Jean Pierre Prudent

France, LEFOREST

chaotic mutations

About the artist

What about JPP: he is primarily a creator. Making music is first of all an invention. Among other influences he cites Olivier Messiaen, Bach, Debussy, or Frank Zappa, but also progressive rock, or magma and pink-floyd. Above all, his music is multifaceted and unconstrained. There are passages of classical music, modern jazz, rock, or new-age atmosphere with medieval overtones. The pipe organ rubs the electric guitar, the string orchestra and the synthesizer. The pieces sound like mysterious atmospheres, definitely avant-garde, or strictly classical. The ear travels constantly between consonance and dissonance. In short, today's music without compromise.

multifaceted Music ...
independent of words. No words, the sounds say it all. The music defines itself by itself.
Independent of technologies. Although there are electronics, pieces can be designed and played without electricity.
Independent of styles. Multiform, it use the pipe organ, the comput... (more online)

Associate:	SACEM - IPI code of the artist : 00491 21 69 51
Artist page :	https://www.free-scores.com/Download-PDF-Sheet-Music-jpp-osirys.htm

About the piece

Title:	chaotic mutations
Composer:	Prudent, Jean Pierre
Arranger:	Prudent, Jean Pierre
Copyright:	Jean Pierre Prudent © All rights reserved
Publisher:	Prudent, Jean Pierre
Instrumentation:	Piano and small ensemble
Style:	Contemporary
Comment:	musical suite for small orchestral formation

Jean Pierre Prudent on free-scores.com

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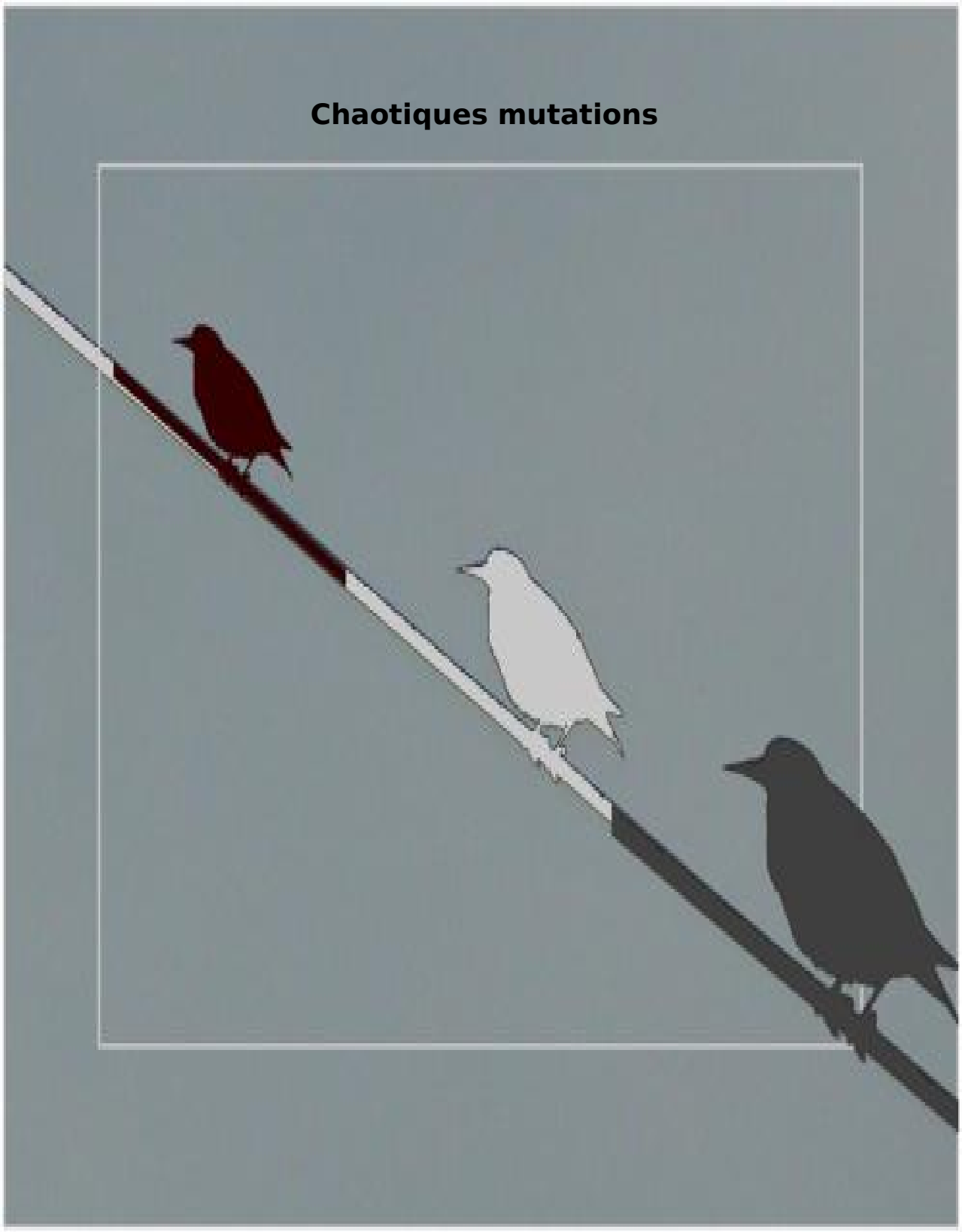
- comment
- contact the artist

Chaotiques mutations



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Chaotiques mutations

(pièces inspirées du texte du même nom extrait de « Matière transfigurée»)

Quelques principes généraux relatifs à l'écriture

Structuration élémentaire : Principe de la mosaïque, assemblage cohérent de miniatures, concision. La musique est comprise, selon des plans originaux, comme une suite de juxtapositions et superpositions d'éléments divers.

Improvisation structurée : Une pièce peut comprendre une part variable d'improvisation guidée. Tous les éléments de rythme, de mélodie, de contrepoint d'harmonie et d'orchestration jugés utiles à la solidité structurelle sont notés, le reste est librement improvisé.

Géométrie variable *:* L'orchestration est indicative et peut varier de manière que la musique puisse être jouée par des formations instrumentales différentes sans perdre de son sens.

Les nuances (*ainsi que les indications éventuelles de phrasé*) sont fournies à titre indicatif. Elles n'ont donc pas forcément à être exécutées à la lettre, mais peuvent varier en fonction des choix d'interprétation. Le texte (*souvent présent)* donne les indications de caractère.

l'écriture est enharmonique, visant à simplifier la lecture. EX mi b ou Si b préférés à La# ou Ré#, Do# préféré à Ré b etc.. La note écrite est toujours la note à obtenir (pas d'instruments transpositeurs). Les altérations ne se répercutent PAS d'une octave à l'autre.

Pour toutes les parties (*suivant l'instrument choisi*) on peut si nécessaire transposer à l'octave.

Orchestration :

- Violoncelle (*pouvant être amplifié et recevoir des effets électroniques)*
- Piano
- Orgue Hammond de type B3/C3 ou synthétiseur équivalent, cet orgue peut être remplacé par un harmonium (*transposer alors les lignes si nécessaire*), pourquoi pas un accordéon. L'orgue et le piano ne jouent jamais ensemble (*un seul instrumentiste peut se charger des deux*), on peut donc jouer l'ensemble au piano (*dans ce cas il faut répéter les notes tenues*).
- Vibraphone ou tout instrument semblable en transposant éventuellement.

On peut ajouter entre les mouvements ou sur la musique elle-même des ambiances acousmatiques (*celles-ci restent discrètes si elles se superposent aux instruments*). Compte tenu des atmosphères suggérées par le texte à l'origine du morceau, on doit retrouver 3 familles dans les sons utilisés.

- La nature
- L'homme
- La Machine – la ville

Les éléments issus de ces 3 familles se juxtaposent et/ou se superposent sous leur forme naturelle ou avec l'ajout de traitements électroniques.

Chaotic mutations
(pieces inspired by the text of the same name taken from "Transfigured Matter")

Some general principles relating to writing

Elementary structuring: Principle of mosaic, coherent assembly of miniatures, conciseness. The music is understood, according to original plans, as a series of juxtapositions and superpositions of various elements.

Structured improvisation: A piece may include a variable part of guided improvisation. All elements of rhythm, melody, counterpoint and harmony, orchestration deemed useful for structural solidity are noted, the rest is freely improvised.

Variable geometry: The orchestration is indicative and can vary so that the music can be played by different instrumental formations without losing its meaning.

The nuances (as well as any phrasing indications) are provided for information purposes only. They therefore do not necessarily have to be executed to the letter, but can vary depending on the choices of interpretation. The text (often present) gives character indications.

the writing is enharmonic, aiming to simplify reading. EX E b or B b preferred to A# or D#, C# preferred to D b etc. The written note is always the note to obtain (no transposing instruments). Accidentals do NOT carry over from one octave to the next.

For all parts (depending on the instrument chosen) you can transpose to the octave if necessary.

Orchestration:

- *Cello (can be amplified and receive electronic effects)*
- *Piano*
- *Hammond organ type B3/C3 or equivalent synthesizer, this organ can be replaced by a harmonium (transpose the lines if necessary), why not an accordion. The organ and the piano never play together (a single instrumentalist can do both), we can therefore play the whole thing on the piano (in this case you have to repeat the held notes).*
- *Vibraphone or any similar instrument, possibly transposing.*

We can add acousmatic ambiances between movements or to the music itself (these remain discreet if they are superimposed on the instruments). Taking into account the atmospheres suggested by the text at the origin of the piece, we must find 3 families in the sounds used.

- *Nature*
- *The man*
- *The Machine – the city*

The elements from these 3 families are juxtaposed and/or superimposed in their natural form or with the addition of electronic processing.

Certaines partitions de pièces orchestrées sont présentées sous forme de conducteur permettant la lecture et la découverte de la musique. Elles ne sont pas directement adaptées à l'interprétation par un ensemble. En vue d'une représentation publique, l'auteur peut fournir (en version numérique) les parties séparées et réaliser toute mise en forme utile si besoin. Vous pouvez faire la demande de ces documents par mail à l'adresse jp@osirys-jpp.fr ou depuis le site où vous avez téléchargé la partition.

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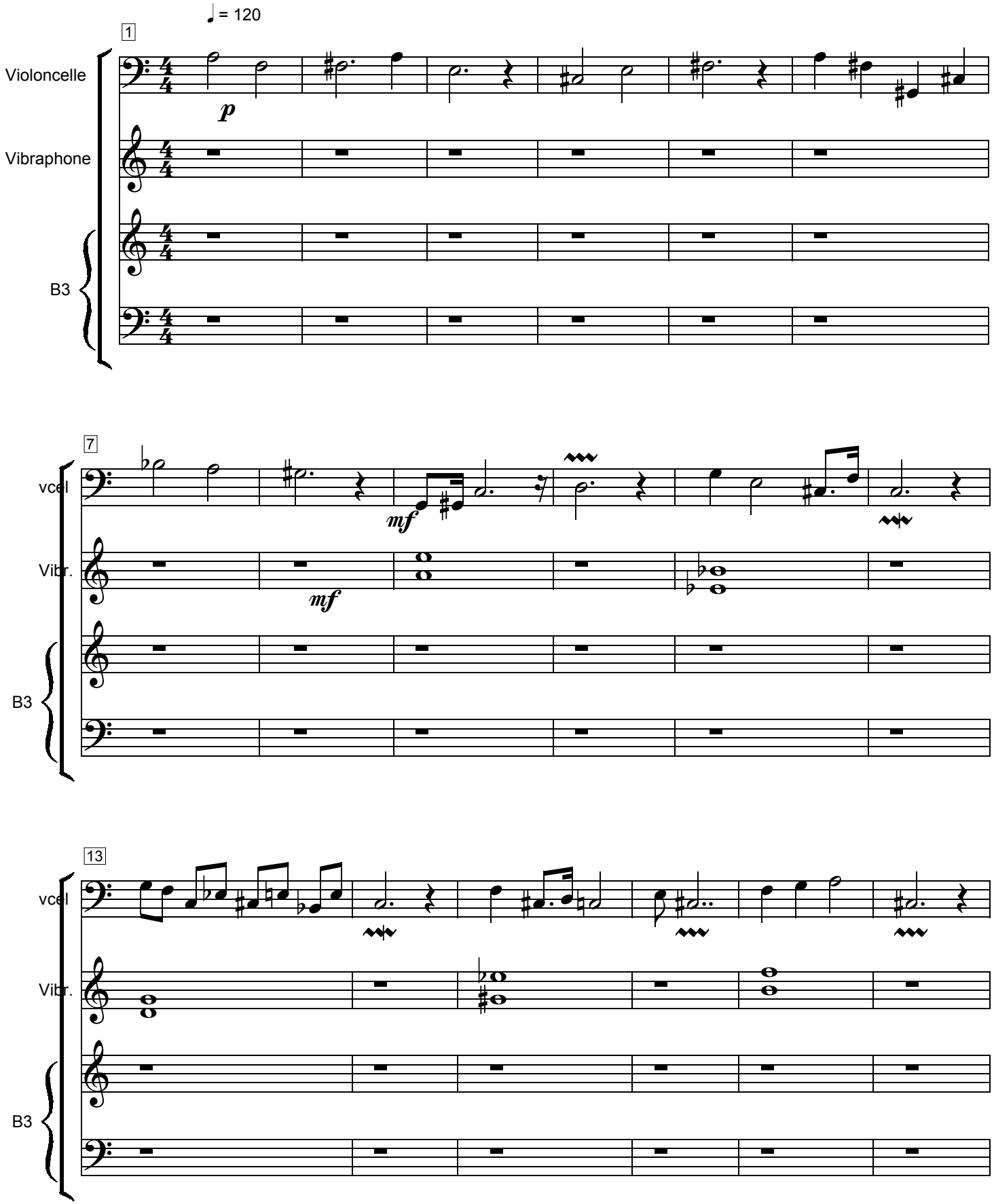
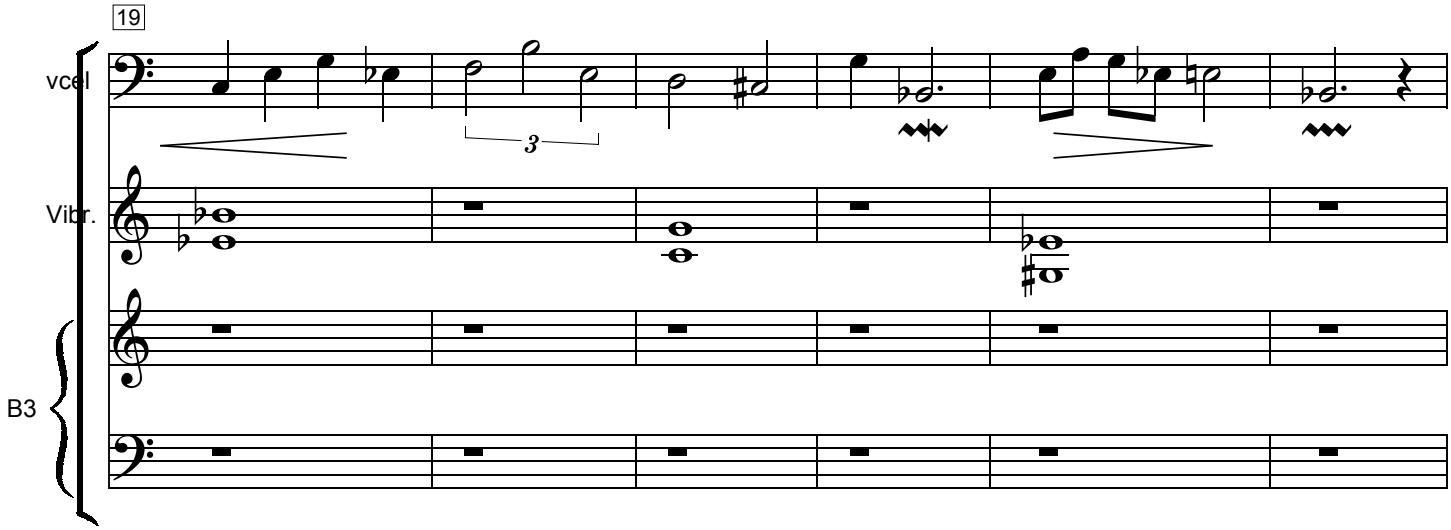
Chaotiques mutations
Mouvement 1

