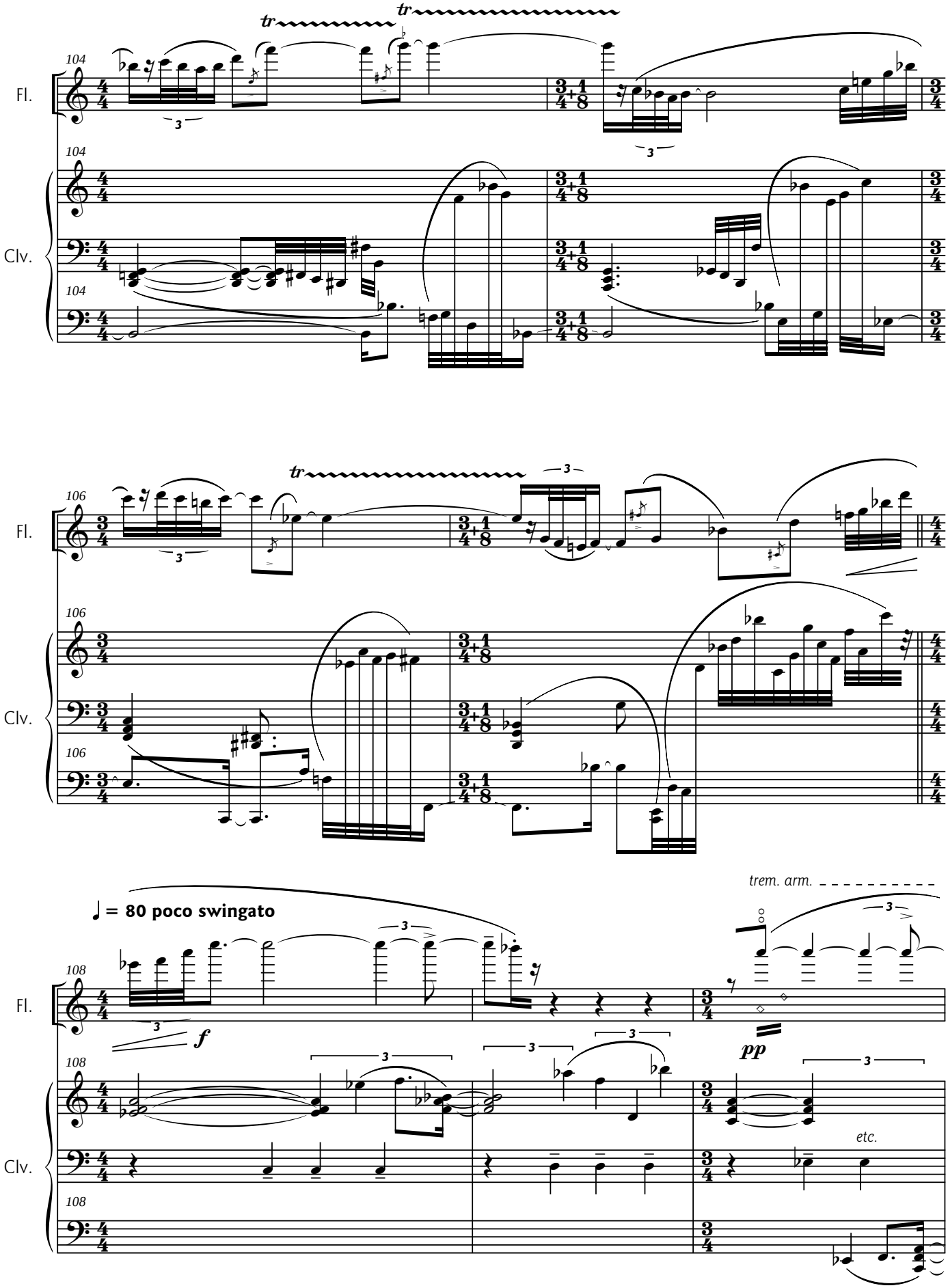

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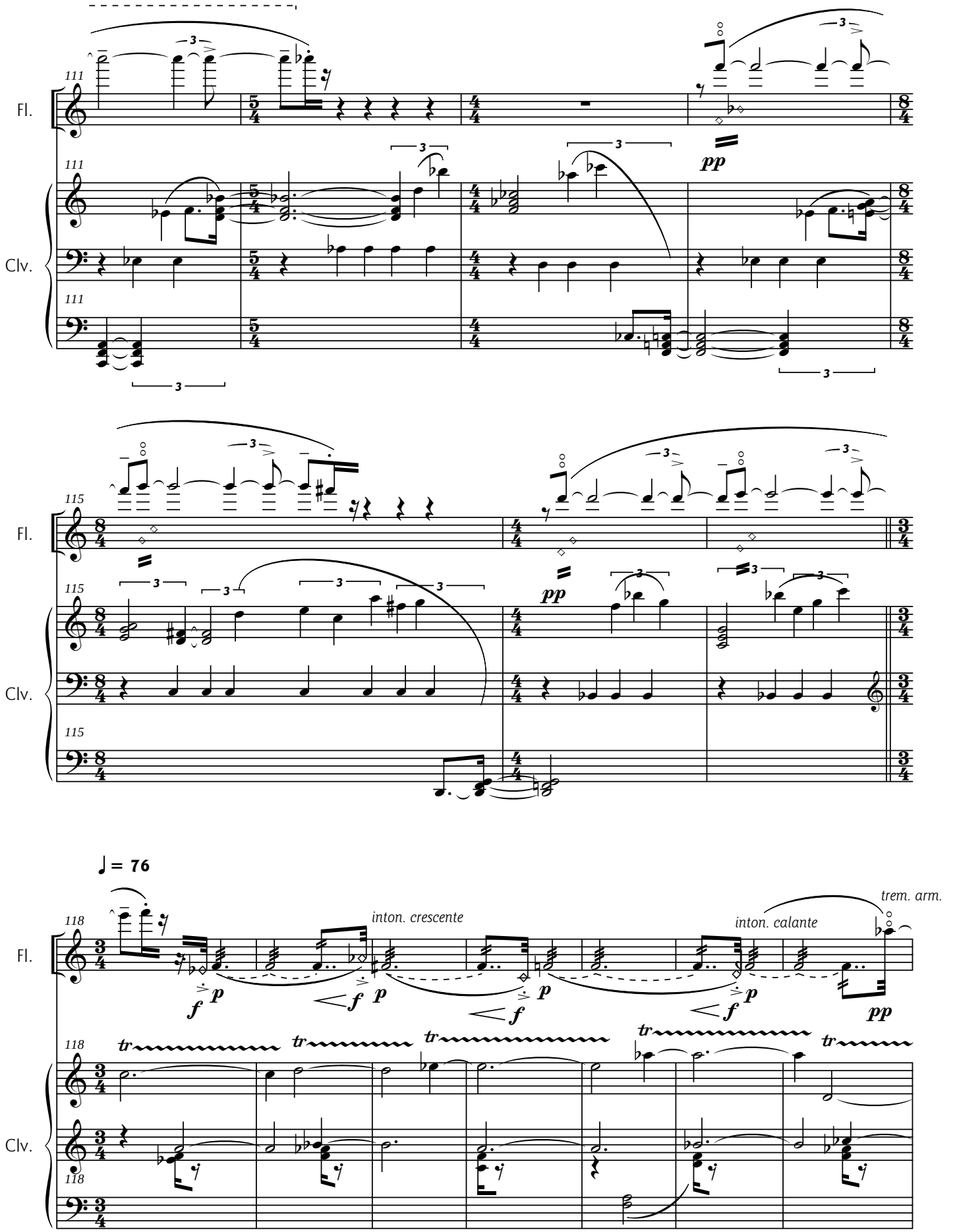

