JEAN-MICHEL JARRE

SONGBOOK

Publication I.D. MUSIC

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AVEC JEAN-MICHEL JARRE, LE FUTUR COMMENCE AUJOURD'HUI

WITH JEAN-MICHEL JARRE THE FUTURE BEGINS TODAY

JEAN-MICHEL JARRE

BIOGRAPHIE

JEAN-MICHEL JARRE est né le 24 août 1948 à Lyon.

D'une famille de musiciens, il apprend le piano dès l'âge de 5 ans. Parallèlement à ses études secondaires au lycée MICHELET, il suit les classes d'harmonie, de contrepoint et fugue chez Jeannine RUEFF du conservatoire de Paris. Son école buissonnière sera influencée par les années 60; le phénomène de la musique anglo-saxonne le conduisant à jouer de la guitare électrique dans plusieurs groupes éphémères.

Licencié es-lettres, il continue ses études musicales. Sous l'égide de Pierre SHAEFFER, il entre au GROUPE DE RECHERCHES MUSICALES, en 1968. Il découvre là un autre solfège ne reposant plus seulement sur la gamme traditionnelle, mais sur l'ensemble des sons qui font notre univers acoustique.

Ne s'étant ni plié à un enseignement classique, ni inséré dans un système de recherches dénué de tout sentiment, il ne lui reste qu'un chemin : créer progressivement son propre studio d'enregistrement.

Après avoir composé **LA CAGE,** un disque de musique purement électro-acoustique en 1969, sa carrière commence là où s'achève celle de beaucoup de compositeurs : en 1971, il fait entrer la musique électronique à l'OPERA de Paris avec **AOR.**

1972 – Sortie de **DESERTED PALACE,** un disque expérimental.

Prenant ainsi contact avec le grand public, il explore tous les moyens d'expression : Musiques de films, génériques de télévision, spots publicitaires, chansons pour interprètes, musique de ballets, musique de scène, etc...

En 1976, sa première œuvre purement discographique **OXYGÈNE** naît.

Succès populaire mondial sans précédent dans l'histoire discographique française. N° 1 des hit-parades du monde entier, il reçoit en FRANCE le GRAND PRIX DE L'ACADÉMIE CHARLES CROS. Élu personnalité de l'année aux U.S.A. par le journal PEOPLE MAGAZINE, la presse mondiale consacre son succès par des titres élogieux :

– «A French revolution to rock the world» DAILY MIROR.
– «Jean-Michel Jarre Oxygenius» INTERVIEW.
– «Best composeur of the year» RADIO RECORDS.
– «Jarre's breath of air» MELODY MAKER.
– «The hotest music maker» BOSTON HERALD TRIBUNE.
– «Jean-Michel Jarre donne de l'oxygène au monde entier» FRANCE SOIR.
– «L'événement musical le plus important de ces dix dernières années» PLAYBOY.
– «Jarre remains philosophical» MUSIC WEEK.
– «The last best seller in Europe» STERN.
– «L'oxygène d'une révolution musicale» LE QUOTIDIEN DE PARIS.

Monde musical peuplé de sons inconnus, paradoxe de sources électroniques diffusant tour à tour chaleur, respiration, tendresse ou rêve, la musique de Jean-Michel Jarre offre au public le plus large qui soit la possibilité d'être le metteur en scène des images que tout un chacun a dans sa tête.

En 1978, le succès dans 35 pays de son deuxième album «ÉQUINOXE» consacre Jean-Michel Jarre sur le plan international.

Les dons d'ubiquité de Jean-Michel Jarre le poussent tout naturellement à d'autres formes de création.

C'est ainsi que le spectacle qu'il créa Place de la Concorde à Paris, le 14 juillet 1979 devant 1 million de spectateurs et 100 millions de téléspectateurs (de l'Europe au Japon) devint une mise en scène de sa musique qu'il interpréta.

Pour l'anecdote, il rentre dans le GUINESS BOOK OF RECORDS à cette occasion.

«Ce spectacle, dira-t-il, est la réalisation de l'un de mes rêves : renouer avec la vieille tradition populaire de la fête musicale libre et gratuite.»

Jean-Michel Jarre va jusqu'au bout de sa démarche en réalisant à partir de ce concert exceptionnel le premier vidéo-clip longue durée (40 mn).

LA SACEM lui décerne la médaille d'or de la diffusion musicale, récompense attribuée à un créateur dont la popularité de l'œuvre dans le monde participe au rayonnement de la culture française.

Fort de toutes ces expériences Jean-Michel Jarre réalise en 1981 son troisième album.

«LES CHANTS MAGNÉTIQUES» a été conçu comme une sorte de voyage à travers différents paysages sonores, en partant un peu à la façon des peintres hyper-réalistes, d'éléments familiers ou de références connues.

Quinze jours après sa sortie, l'album est placé dans les dix premières places de tous les box offices européens; classé aux USA dans les catégories Rock, Jazz et classique.

Au même moment, Jean-Michel Jarre est le premier musicien occidental dont la musique est jouée à la radio chinoise. Avide de nouveauté, le gouvernement chinois invite Jean-Michel Jarre à effectuer une tournée en Chine.

Le 15 octobre 1981, une soixantaine de musiciens et techniciens prennent place dans l'avion Paris-Pékin avec 15 tonnes d'équipement dans les soutes.

Pour la première fois un compositeur occidental de musique moderne est autorisé à présenter ses créations en République Populaire de CHINE.

Les 21, 22 octobre 1981 à Pékin, les 26, 27, 29 octobre à Shanghai.

Au total 150 000 chinois ont assisté aux concerts, 30 millions les ont vus à la télévision et 500 millions les ont entendus à la radio.

Devant la foule chinoise Jean-Michel Jarre présente un des plus grands concerts sur le plan du rapport entre le son et l'image, jamais vu aussi bien en Occident qu'en Chine.

Un trait d'union est prévu avec la tradition chinoise. Au milieu du spectacle, en contrebas de la scène, un orchestre symphonique de 34 musiciens traditionnels chinois jouent avec des violons à deux cordes, des luths chinois et des flûtes. 20 mn de musique créée par J.-M. Jarre spécialement pour cette occasion.

C'est le choc de deux cultures, la rencontre avec les instruments les plus anciens et les plus modernes du monde. Cette aventure chinoise est racontée dans un film réalisé par Andrew Piddington pour la chaîne britannique ATV, qui sort en mars 1982.

Le double album «LES CONCERTS EN CHINE» comprenant 40 mn de musique inédite, sort en mai 1982. Nouveau succès international. «LES CONCERTS EN CHINE» devient disque d'or dans de nombreux pays.

RENDEZ-VOUS HOUSTON : A CITY IN CONCERT, un spectacle que Jean-Michel Jarre dédia à la mémoire de l'équipage disparu dans la catastrophe de Challenger. L'un d'eux, le commandant son ami Ron Mc NAIR, excellent saxophoniste, devait interpréter dans l'espace un morceau du concert qu'ils avaient répété ensemble jusqu'à la tragédie. Le spectacle de Houston a été ressenti par toute l'Amérique comme un bel hommage.

«RENDEZ-VOUS», c'est aussi le 7e album de Jean-Michel Jarre, composé à l'occasion du spectacle et sorti simultanément dans le monde entier le jour même du concert.

Un film réalisé à Houston par Bob Giraldi avec des moyens importants, déjà diffusé par la BBC à Londres, est retransmis sur TF1 le 12 septembre 1986 à 22 heures.

L'étape suivante dans la carrière de J.-M. Jarre vient, c'est le moins que l'on puisse dire, comme un contraste dans son trajet.

Il enregistre un nouvel LP «MUSIQUE POUR SUPER-MARCHÉ», qui est pressé à un seul exemplaire avant que les matrices ne soient détruites devant huissier. Le disque est mis aux enchères à l'hôtel DROUOT en juillet 1983.

Ce geste provocateur pour aider des jeunes peintres et sculpteurs participants à cette même vente, qui est aussi un clin d'œil à toute l'industrie discographique, reste un fait unique dans l'histoire du disque.

Novembre 1984 :
Sortie mondiale de «ZOOLOOK».
Après 18 mois de voyages et d'enregistrements, Jean-Michel Jarre renouvelle tout à fait l'utilisation, qu'il a désormais rendue classique, du synthétiseur.

A la manière des paparazzi, il se sert du synthé comme d'une caméra, manipulant, transformant, réorchestrant des voix, des chants, des mots de toutes origines pour faire «ZOOLOOK», non plus seulement une musique synthétique, mais plutôt une synthèse d'émotions, une sorte d'opéra-métis.

Laurie Anderson, Adrian Belew (King Crimson), Marcus Miller (Miles Davis), Yogi Horton, ont été invités à contribuer à cet album.

«ZOOLOOK», sorti dans 40 pays, reçoit le Grand Prix du Disque et montre en Jean-Michel Jarre une évolution et une volonté de renouvellement indiscutable, confirmant son statut très inhabituel pour un français d'artiste international.

Avril 1986 :
1986, marque pour Jean-Michel Jarre l'aboutissement d'un de ses projets les plus ambitieux. A l'occasion des 150 ans du Texas et de la ville de Houston et des 25 ans de la NASA au Texas, il décide d'offrir à la ville de Houston un concert-spectacle d'un genre nouveau.

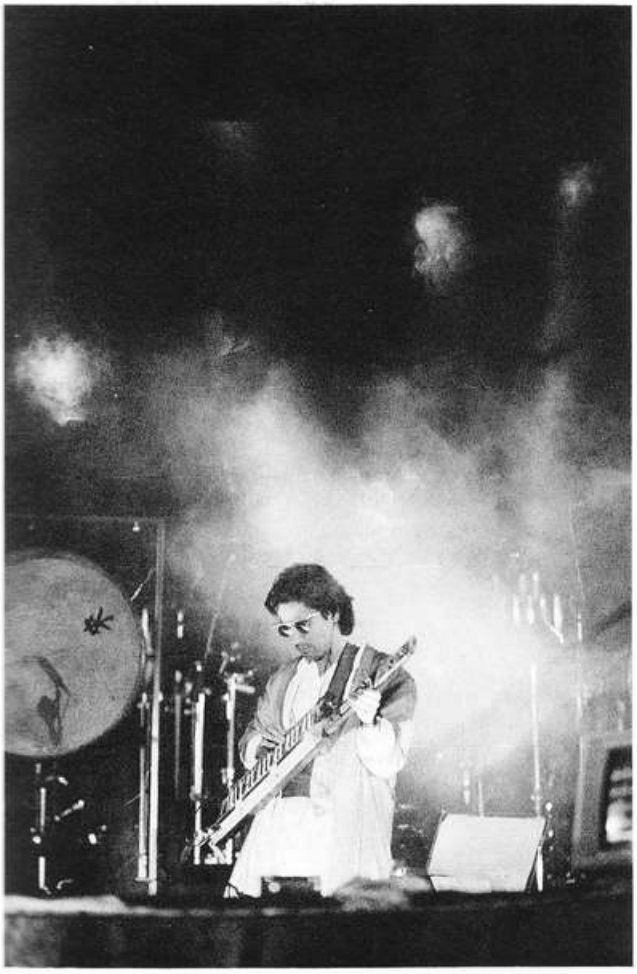
Le 5 avril à 20 h15, un million et demi de spectateurs assistent à l'embrasement des tours géantes qui quadrillent l'horizon du downtown tandis qu'éclate dans la sono la musique lyrique et électronique de Jean-Michel Jarre et qu'un ballet d'arcs-en-ciel fait étinceler sur un front de 1 kilomètre les gratte-ciel hauts de 300 mètres.

Octobre 86 :
«Francisque Collomb, Sénateur-Maire de Lyon, a souhaité que tous les lyonnais croyants ou non, célèbrent la venue du Pape Jean-Paul II. La bénédiction du Pape sera suivie d'un concert spectacle de Jean-Michel Jarre, une ode de lumière et de musique au Saint-Père aux pieds de la colline de Fourvières...

Le Cardinal Archevêque de Lyon; Monseigneur Albert De Courtray, soutient cette initiative qui correspond aux souhaits exprimés de l'église, traditionnellement liée à la musique, d'encourager des compositeurs contemporains.»

C'est ainsi que fut annoncé officiellement le concert offert aux lyonnais et au Pape Jean-Paul II par Jean-Michel Jarre le 5 octobre 1986.

DIMANCHE 5 OCTOBRE 1986 à 22 heures, après que le Pape Jean-Paul II ait béni la ville de Lyon, les collines de Fourvières, la Croix Rousse et tous les quais de la Saône s'embrasent, tandis que la musique de Jean-Michel Jarre s'élève dans la cité.



Depuis la scène installée devant le palais de justice et dominant la Saône, Jean-Michel Jarre dirige les projections d'images, les lumières, les lasers, les artifices synchronisés à sa musique électronique; harpe laser, les cordes et cuivres de l'orchestre de l'opéra de Lyon et les 120 choristes de «La Cigale» et du «Cantrel» de Lyon. En tout 170 interprètes devant près d'un million de lyonnais.

«Un concert pour moi tient de la fête baroque, un mélange d'artisanat et de high tech, de vieux et de neuf, de passé et de futur, de sensuel et de sacré. Un métissage des sons, des images, de la lumière, de l'architecture, du laser et des artifices...»

«Jean-Michel Jarre - extrait du livre»

DÉCEMBRE 1987 : Pour marquer ses dix ans de carrière dans la musique Jean-Michel Jarre sort un coffret de compact-dics, regroupant toute son œuvre.

DISCOGRAPHIE

- 1976 OXYGÈNE
- 1978 ÉQUINOXE
- 1981 LES CHANTS MAGNÉTIQUES
- 1982 LES CONCERTS EN CHINE
- 1984 ZOOLOOK
- 1985 THE ESSENTIAL
- 1986 RENDEZ-VOUS
- 1987 LIVE HOUSTON/LYON
- 1987 COFFRET 10e ANNIVERSAIRE

CONCERTS

- 1979 PLACE DE LA CONCORDE – PARIS
- 1981 PÉKIN ET SHANGHAI – CHINE
- 1986 RENDEZ-VOUS/HOUSTON – UNE VILLE EN CONCERT – USA
- 1986 RENDEZ-VOUS/LYON – UN CONCERT POUR LE PAPE – LYON

DISQUES DREYFUS
26, avenue Kléber, 75116 PARIS

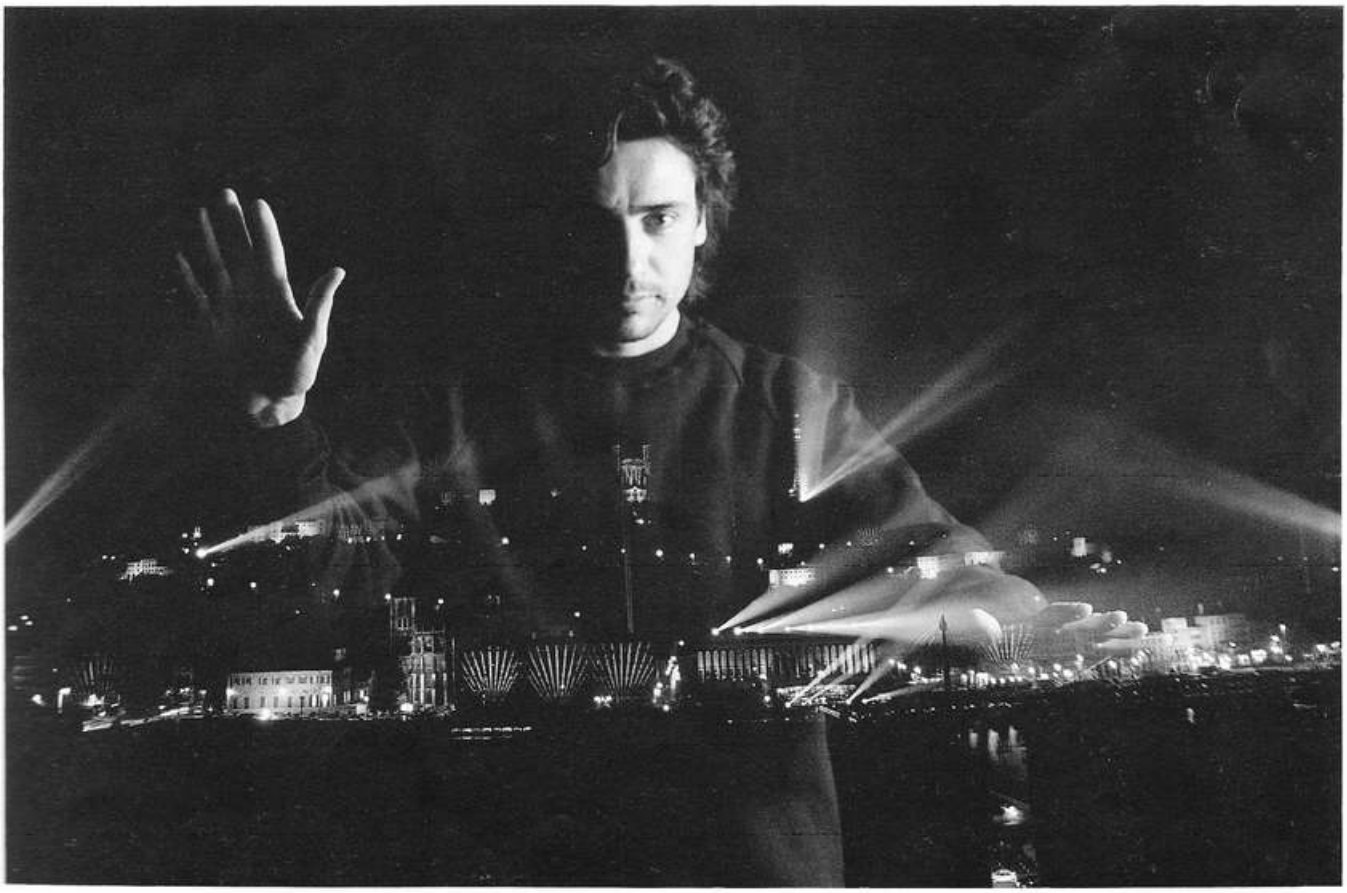
LA MUSIQUE : MOMENT DE CREATIVITE ET NON DE PETRIFICATION AUTOUR DU SOLFEGE

« J'utilise la lutherie de mon époque. »

« Ce n'est pas la musique qui est électronique mais les instruments. »

« LA MUSIQUE QUE JE FAIS, JE VOUDRAIS QUE CE SOIT UNE SORTE D'INVITATION AU VOYAGE, TOUT EN LAISSANT LES GENS LIBRES DE LEUR ITINERAIRE. »

Les noirs qui ont créé le jazz ne sortaient pas du Conservatoire, ce qui prouve bien qu'on peut faire de la très bonne musique sans connaître le code.