Jean Pierre Prudent

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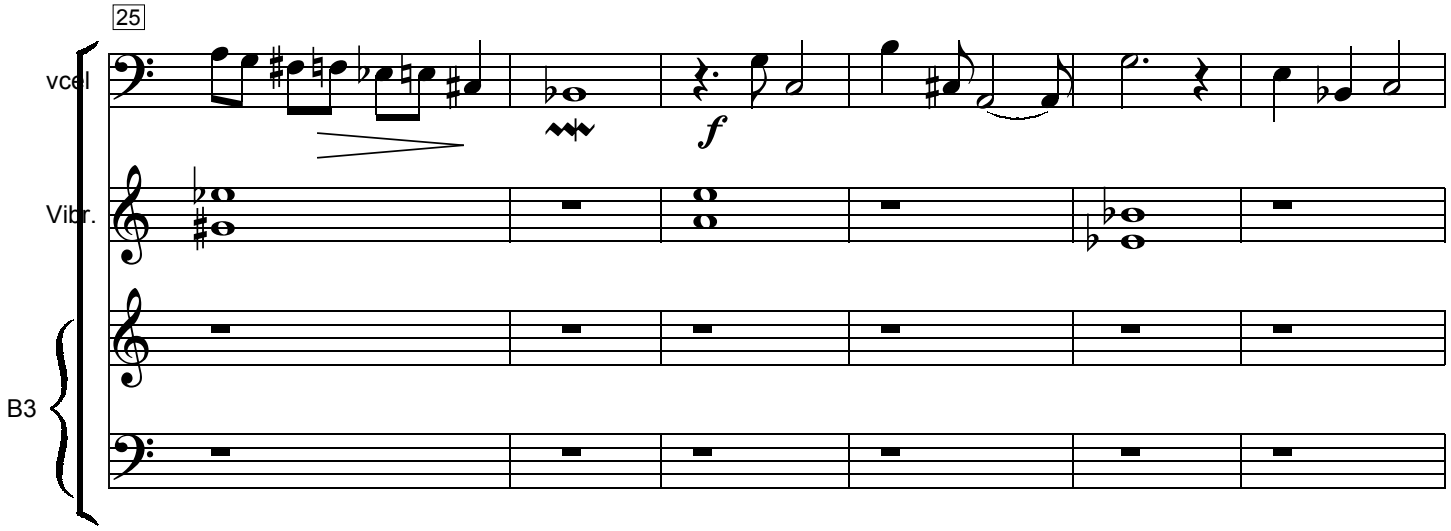
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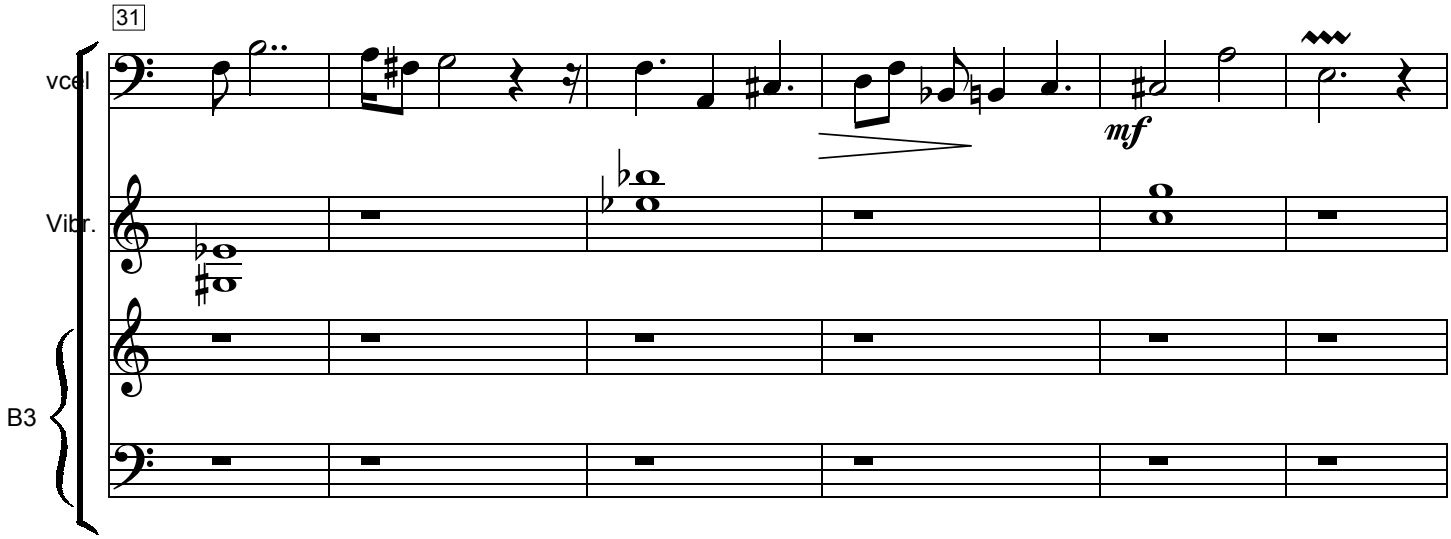
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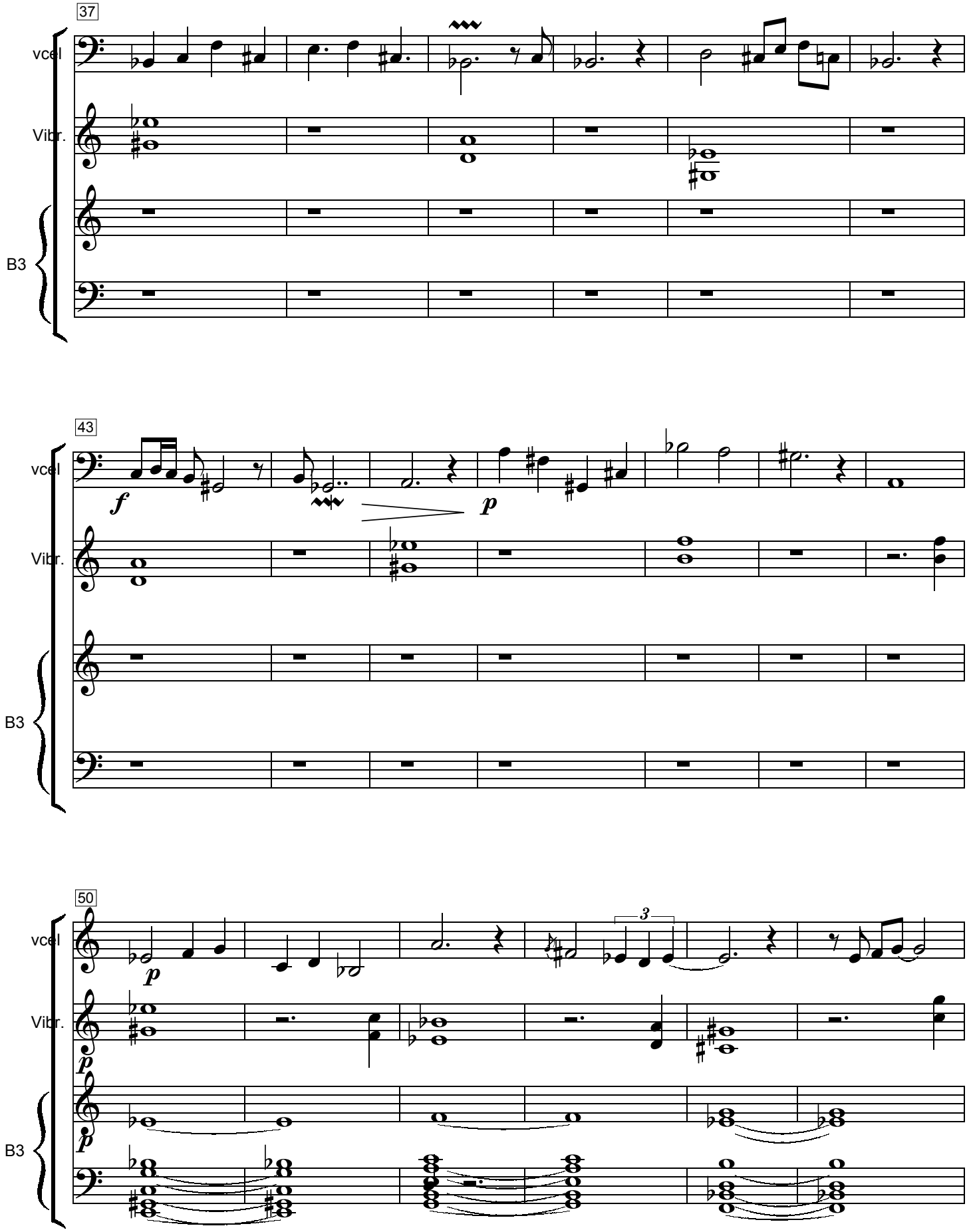
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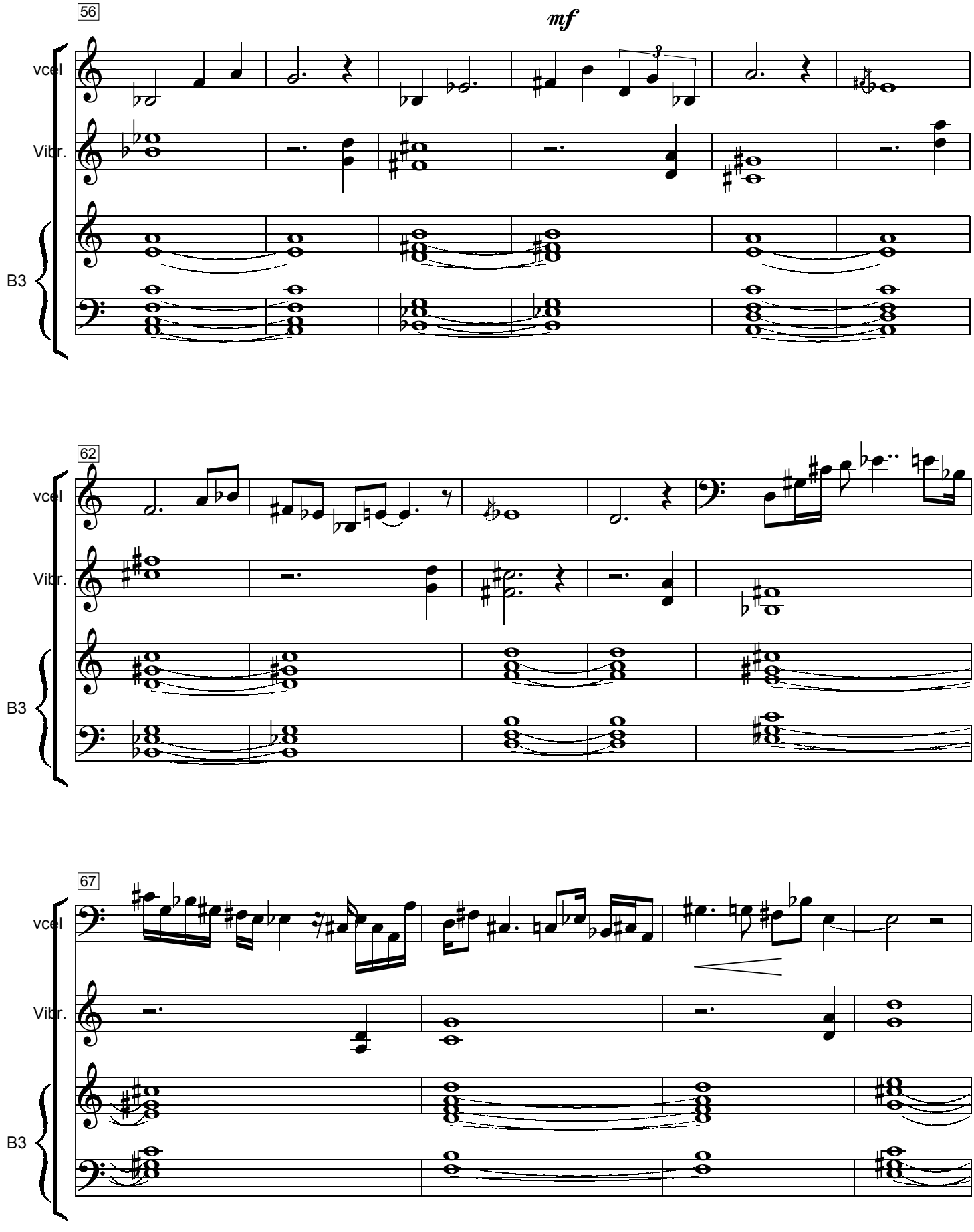
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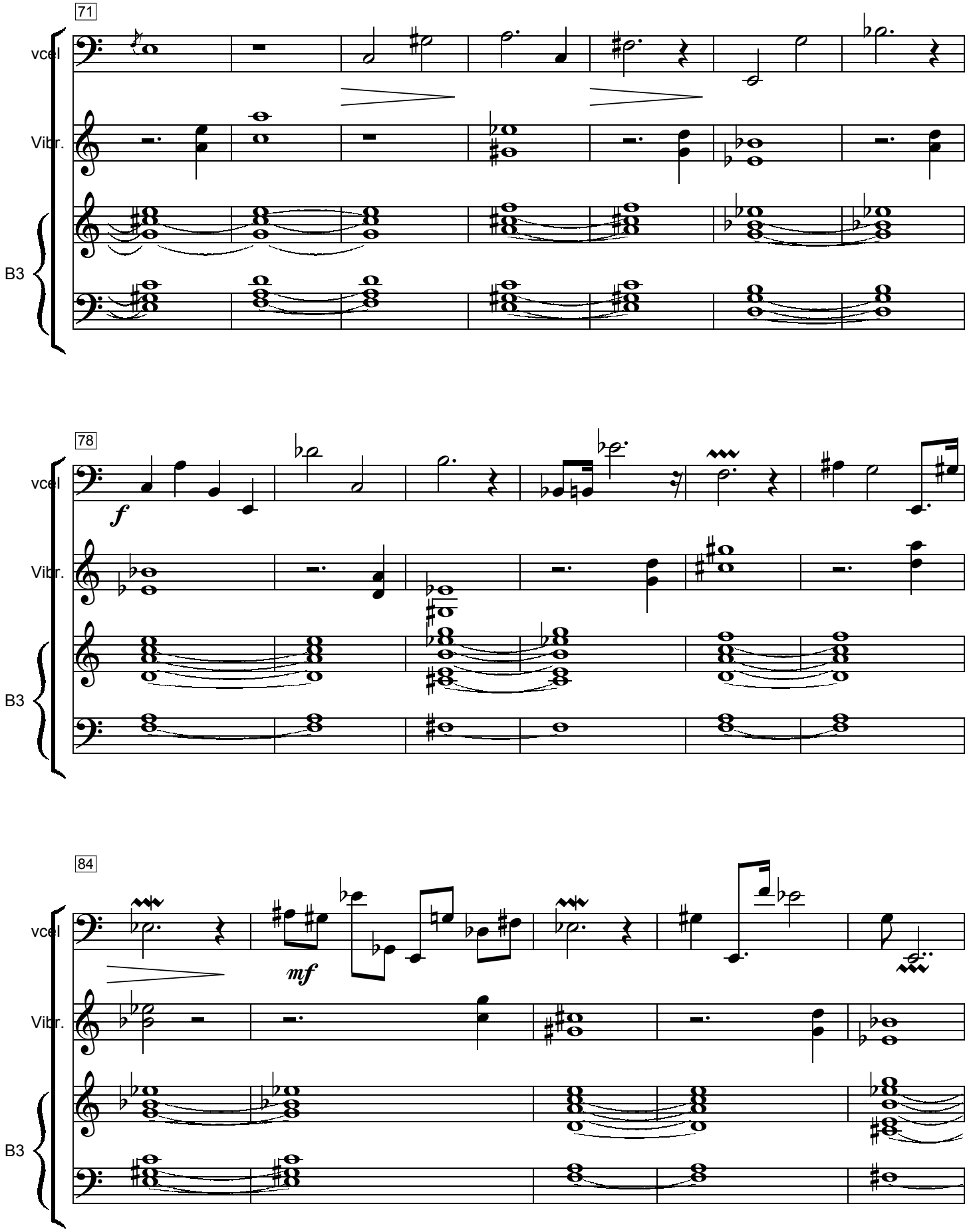
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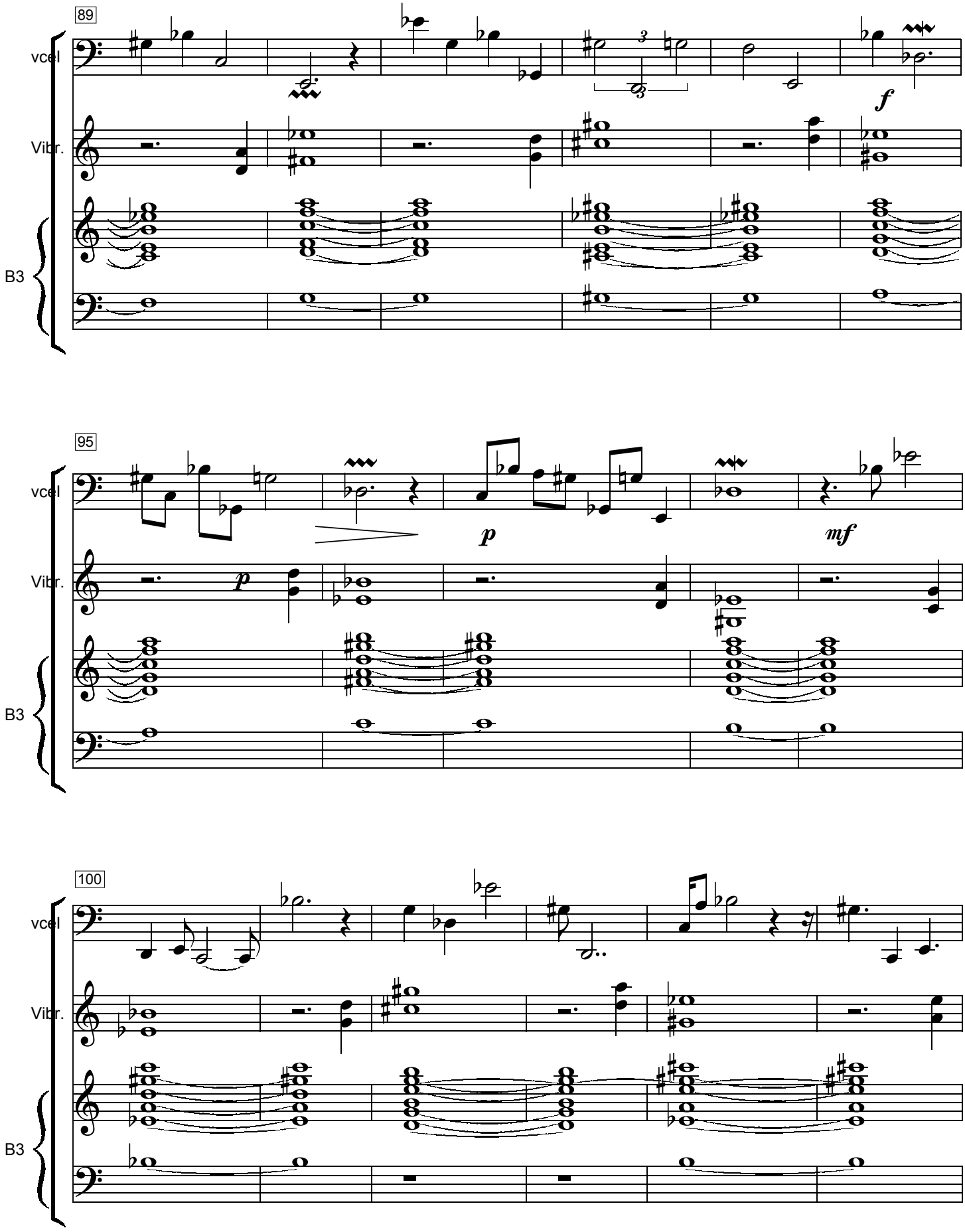