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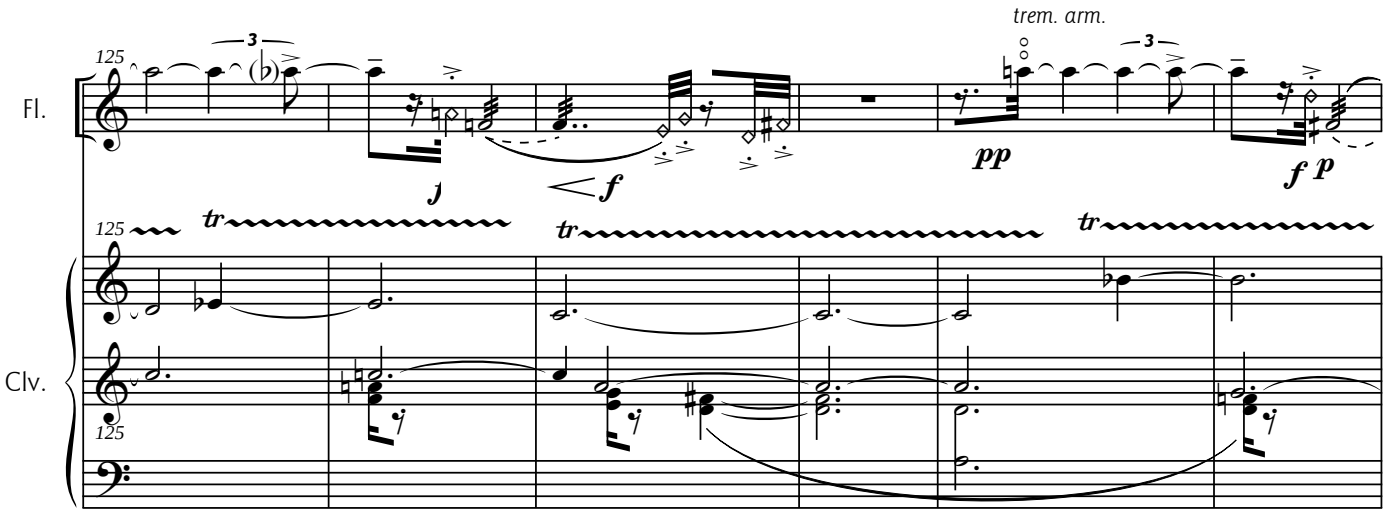

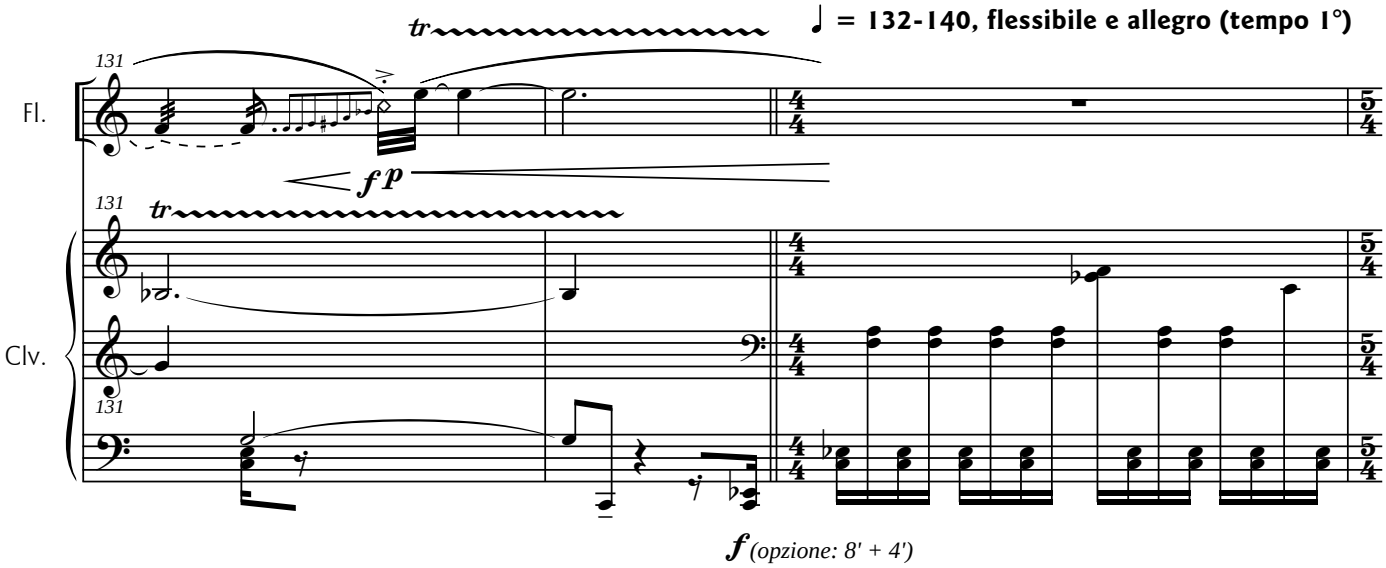