Jean-Michel Jarre was invited by his home city of Lyon to stage a concert to celebrate the visit of the Pope John-Paul II on 5 October 1986. Lyon was the birthplace of the 1st christian church in Gaul and the last papal visit to the town was in 1805.

After Houston, **Jean-Michel Jarre** repeated his show and shared top bill with the Pope. At the time, France was still living in fear of terrorism. The latest criminal attacks were still fresh in everyone's mind. This is why Jean-Michel benefitted from the biggest security arrangements ever seen for a pop artist : 10.000 policemen, the city centre completely cordoned off with barriers everywhere and without a special pass, delivered by the police, bearing the holder's photograph, nobody could enter the show area.

As in Houston, **Jean-Michel Jarre** made use of the specific architecture of the city to turn it, for an hour, into a gigantic stage. Everything was installed on the banks of the river Saône, with the imposing Palais de Justice in the background with a live audience of over 600.000. The show spread over 3 km in width by 600 m in height. For 'screens' he used buildings and houses scattered over the hillside and developed a special visual, light, and firework show to suit the occasion of more than 400.000 watts sound and 2 million watts light.

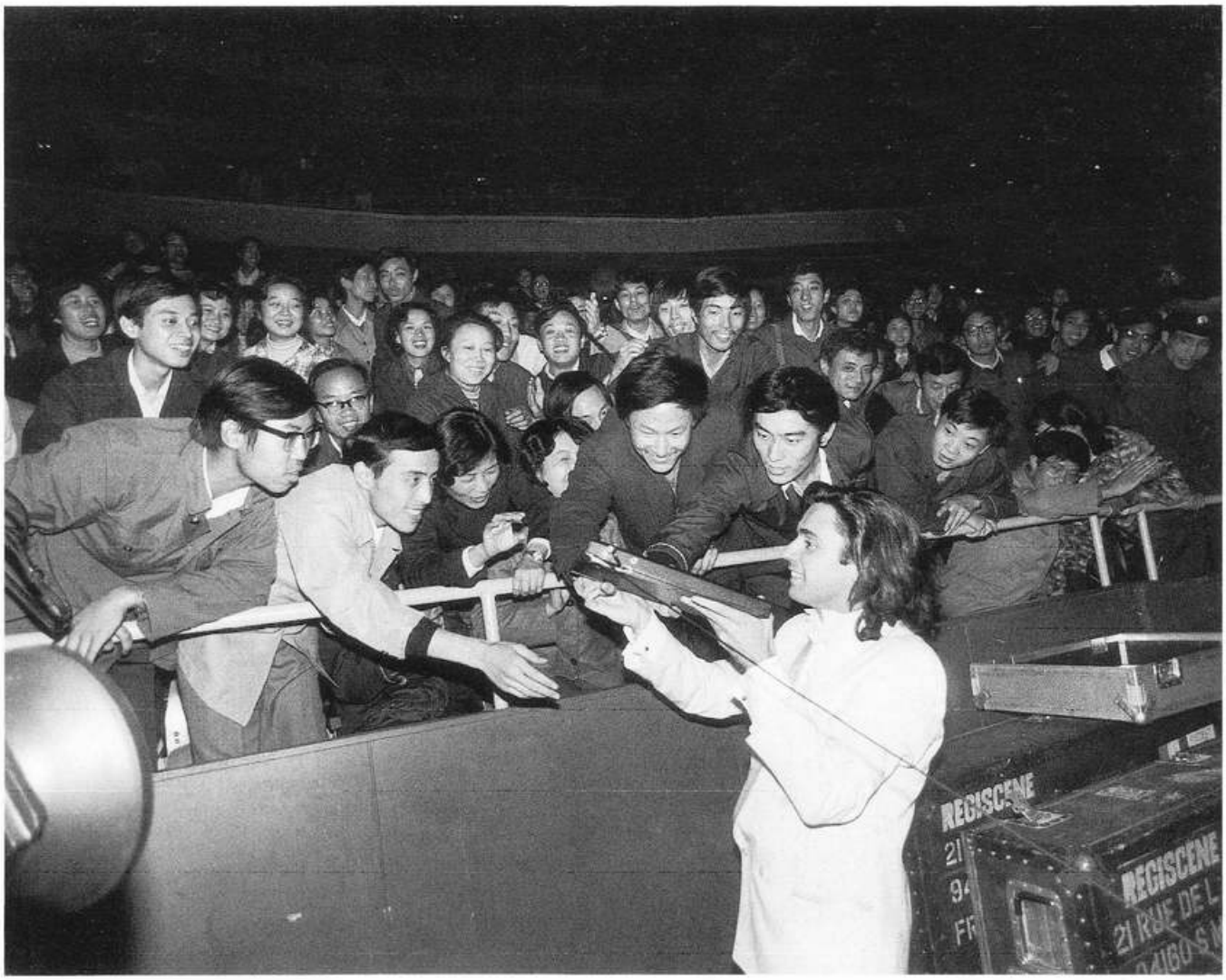
The light show was composed of very powerful light projectors, 6 DCA 60 projectors each developing 70.000 W power, 3.500 projectors for buildings, 13 skytrackers, 22 follow-spots, 12 giant image projectors, 3 lasers, a light sculpture, fireworks of 40.000 shells triggered by a timecode located on a 24-track machine, and much more.

On stage, there was **Jean-Michel Jarre** and his band, consisting of eight musicians, 4 synthesizer players, 1 bass guitar, 1 drummer, 1 percussionist, 1 saxophonist, a choir of 150 singers plus musicians from the Opera of Lyon (2 horns, 6 trombonists, and 8 violonists). All these people played 'live' with also sound effects and reinforcement on tape.

Jean-Michel Jarre's stage set up is composed of a customised Yamaha portable keyboard, a Fairlight CMI-2X synthesizer, an Emulator II, a Roland S-10 Sampler, his famous **Laser Harp** which triggers a Synthex, and, as a trigger for the Fairlight and Emulator instruments, his 'Magic keyboard', a flashy semi-circular keyboard designed originally for a videoclip and light triggering which was transformed into a real instrument by adding popular MIDI plugs.

Of all modern musicians **Jean-Michel Jarre** has left the most significant mark in the last two decades. It was his use of creative interaction between machines and moods which gave birth to modern music and was the force-runner of most synth-based bands today.

In 1976 his innovative album **"Oxygene"**, hailed by critics as "revolutionary", rocketed to the top of the charts worldwide and provided the example upon which today's attitude to music is based. To date Jean-Michel's record sales are approaching a staggering **32 million** and yet he has never lost sight of his basic principles and aims or been diverted by the wealth his success has brought him. He has been able to indulge himself by buying one or two rare '50's American cars, a collection of early juke boxes, various sculptures and paintings by up-and-coming artists – and the prize of his collection, the only motorcycle and sidecar ever exported by the Chinese government.



His creative roots go back to an early date when he was born into a musical family on 24 August 1948 in Lyon, France. By 5 he was learning the piano and by secondary school was taking classes in harmony, counter-point and fugue at the Paris Conservatory. Like most teenagers of the time, however, he did not fail to be influenced by British '60's music and played electric guitar in a number of short-lived pop and rock groups.

After taking his B.A., Jean-Michel joined the Musical Research Group in Paris and began the musical experimentation which has become his trademark. A strictly classical direction had never appealed to him nor a system of musical experiment devoid of all sentiment and thus an entirely new realm of acoustic sounds which could legitimately be utilised within music evolved. In 1970 he recorded **"The Cage"**, a piece of pure electronic music and, ignoring warnings of the imminent end to his career by introducing such avant-garde music to the Paris Opera, in 1972 he saw his confidence rewarded by public acclaim for his use of it in "AOR".

With this encouragement, **Jean-Michel** turned his talents towards creating music for films, TV, other performers, ballet, theatre and so on. He recorded his first piece of music intended for release in 1976. **"Oxygene"** became an international success quite unprecedented in the history of the French recording industry. In the USA Jarre was chosen Personality of the Year by People magazine, while in the UK the Daily Mirror declared "a French revolution to the rock world".

The follow-up in 1979 **"Equinoxe"**, a resounding success in 35 countries, firmly established **Jean-Michel Jarre** internationally. In the same year Jean-Michel also staged his first concert, a spectacular event with its venue the Place de la Concorde in Paris on Bastille Day, 14 July. One million people saw it live and another 100 million on television. "This spectacle" he later remarked "is the realisation of one of my dreams : to renew the old popular tradition of the free and open musical fête". The record for attracting an outdoor audience of over 1 Million gained him a place in the **Guinness Book of Recors.**

Jean-Michel Jarre's third album **"Magnetic Fields"** (inspired by Andy Warhol's Marilyn Monroe project) was based on traditional music, but exaggerated and supplemented the underlying themes to create a completely different sound. Two weeks after release the LP was in the top ten in the charts of every European territory and appeared in all three categories of pop, jazz and classical in America.

The broadcast of Jean-Michel's music on Chinese radio, the first Westerner to receive such recognition, and the intense interest it

generated, led to a series of 5 concerts in Peking and Shangai. This was an enormous undertaking both in terms of organisation and because he was the **first Western rock musician** to be invited to play there. 150.000 spectators saw the concerts live and a further 30 million watched them on television while they were heard by 500 million on radio. Jean-Michel wrote a special composition to link Chinese tradition with modern culture and it was performed with a 34-piece Chinese orchestra.

This and other highlights from the concerts were released on a double album "**The Concerts in China**" in May 1982. The LP went platinum in nearly every country of the world.

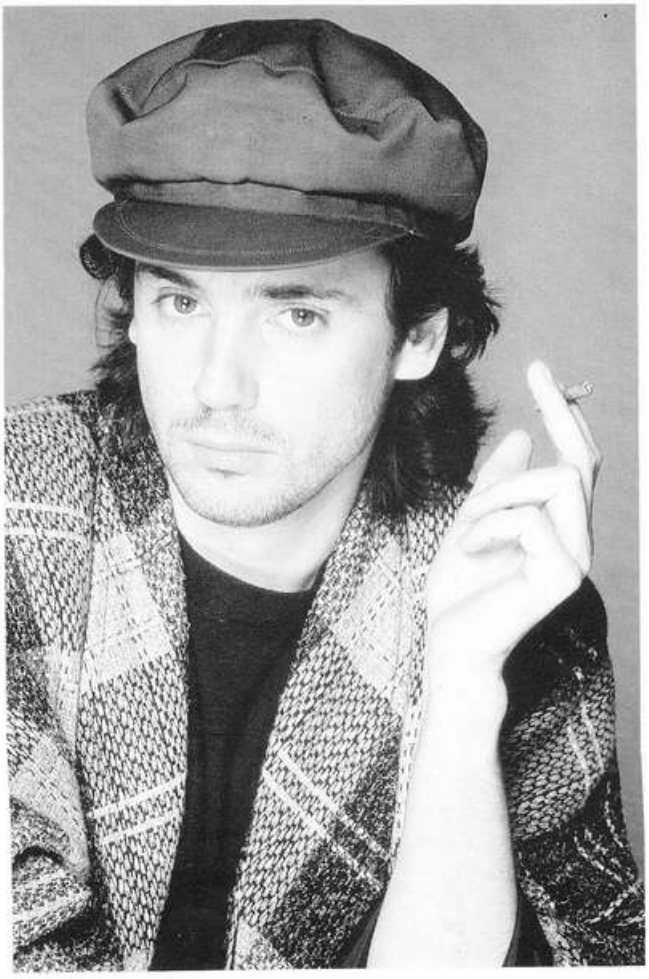
In 1983 Jean-Michel shocked the record business world by recording an entire album, pressing one copy and then destroying all means of reproducing the record again. The LP "**Music For Supermarkets**" was auctioned at a gallery for promising young artists and sculptors and fetched £ 10.000 which was donated to the gallery. This event resulted in another entry in the Guinness Book of Records.

"**The Essential Jean-Michel Jarre**" – a compilation from the previous albums (excluding "Supermarkets") – was released later that year and followed the pattern by quickly achieving platinum status.

In November 1984 "**Zoolook**" was released, an LP which demonstrated Jarre's pioneering work in the use of vocal effects – European as well as some Oriental and African – as rhythm tracks. Laurie Anderson, Adrian Belew (King Crimson, Talking Heads), Yogi Orton (Talking Heads), Marcus Miller (Miles Davis) all contributed to the album and it demonstrated a previously unexplored area in Jean-Michel's infinite musical ability.

Amongst a number of very commercial and highly polished dance tracks on the LP, the first single "**Zoolook**" also inspired a spectacular video. Large numbers of media representatives made up the audience for the world premiere screening during MIDEM 1985 and not surprisingly it received critical acclaim. Later in the year Jean-Michel undertook a promotion visit to Japan and Australia, where he was invited by the Aborigines' head man to visit them.

Events such as this constantly reinforce Jean-Michel's avantgarde reputation and so when the organisers of celebrations surrounding the 25th anniversary of the N.A.S.A. headquarters as well as the 150th anniversary of the city of Houston and State of Texas in the USA cast around for personalities to take part, Jean-Michel became an automatic candidate. His own interest in combining technology of any kind with his art made him a doubly natural choice and so the biggest show ever produced came to being. On **5 April 1986** against the impressive background of downtown Houston and a skyline of skyscrapers 1,200 feet high and 3/4 of a mile wide, he achieved his aim to create the ultimate multi-media concert tapping every form of entertainment technology known to man. Technology was also used to bring the concert to a bigger audience than had ever before been dreamed of – by radio, television and satellite. Huge screens were erected and the sides of buildings utilised for visuals beamed by lasers and projectors and a breathtaking light and firework display provided the crowning glory. People went in droves to see it, jamming most of Houston's traffic system, and the live audience of 1,3 million usurped Jean-Michel's own record in the Guinness Book of Records.



The album "**Rendez-vous**" was released to co-incide with the concert and a TV film of it has been shown since in many countries around the world.

Not long after this, Jean-Michel was invited by the City of Lyon, France, to stage a concert for the visit of Pope Paul II to the city on **5 October 1986.** The scene was again beside water, the river Saône, but this time the backdrop was the magnificent law court building and hillside rising to the Basilica above. For his "screens" Jean-Michel used small houses scattered over the hillside and developed a special visual, light, and firework show to suit the occasion.

"**Rendez-Vous**" has since won Jean-Michel the Victoire de la Musique award in France for the best record of 1986 and best show (Houston) and his 2nd entry in the **Guinness Book of Records** to entertain an estimated 1.3 million at downtown Houston, Texas at a free concert.

The music for these 2 shows were taken from his album 'Rendez-Vous' as well as some successful compositions of his previous albums. A compilation of the music of these 2 shows entitled **'Jean-Michel Jarre in Concert-Houston/Lyon'** was released in August 1987.

On the occasion of his 10th record anniversary a compact disc box set in a limited edition is being released in October 1987. It contains 8 compact discs out of which a new remixed and remastered version of the Houston/Lyon album entitled **'Jean-Michel Jarre – Cities in Concert'** with previously unreleased music is included.

In 1988 and 1989 Jean-Michel is concentrating his efforts on preparing new shows for capital city venues.

DISCOGRAPHY

	CD	LP	MC
OXYGENE	800 015-2	2310 555	3100 398
EQUINOXE	800 025-2	2344 120	3100 478
MAGNETIC FIELDS	800 024-2	2311 075	3100 598
THE CONCERTS IN CHINA	811 551-2	2612 039	3500 132
ZOOLOOK	823 763-2	823 763-1	823 763-4
RENDEZ-VOUS	829 125-2	829 125-1	829 125-4
IN CONCERT HOUSTON/LYON	833 170-2	833 170-1	833 170-4
THE ESSENTIAL	817 003-2		
10TH ANNIVERSARY BOX	833 737-2		

OCTOBER 1987

A NOTE TO MUSICIANS

Because of modern recording techniques (multiple studios re-recording, different ways of «coloring» the sound, etc...) it is too ambitious to produce a publication which contains all the elements of a record which could be easily executed by one musician.

Thus it seems more important to notate carefully the main themes, the rythmics foundations, the precise plans and the great range of sounds which are used in the compositions of J.-M. JARRE.

This publication includes :

- The musical theme with the name of the instrument which plays it.
- The american system of chord symbols allowing the realisation of on accompaniment (with a melody played by violins, for example).
- A bass line which includes rythmic patterns for bass guitar or organ pedal.

All these parts can be realized by one or more musicians.

Often the pieces contain measurer which are repeated a certain number of times thus permitting the musician to improvise in the spirit and the style of the composer.

In trying to be as possible to the sounds employed by J.-M. JARRE the organ and the polyphonic synthetizer are preferable to the piano. In addition one can use as many special effects as are possible one those instruments : echo chamber, delay, phasing, flanger, etc...

We hope that by utilizing this publication musicians, either alone or in small groups, will more easily recreate the particular ambiance oj J.M. JARRE'S music and in so doing derive fhe greatest pleasure from playing «Oxygene» and «Equinoxe».

NOTE AUX MUSICIENS

Du fait des techniques modernes d'enregistrement (studios multipistes, re-recording, périphériques électroniques divers qui «colorent» le son, etc.) il est par trop ambitieux de chercher à réaliser des partitions qui, contenant tous les éléments du disque, soient aisément exécutables par un seul musicien.

C'est pourquoi il nous a paru plus important de noter avec soin les thèmes principaux, les bases rythmiques fondamentales, les plans précis et les grandes familles de sons qu'utilisent les diverses compositions de J.-M. JARRE.

La partition comprend généralement :

- Le thème musical avec le nom de l'instrument qui le joue.
- Le chiffrage américain des accords permettant de réaliser un accompagnement (tenues de violons par ex.).
- La ligne de basse qui tient compte des dessins rythmiques (guitare basse ou pédalier de l'orgue).

