François-Xavier Jean

Composer

France, Montpellier

About the artist

Contemporary artist, born in Paris, Jean François-Xavier has made many very young stays in the northern countries such as Denmark, Germany, Canada or Norway, where he lived for many years. Impressed by the beautiful scenery, there will always seek to translate emotions and memories in music. The artist prefers modal music. Following Bela Bartok, it uses specific scales. After rediscovering Bach, Bartok and Schoenberg divine proportion, he uses it in his harmonic writing. A feeling of weightlessness and delicacy often flooded his abstract soundscapes.

Qualification: emeritus composer

Personal web: francoisxavierjean.wordpress.com/

About the piece

Title: Aphorisme Op.25, No.05

Composer: Jean, François-Xavier

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Instrumentation: Choir and Orchestra

Style: Early 20th century

François-Xavier Jean on free-scores.com

http://www.free-scores.com/Download-PDF-Sheet-Music-francois-xavier-jean.htm

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Jean, François-Xavier

Aphorisme No.05

dédié au compositeur
Denys Vignon

free-scores.com

"Dans Aphorisme op 25 No.05 je pense avoir découvert la manière du XVIe de composer

1 seule note (pôle) accompagnée de ses 2 quintes m'a permis d'harmoniser au choix 1 ou plusieurs mesures. Si la note est prise sur la melodie principale, le résultat est tonal si la note (pôle) n'appartient pas à la mélodie, alors le résultat est atonal. Rien de plus simple

le nombre d'or s'applique bien sûr car ces intervalles pris dans un même sens (au choix asc. ou desc.) créent un équilibre fantastique. Ces intervalles tirés de la série de Fibonacci sont: "2de min & maj, 3ce min,4te & 6te min"

j'ai personnellement changé de sens à chaque registre. Bien sûr, les notes étrangères sont les bienvenues. Le contrepoint rétrograde et les rythmes mélangés sont eux aussi du meilleur effet

"In Aphorism 25 op No.03 I think I have discovered how composed the sixteenth

A single note (the pole) accompanied by her two fifths allowed me to harmonize. I choiced 1 or several measures. If the note is made on the main melody, the result is tonal if the note (pole) does not belong to the melody, then the result is atonal. Nothing more simple

the golden section applies of course because these intervals taken in the same direction (either asc. or desc.) create a fantastic balance. These intervals derived from the Fibonacci series are: " min and maj 2nd , min 3rd 3ce, 4th & min 6th "

I personally changed direction at each register. Of course, foreign notes are welcome. Retrograde counterpoint and mixed rhythms are also the best effect