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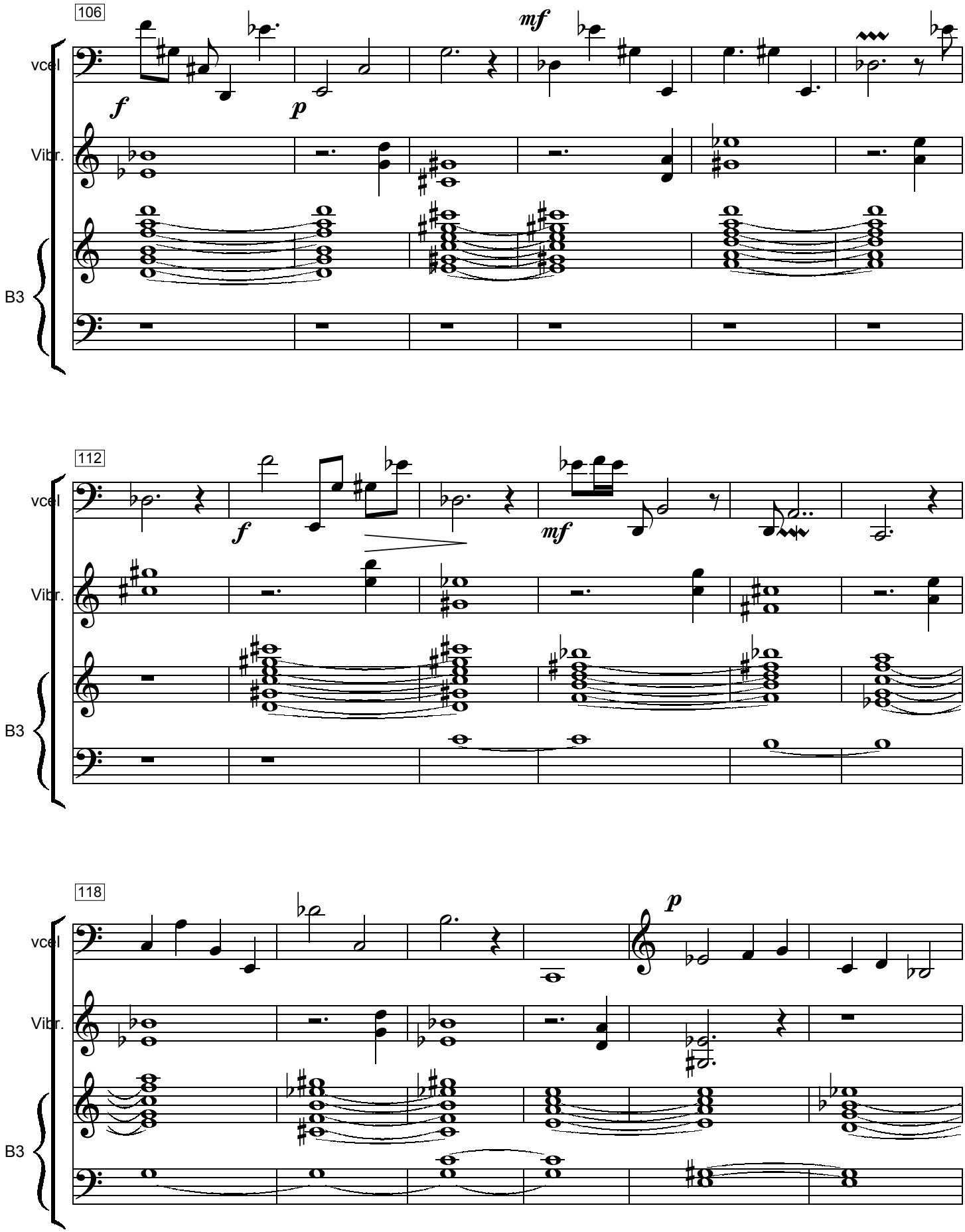
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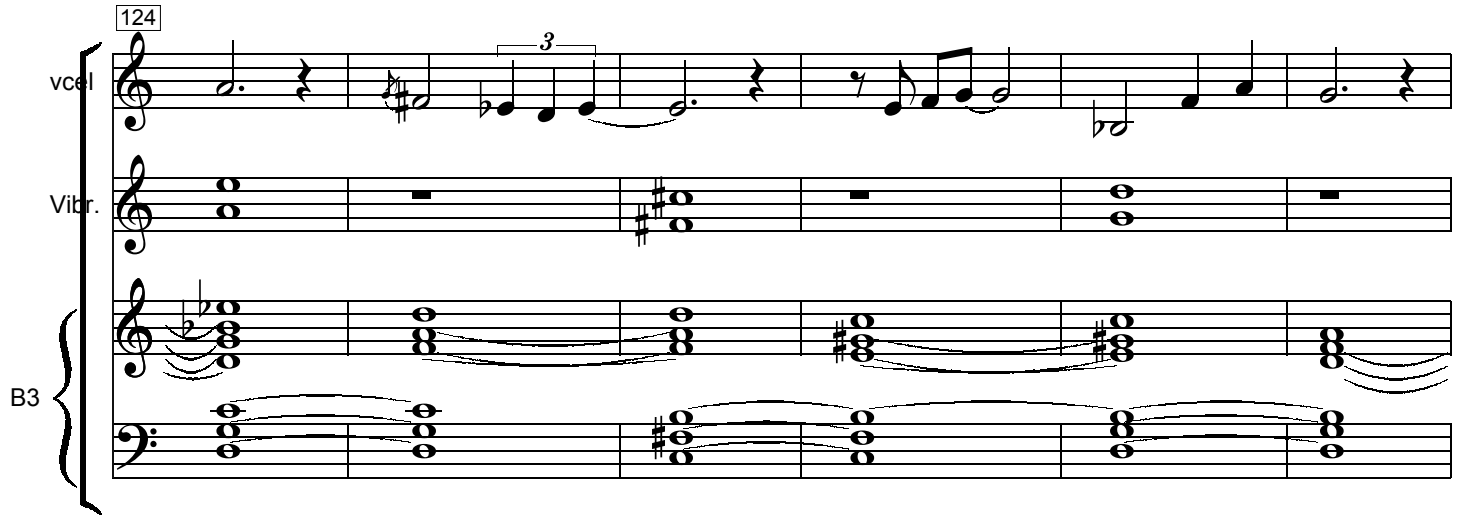
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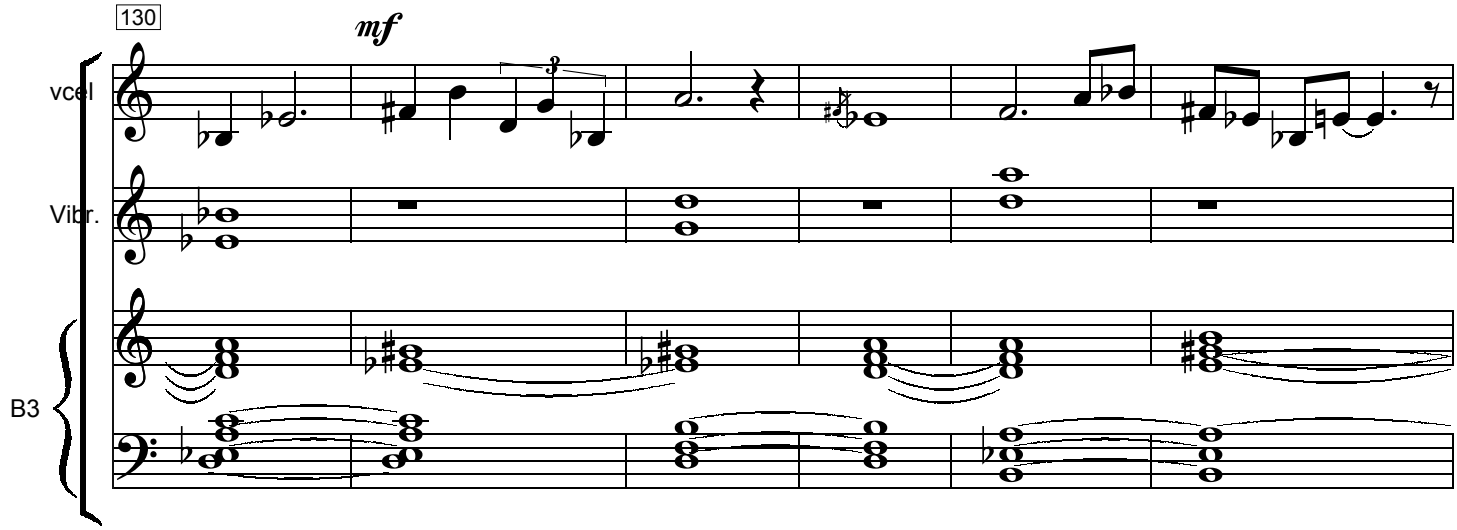
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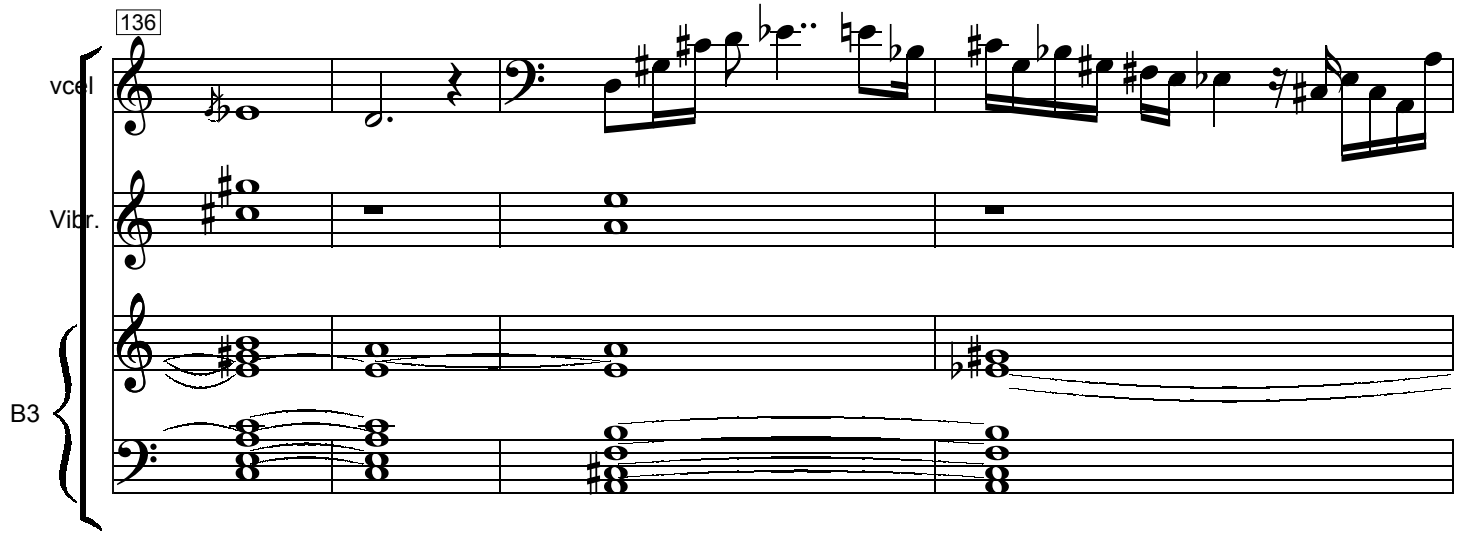
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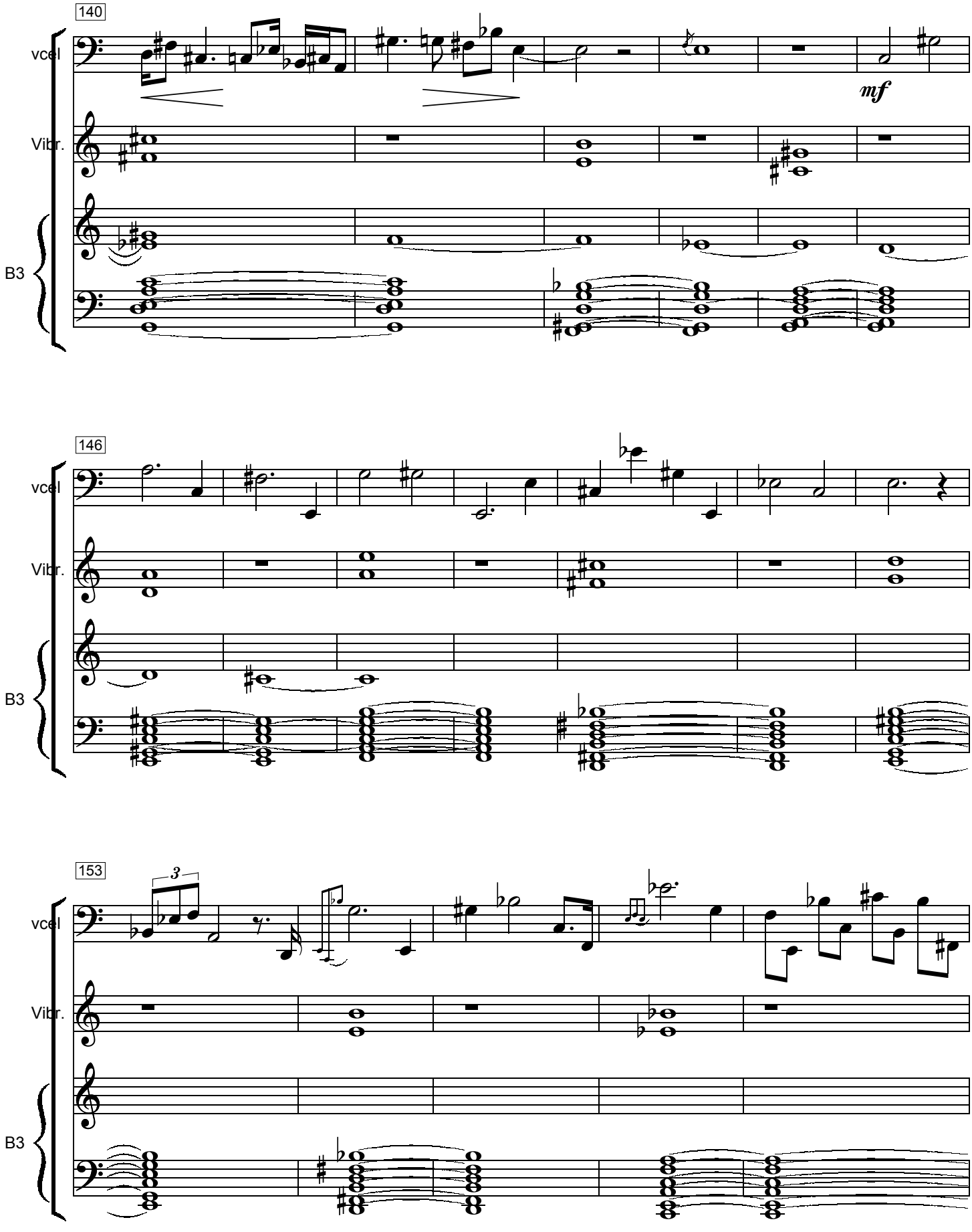
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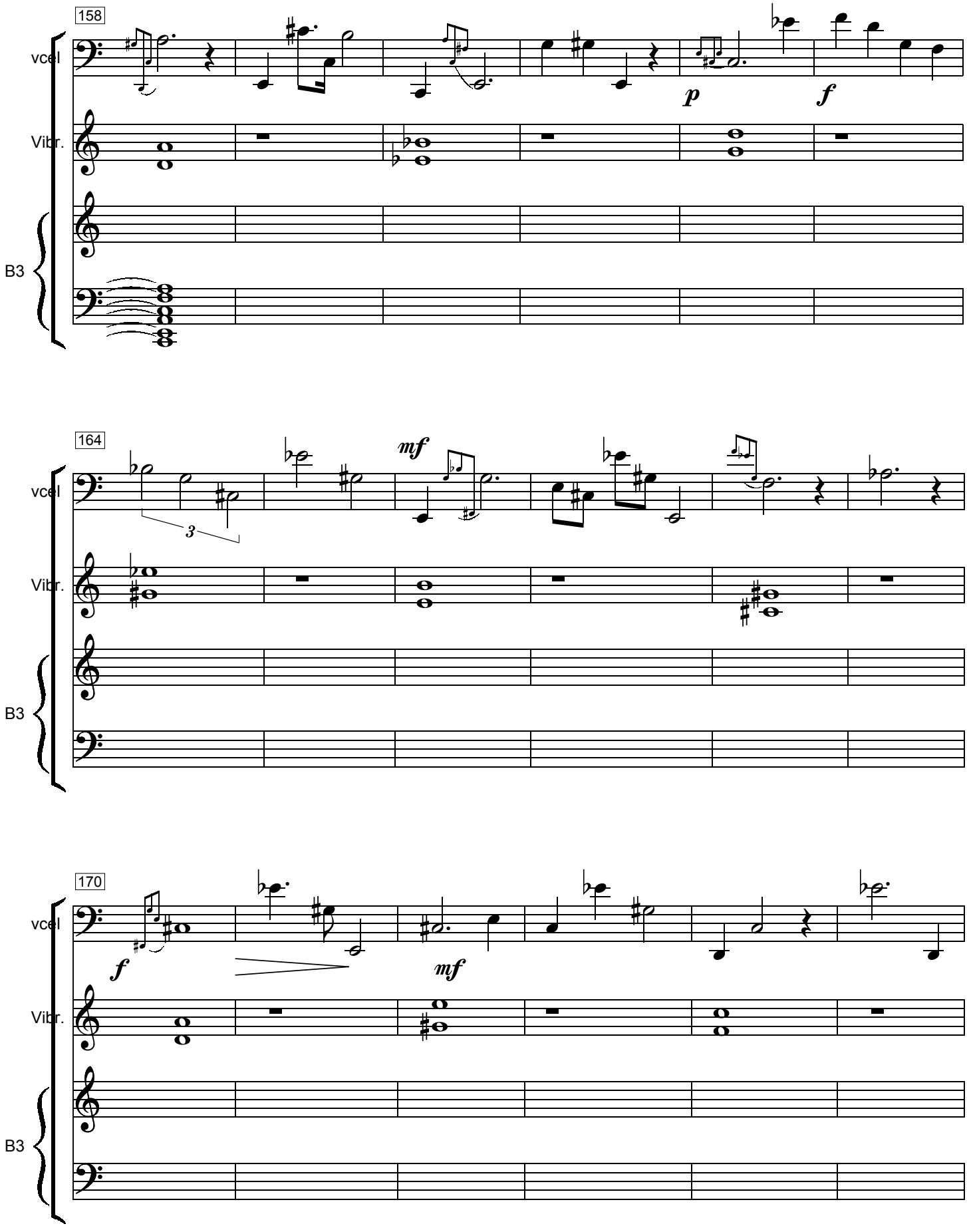