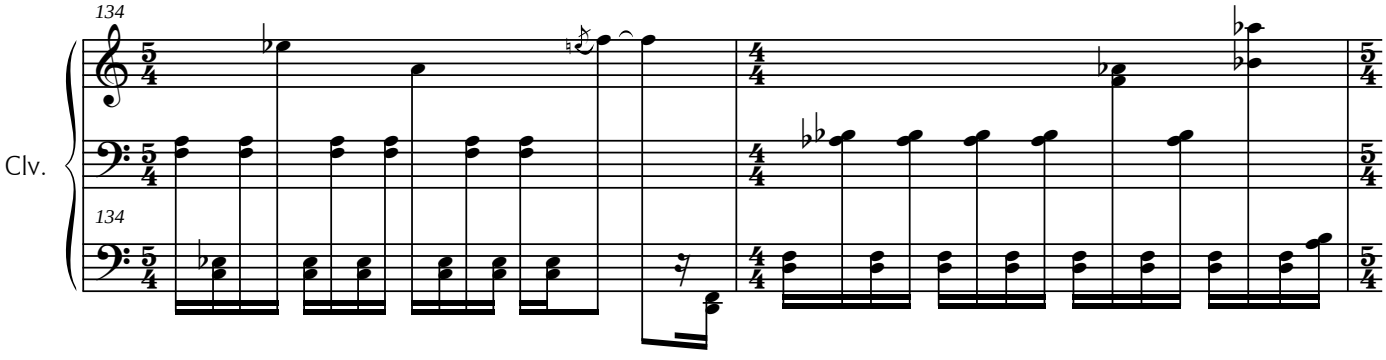

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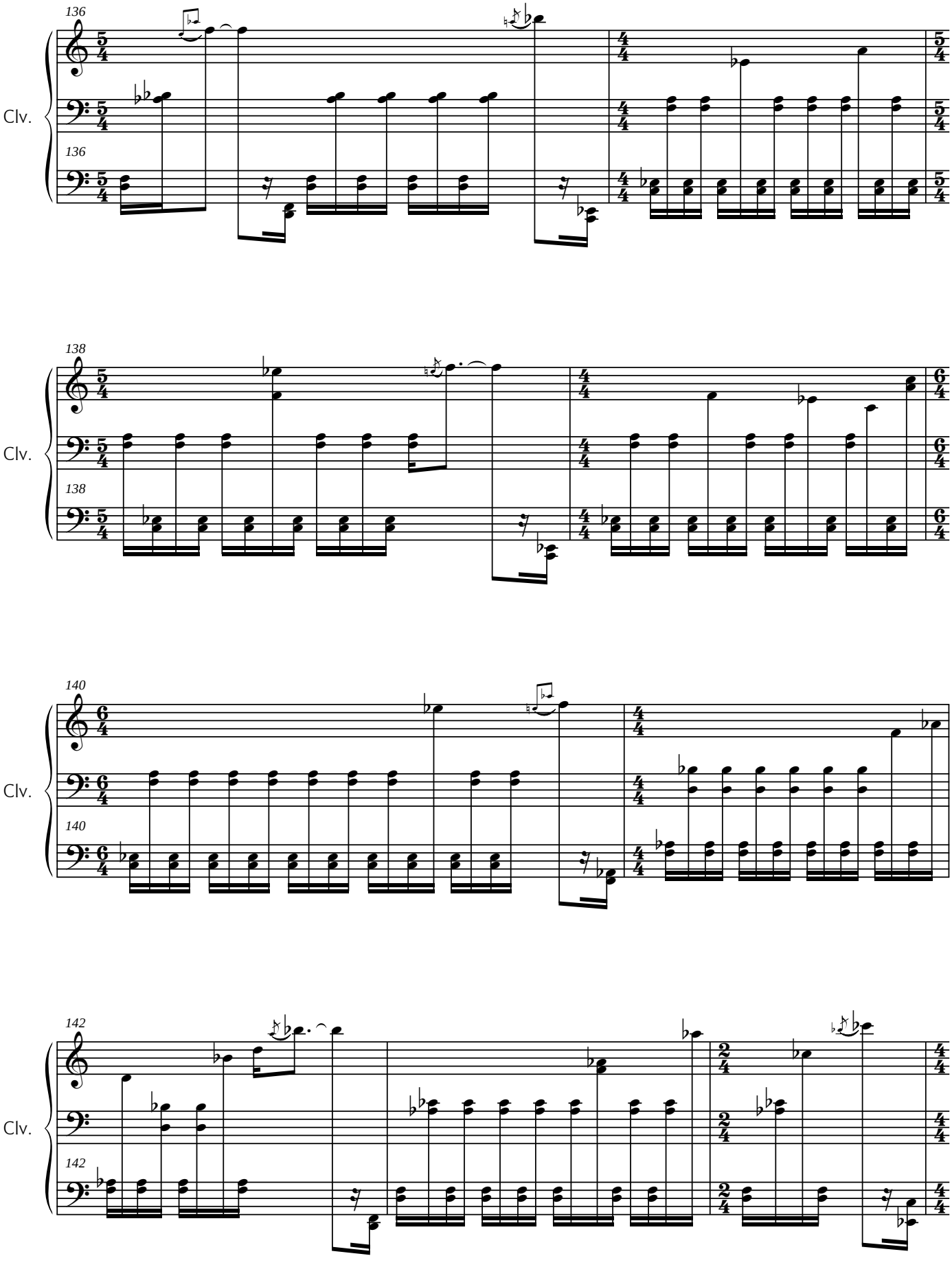