FXJ 03/07/2012

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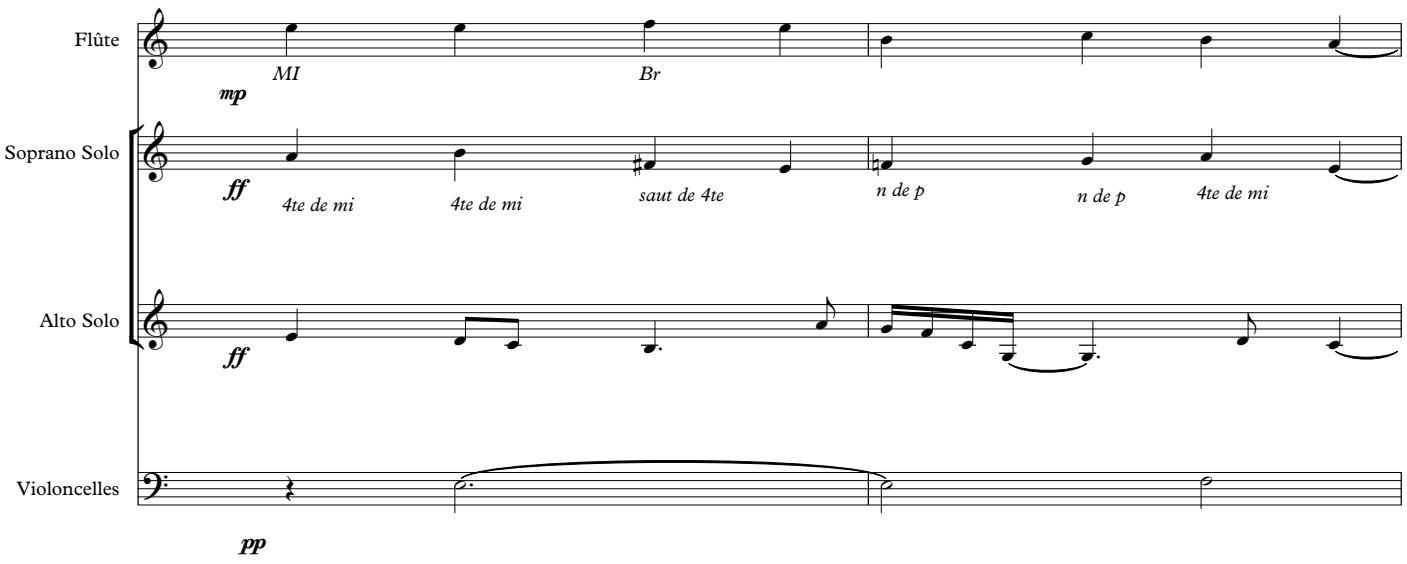
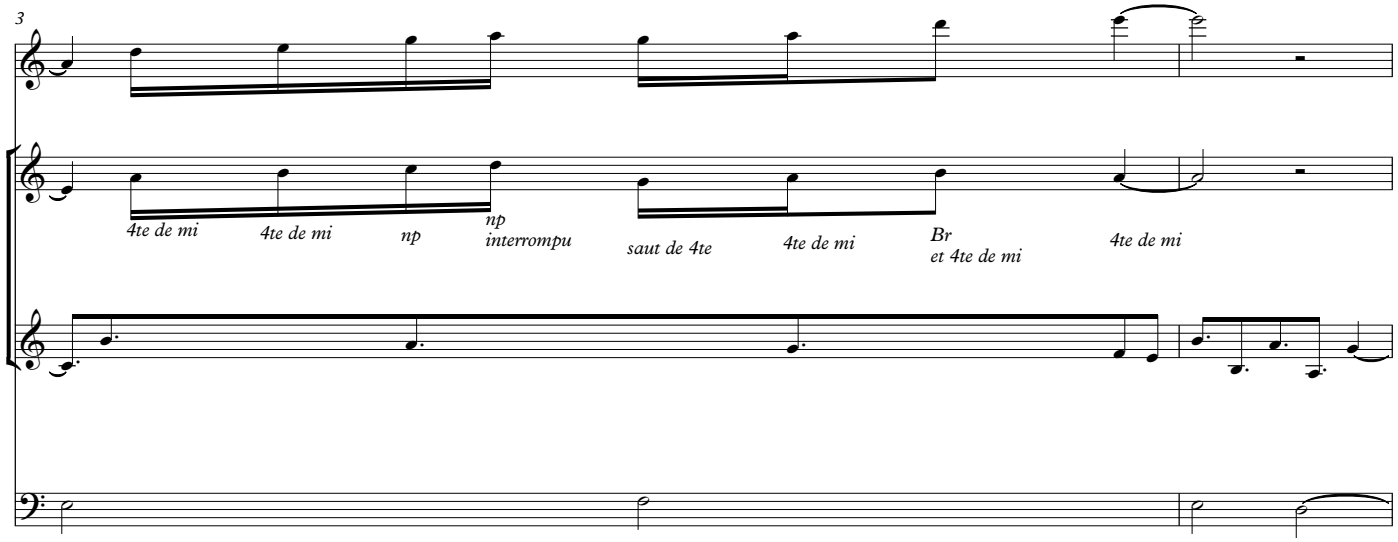
Aphorisme op.25, No.05

pôle de MI: note appartenant à la voix principale de la flûte (mesure 1 à 4)

Jean, François-Xavier





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pôle de LA: note appartenant à la voix principale de la flûte (mesure 5 à 7)

pôle de RE: note appartenant à la voix principale de la flûte (mesure 8 à 12)