Toutes ces diverses parties peuvent être réalisées par un seul ou plusieurs musiciens.

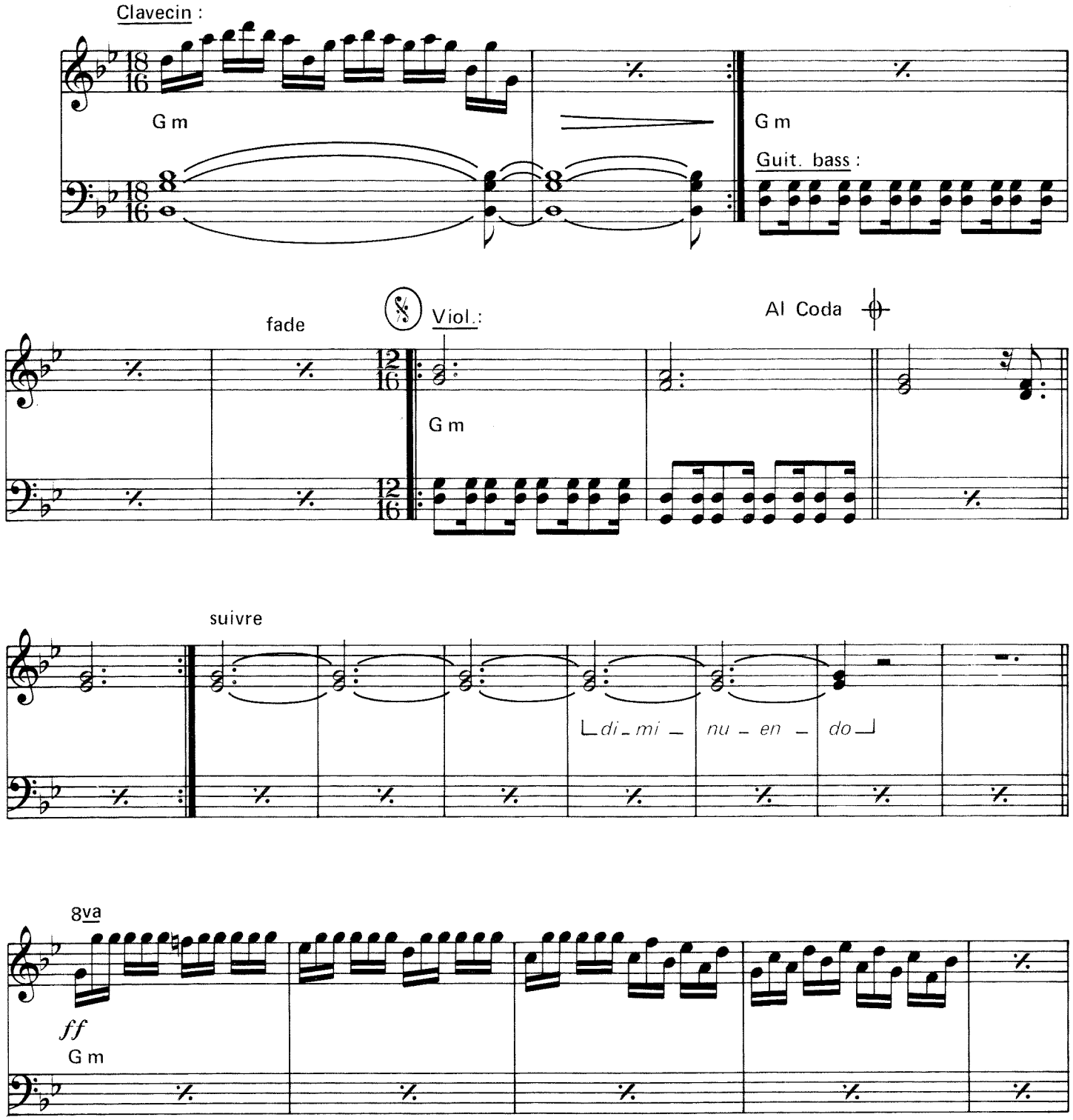
Pour la plupart, les morceaux possèdent des parties ou mesures reprises un certain nombre de fois pour permettre au musicien d'improviser dans l'esprit et le style du compositeur.

Afin de rechercher le plus possible les couleurs sonores employées par J.-M. JARRE, l'orgue et le synthétiseur polyphonique seront préférés au piano seul, ainsi que l'addition de tous les «trafics» possibles : chambre d'écho, delay, phasing, flanger, etc.

Nous espérons ainsi que, musiciens solitaires ou petite formation, en ayant avec cet album les moyens de retrouver les ambiances particulières à J.-M. JARRE vous aurez le plus grand plaisir à jouer «OXYGÈNE» et «ÉQUINOXE».

OXYGÈNE PART II

Musique Jean-Michel Jarre



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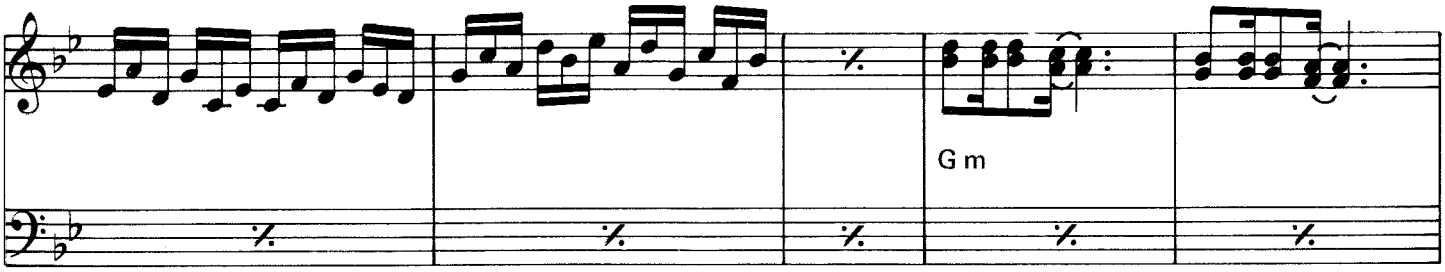
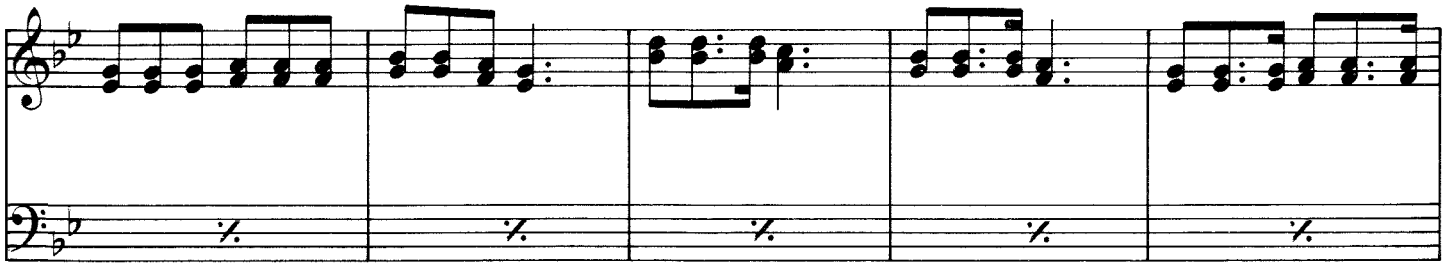
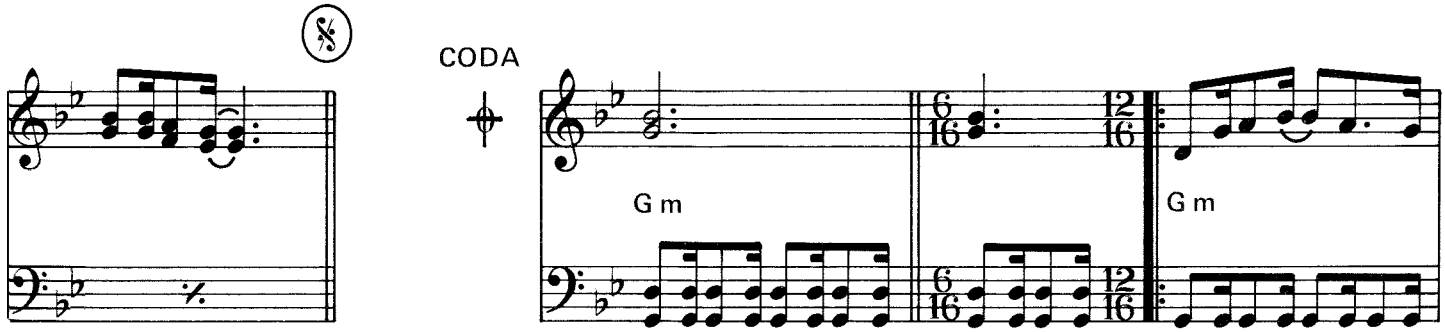
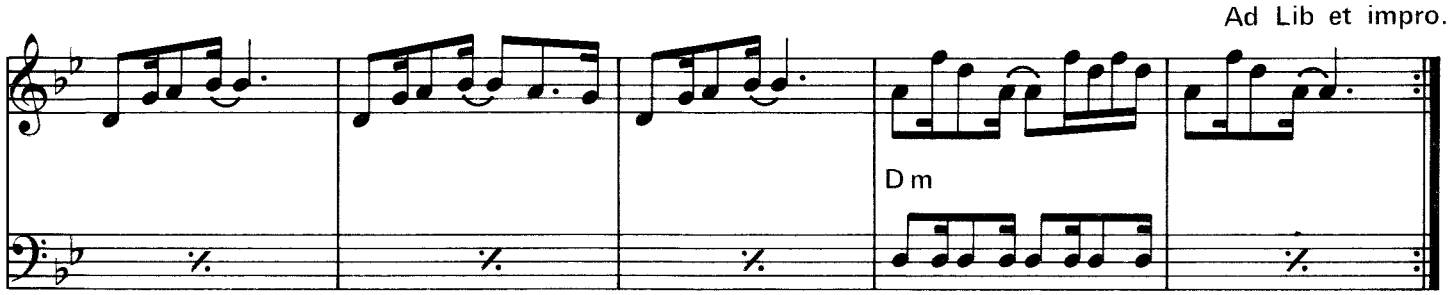
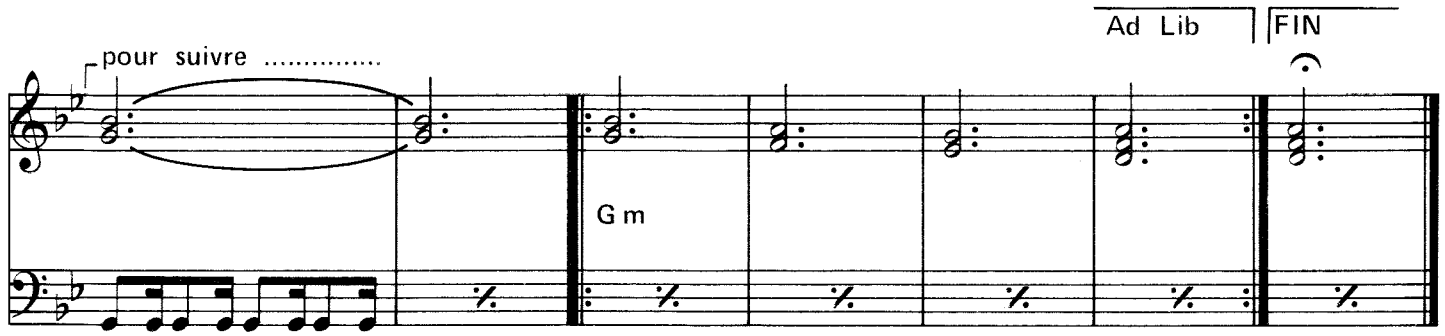