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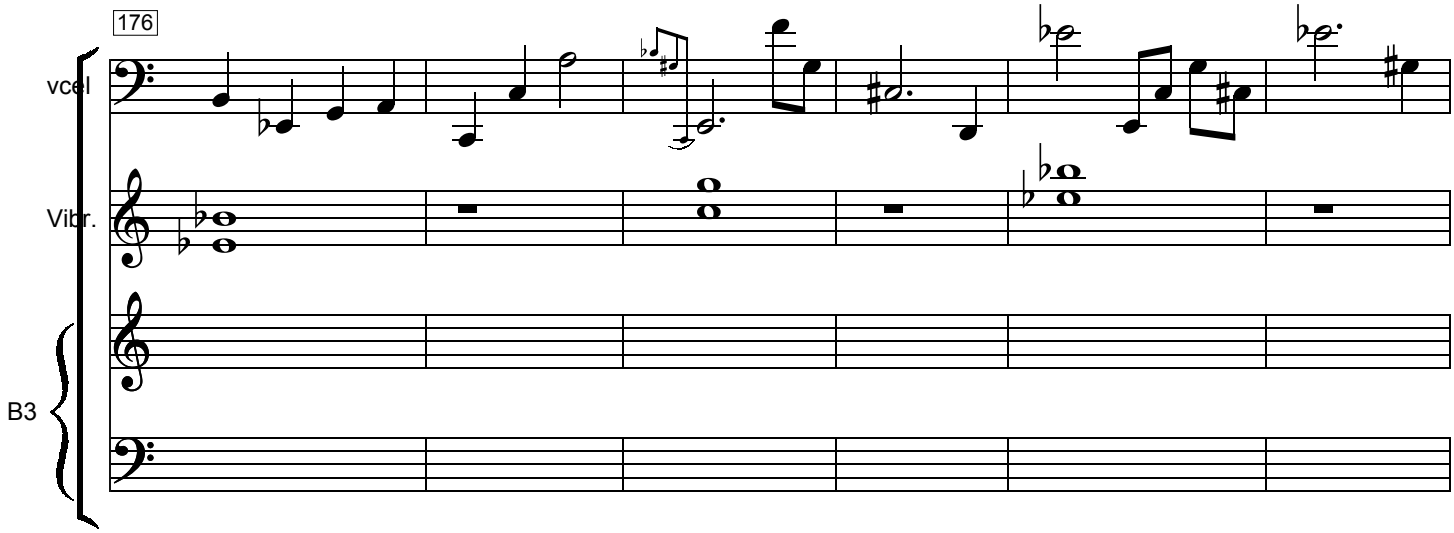
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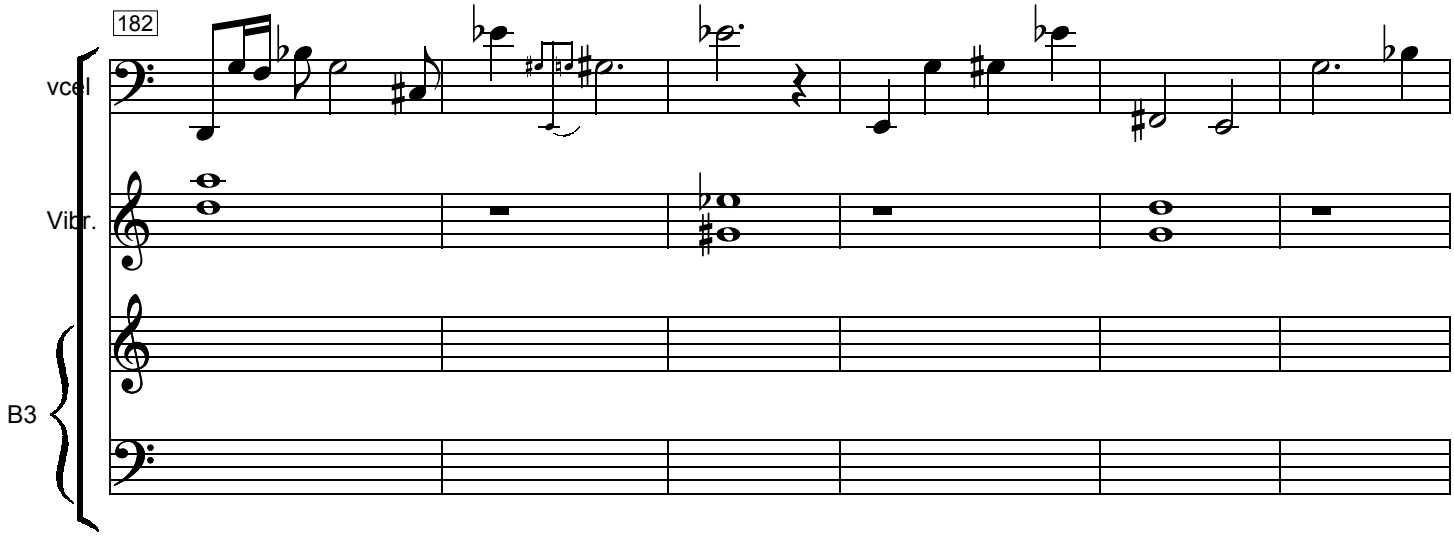
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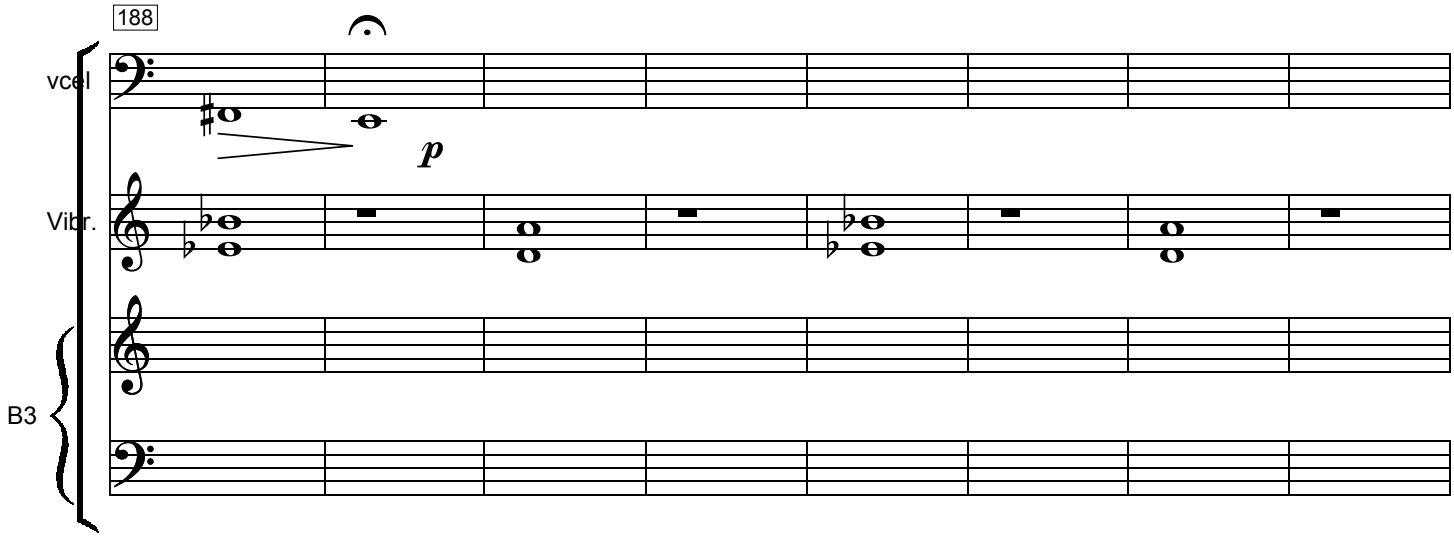
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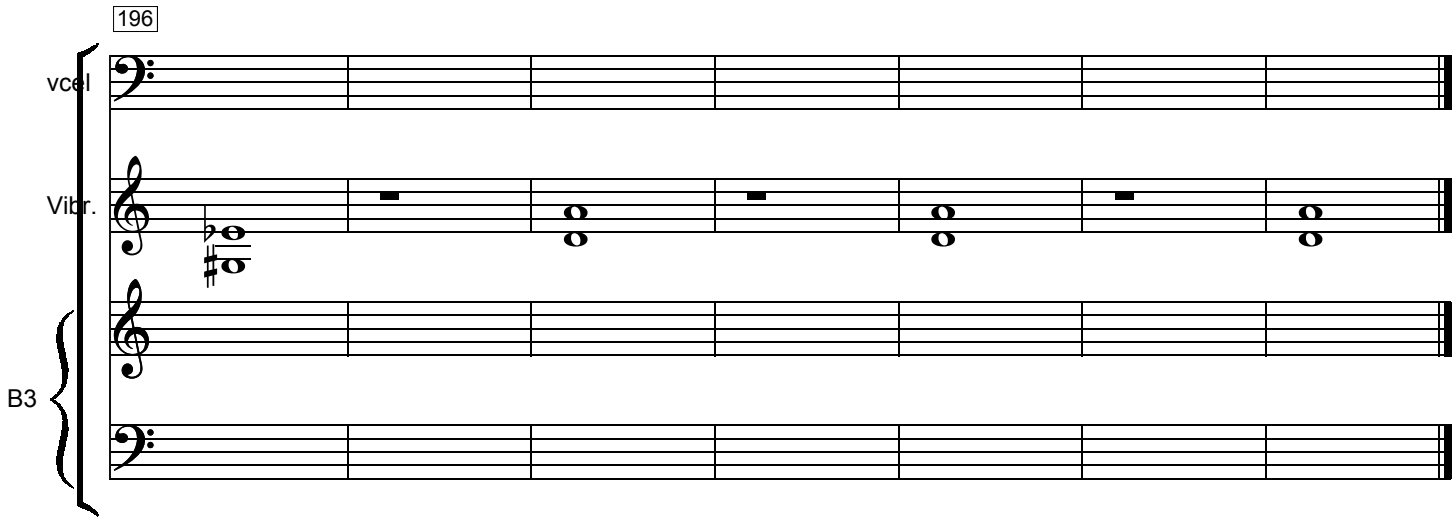
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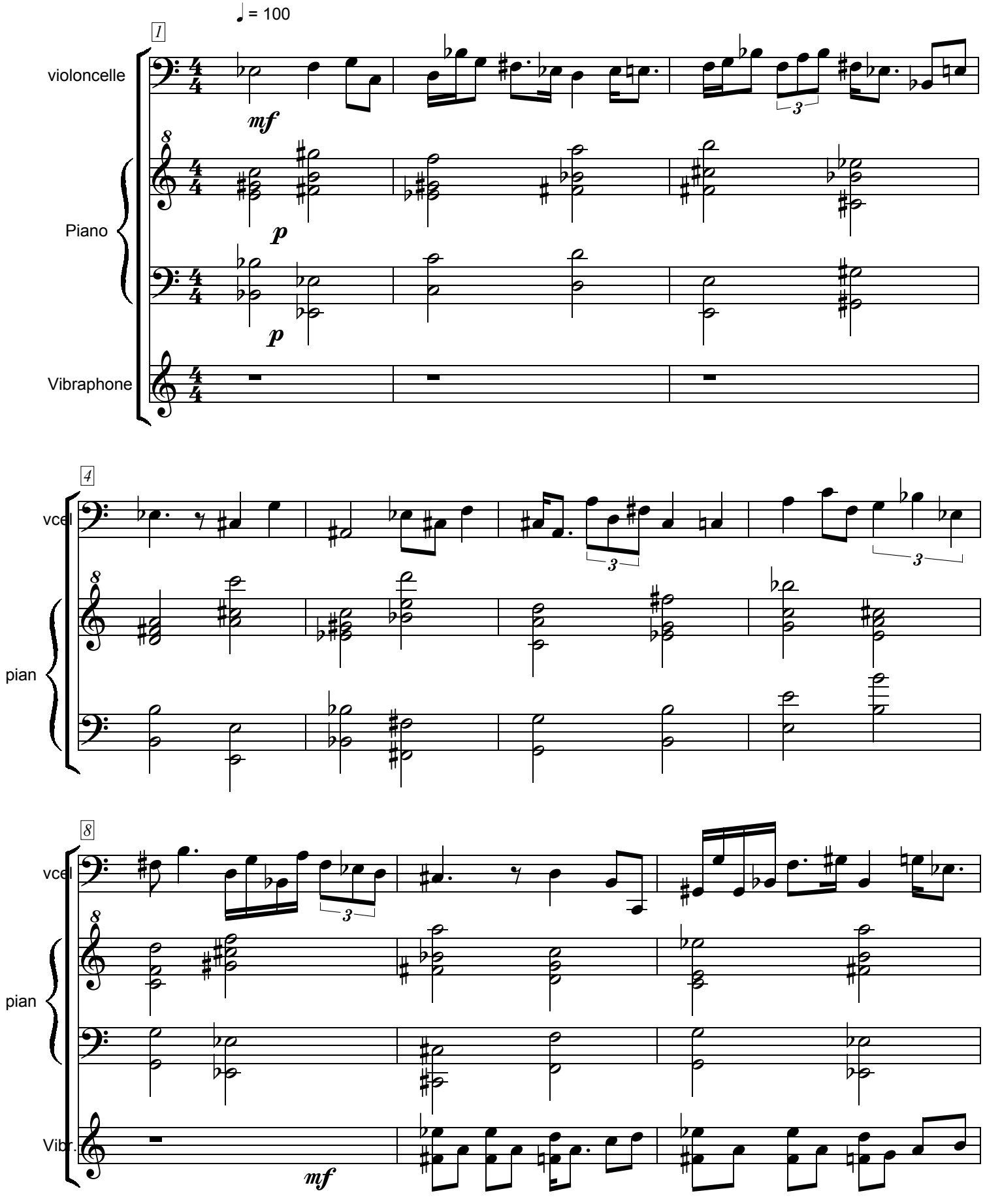
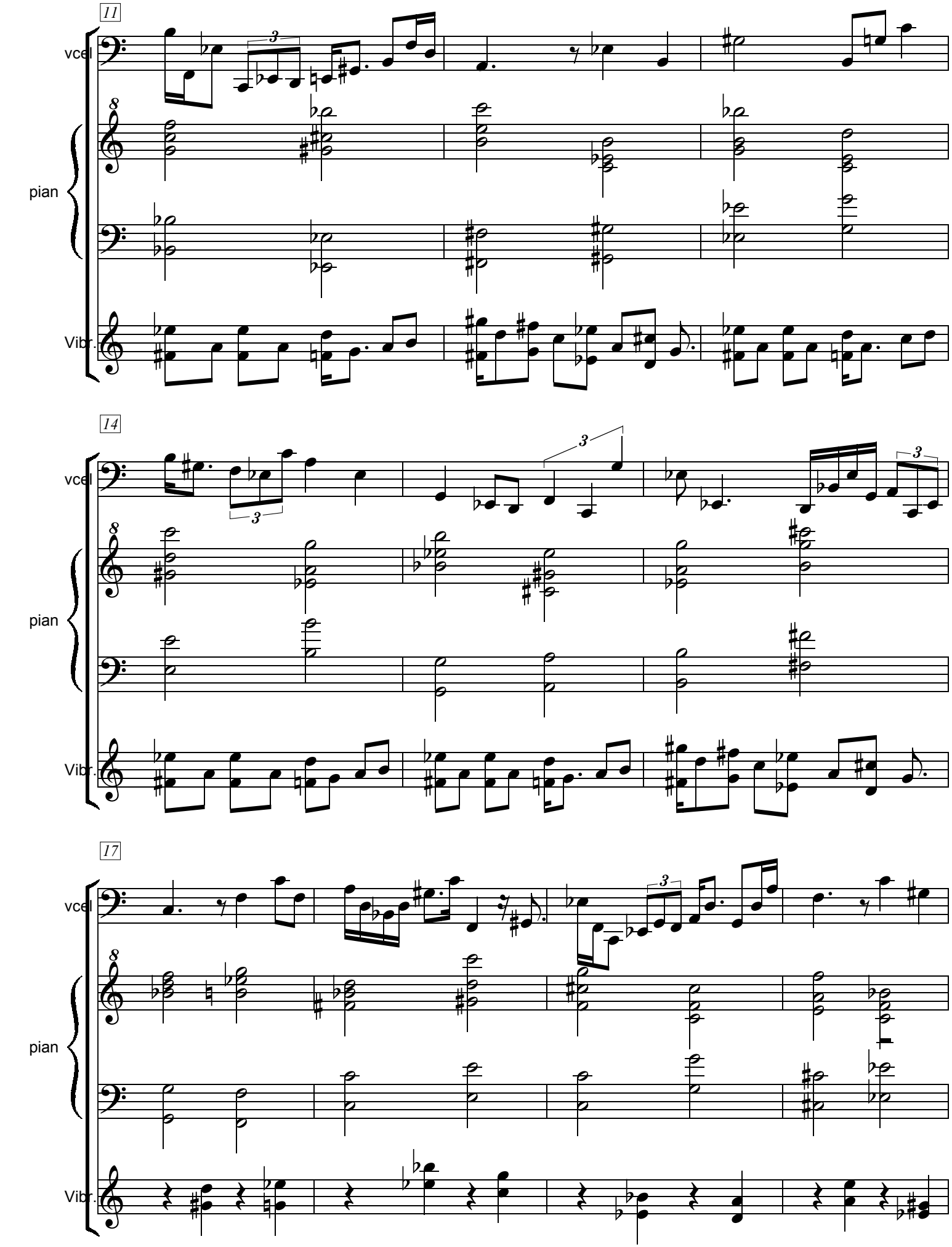
Chaotiques mutations
Mouvement 2