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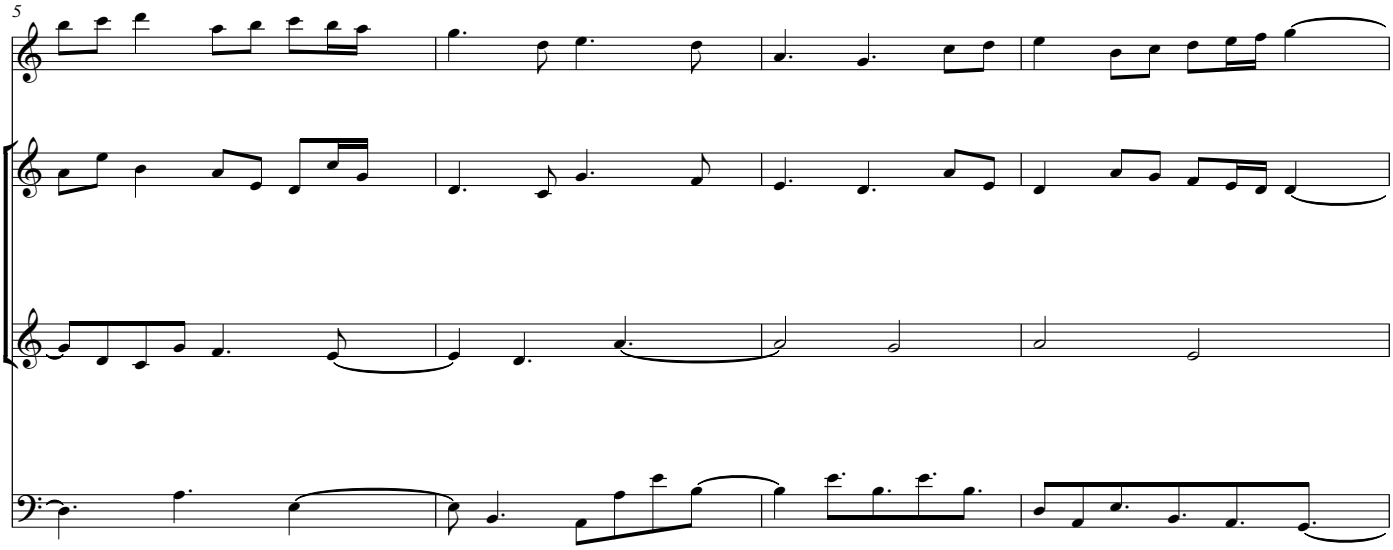

pôle de SI: note appartenant à la voix principale de la flûte

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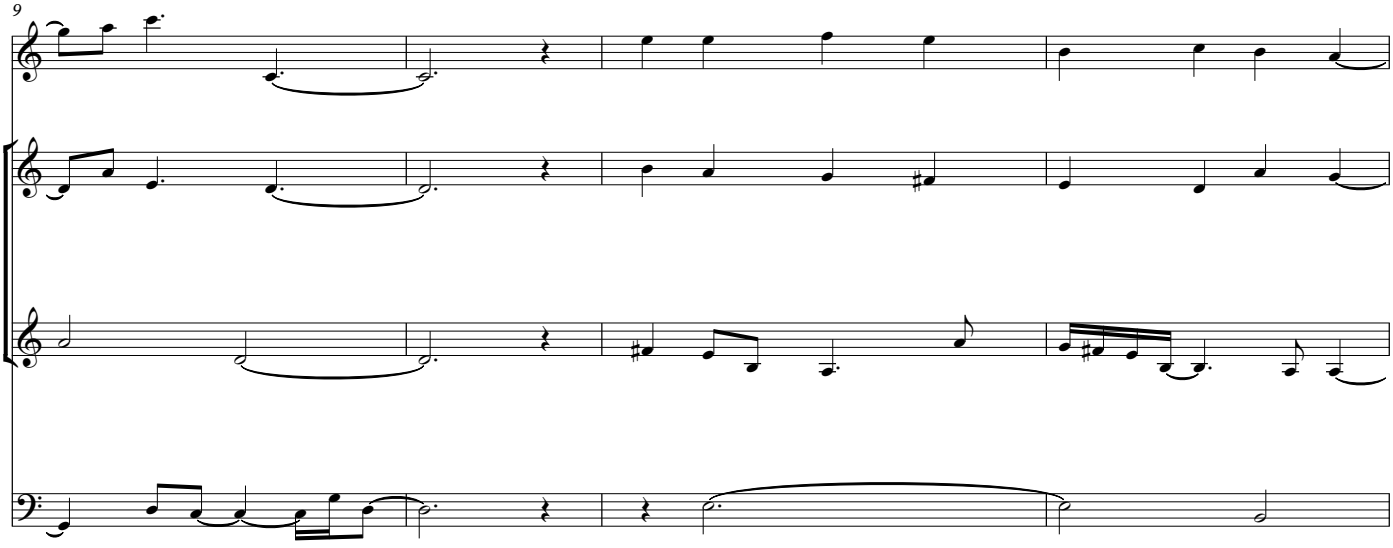

