



The Module: About my Musical Conception

A module is a composed and combinable musical molecule. It functions like Arthur Koestler's holon. The holon is an entity, which exists simultaneously autonomously and in relation to a larger whole. The module can consist of a simple two-bar pattern (e.g. Module 8) or envelop several smaller modular elements: A system of interlocking patterns (e.g. Module 14) or within rhythmic and/or harmonic layerings, which result in multi-measure cycles (e.g. Module 23 and 26). Modules can also be layered and combined with one another (e.g. Module 8_9). They can be often to varied in instrumentation and form. Forms are established by repetition, the layering of contrasting meters, and "rotational" cycles – or also through the more liberal use of the patterns and modular components (modular elements within modules).

Modules can be strictly realized by classically-trained interpreters (e.g. "Modul Ritual", an arrangement of Modul 23, for saxophone quartet, drums, percussion, piano and Rhodes) or by a band who is familiar with the improvised means used to interpret and vary the composed material (e.g. the band RONIN). However, it is the composed material that remain the music's focus. Single parts of the form can be varied in length or reorganized modularly. The form that is to follow is cued through an easily recognizable auditory symbol – usually a clear and high-pitched bell, a scream or similar sound.

In more broadly conceived concerts and musical rituals, lasting as long as 36 hours (e.g. "MU BLUE, 2002, by the acoustic group MOBILE), the sections which are mostly composed and the more freely-improvised sections are interchanged. In the open sections, the musician's improvisations remain grounded in the composed material or relevant module. Modules can then be seen as through-composed musical building blocks, enlivened by the realization and interpretation of the live ensemble in that moment.

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