

FINAL DEGREE PROJECT

INTERPRETATIVE PROPOSAL OF THE WORK SHAMS BY JEAN-DENIS MICHAT

The main interest in the choice of my work arises from the technical and interpretative difficulty and the use of the extended techniques of the saxophone. This questionnaire will try to solve interpretative doubts, compositional style and problem solving. We will use both open and closed questions.

1. The work is commissioned by the 'Academia Habanera' as a tribute to Jaques Ibert. How has Ibert influenced your understanding of the saxophone and your compositions?

It didn't...it's Not my favorite pièce and it's Not really well written for our instrument (m'y opinion)

2. In the introduction of the work, you talk about integration, discovery of new (foreign) cultures as an enhancement of heritage. How does the introduction of rhythms, modes, microtonality influence your composition?

I have no idea, but everything is instinct, no ethnomusicology

3. As a composer, how would you define your compositional style?

I don't have to speak about myself! M'y ego is Not that big

4. Do you compose analytically or rather intuitively?

intuitively

5. Shams is composed in three movements, a fast tempo, a slow tempo ending with a cadenza that is linked to a fast tempo. This structure is very similar to that of Jaques Ibert's Concertino da Camara. Is this similarity true?

Absolutely! The 2 connections with Ibert concerto are the form and the instrumentation

6. In the first movement of the work *Shams*, in bars 43-45, all the quarter tones are descending, except in bar 45 the G is a quarter tone high. Is this correct?

- YES
- NO

If the answer is no, what would be the correct solution?

Mistake, u are right,it's a regular microtone fall

7. In the first movement of the work, from bar 91 onwards, the changes of timbre on the notes are all tied, and from bar 98 onwards there is no slur. Should the picking be marked or do we only highlight the change of timbre?

I don't have the score here, but to me these are details with no importance, it does Not change the music 😊

8. Did you base your creation of *Shams* on any particular Arabic mode?

Nope

9. The interpretation of the second movement, in my opinion, is marked as a written improvisation, to what extent is the freedom of the interpreter above the tempo you indicate?

I don' really understand the meanings of your question...but yes, you have to turn around the tempo freely

10.

11.In the second movement, from bar 76 onwards, many versions play it an octave higher, but the piece does not indicate this. What would be the correct interpretation?

Sorry I don't have the score with me...if it's the second part, theres a ténor tremble key, octavia...

12.In the cadenza of the second movement, in bar 135, is the whole passage performed with natural harmonics?

I don't remember, if there's a blank circle above the notes, yes

13. Of all the orchestral versions, which do you find most attractive to the listener?

- Piano reduction
- Orchestra 11 instruments
- Saxophone ensemble
- Band

The orchestral is the only real one. There's no band version...there is ???

14. In my opinion, the third half of the play is different from the first. Are they related to each other?

The third half? I don't understand the question