Nuances libres, improvsation possibleu vibraphone.

Jean Pierre Prudent

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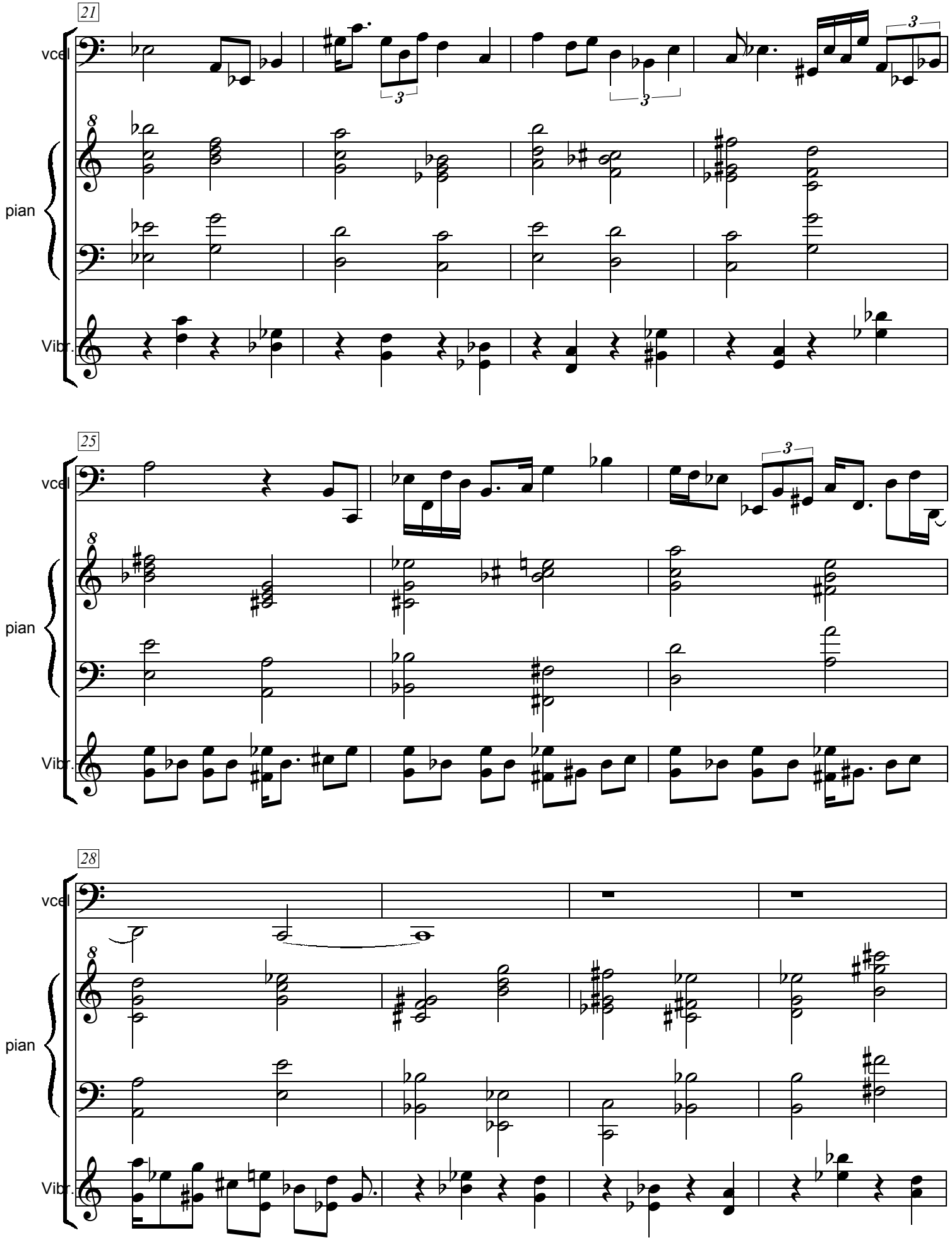
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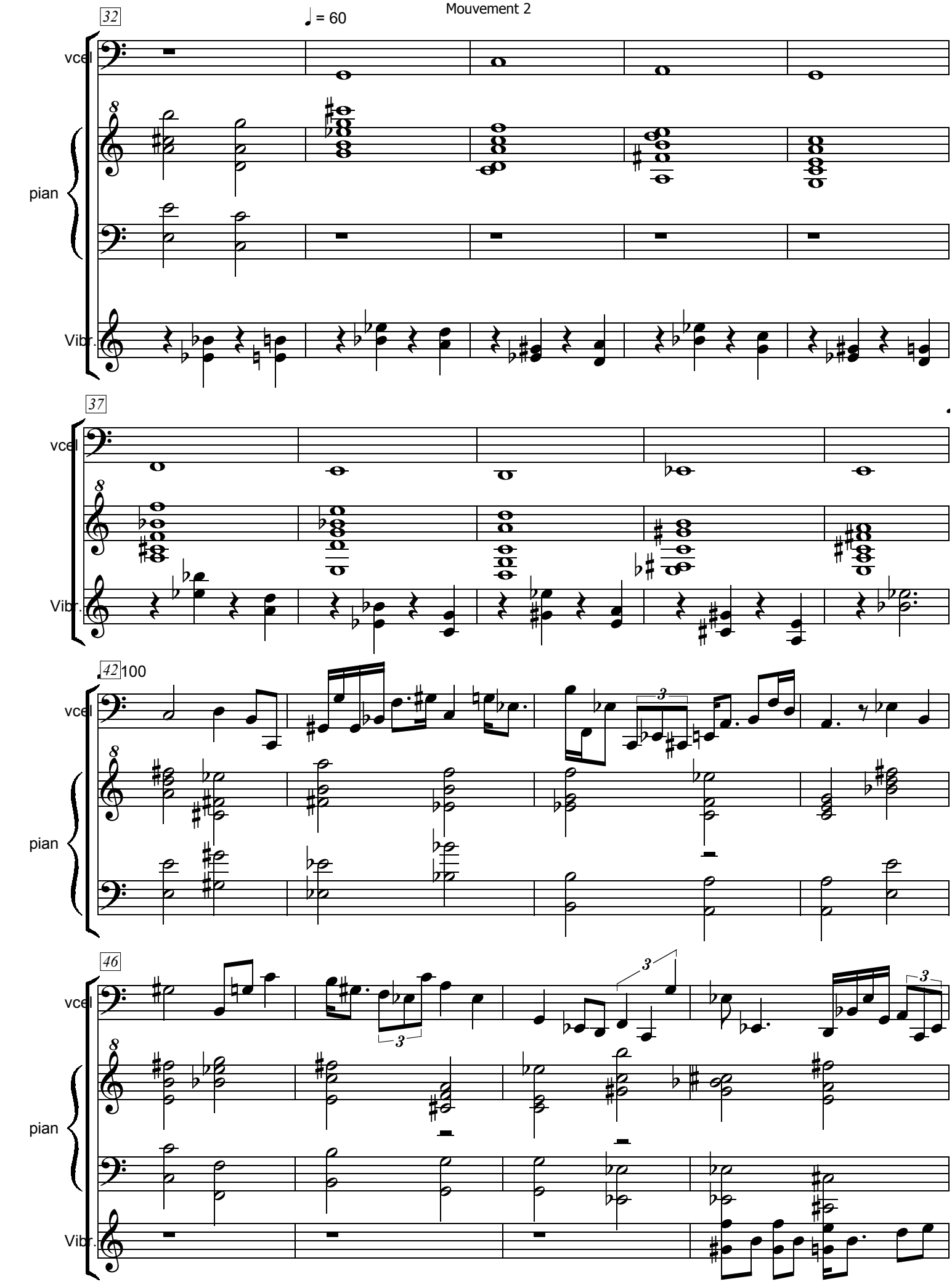
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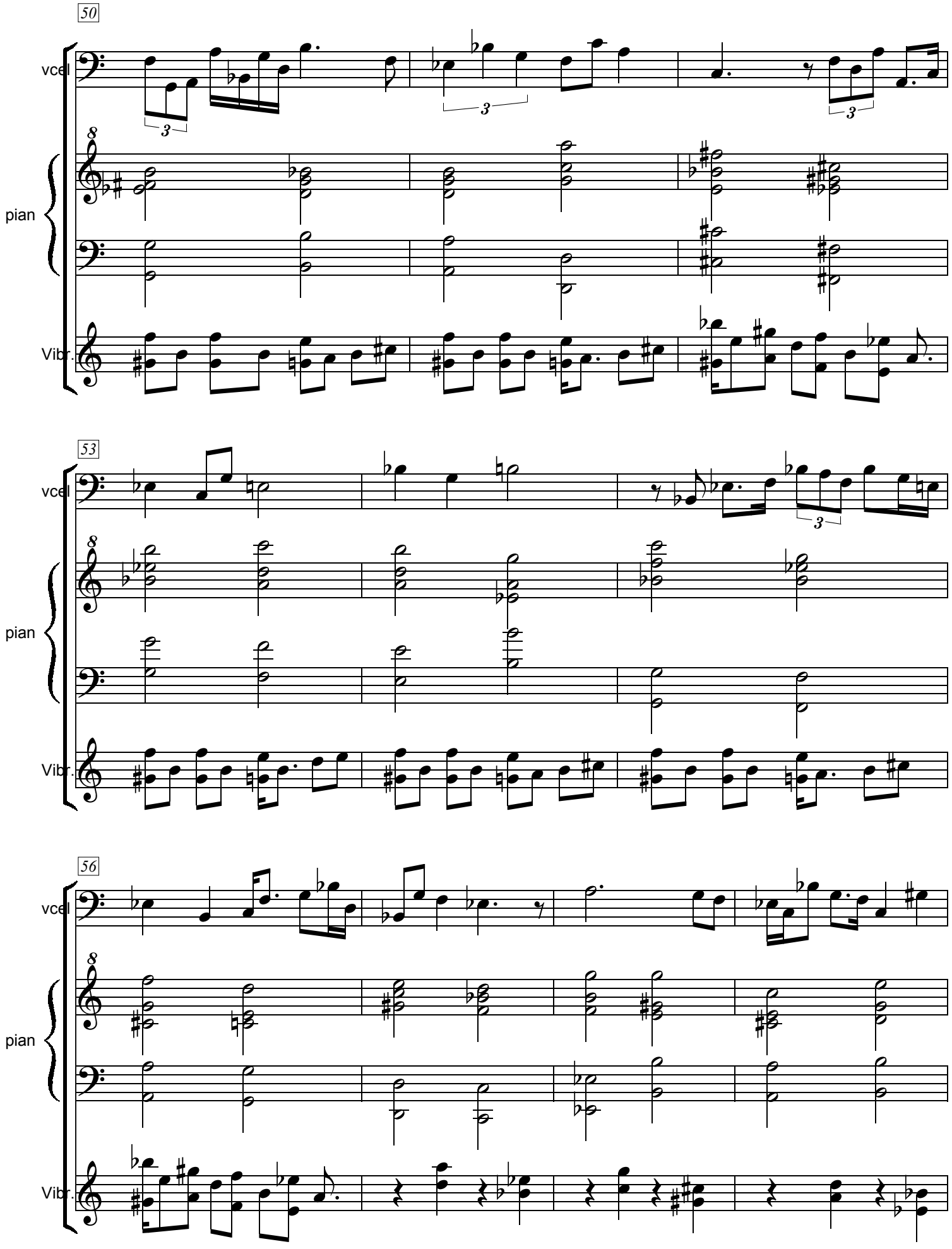
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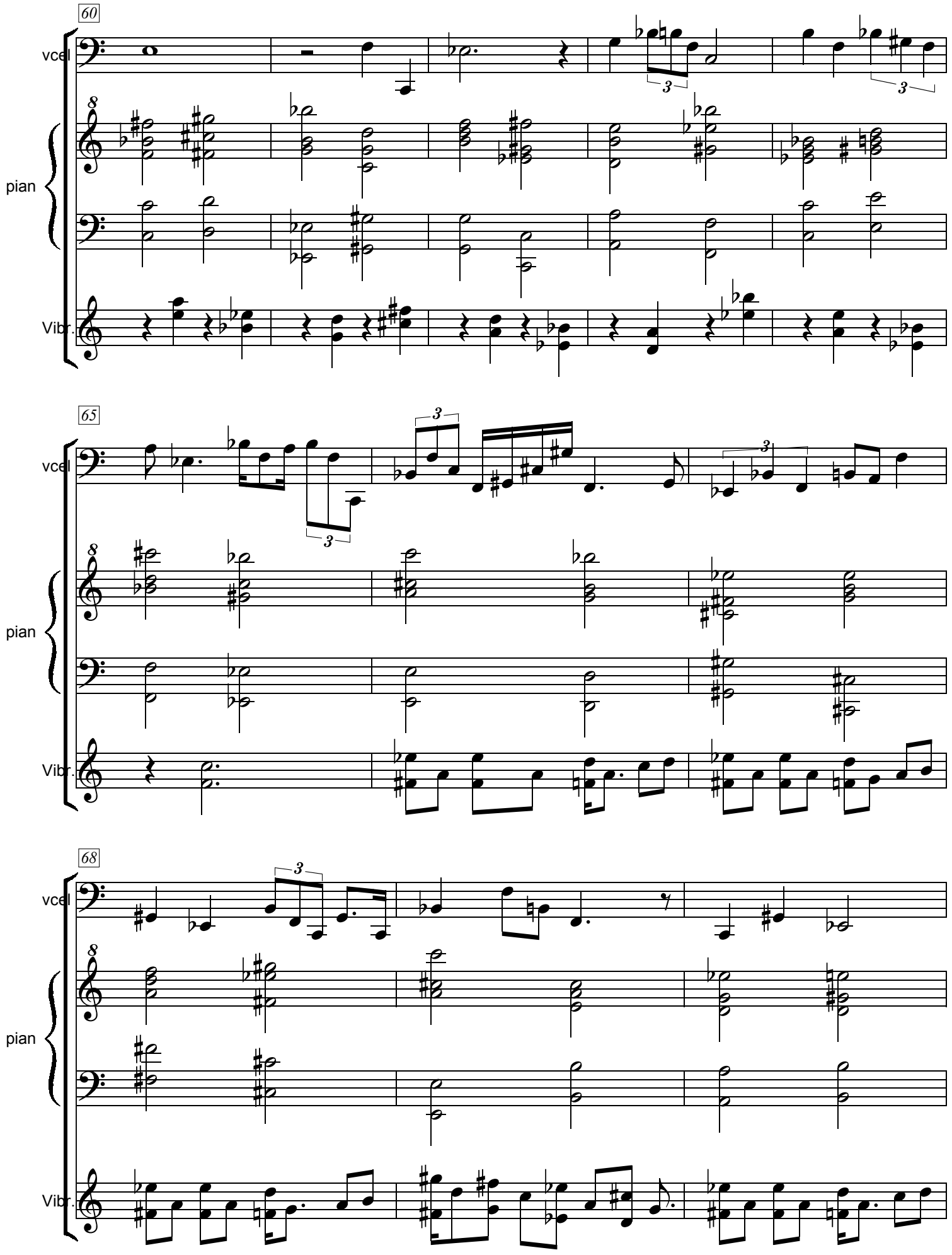
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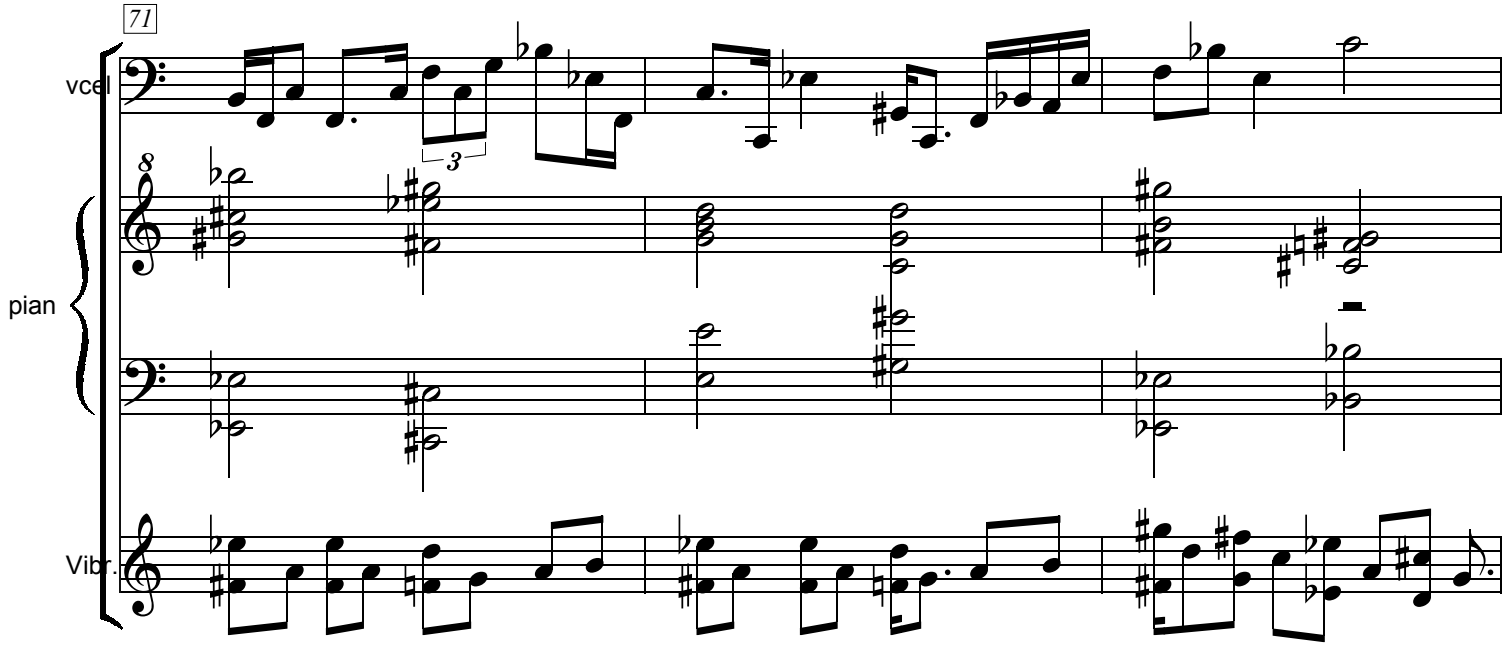
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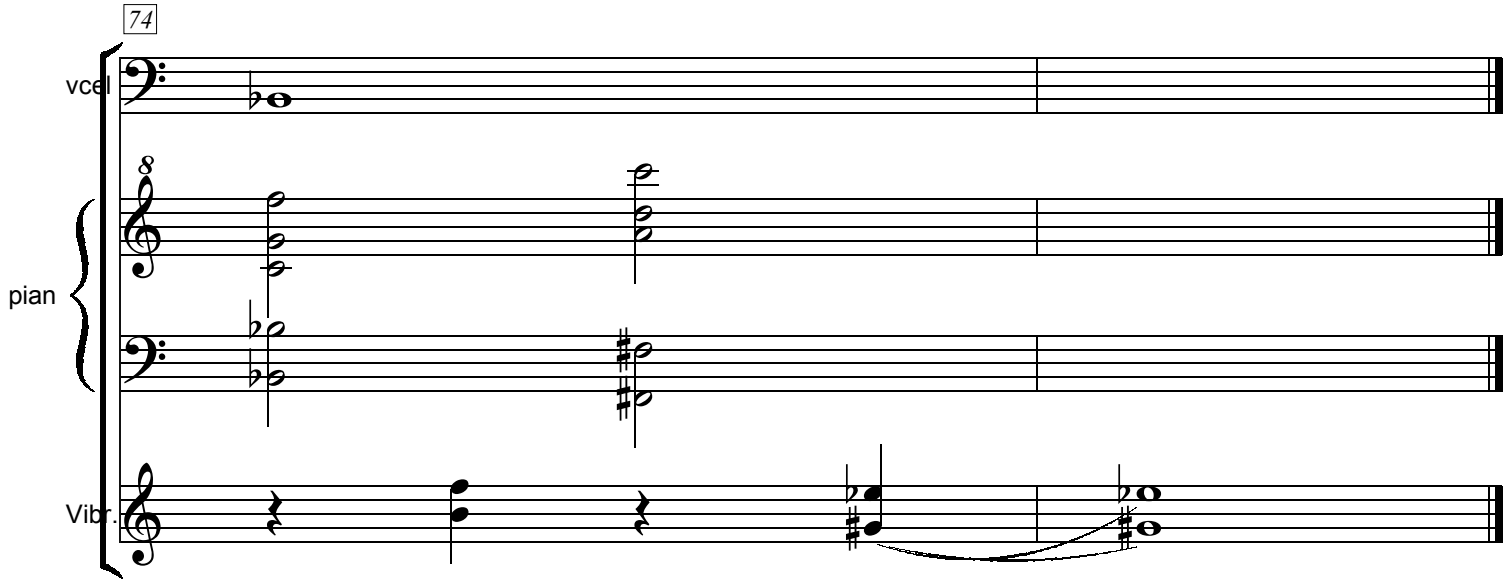
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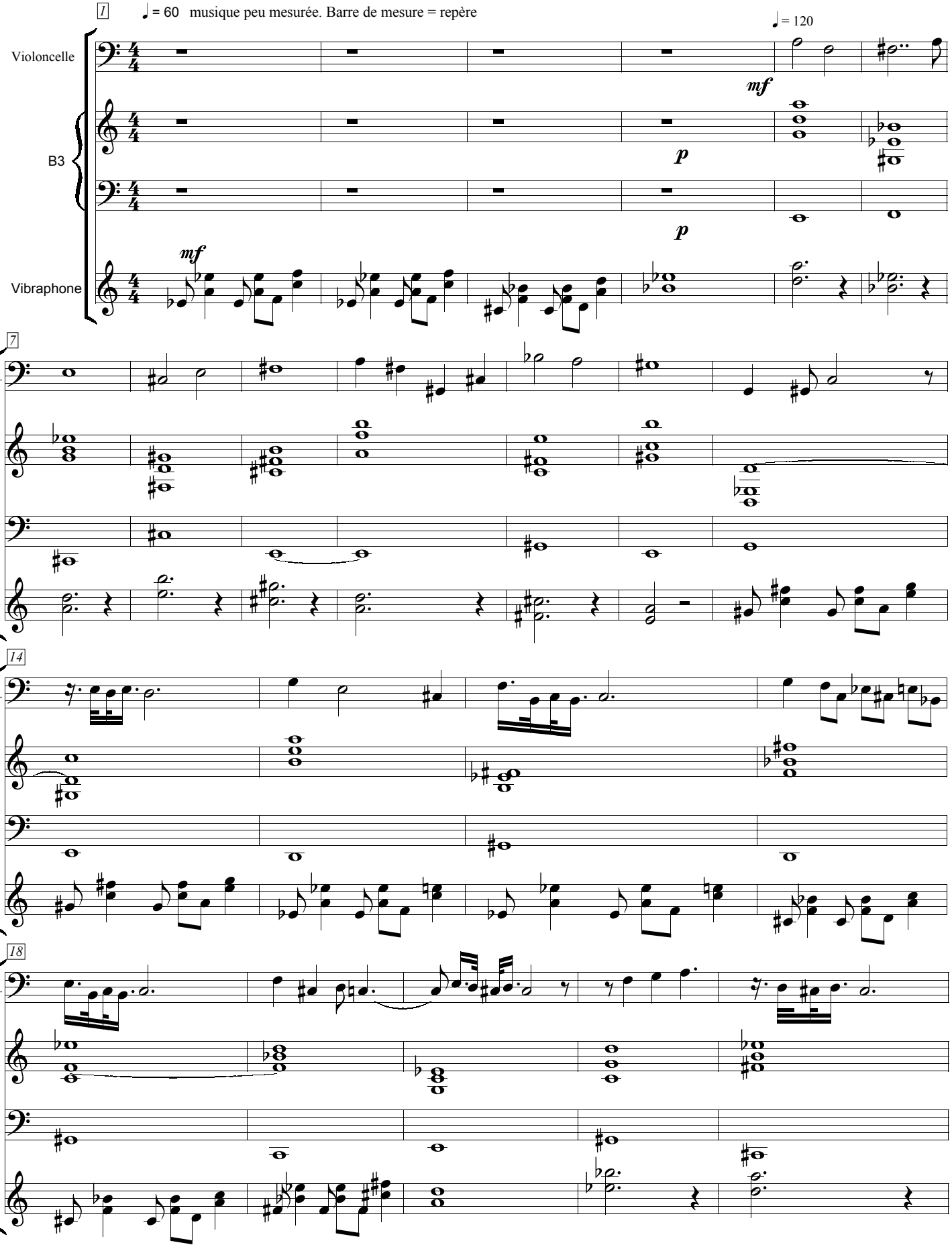
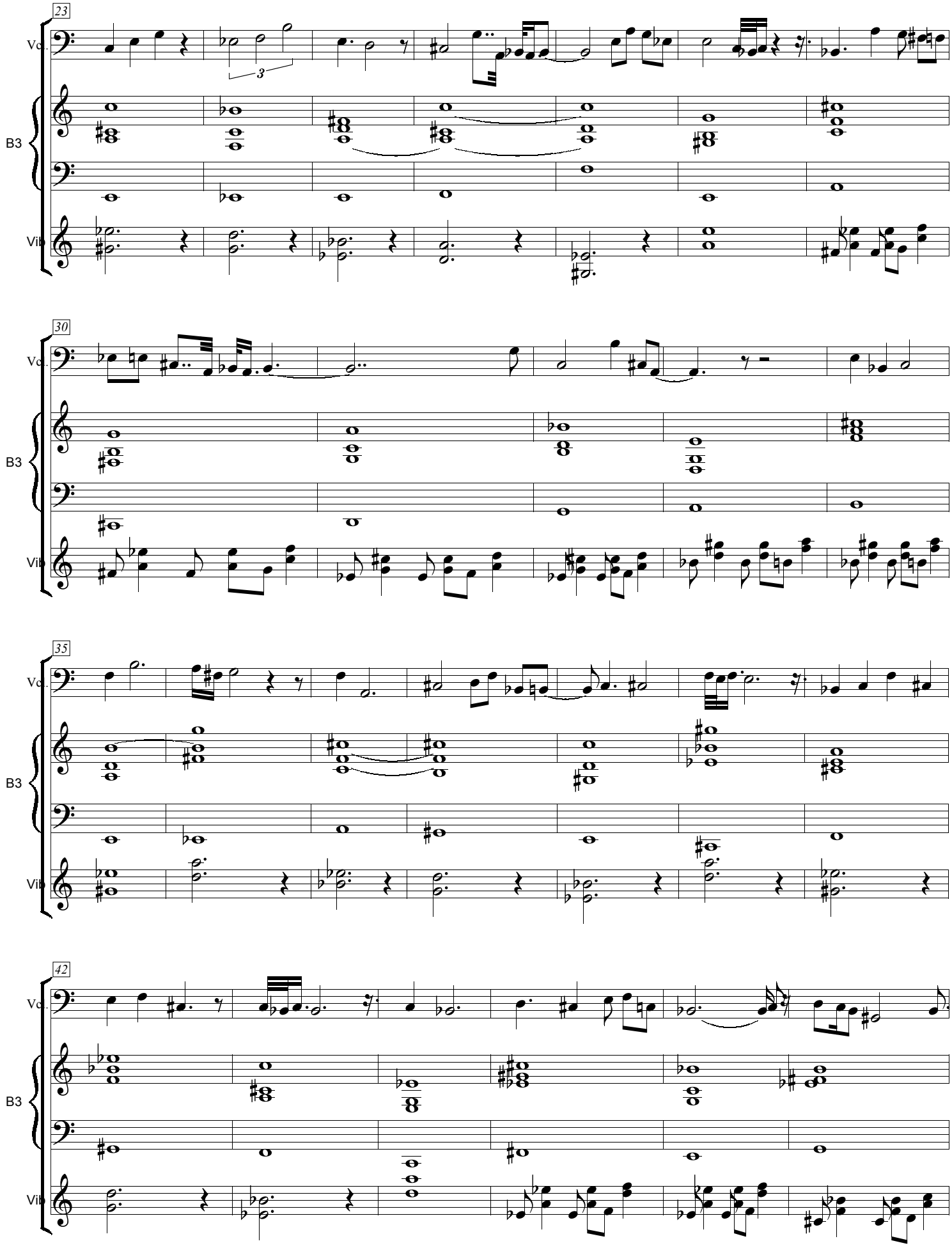
Chaotiques mutations
Mouvement 3