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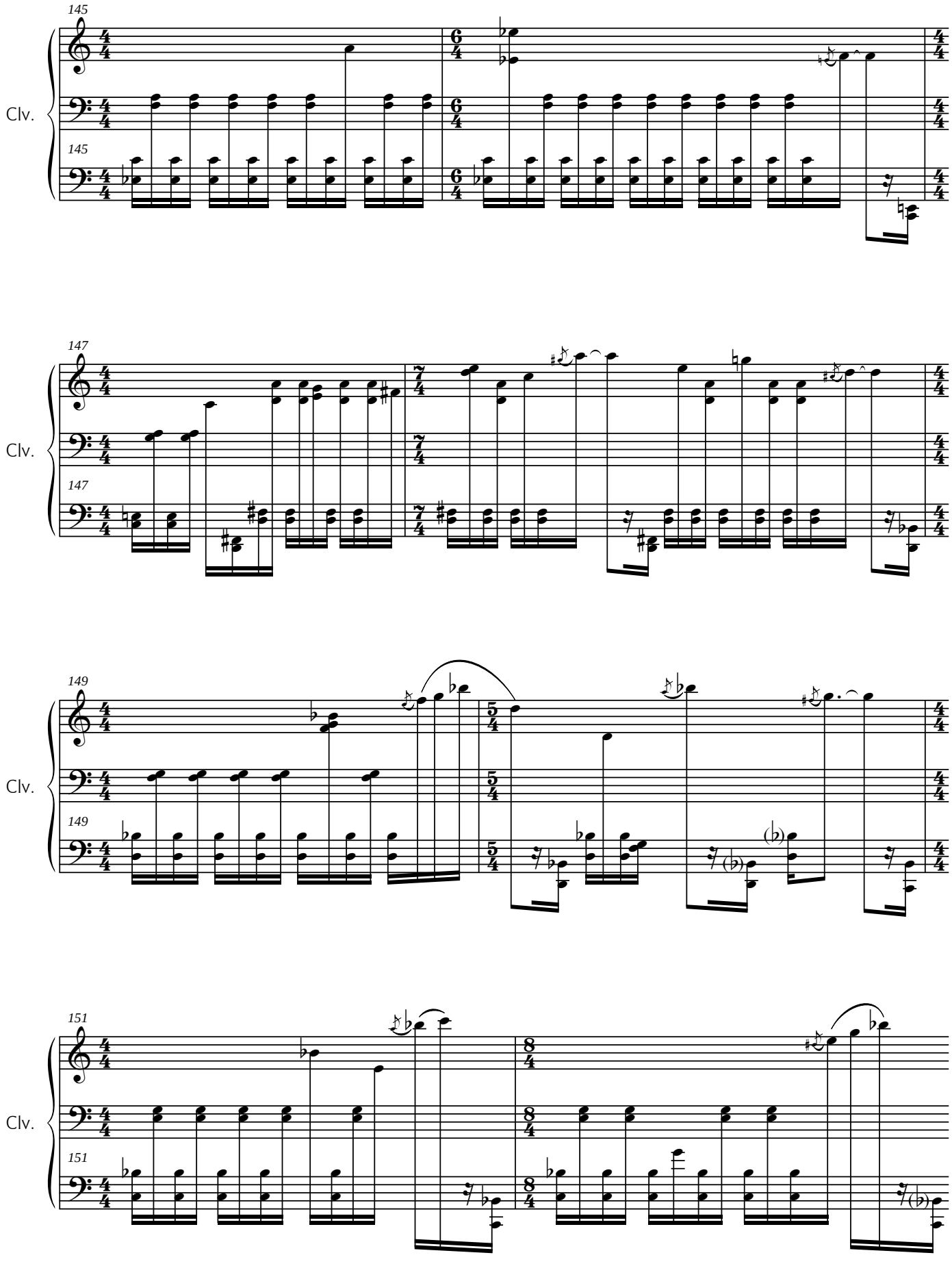

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