Gm



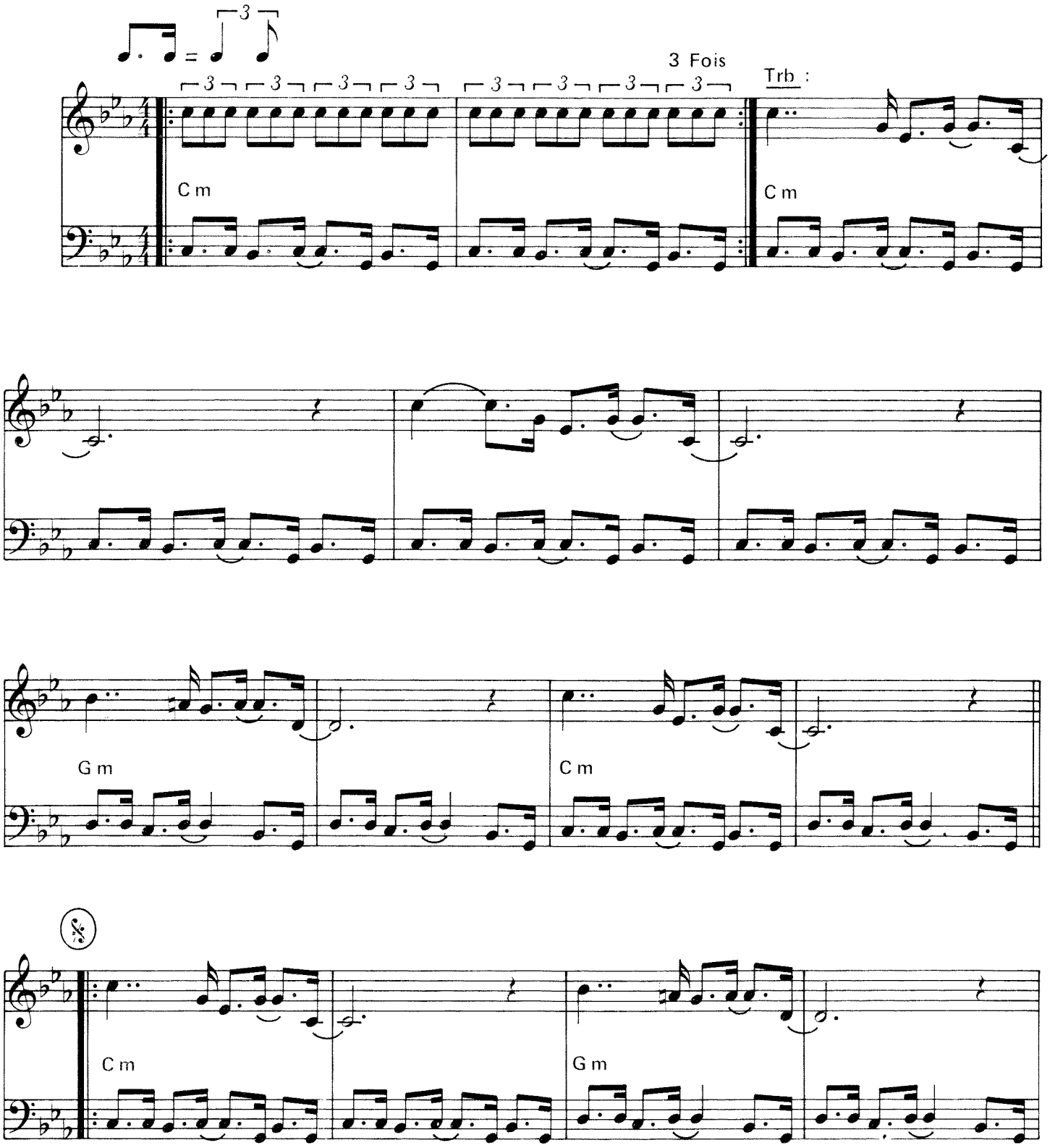

CODA
Gm
Gm


Ad Lib et impro.
Dm


Ad Lib
FIN
pour suivre .....
Gm

OXYGÈNE PART IV

Musique Jean-Michel Jarre



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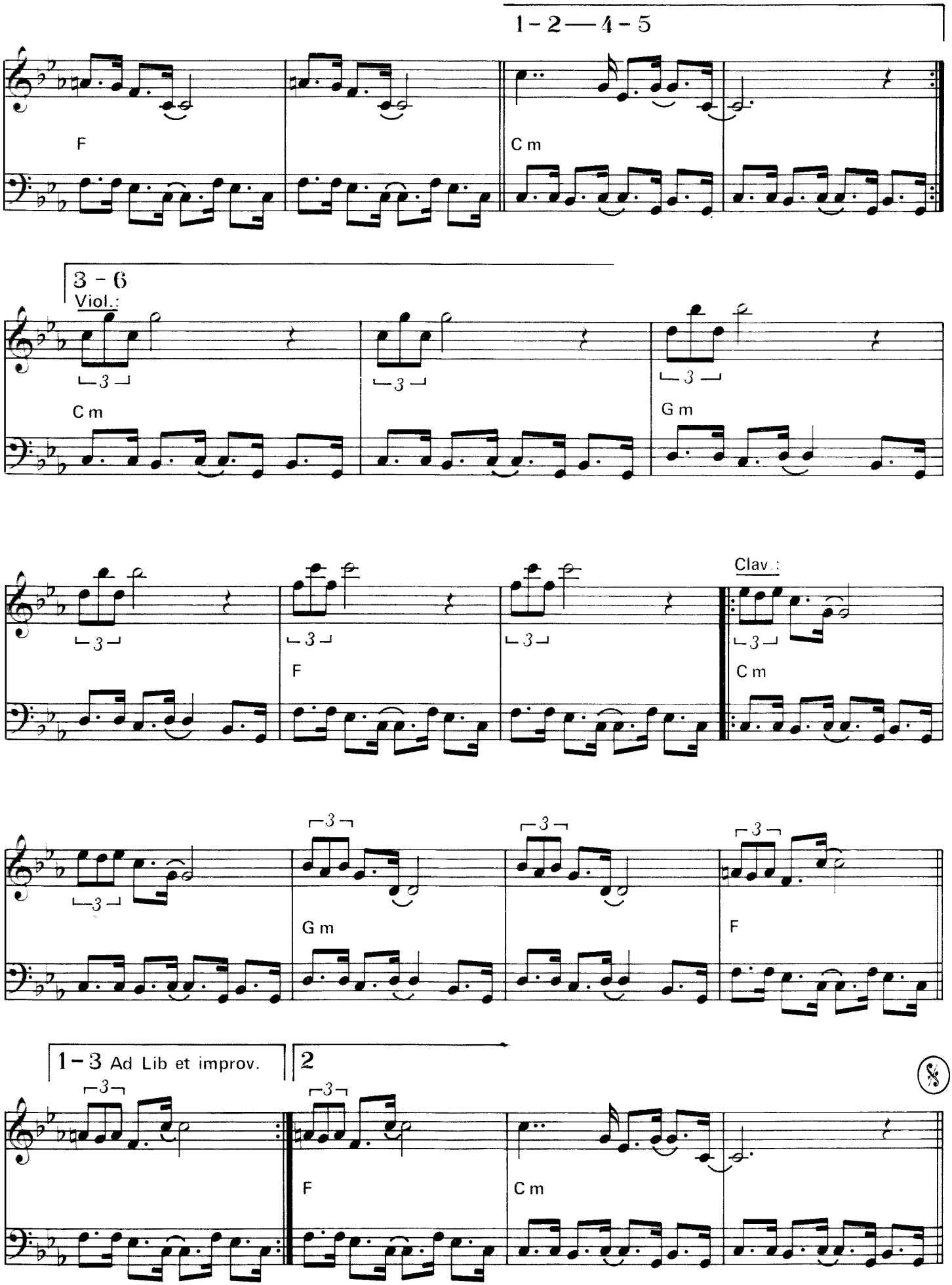
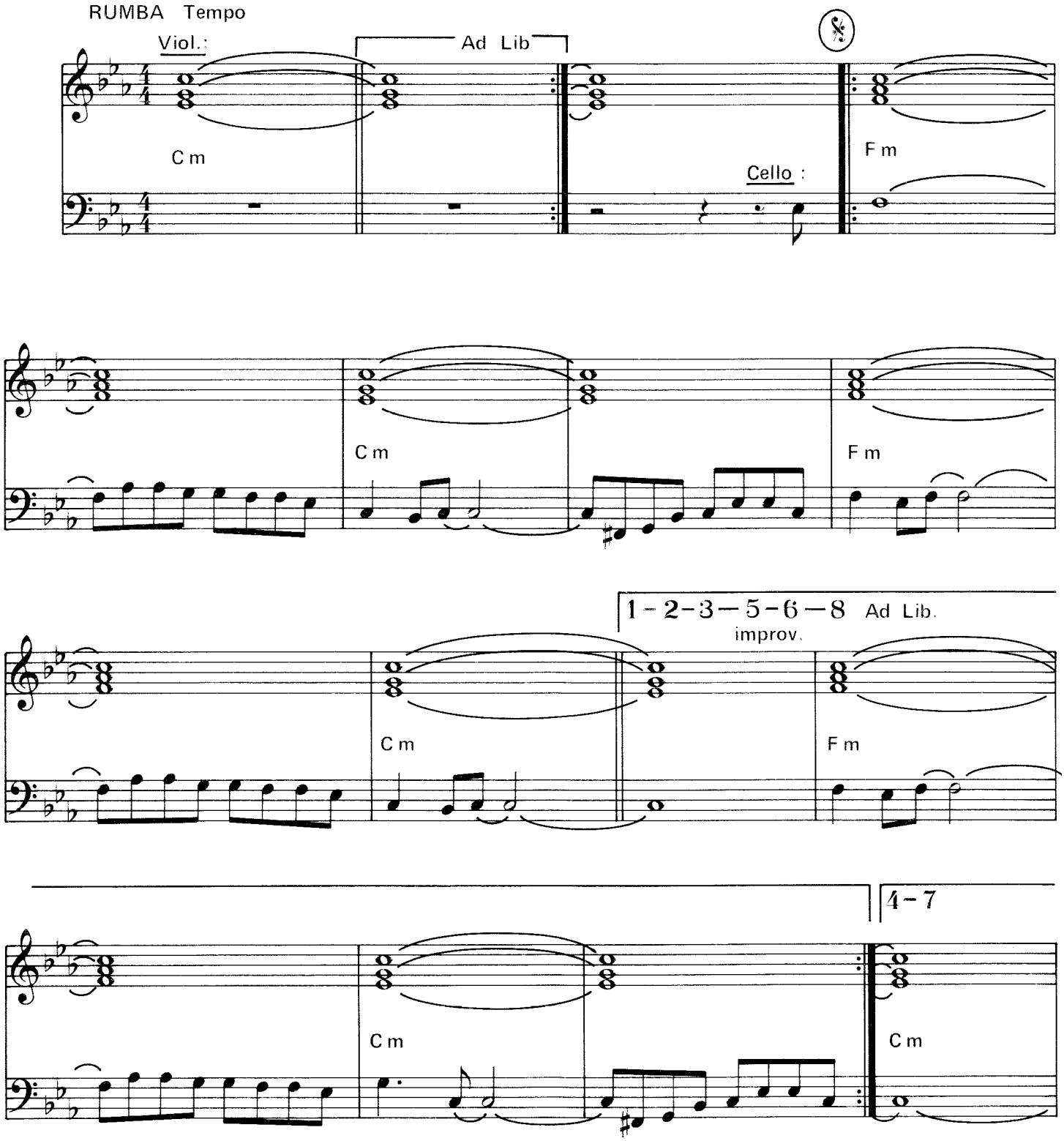

1 - 2 — 4 - 5
F
C m
3 - 6
Viol. :
C m
G m
Clav. :
F
C m
G m
F
1 - 3 Ad Lib et improv.
2
F
C m

OXYGÈNE PART VI

Musique Jean-Michel Jarre



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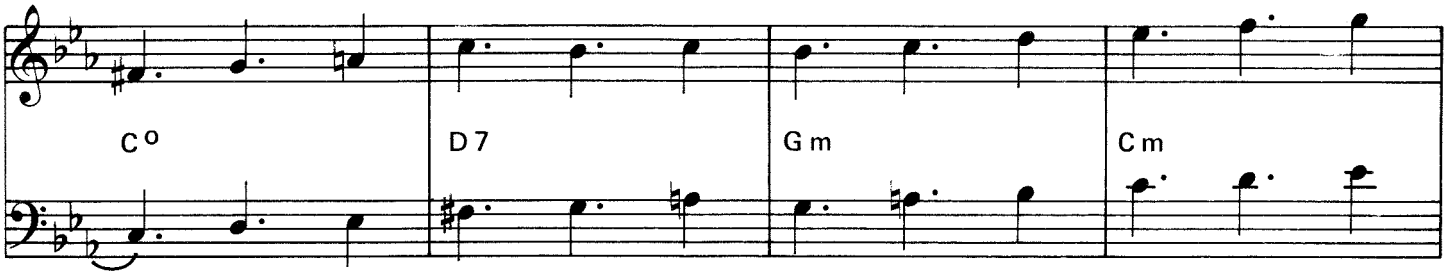
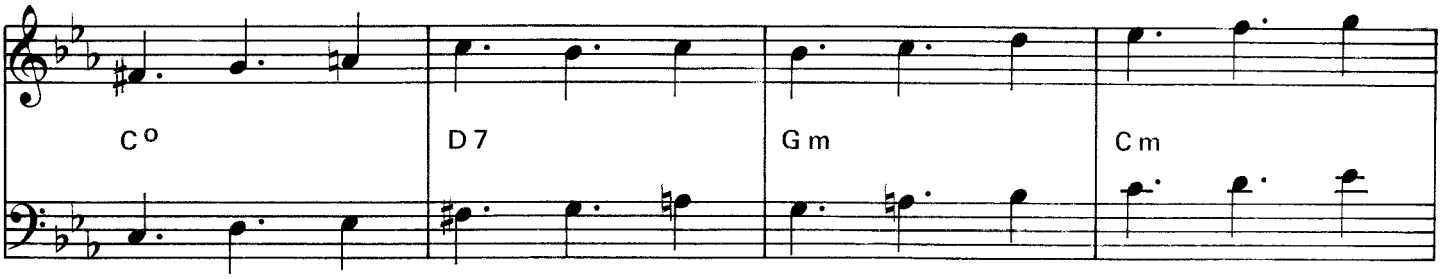
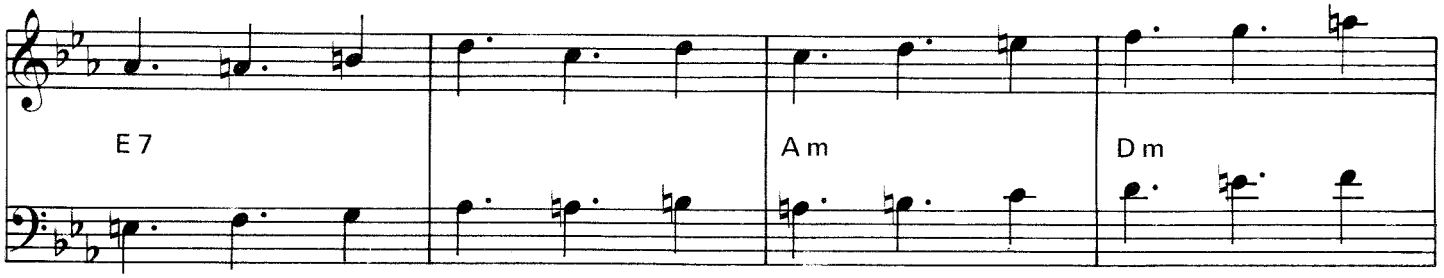
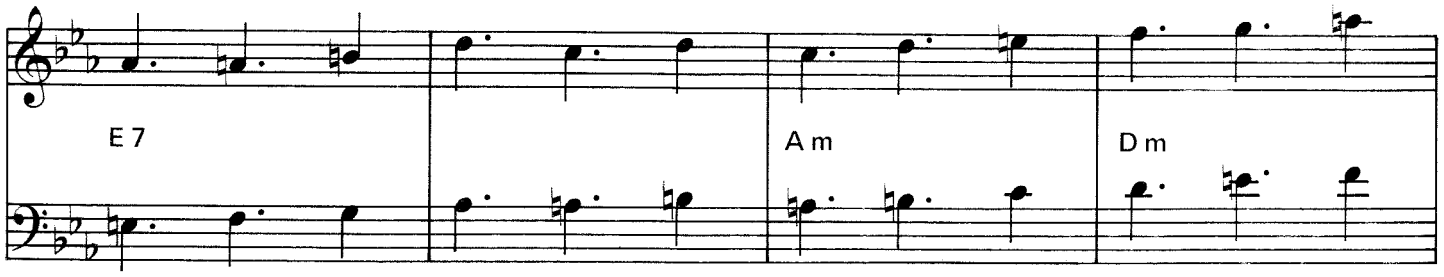
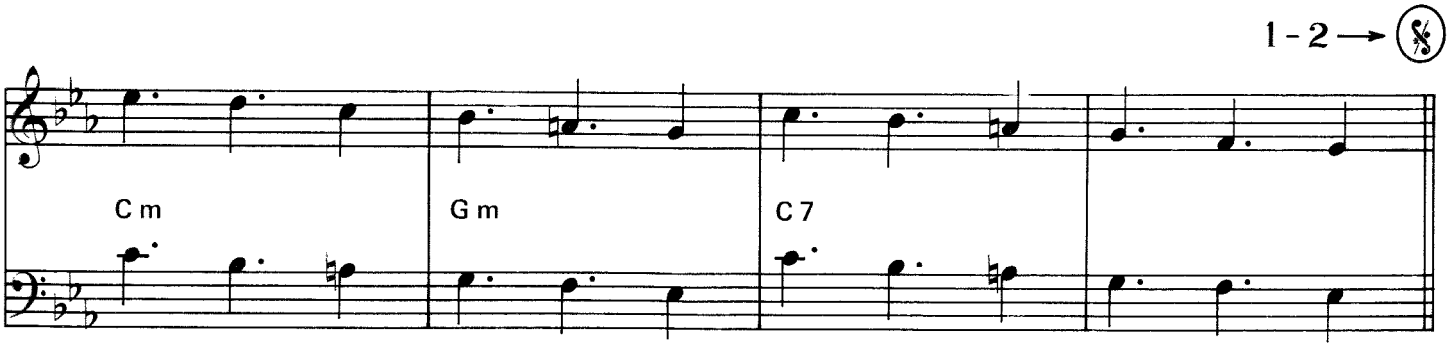