Nuances libres, improvisation possible sur les harmonies B3 et le vibraphone

Jean Pierre Prudent

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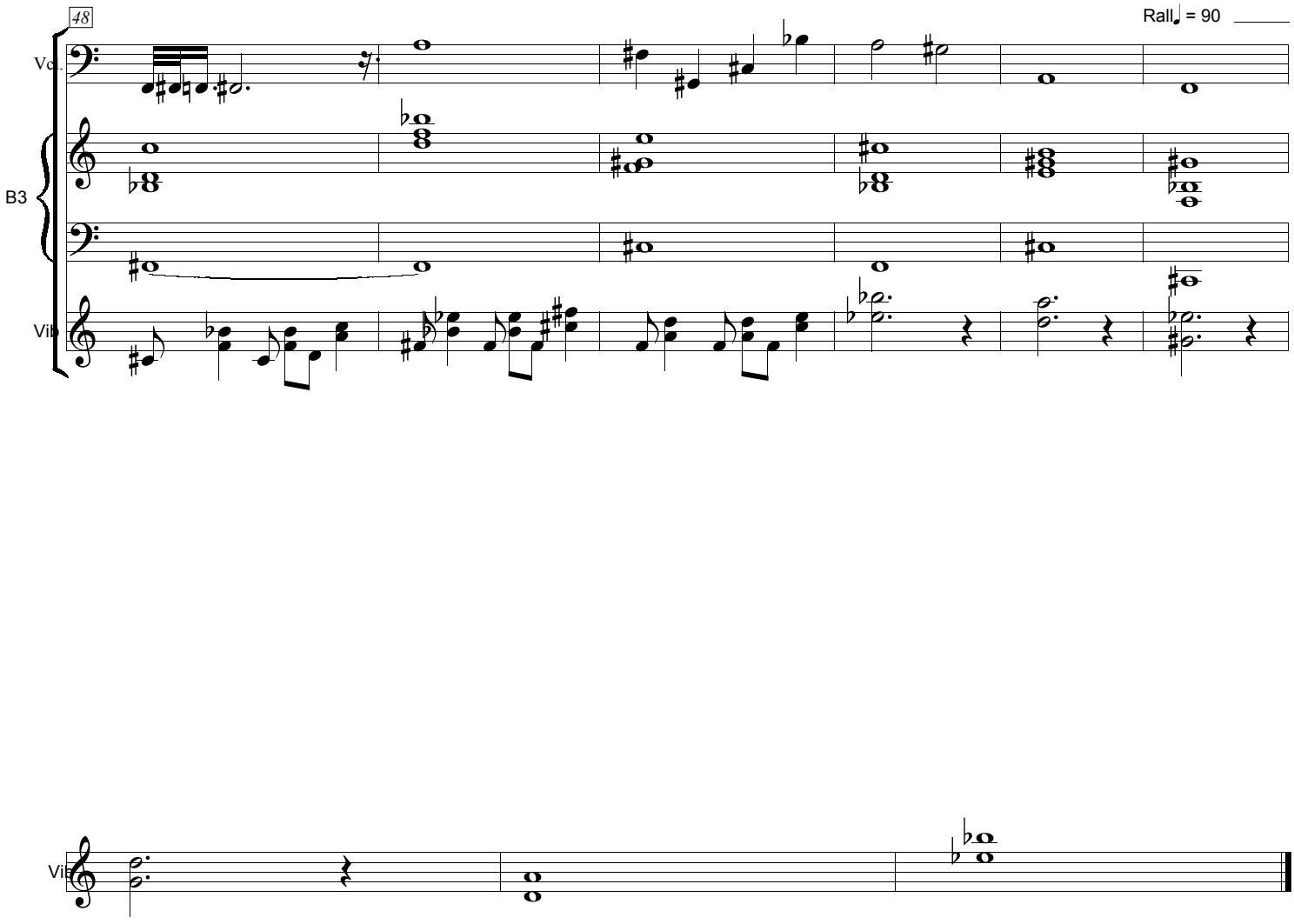
B3
Vib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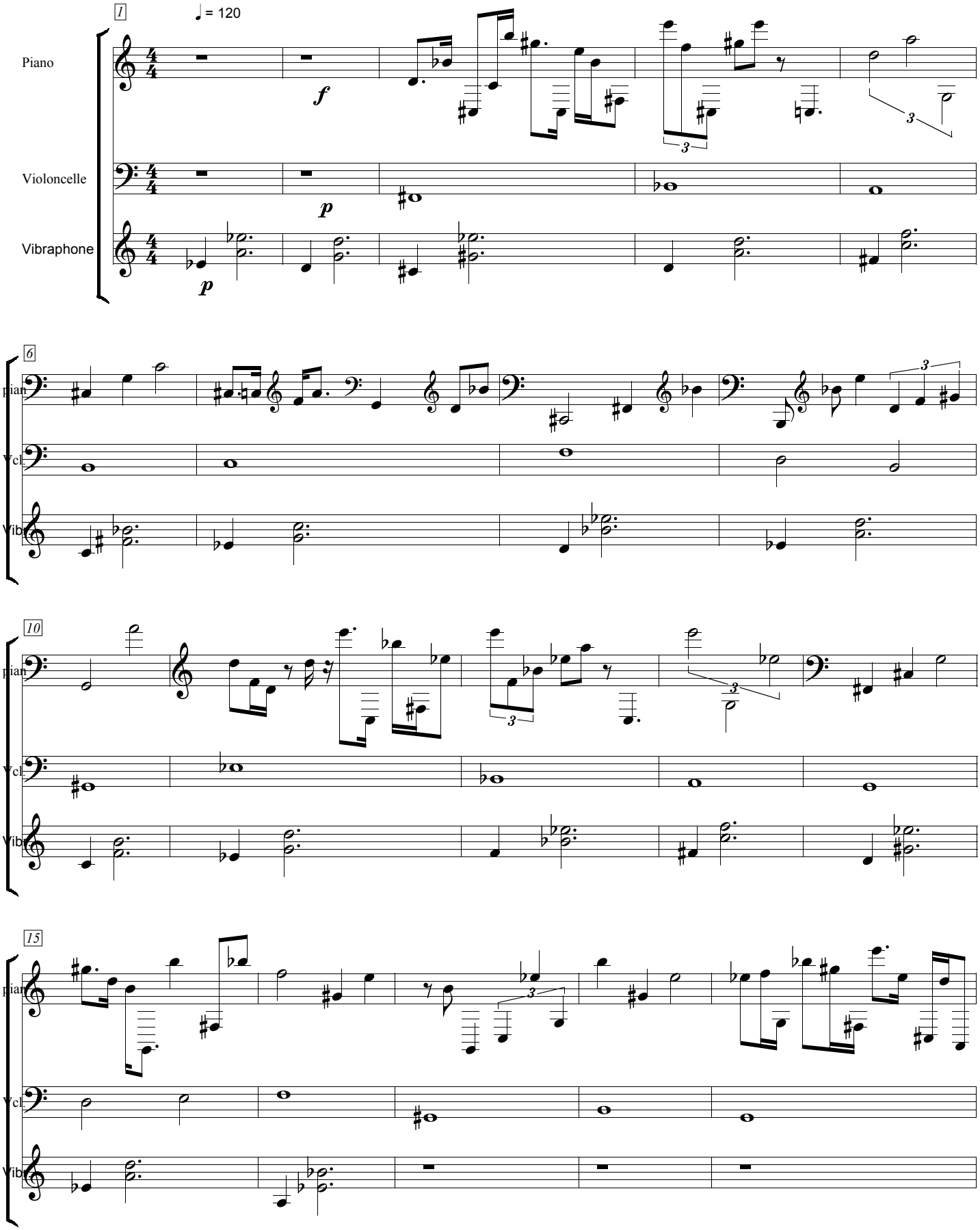
Vib.

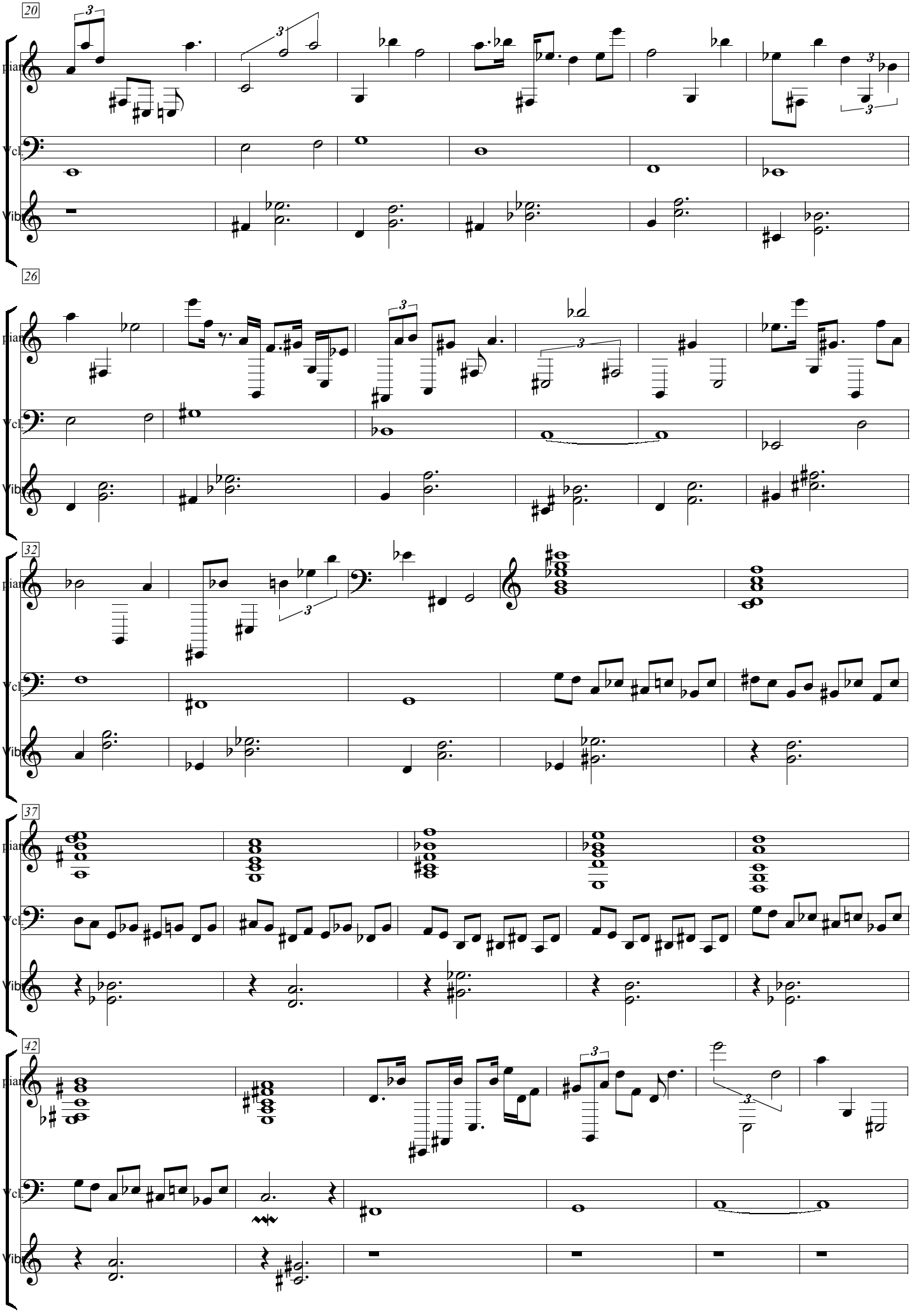
Vib.