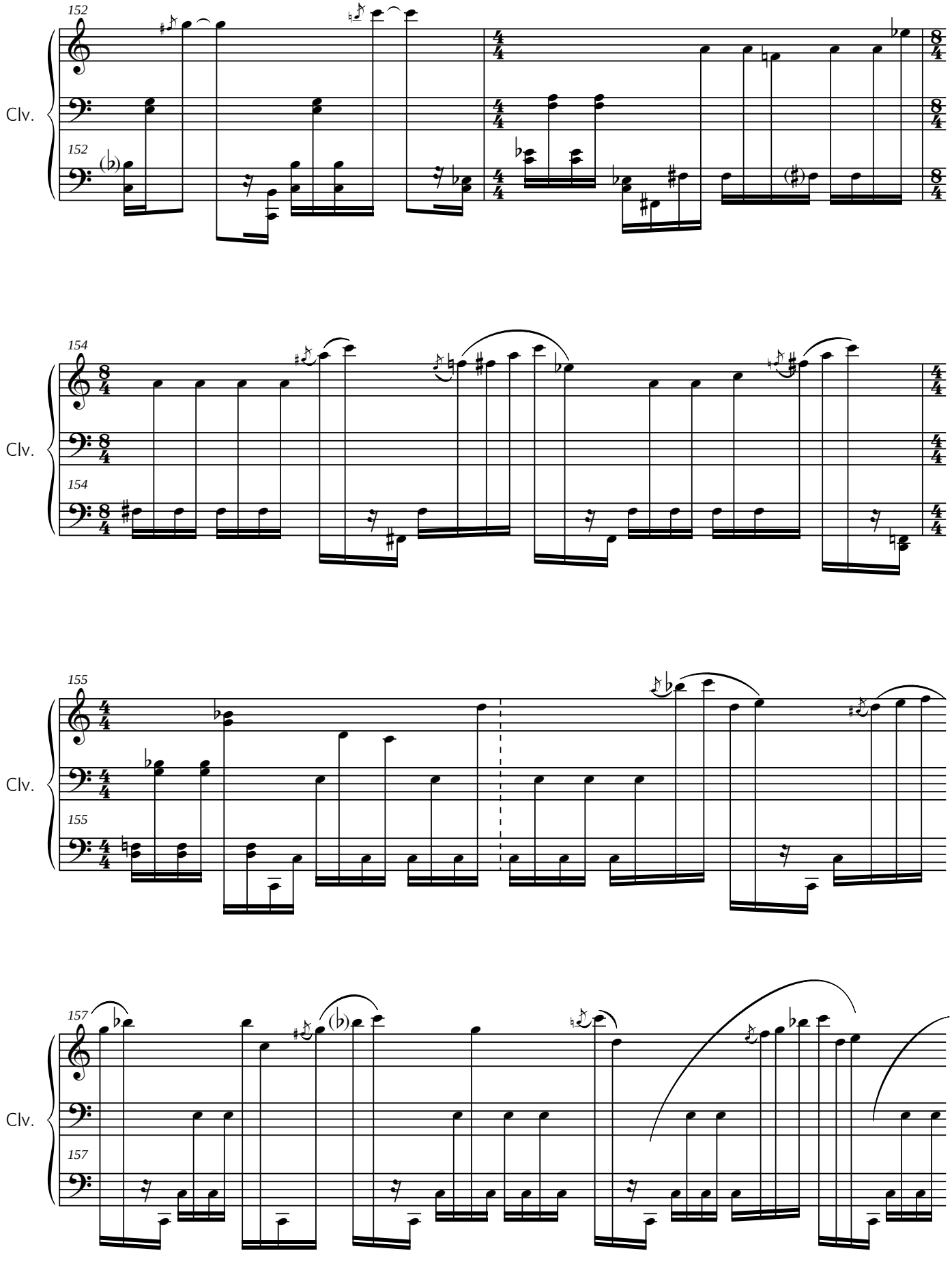

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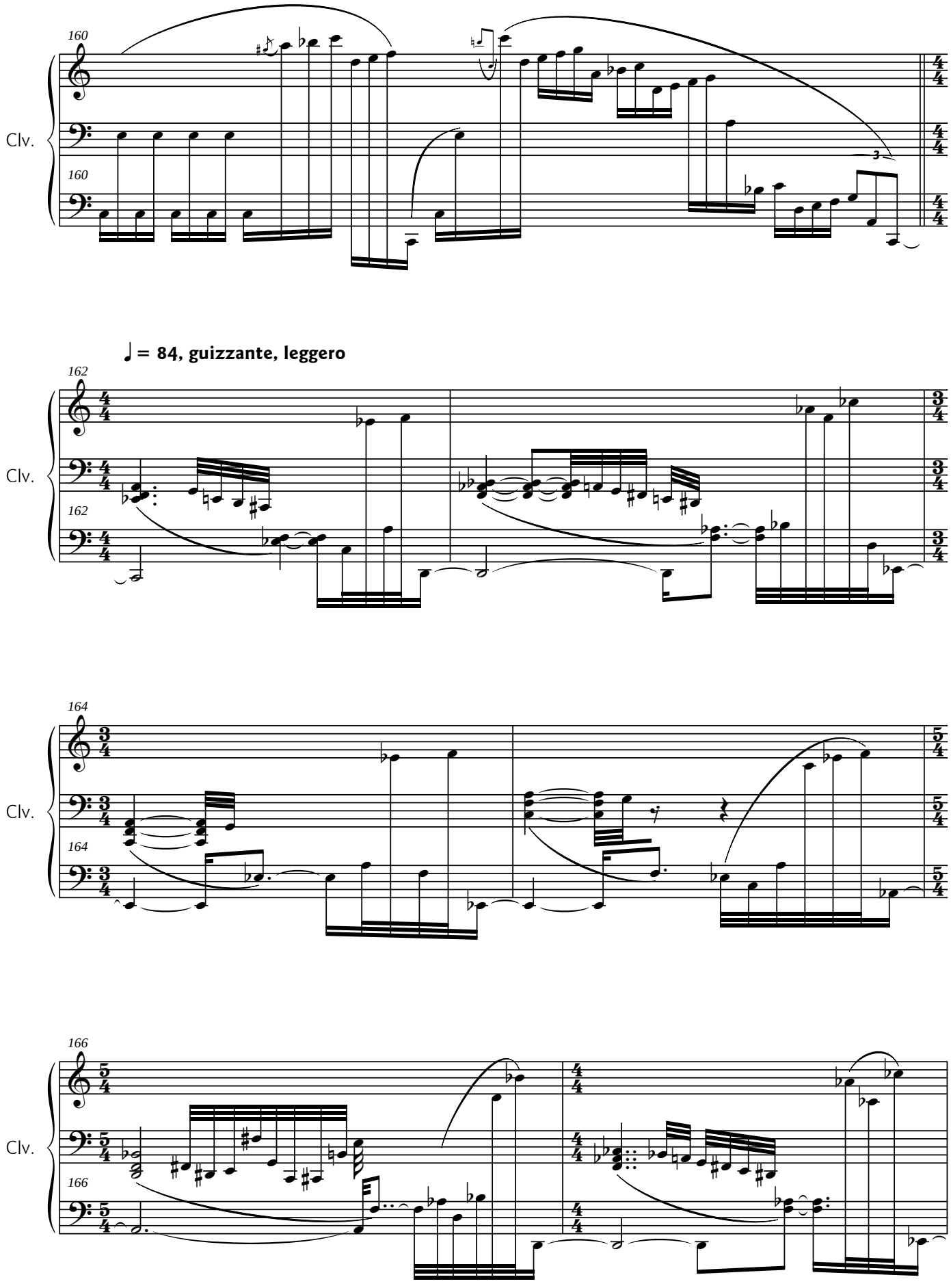

