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.08

Composer: Jean, François-Xavier

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Instrumentation: Voice (SS), Basso Continuo

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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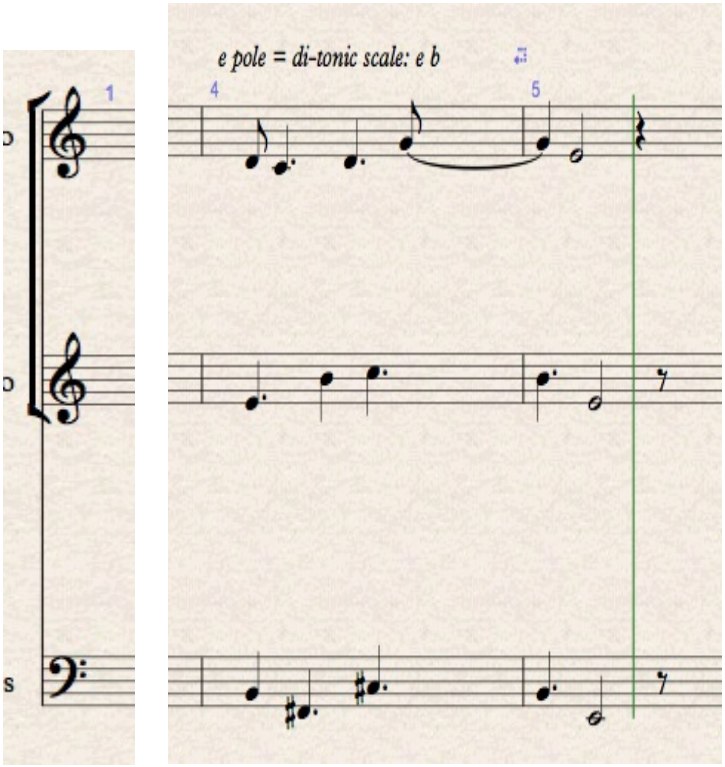
Jean, François-Xavier

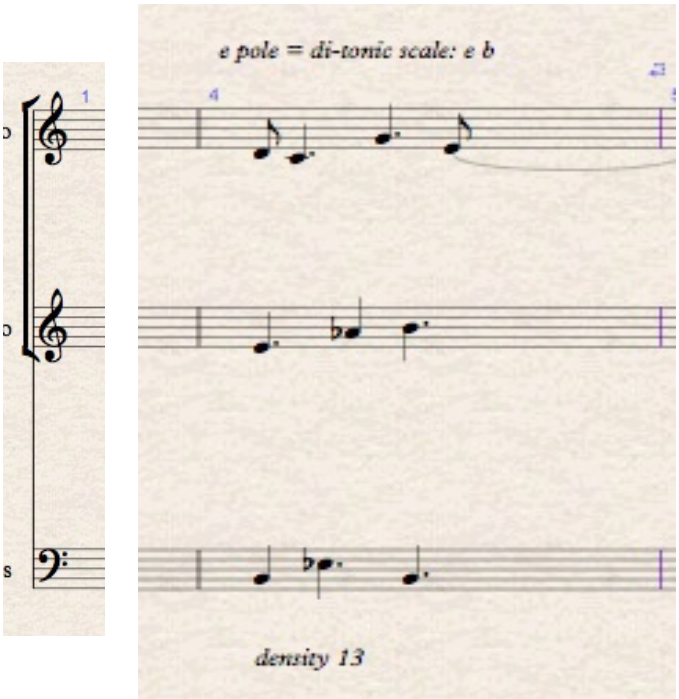
Aphorisme No.08

a di-tonic transposition from op.25, No.07

dédié aux compositeurs
Aaron Alexander Cotton (America)
et Denys Vignon (Corsica)

free-scores.com





Ce fragment tiré "d'Aphorisme op 25 No.08" présente une harmonisation di-tonique étrange, lointaine … en effet, la note qui sonne le mieux comme pôle est le “ré“. On entend le “ré“ comme tonique et le "mi" comme dominante (modale) de ré. Et pourtant nous avons choisi le “mi“ pour éclairer et harmoniser ce fragment.