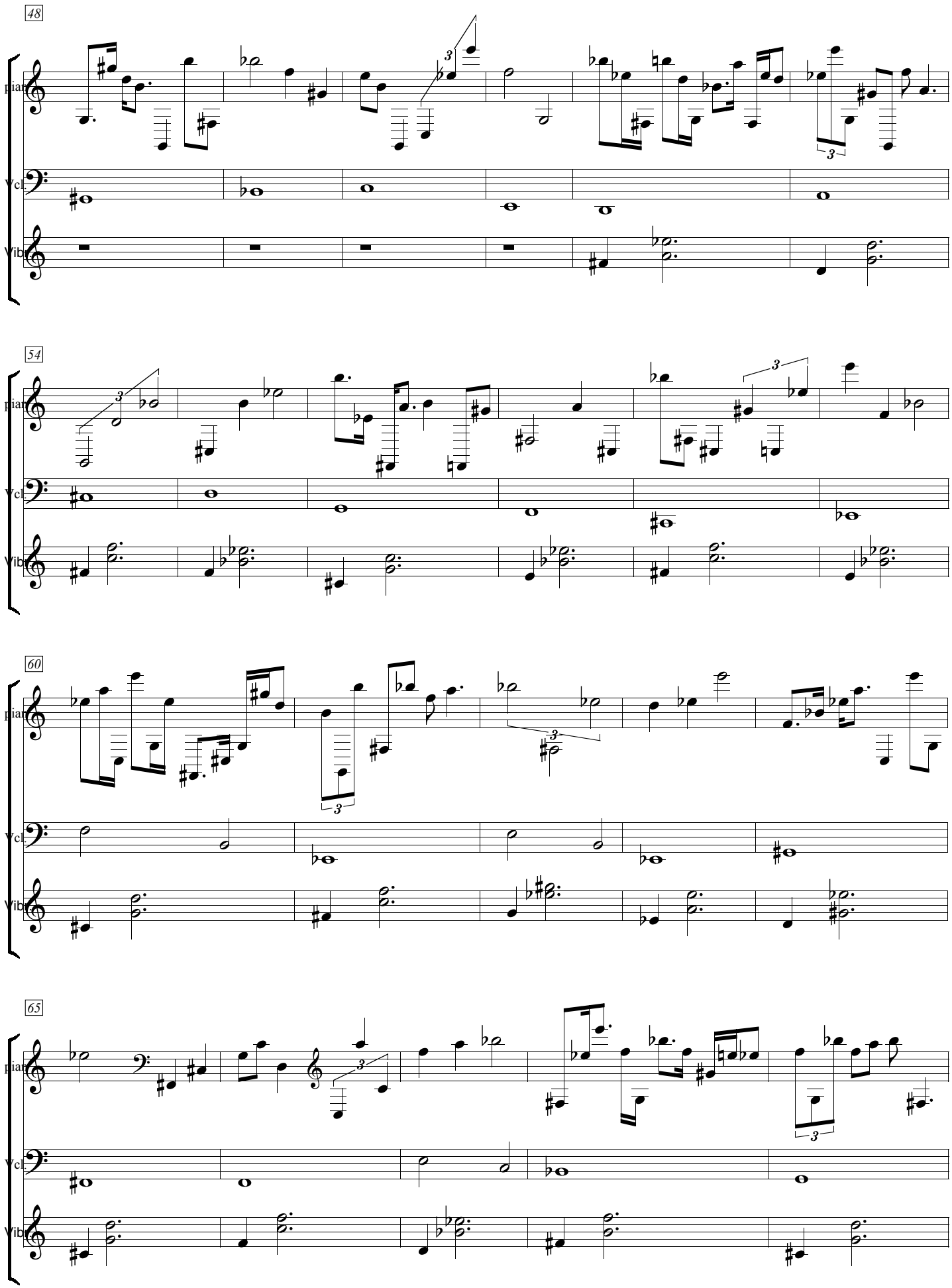
Chaotiques mutations
Mouvement 4

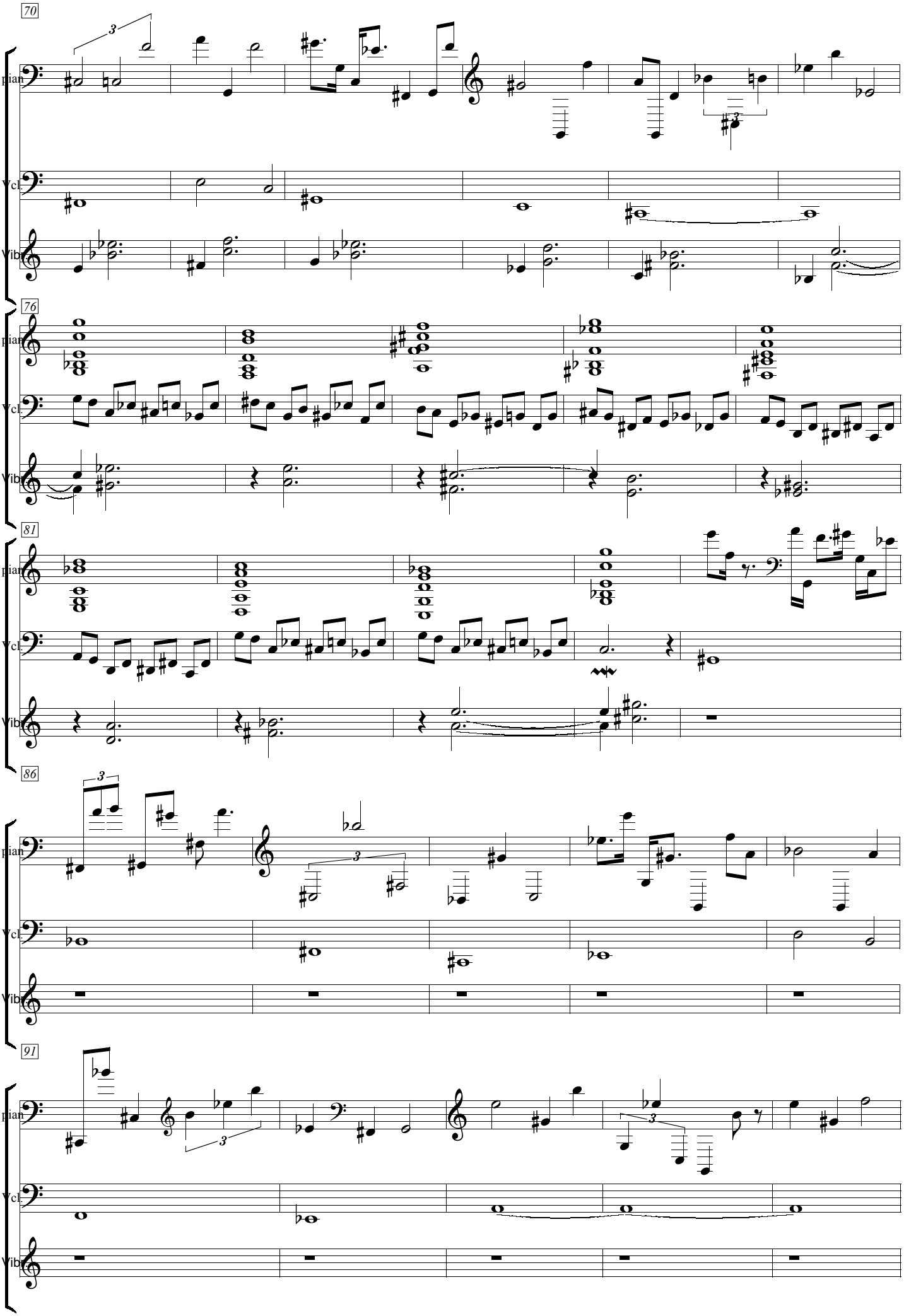
Nuances libres.

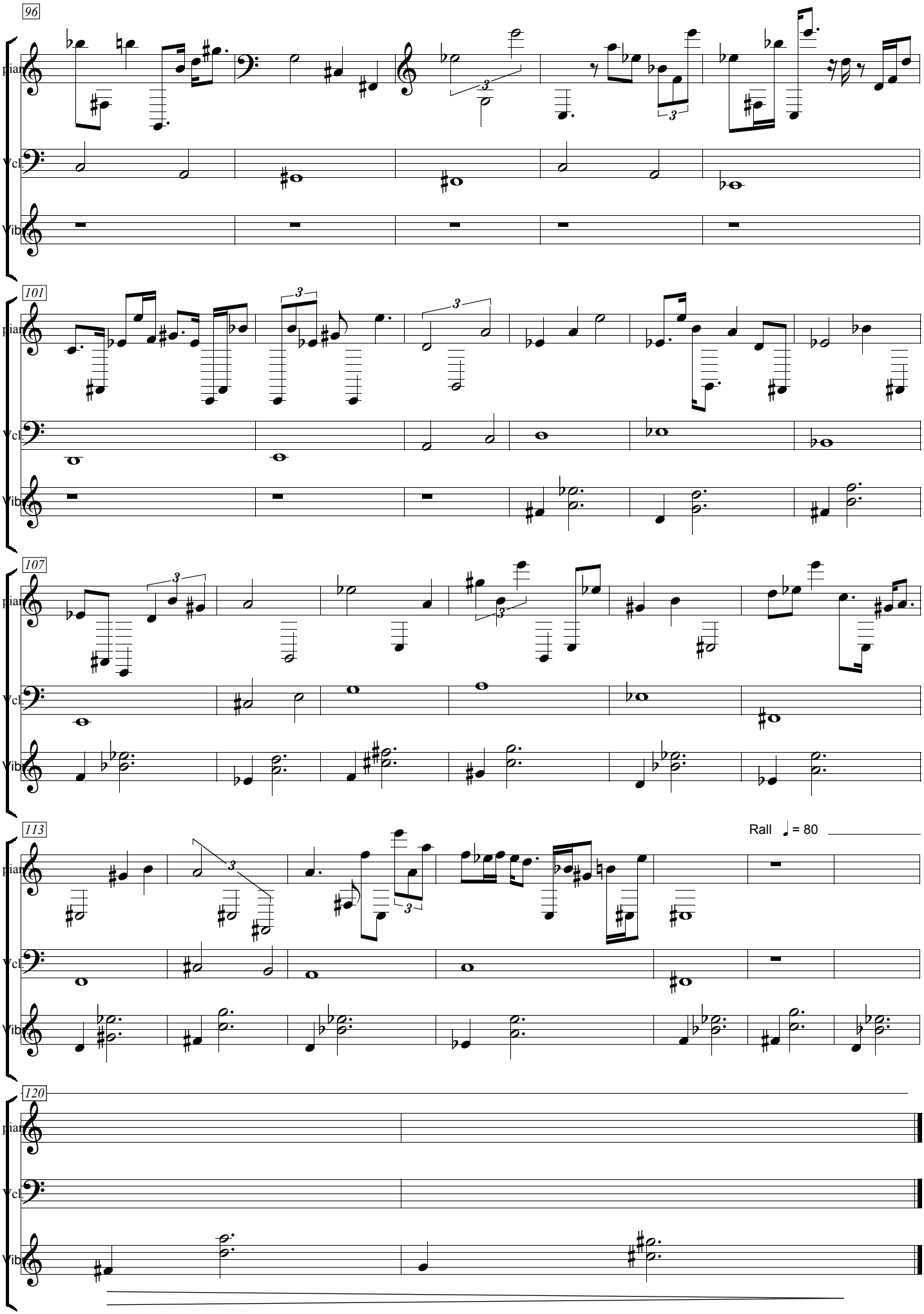
Jean Pierre Prudent




20
piano
Vcl.
Vib.
26
piano
Vcl.
Vib.
32
piano
Vcl.
Vib.
37
piano
Vcl.
Vib.
42
piano
Vcl.
Vib.


48
54
60
65
Vcl.
Vib.