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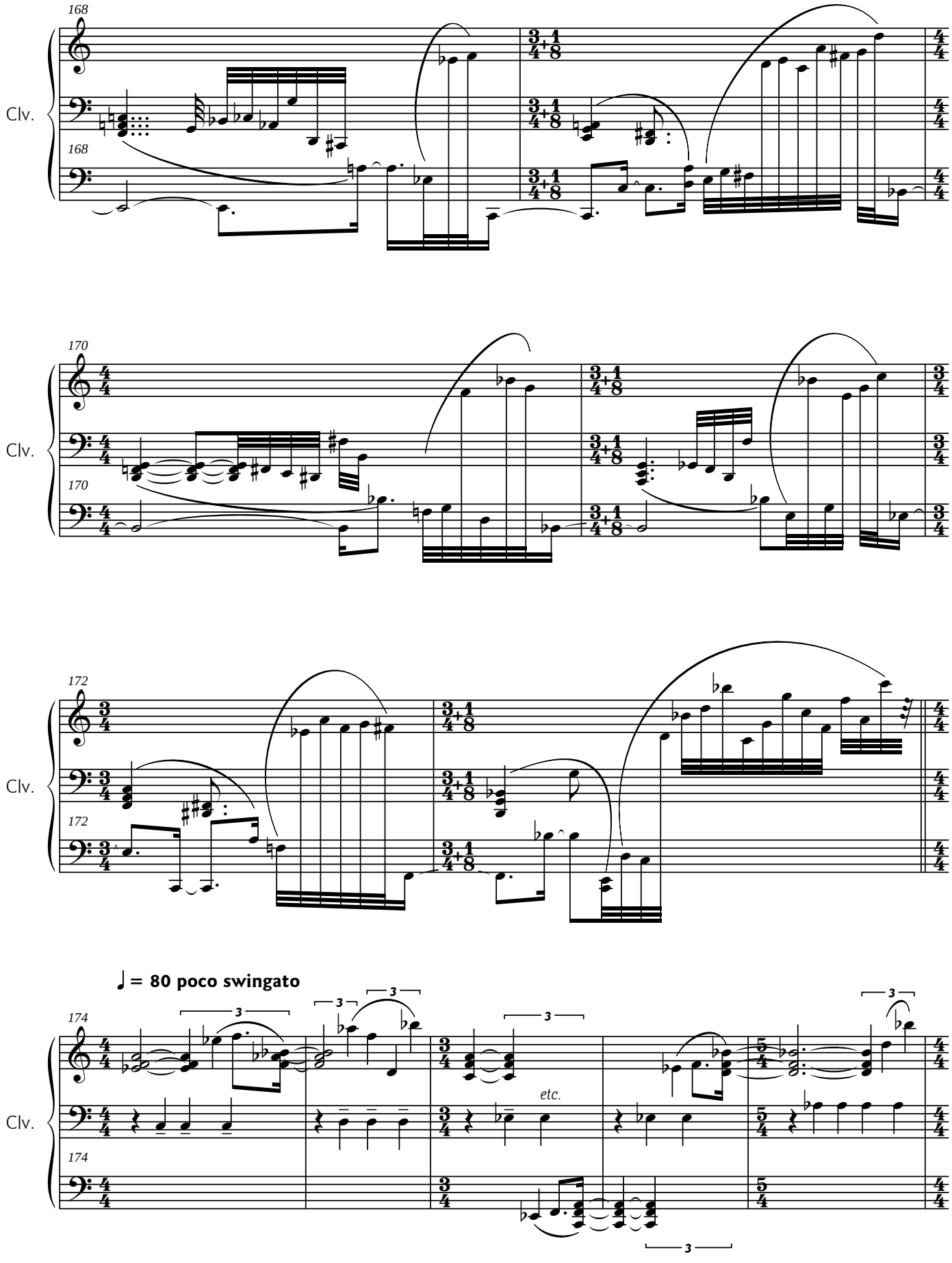

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