C°
D7
Gm
Cm


C°
D7
Gm
Cm

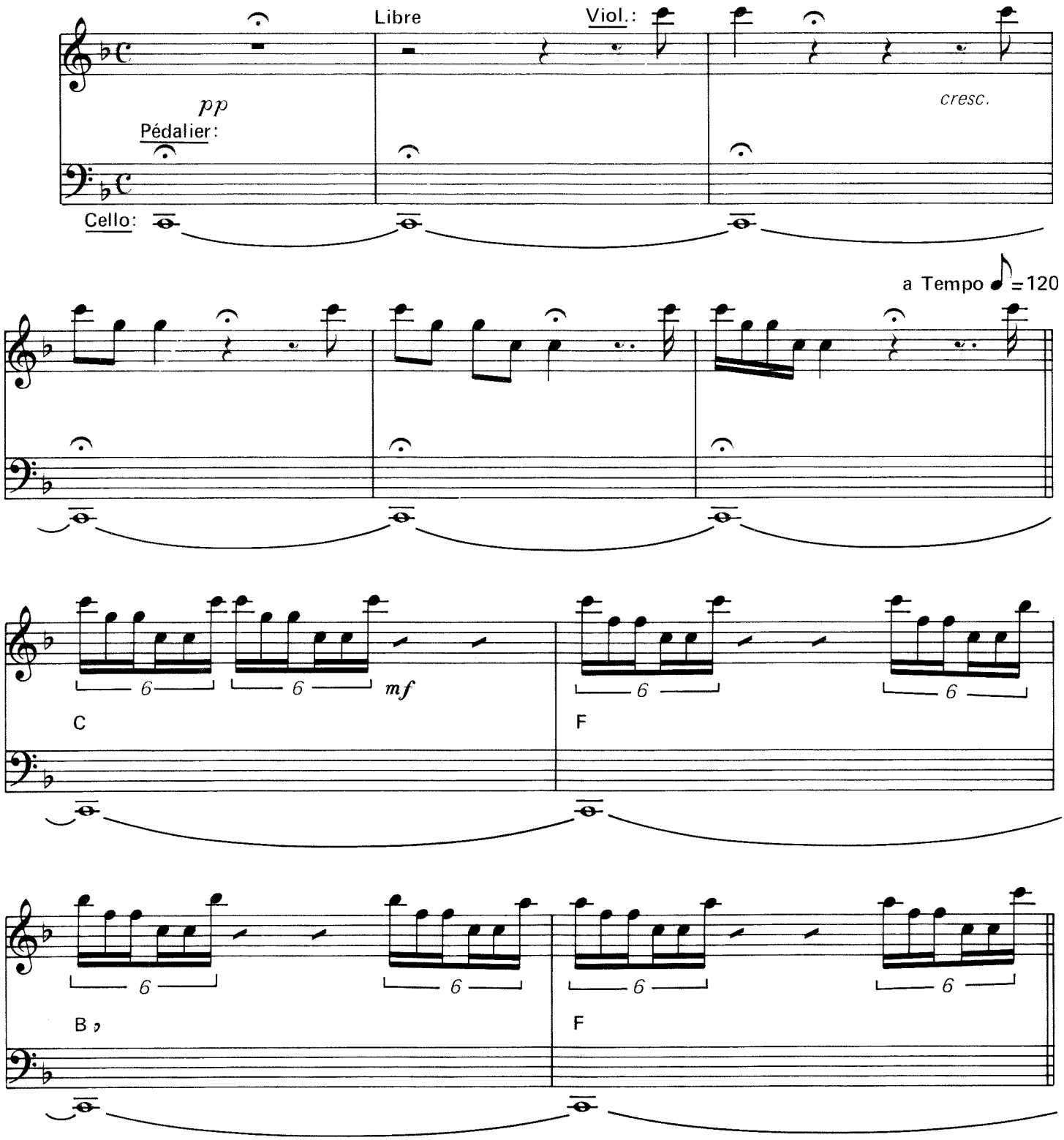

E7
Am
Dm


E7
Am
Dm


1-2 →
Cm
Gm
C7

ÉQUINOXE PART I

Musique Jean-Michel Jarre



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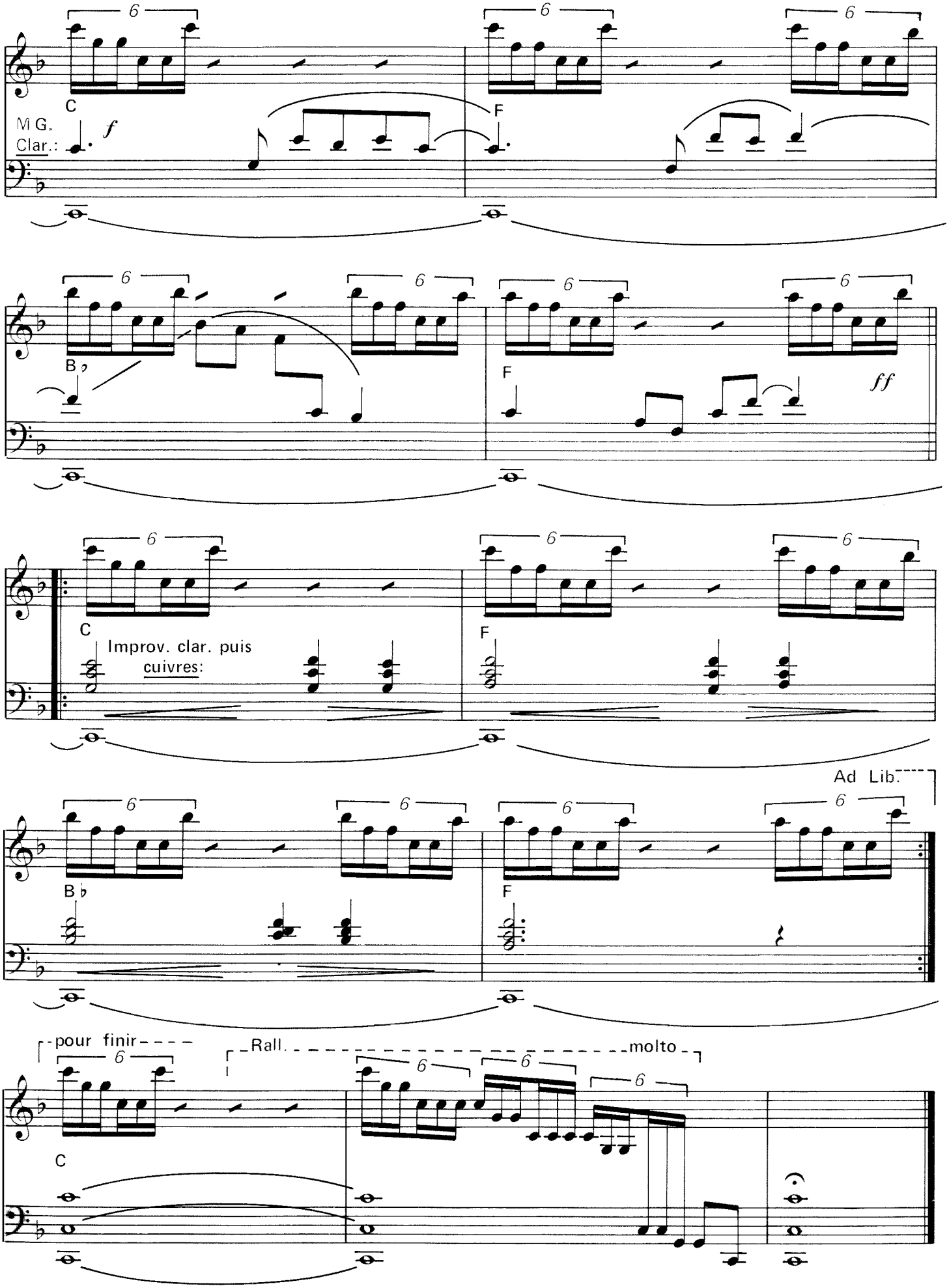
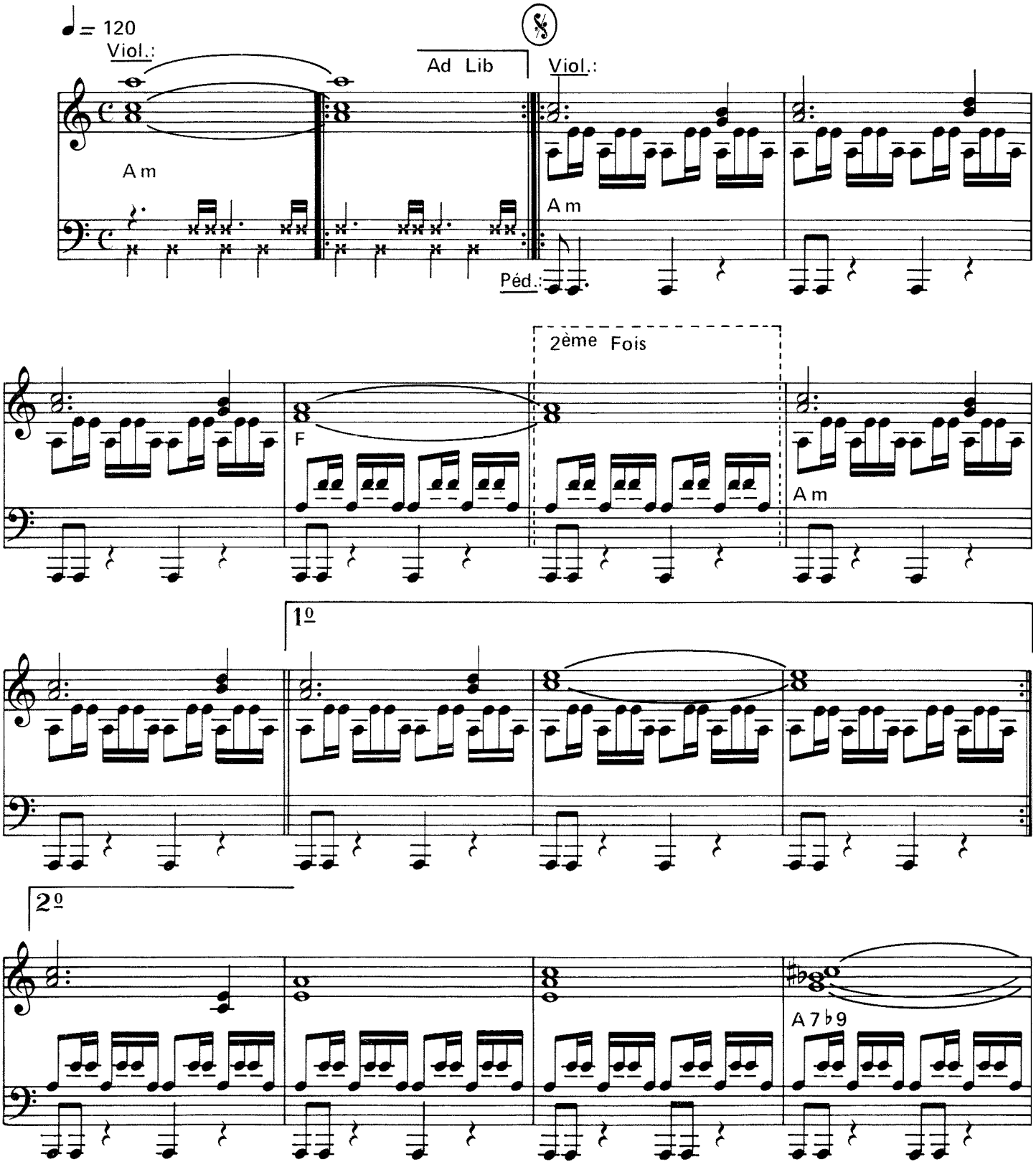

6
C
M.G.
Clar.:
f
F
B♭
ff
Improv. clar. puis
cuivres:
Ad Lib.
pour finir
Rall.
molto

ÉQUINOXE PART IV

Musique Jean-Michel Jarre



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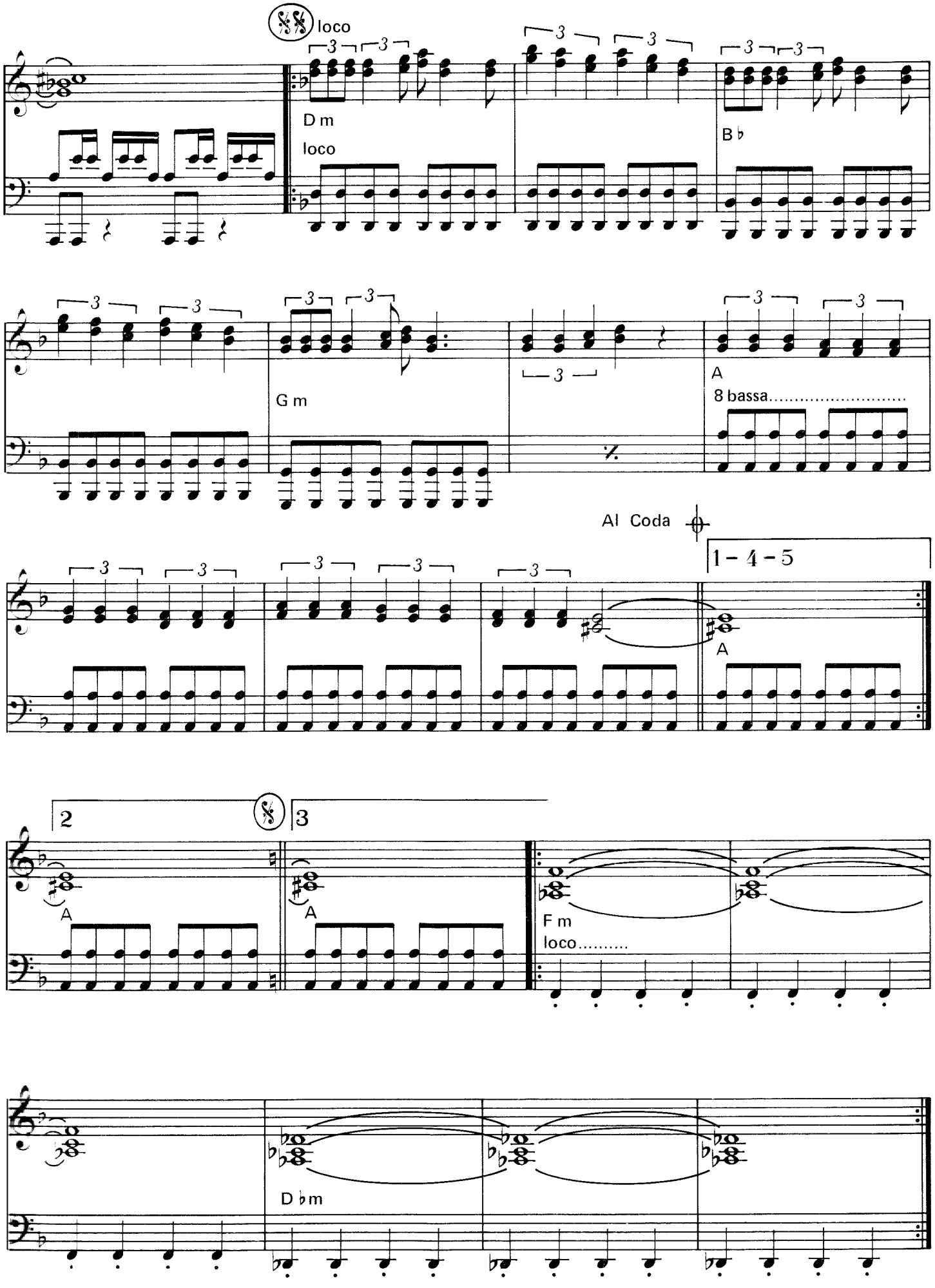
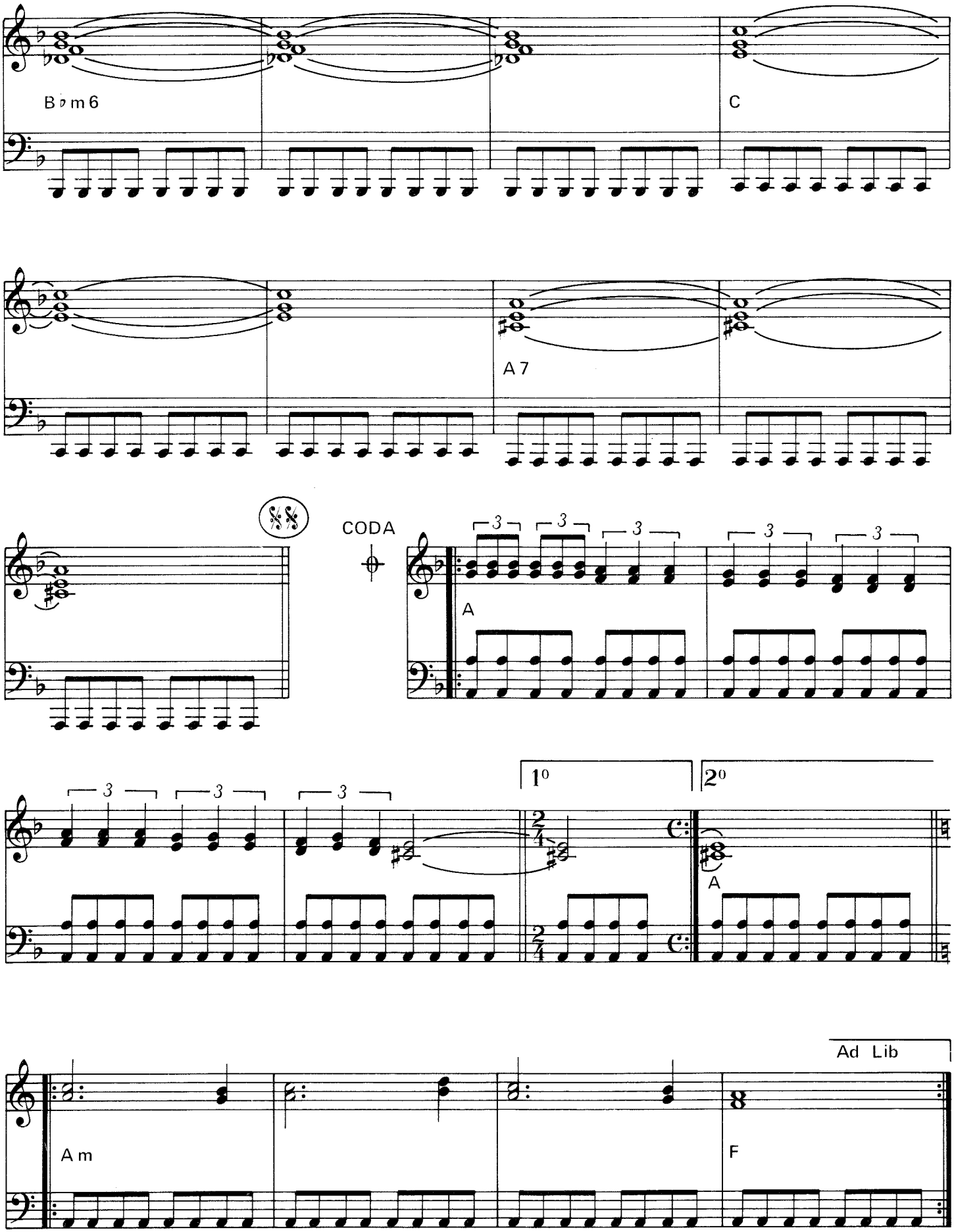
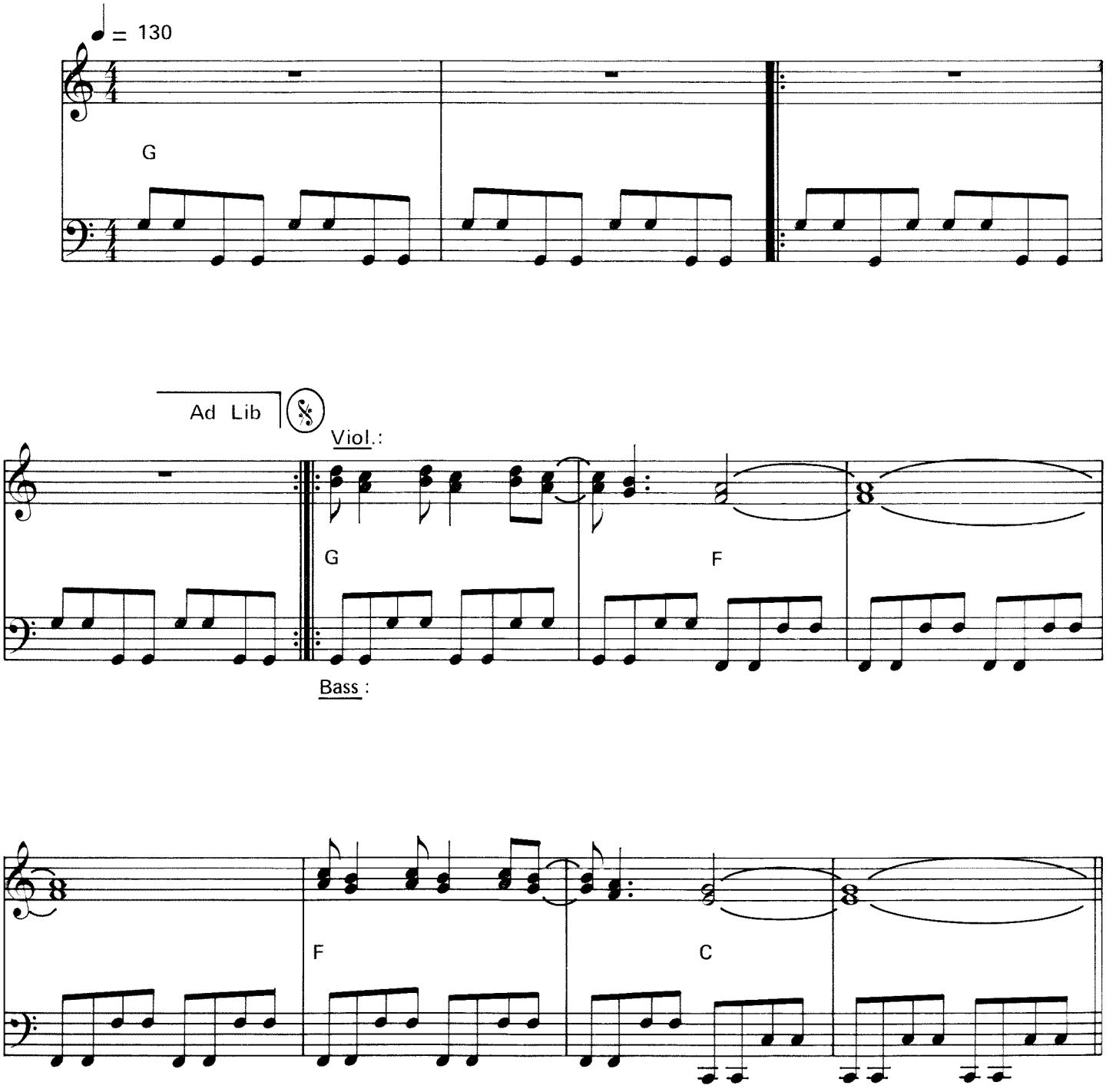

loco
Dm
loco
Bb
Gm
A
8 bassa.....
Al Coda
1-4-5
A
2
A
3
A
Fm
loco.....
Db m

8 bassa .....