70
Pian
Vcl
Vibr
76
Pian
Vcl
Vibr
81
Pian
Vcl
Vibr
86
Pian
Vcl
Vibr
91
Pian
Vcl
Vibr

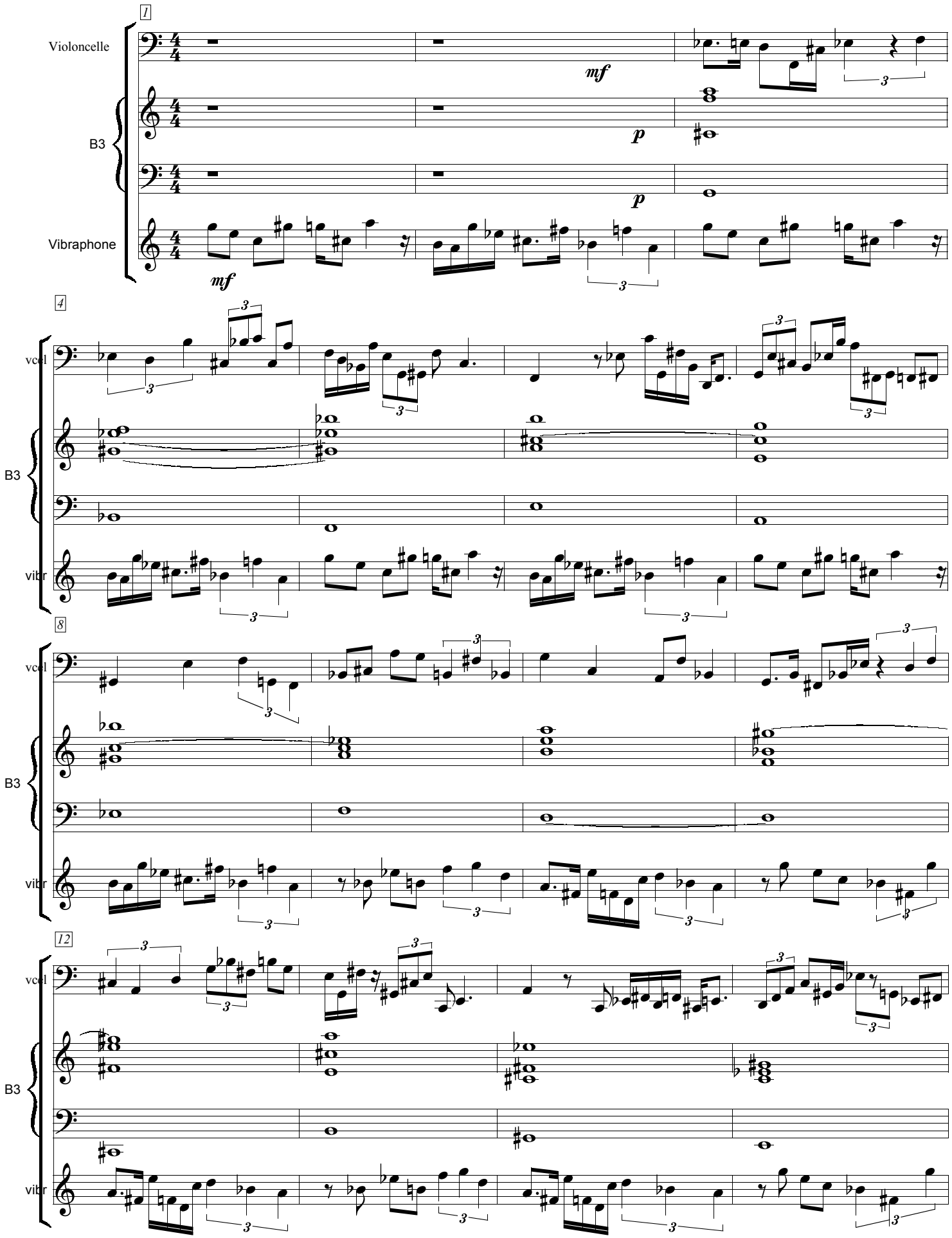

96
Pian
Vcl
Vib
101
107
113
Rall ♩= 80
120

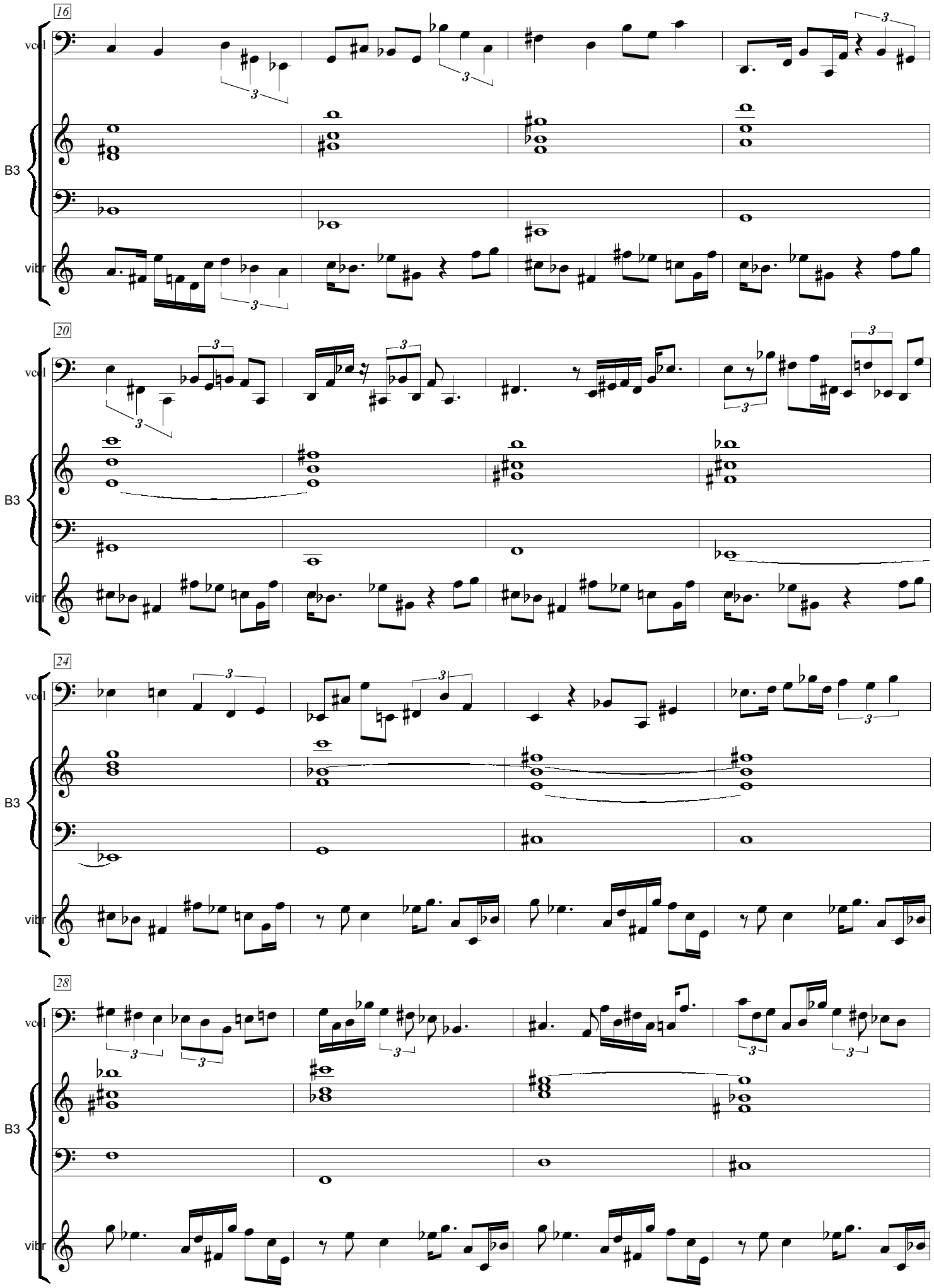
Chaotiques mutations
Mouvement 5

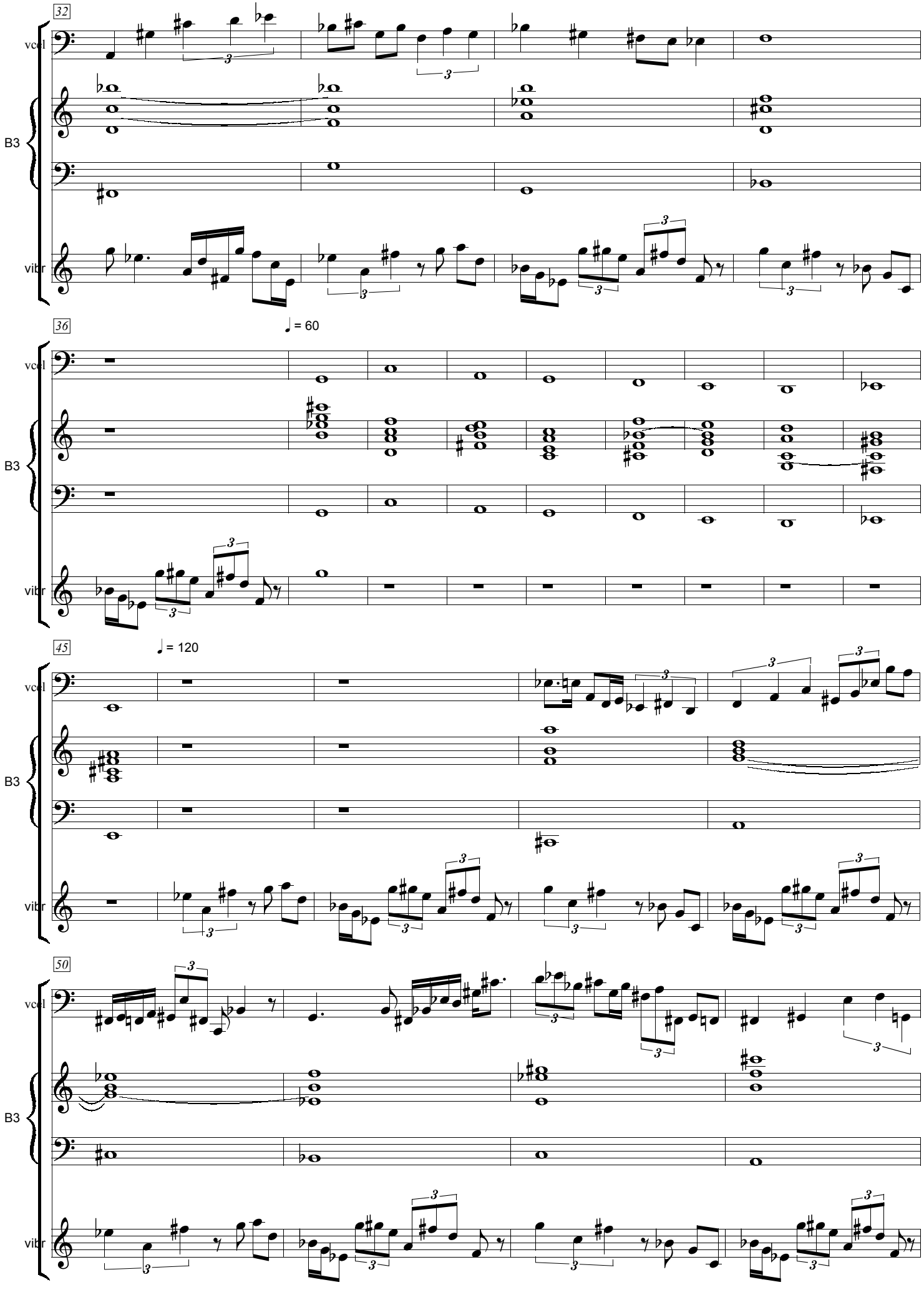
Jean Pierre Prudent

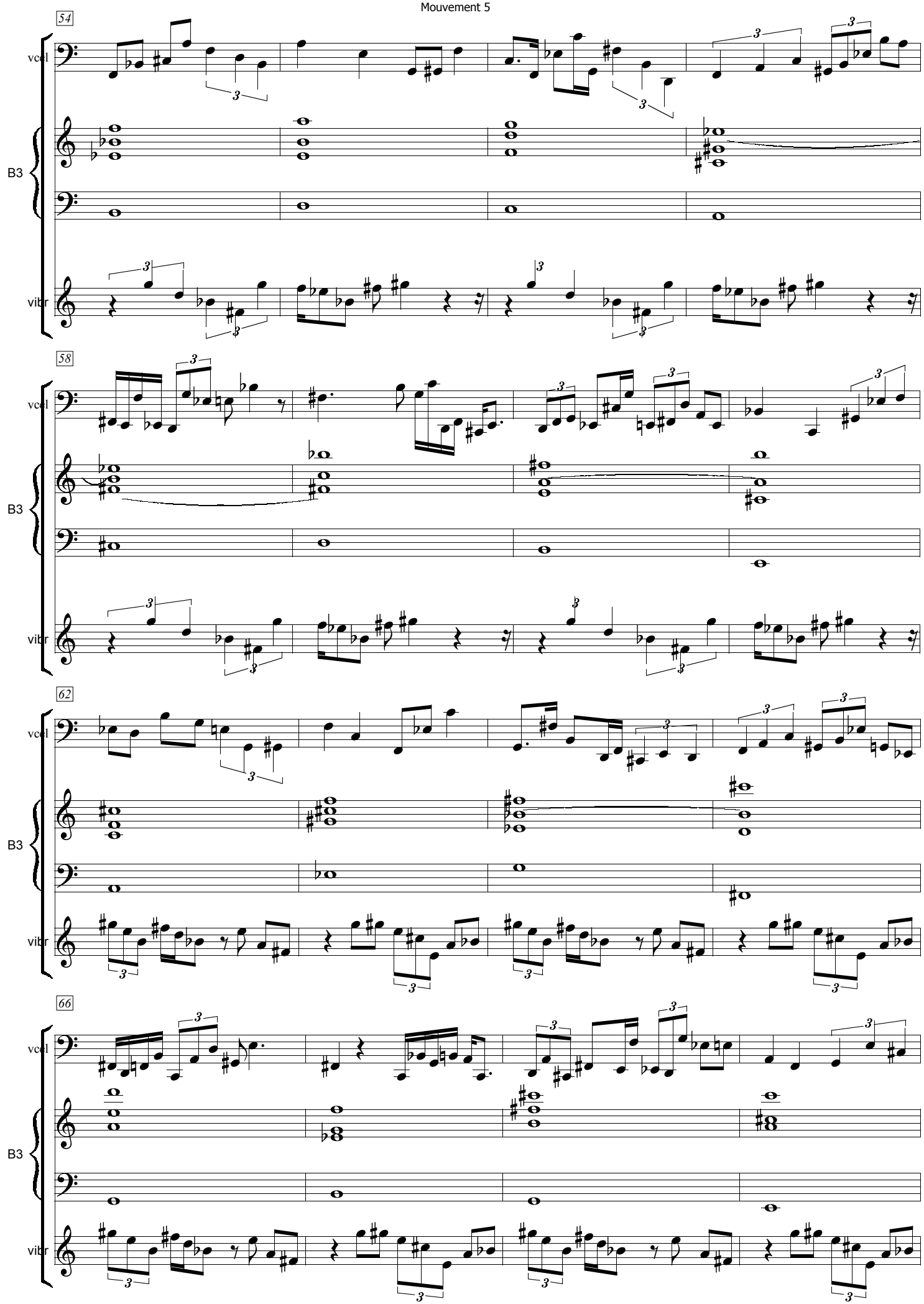
Nuances libres.

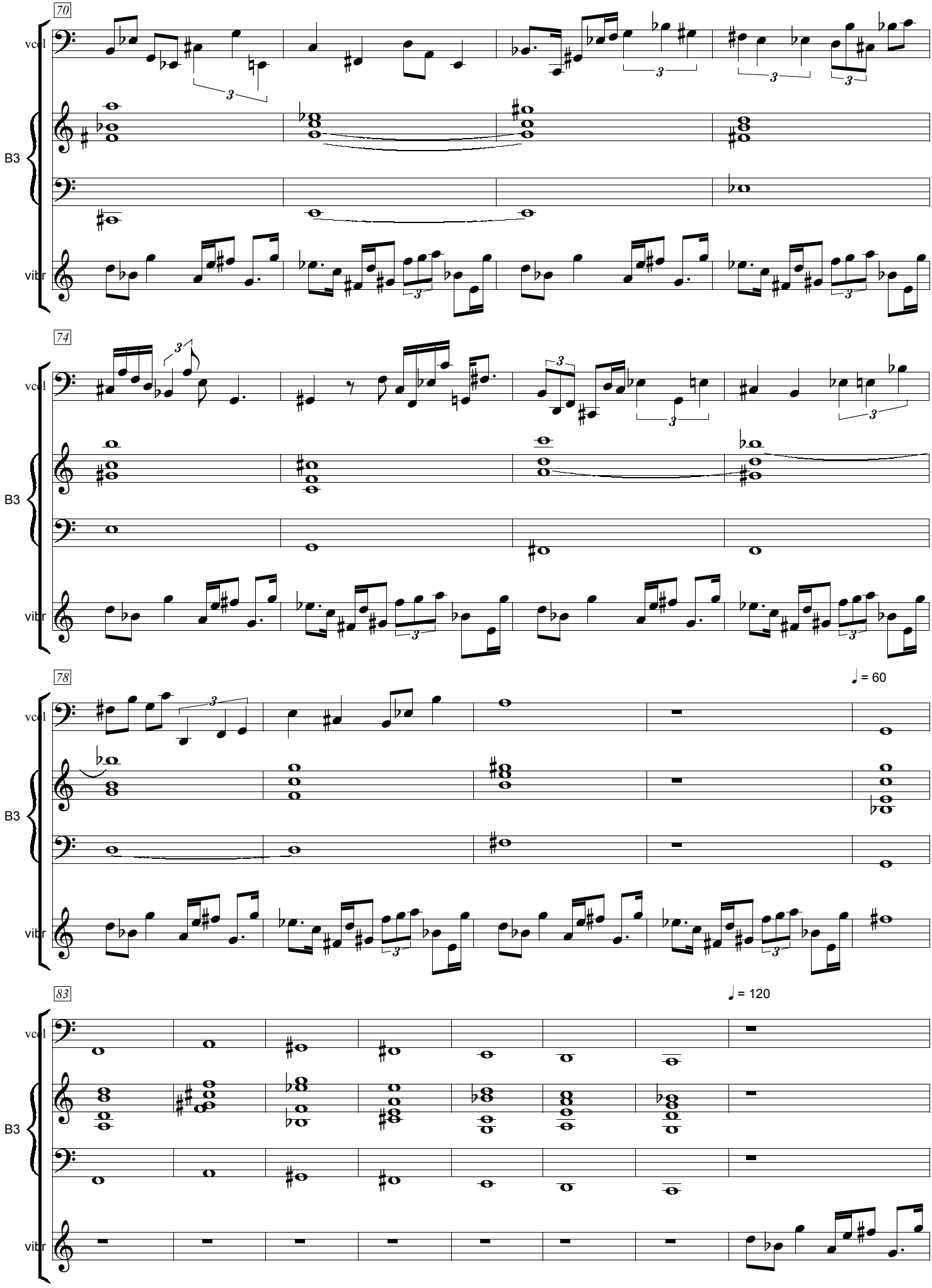
♩ = 120

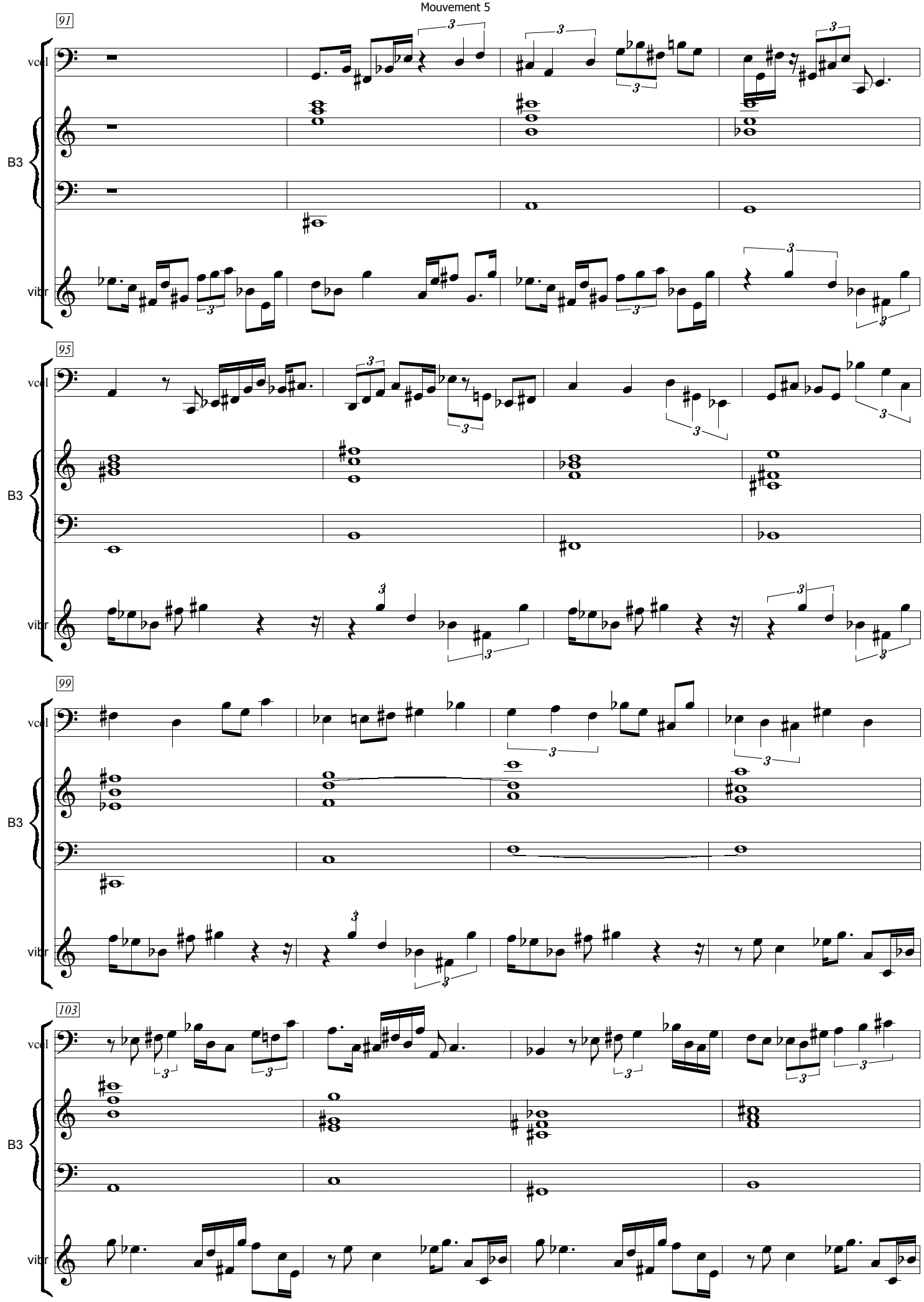


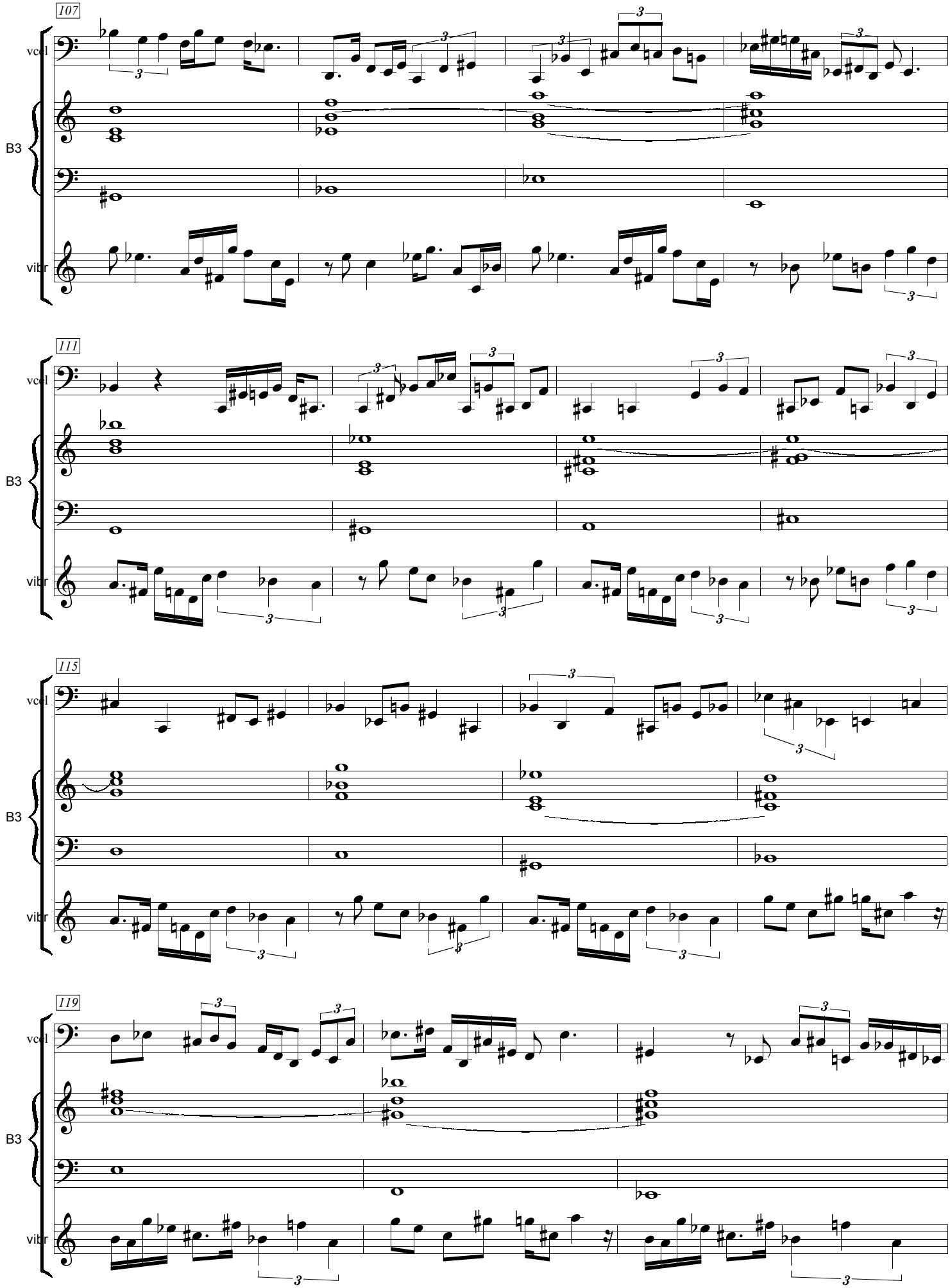

16
vcel
B3
vibr
20
vcel
B3
vibr
24
vcel
B3
vibr
28
vcel
B3
vibr

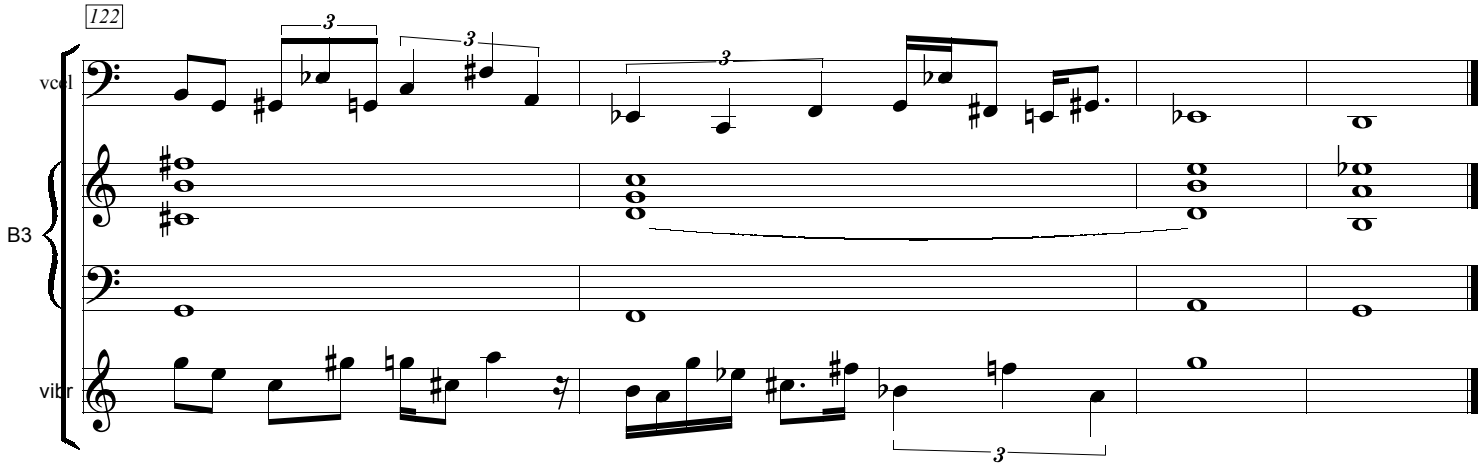

32
vcel
B3
vibr
36
♩ = 60
45
♩ = 120
50


54
vcel
B3
vibr
58
vcel
B3
vibr
62
vcel
B3
vibr
66
vcel
B3
vibr


70
vcel
B3
vibr
74
vcel
B3
vibr
78
♩ = 60
vcel
B3
vibr
83
♩ = 120
vcel
B3
vibr


91
vcl
B3
vibr
95
vcl
B3
vibr
99
vcl
B3
vibr
103
vcl
B3
vibr


107
vcel
B3
vibr
111
vcel
B3
vibr
115
vcel
B3
vibr
119
vcel
B3
vibr


122
vcel
B3
vibr

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