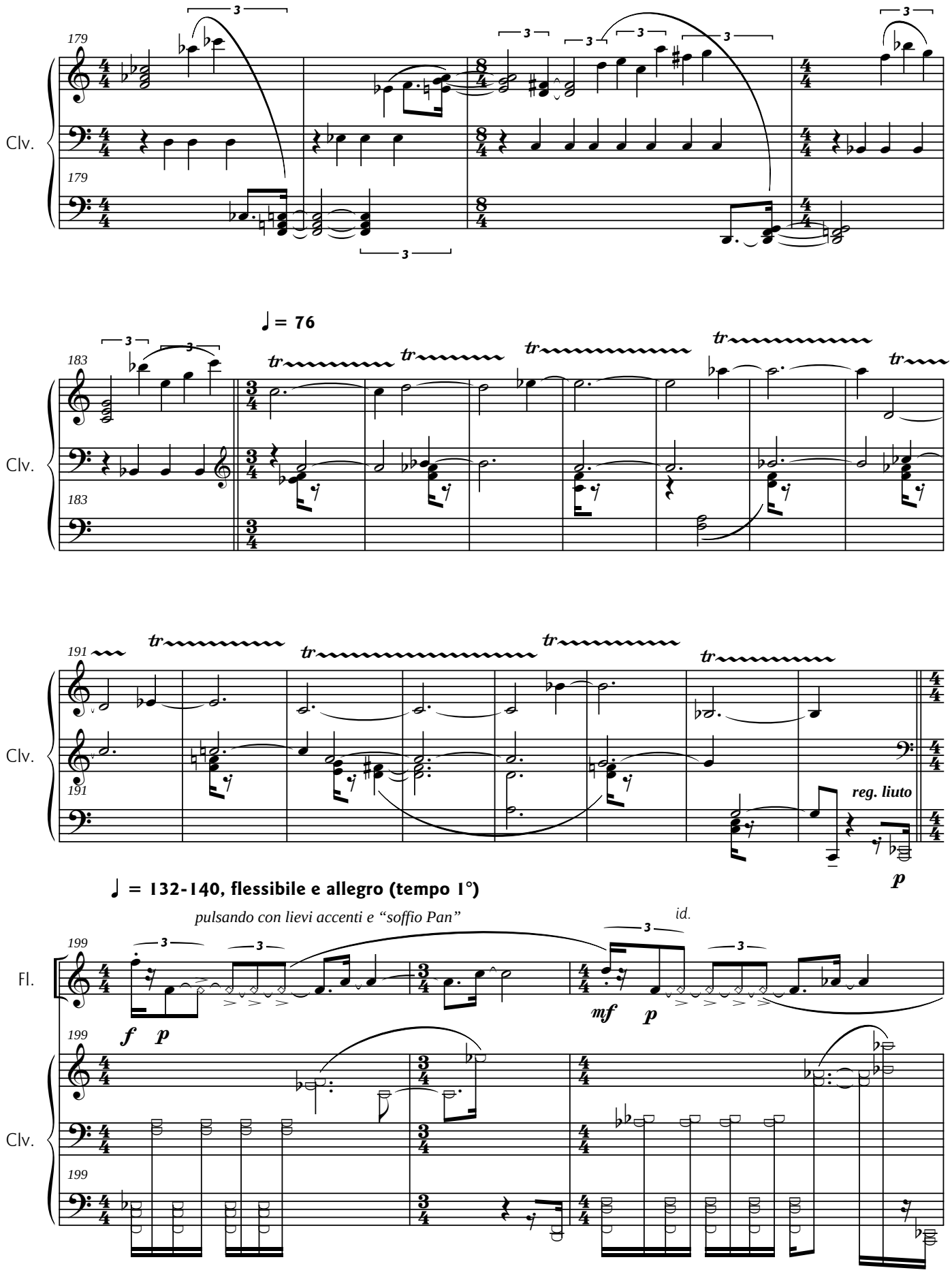

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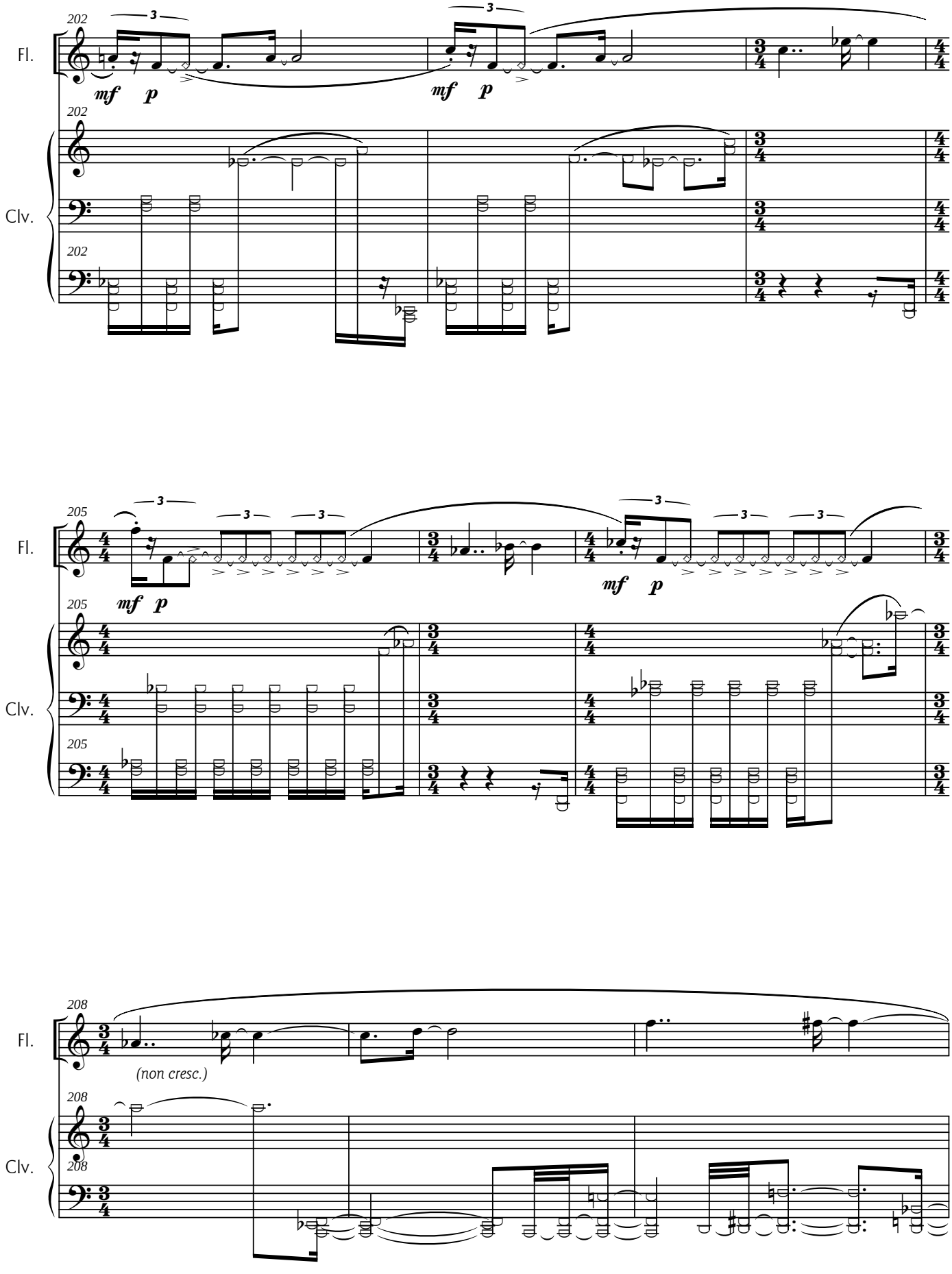