ÉQUINOXE PART V

Musique Jean-Michel Jarre



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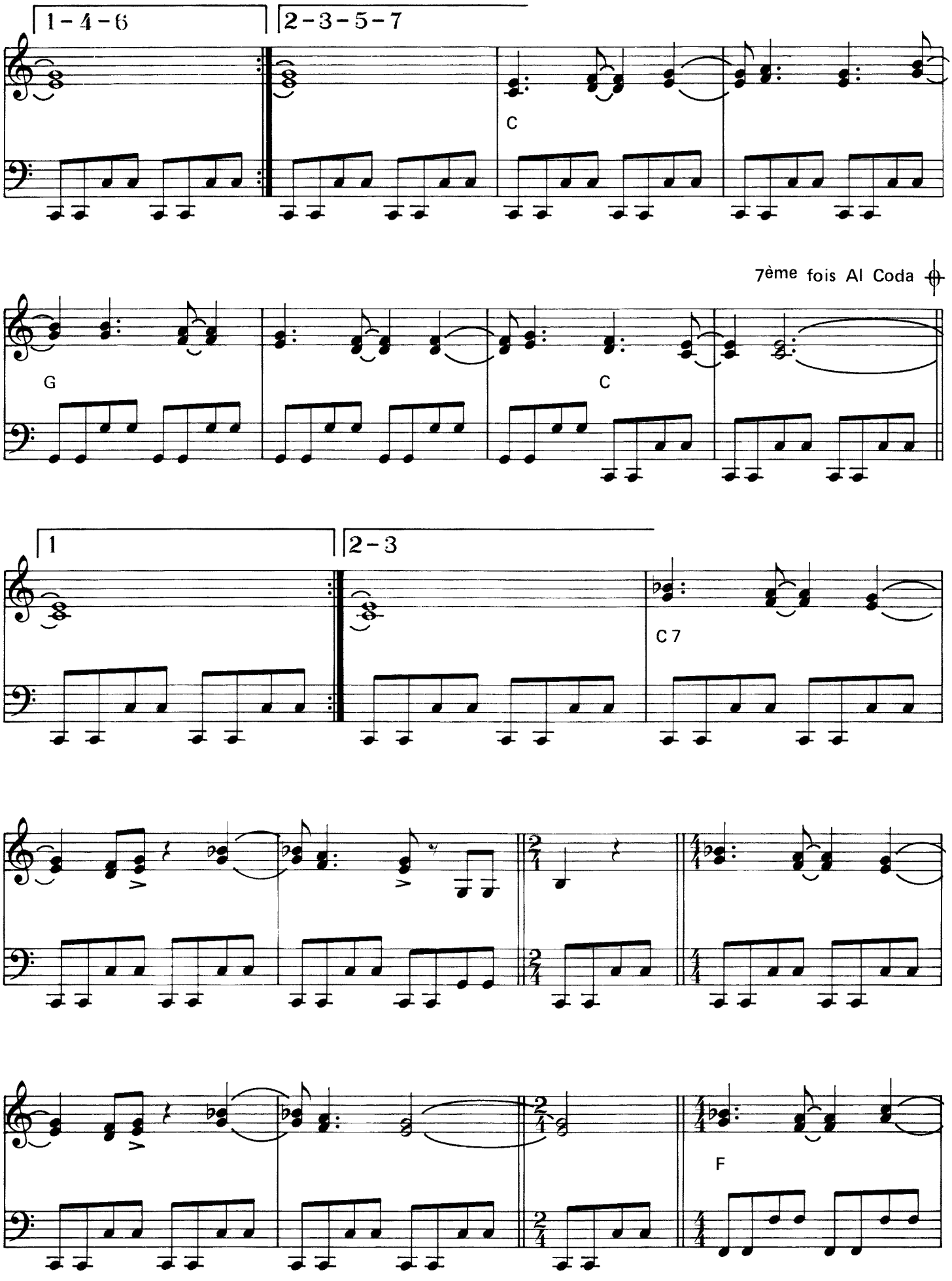
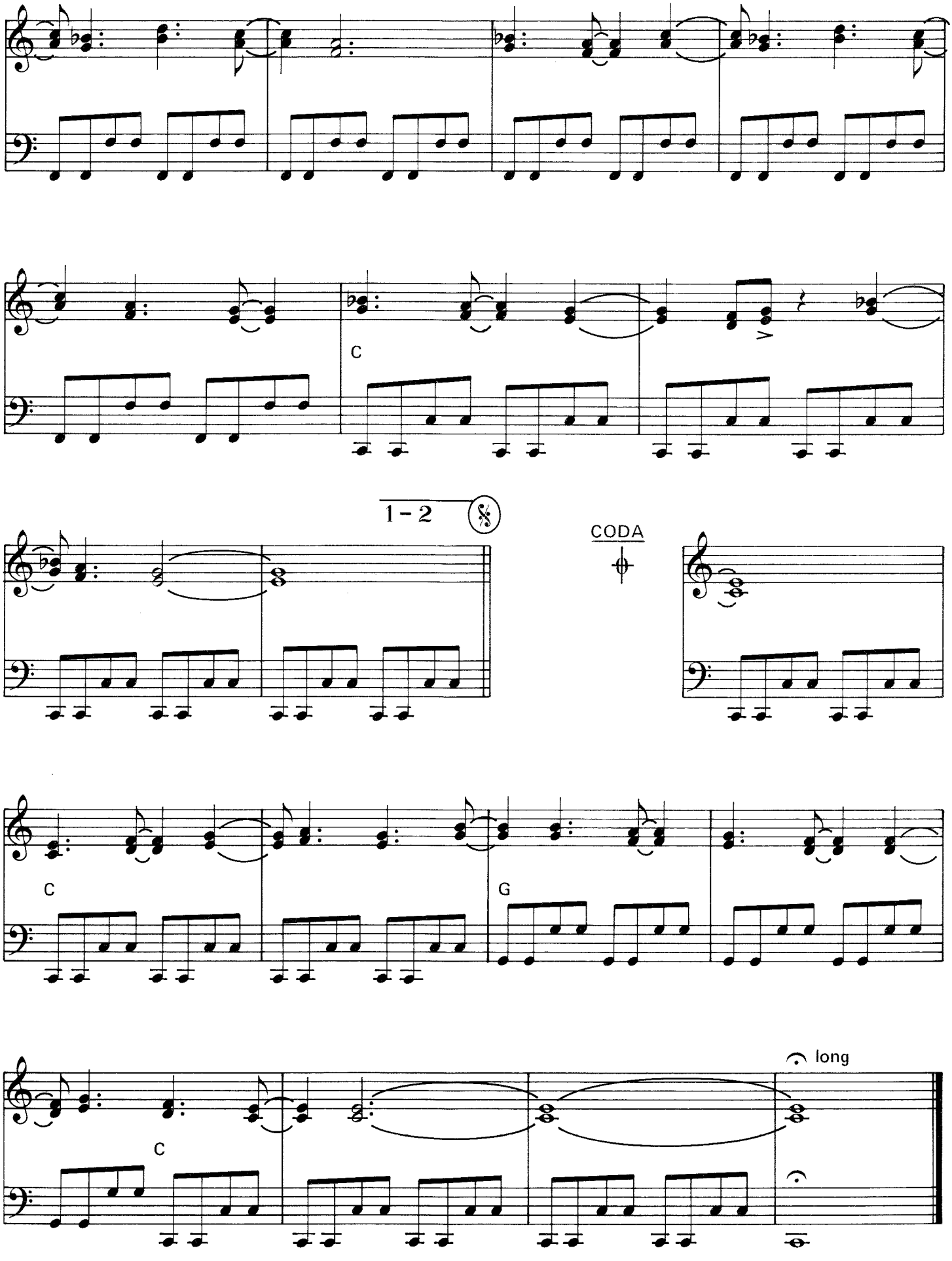
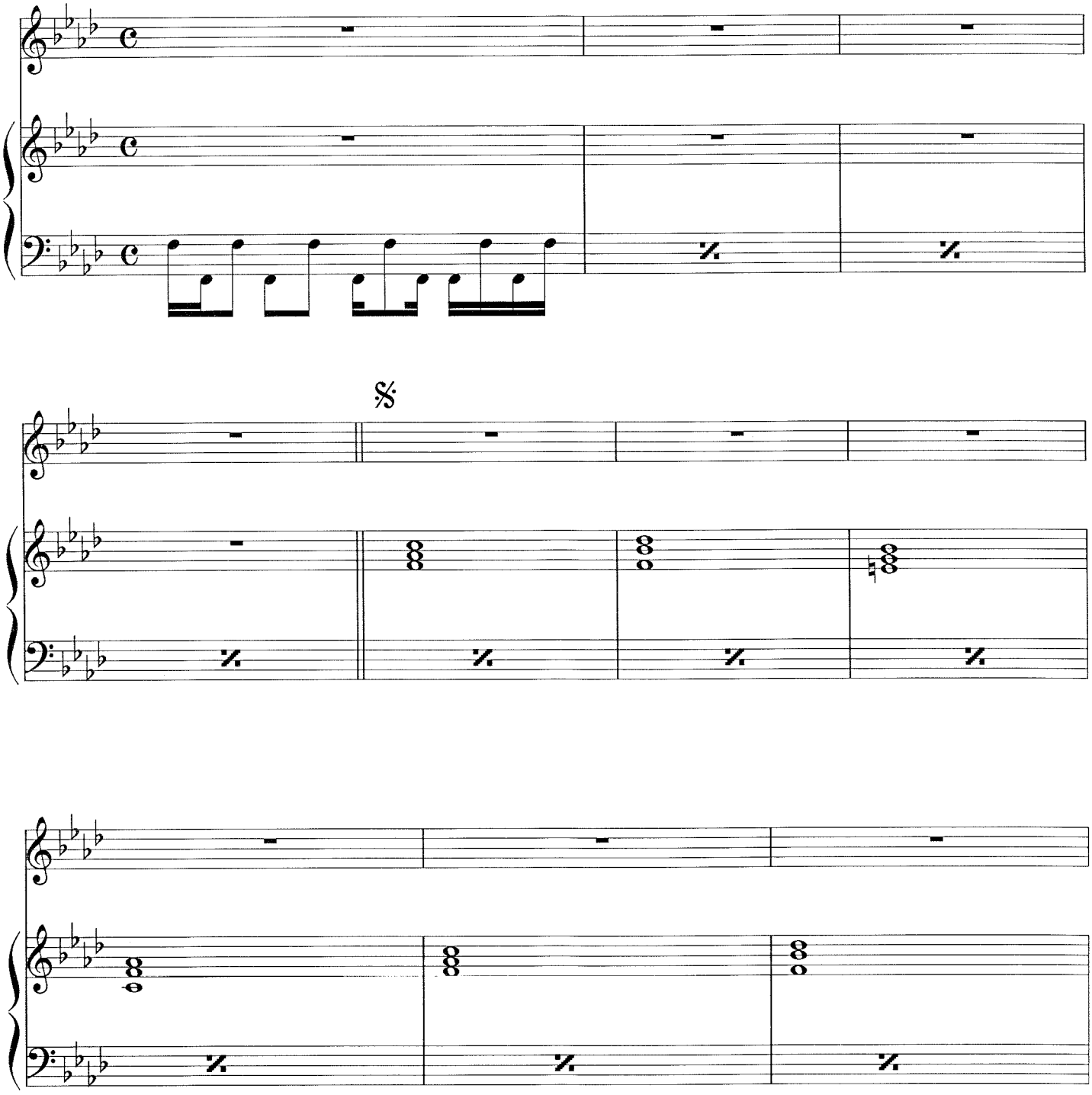