Mesure 04, j'ai ajouté quelque chromatisme empruntant des intervalles dorés à la voix d'alto et de violoncelle. Il s'agit des intervalles descendants de “si mib“ et “mi lab“. Les notes étrangères ont été placées de préférence entre les deux pôles de l'échelle di-tonique..

On peut tout faire en harmonie, même modale, à condition que le résultat obtenu corresponde à nos intentions.

This fragment from "Aphorism Op 25 No.08" presents strange di-tonic harmonization, far away, in fact, the note that sounds the best as the pole is the "D". You can hear the "D" as a tonic and "E" as a dominant. Yet we chose the "E" to clarify and harmonize this fragment.

Measure 04, I added some chromatic intervals borrowed to the golden number on alto and cello voice . These intervals descending "eb b" and "e ab". Foreign notes were preferably placed between the poles of di-tonic scale .

You can do everything in harmony, even modal, if result matches our intentions.

FXJ 05/07/2012

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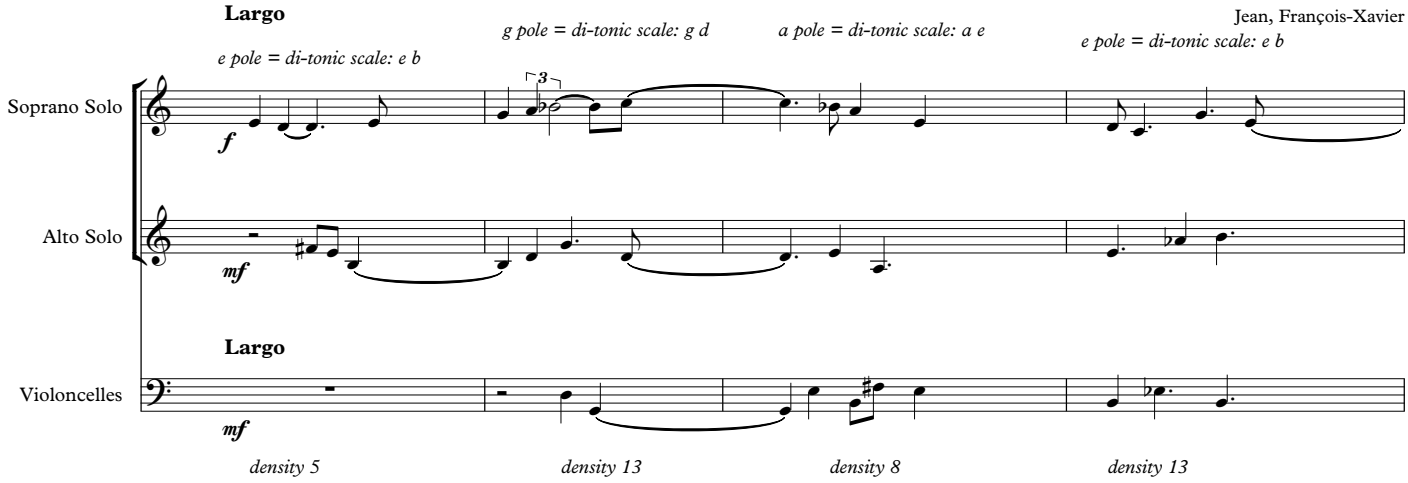
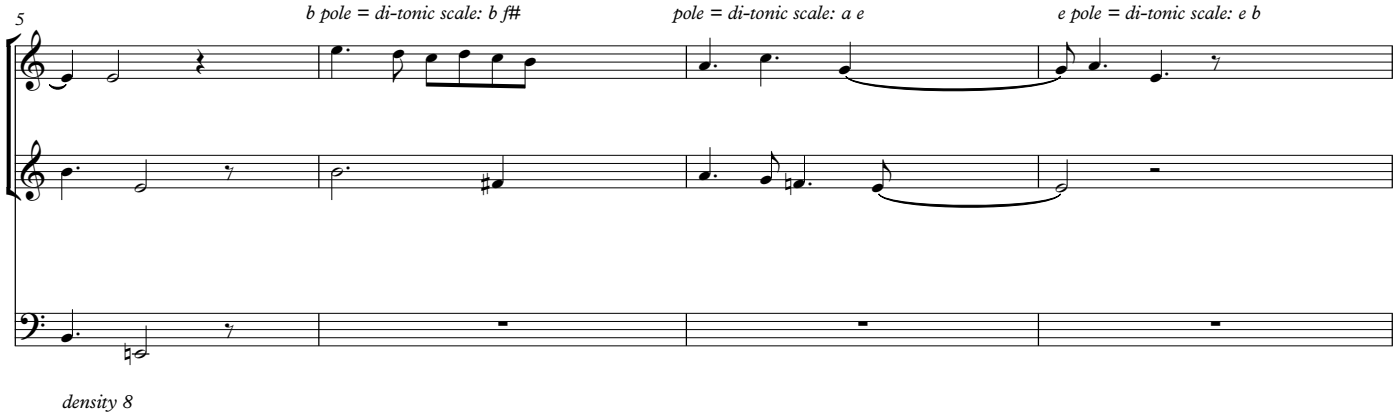
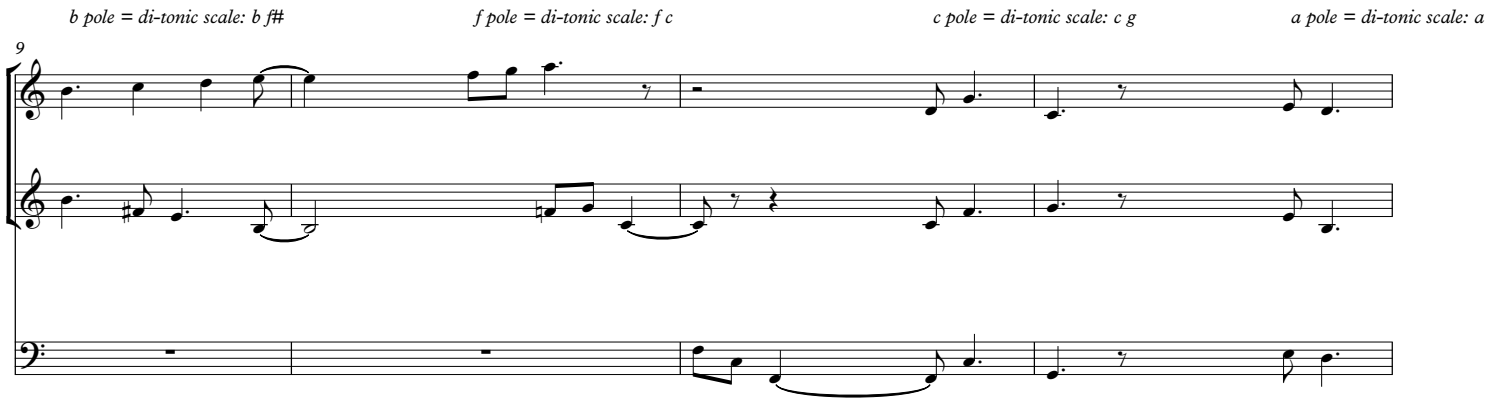
Aphorisme op.25, No.08

a di-tonic transposition from op.25, No.07

Jean, François-Xavier







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a pole = di-tonic scale: a e

13

cadenza:
major 3rd
over the pole

d pole = di-tonic scale: d a

c pole = di-tonic scale: c g

17

density 13

density 8

21

cadenza:
major 3rd
over the pole

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