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pôle de LA: note appartenant à la voix principale de la flûte

pôle de MI: note appartenant à la voix principale de la flûte

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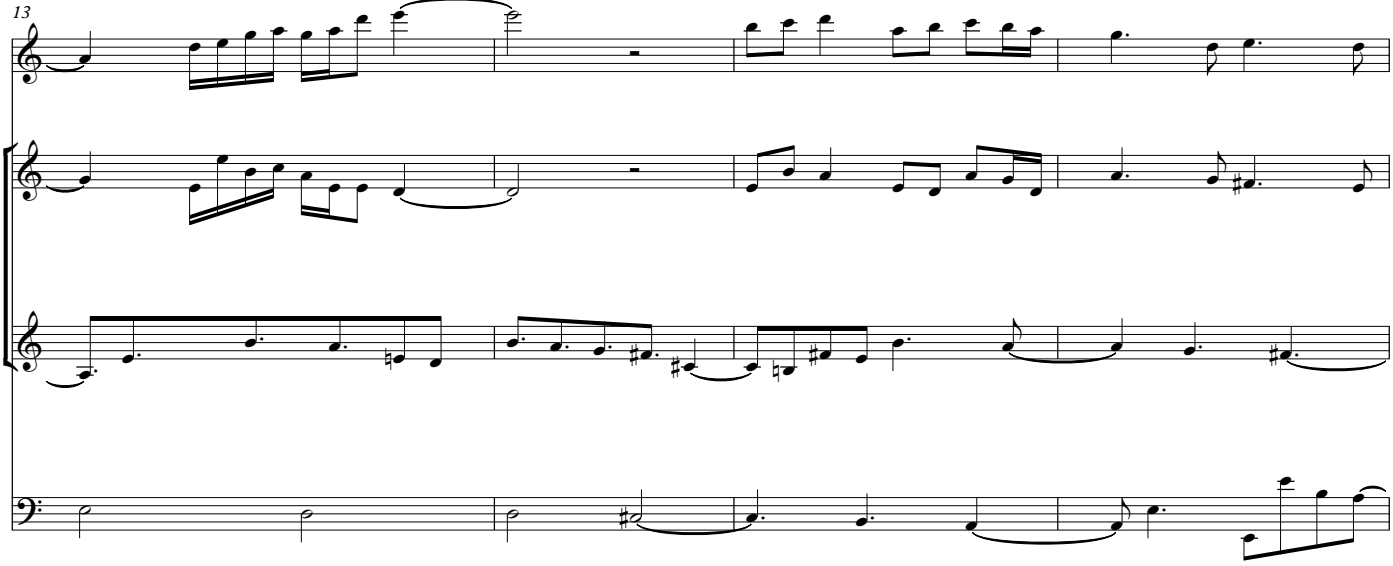

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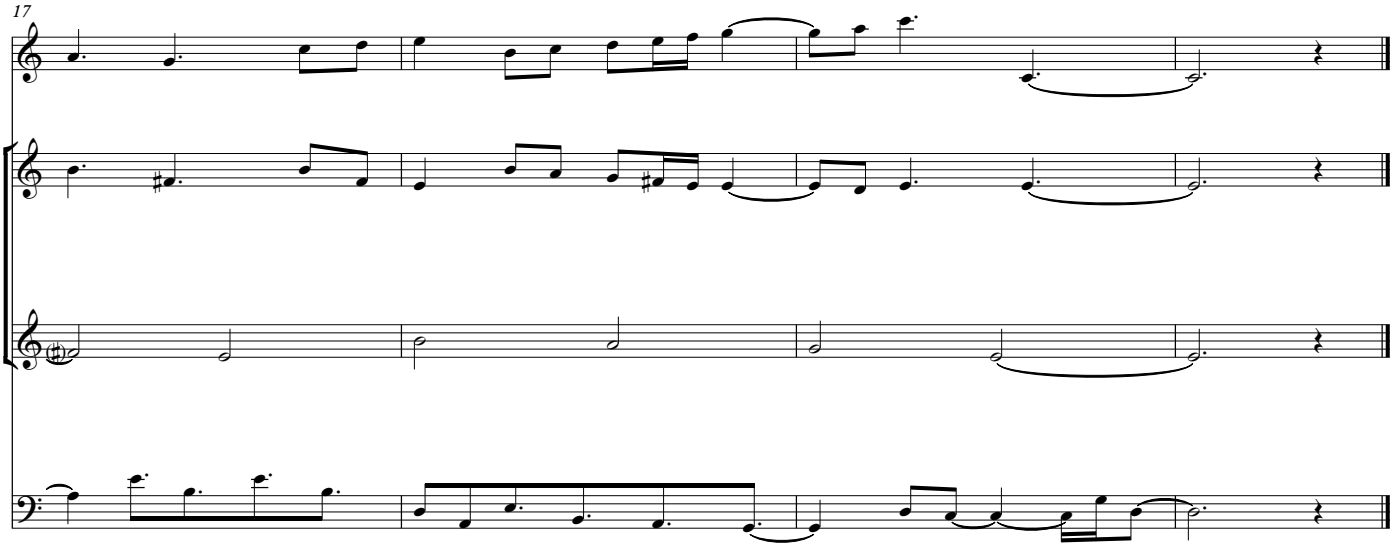

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