1-4-6
2-3-5-7
C
7ème fois Al Coda
G
C
1
2-3
C 7
F


C
1 - 2
CODA
C
G
C
long

CHANTS MAGNÉTIQUES
PART I

Musique Jean-Michel Jarre



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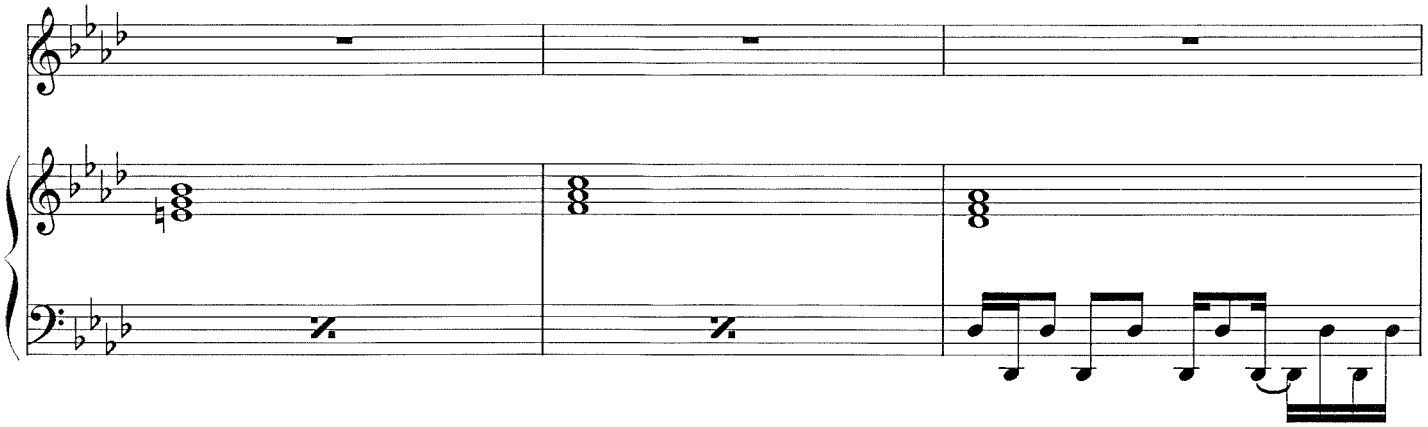
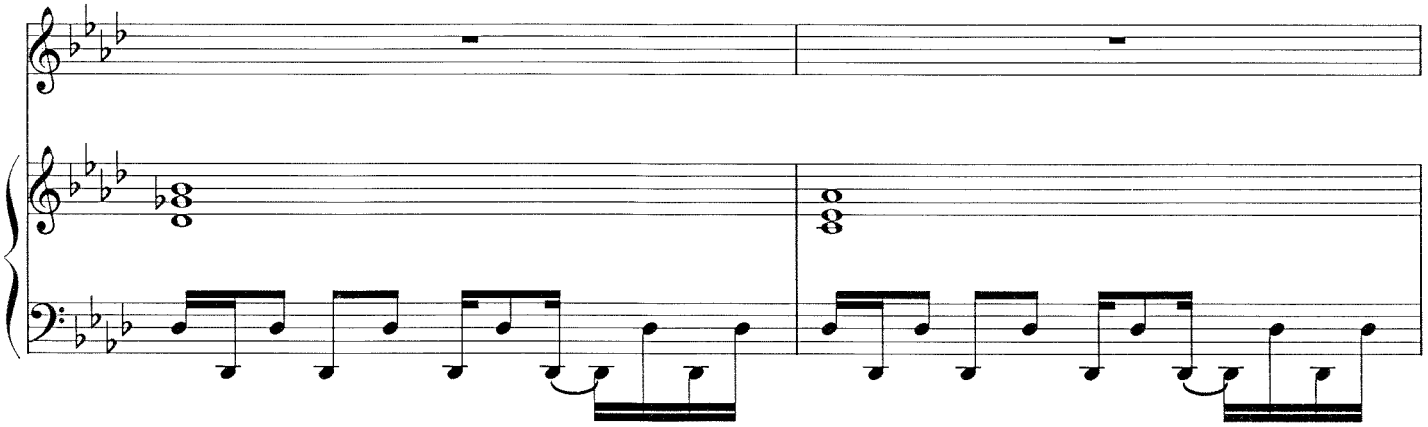
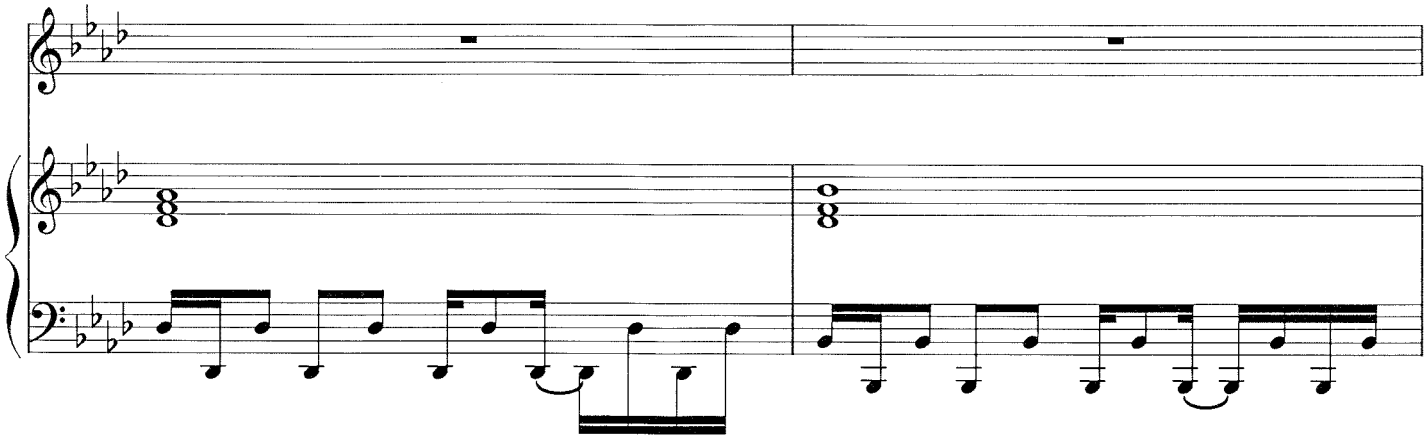
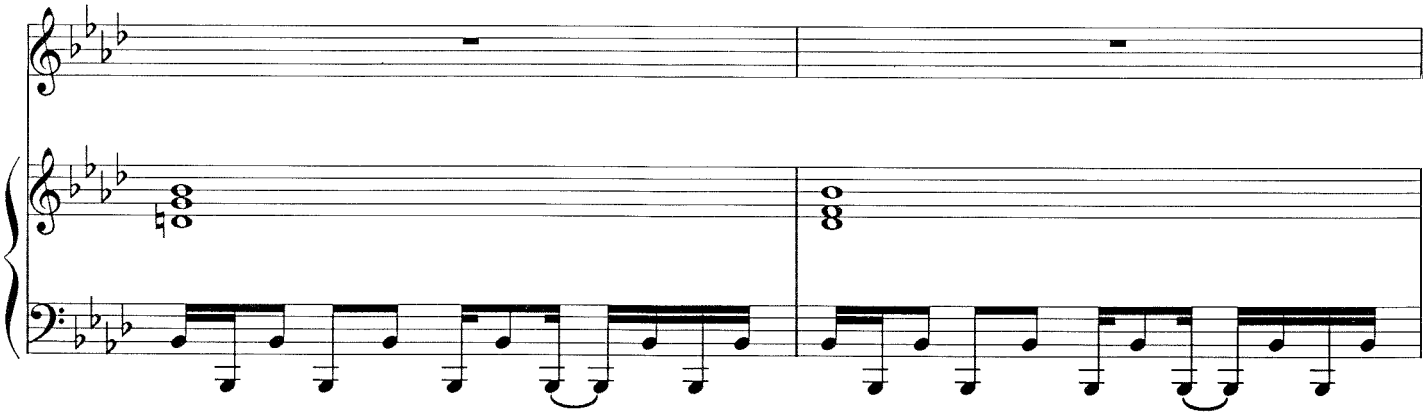
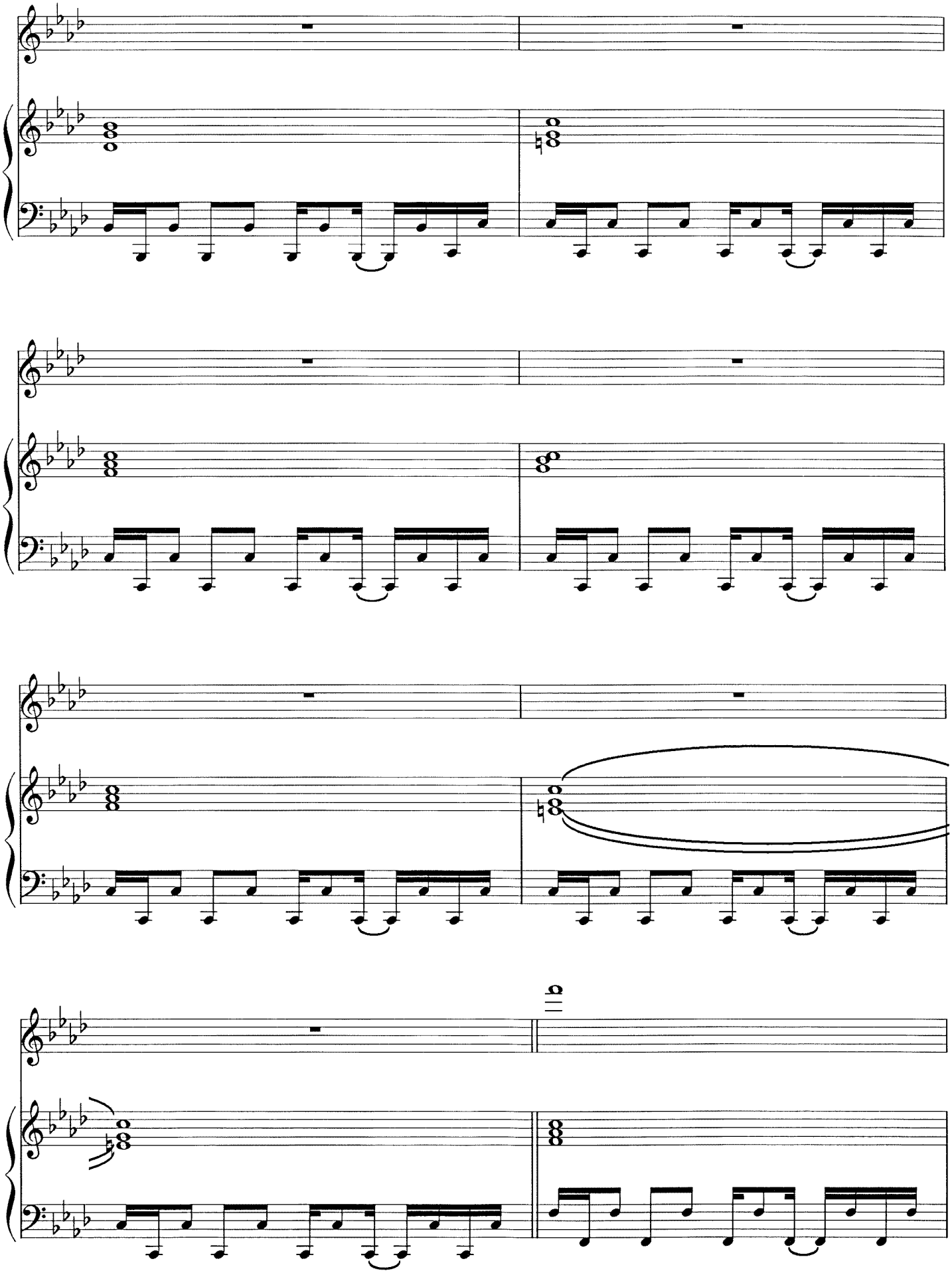
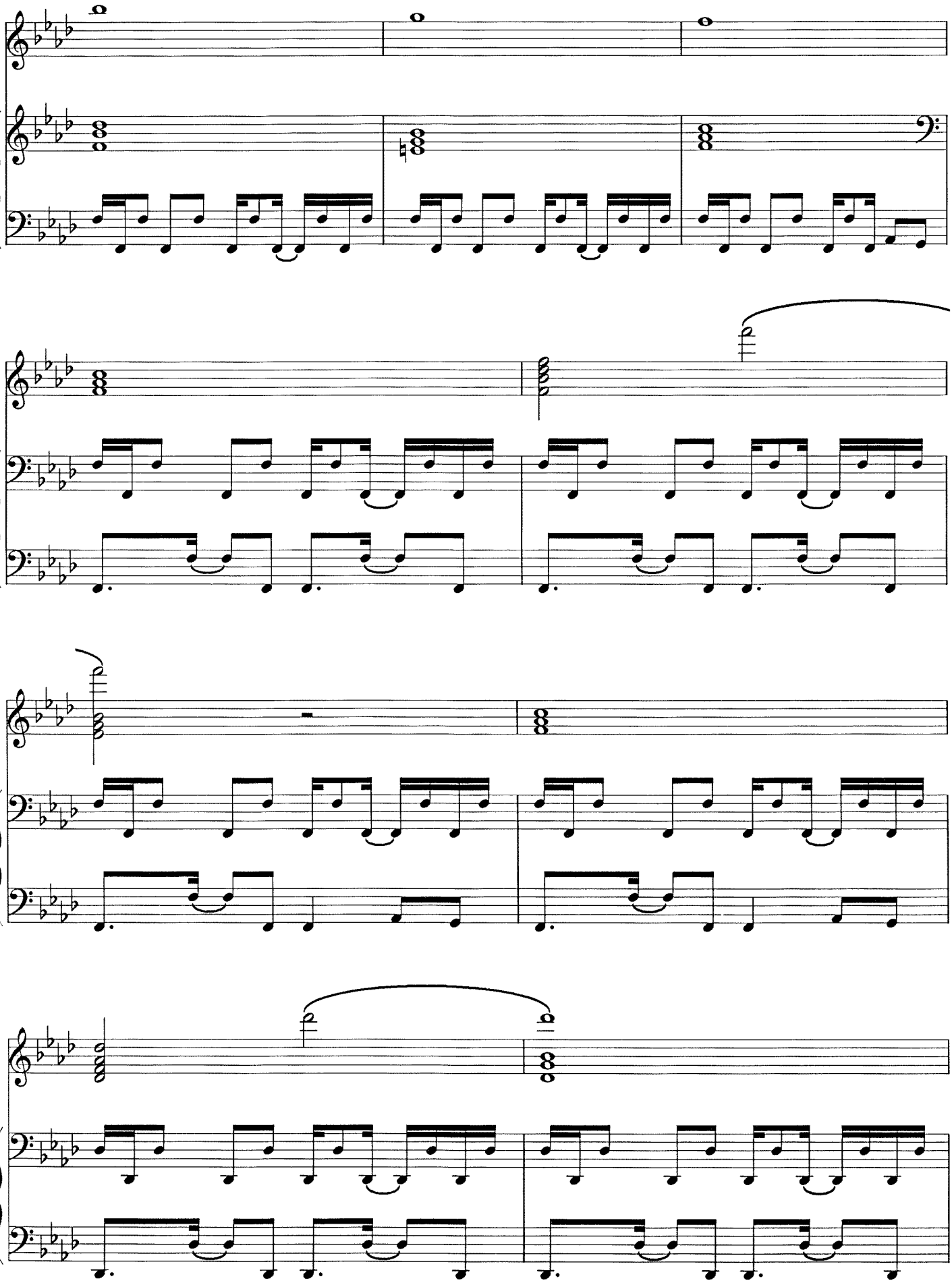