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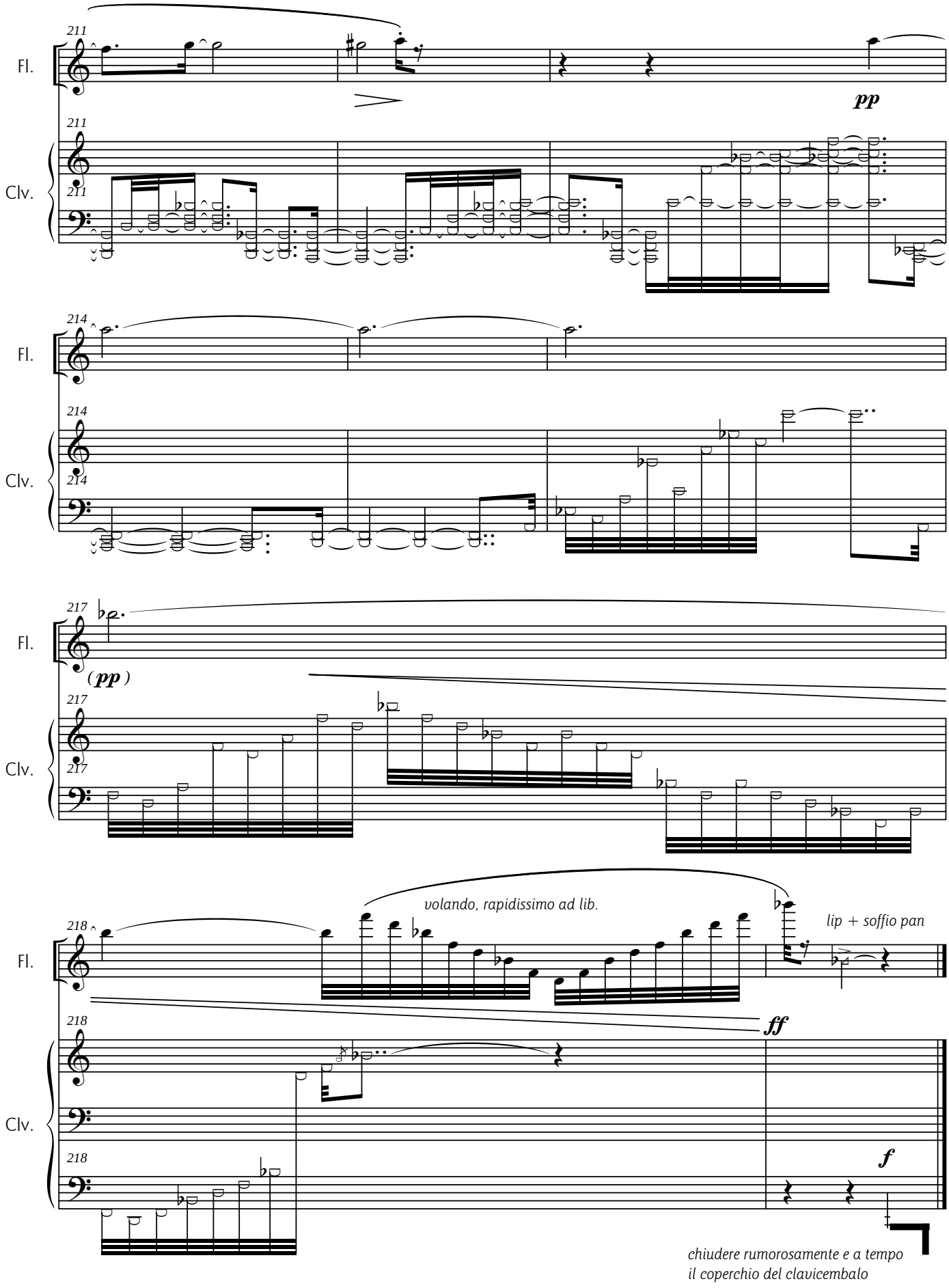

Torino, 4 marzo 2009

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