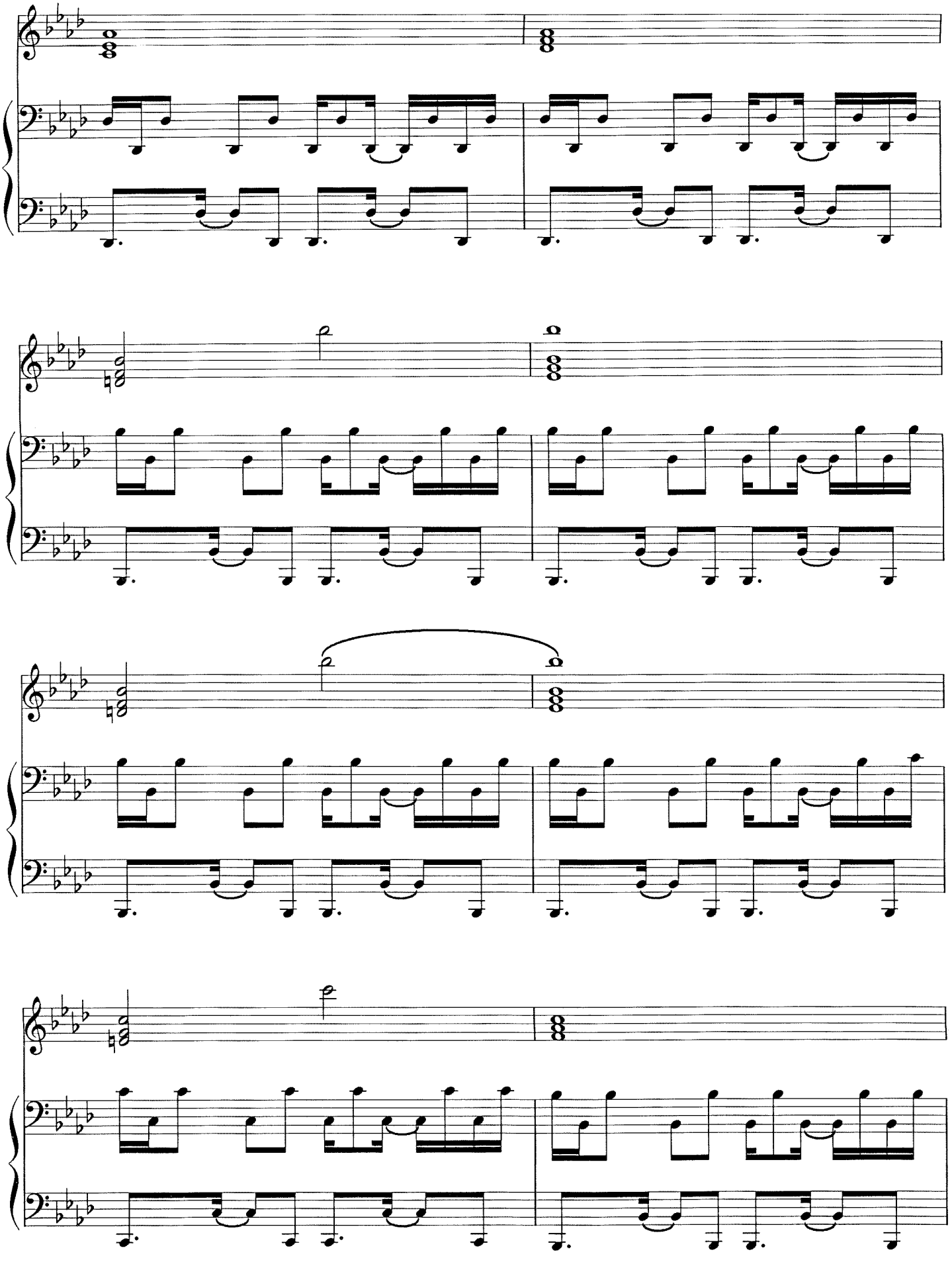


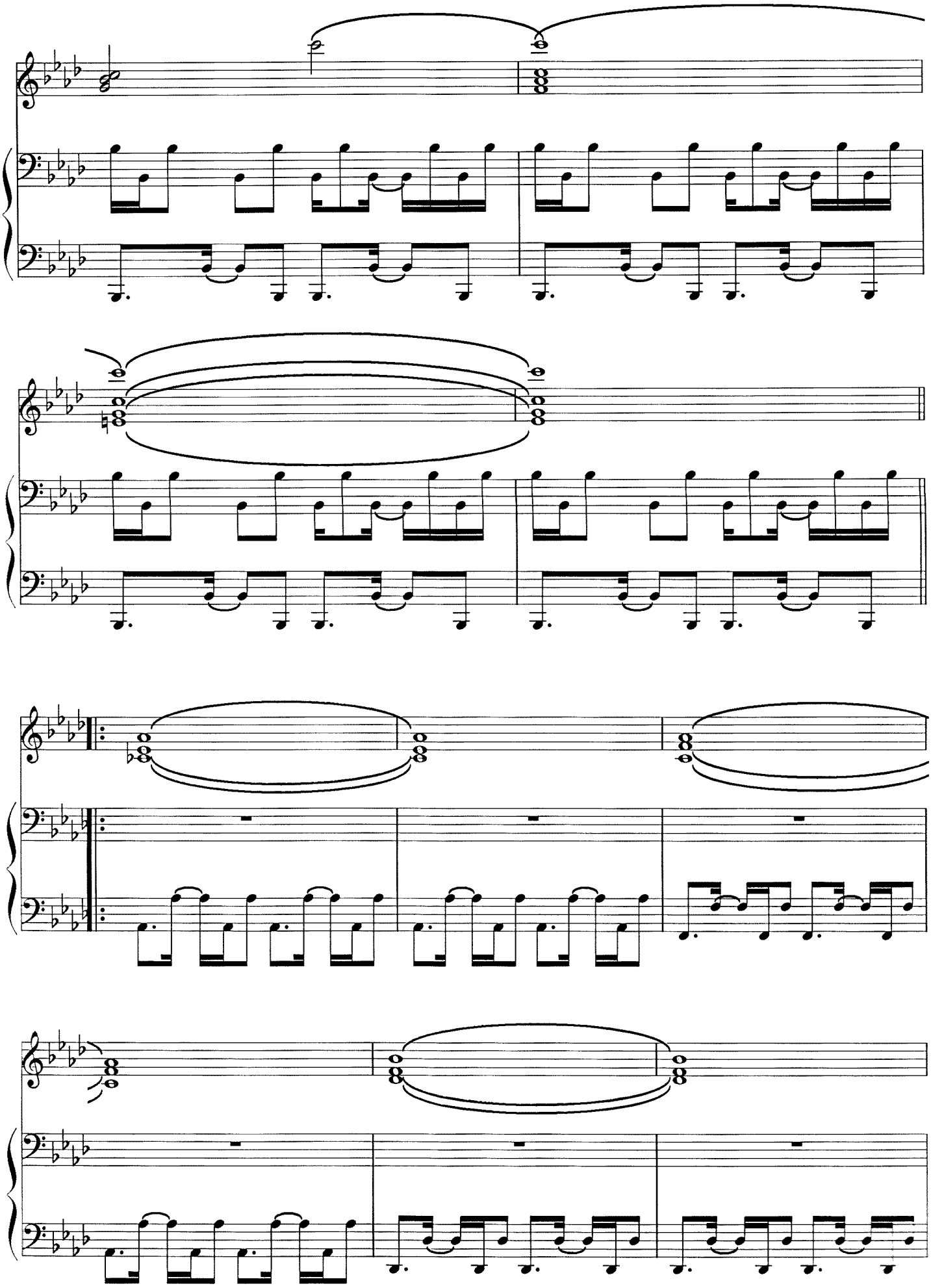


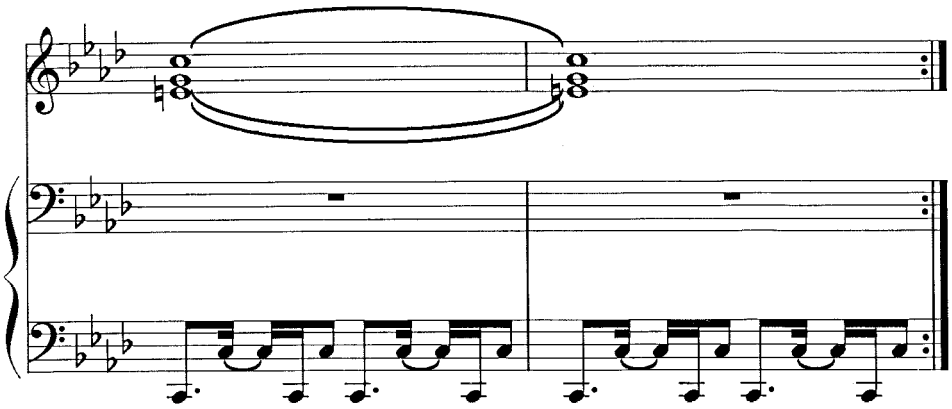






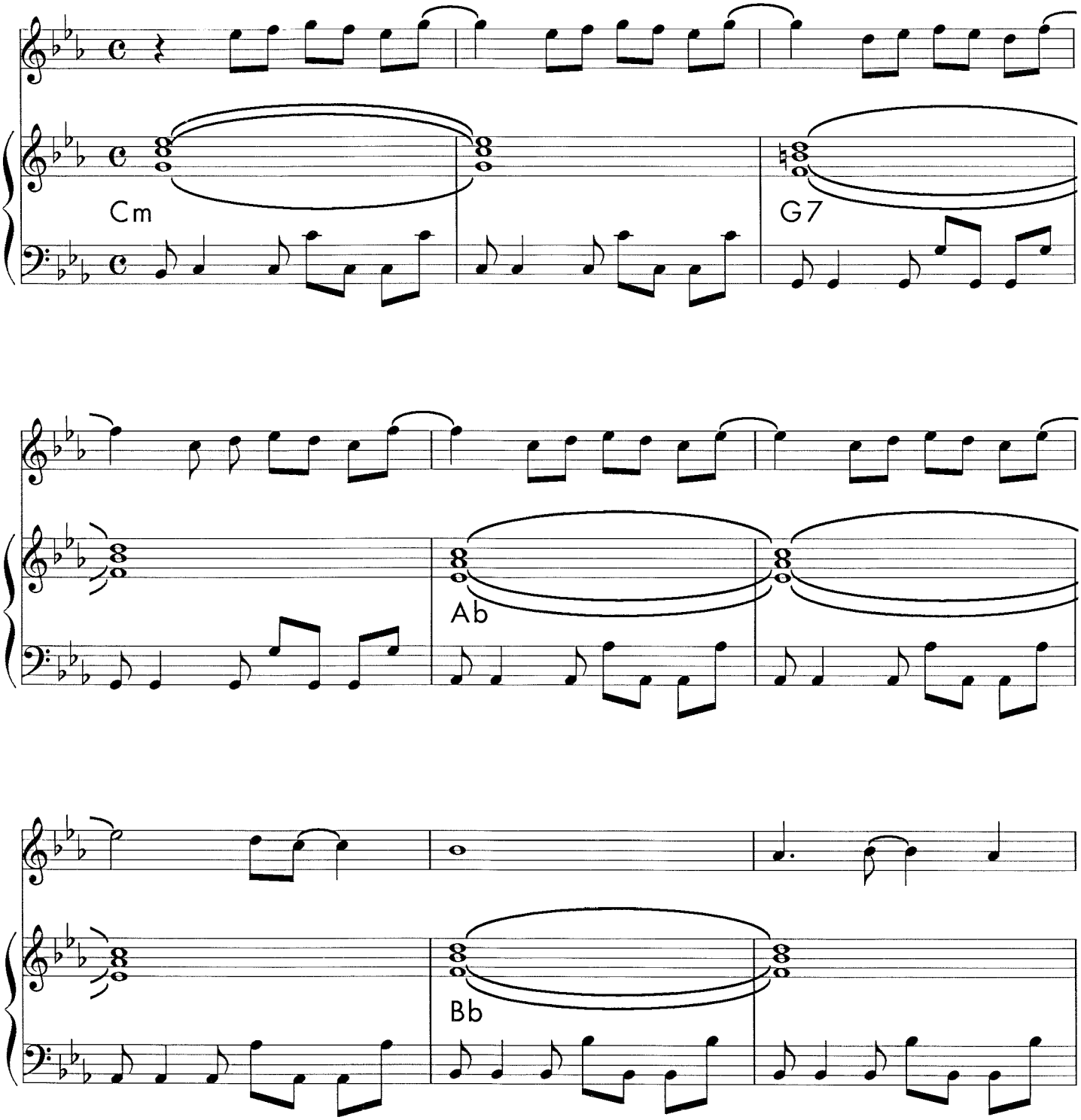






CHANTS MAGNÉTIQUES PART II

Musique Jean-Michel Jarre



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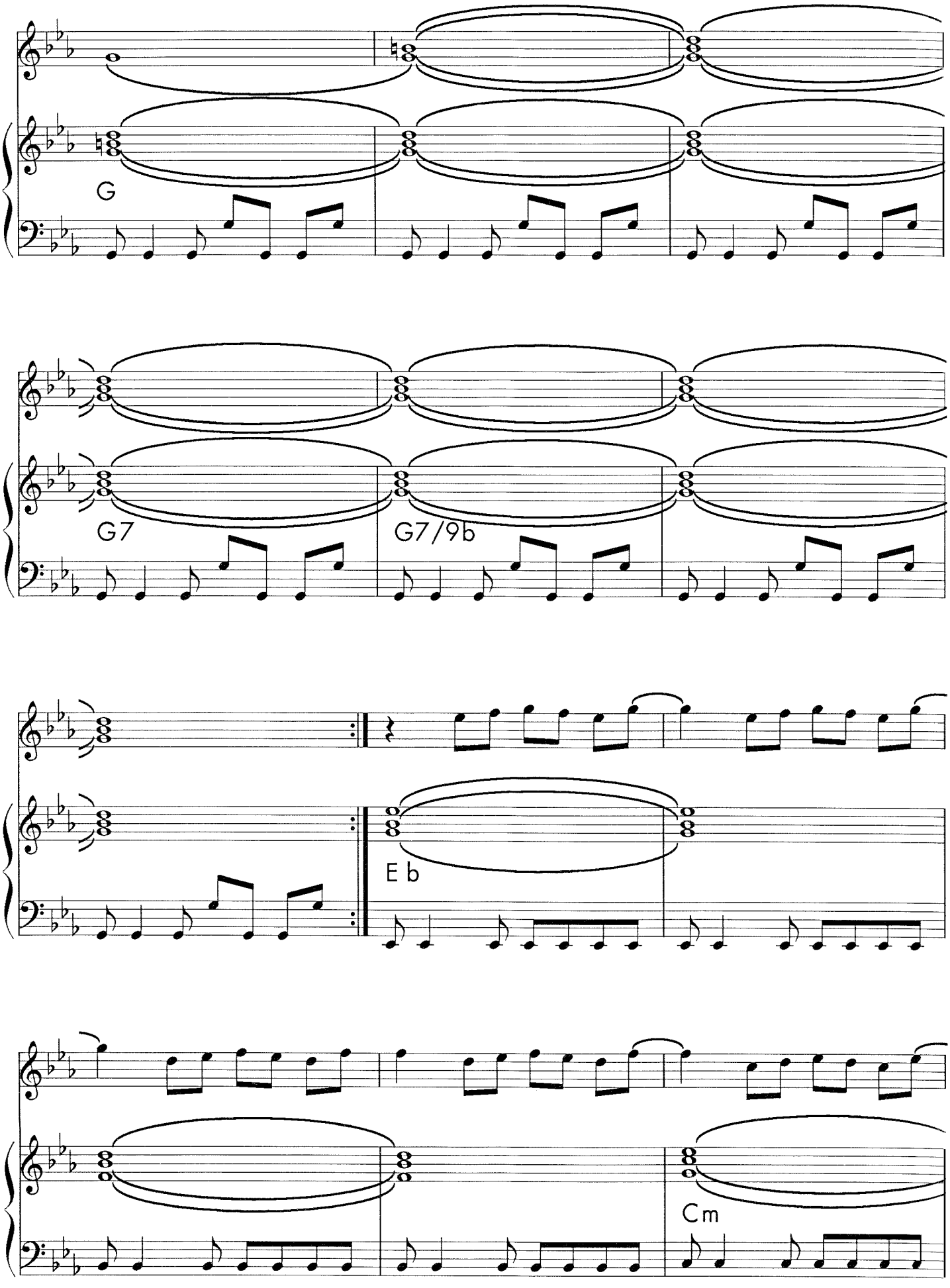
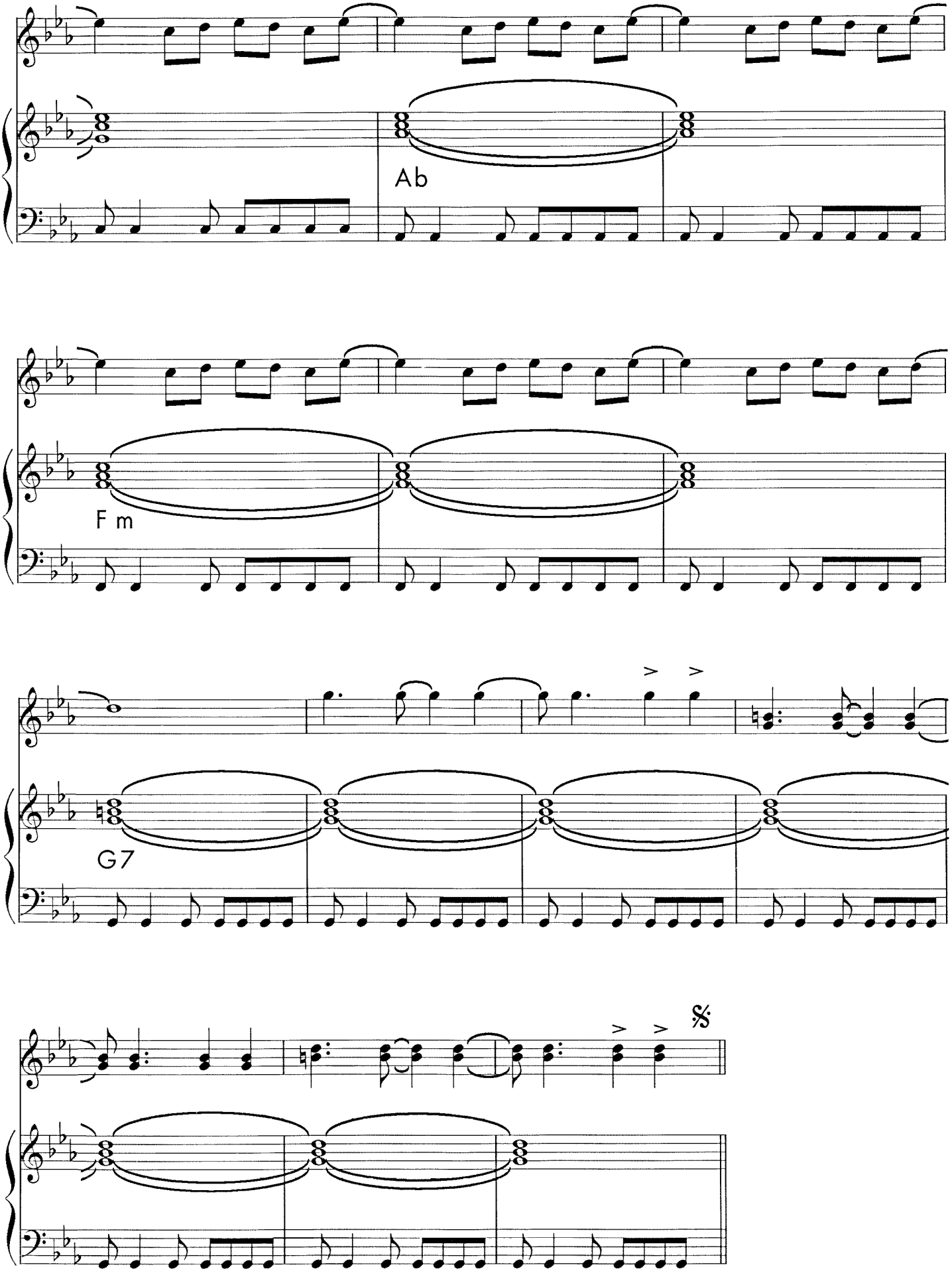
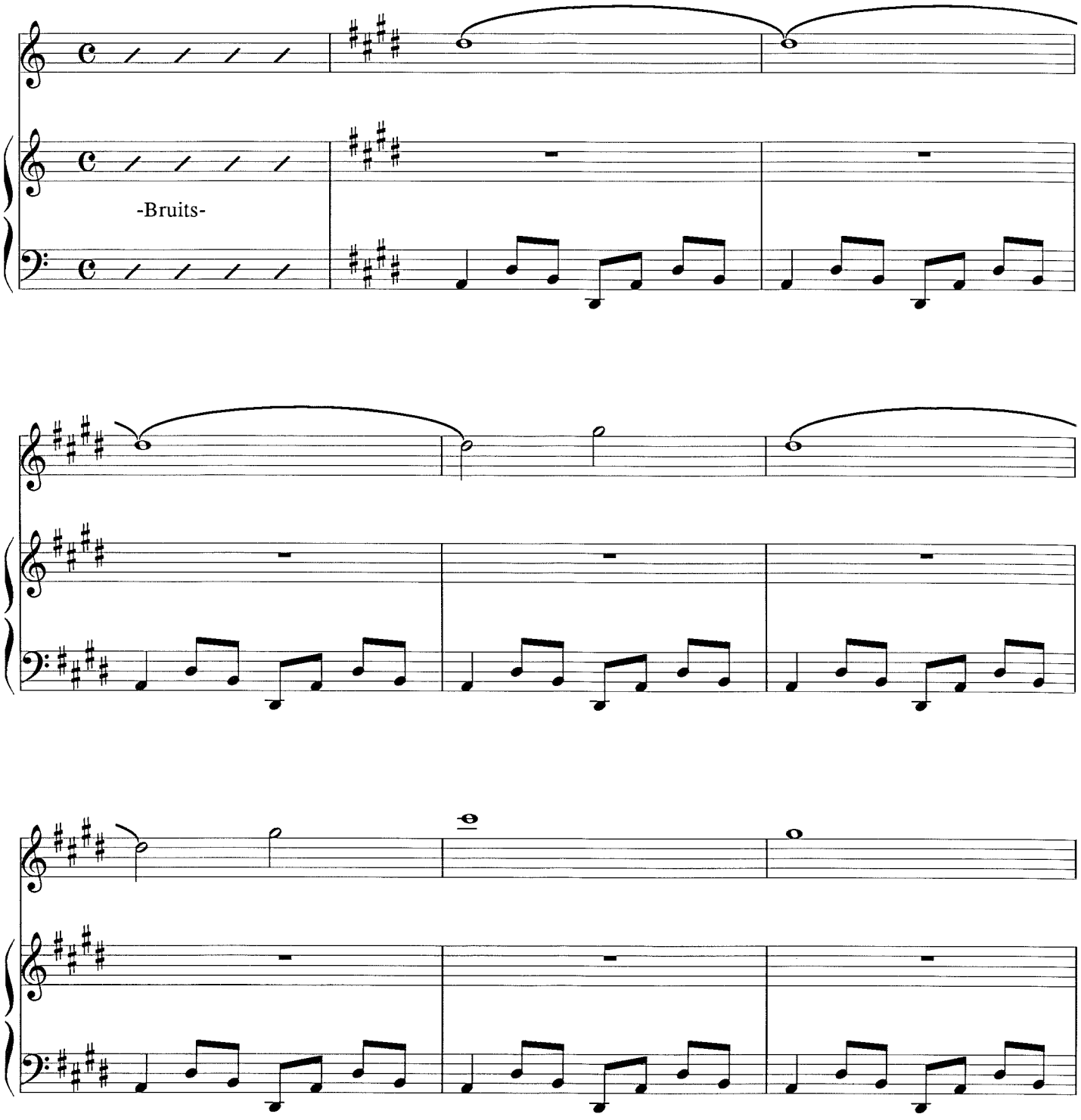

G
G7
G7/9b
E b
Cm


Ab
F m
G7

CHANTS MAGNÉTIQUES PART III

Musique Jean-Michel Jarre



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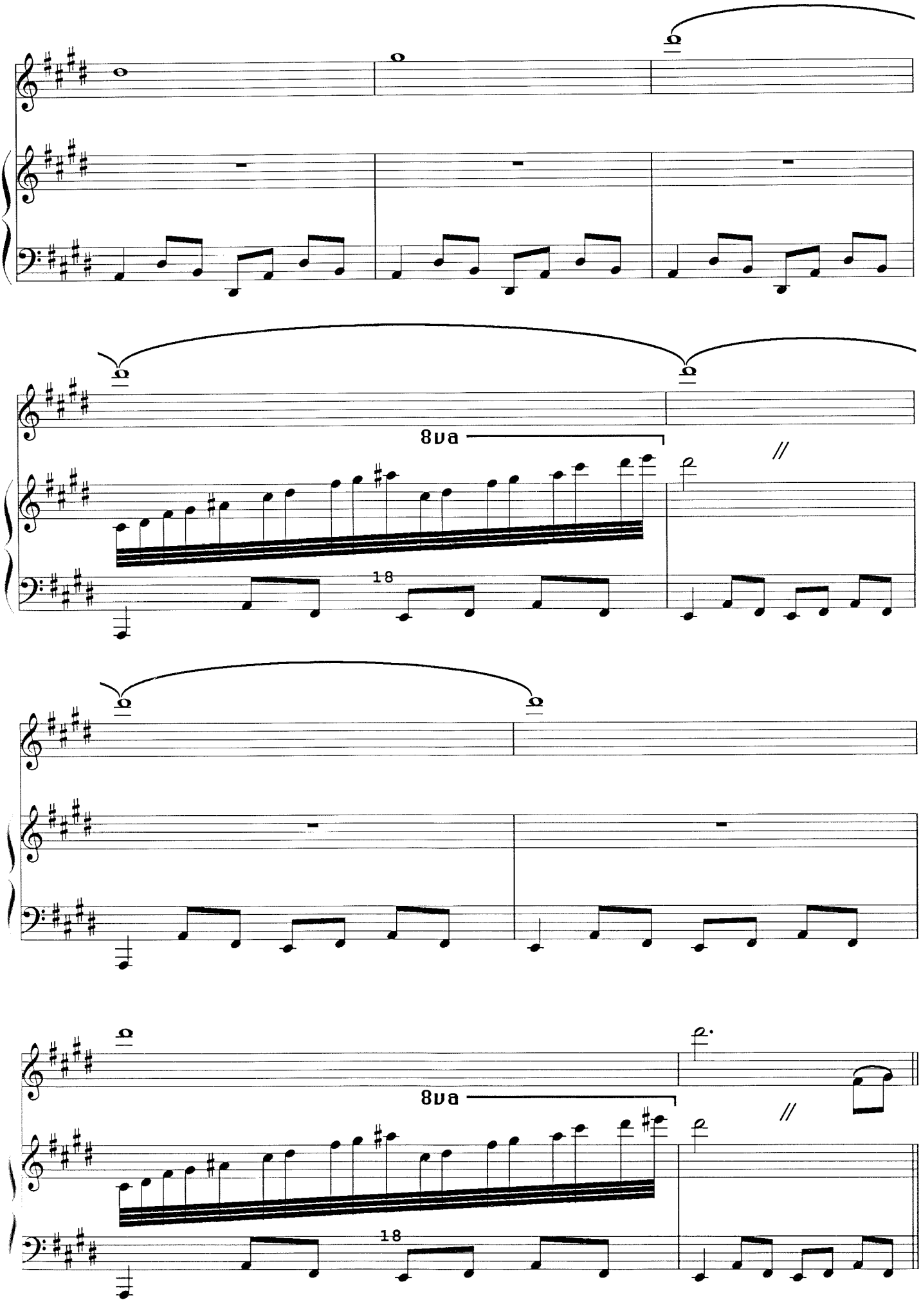
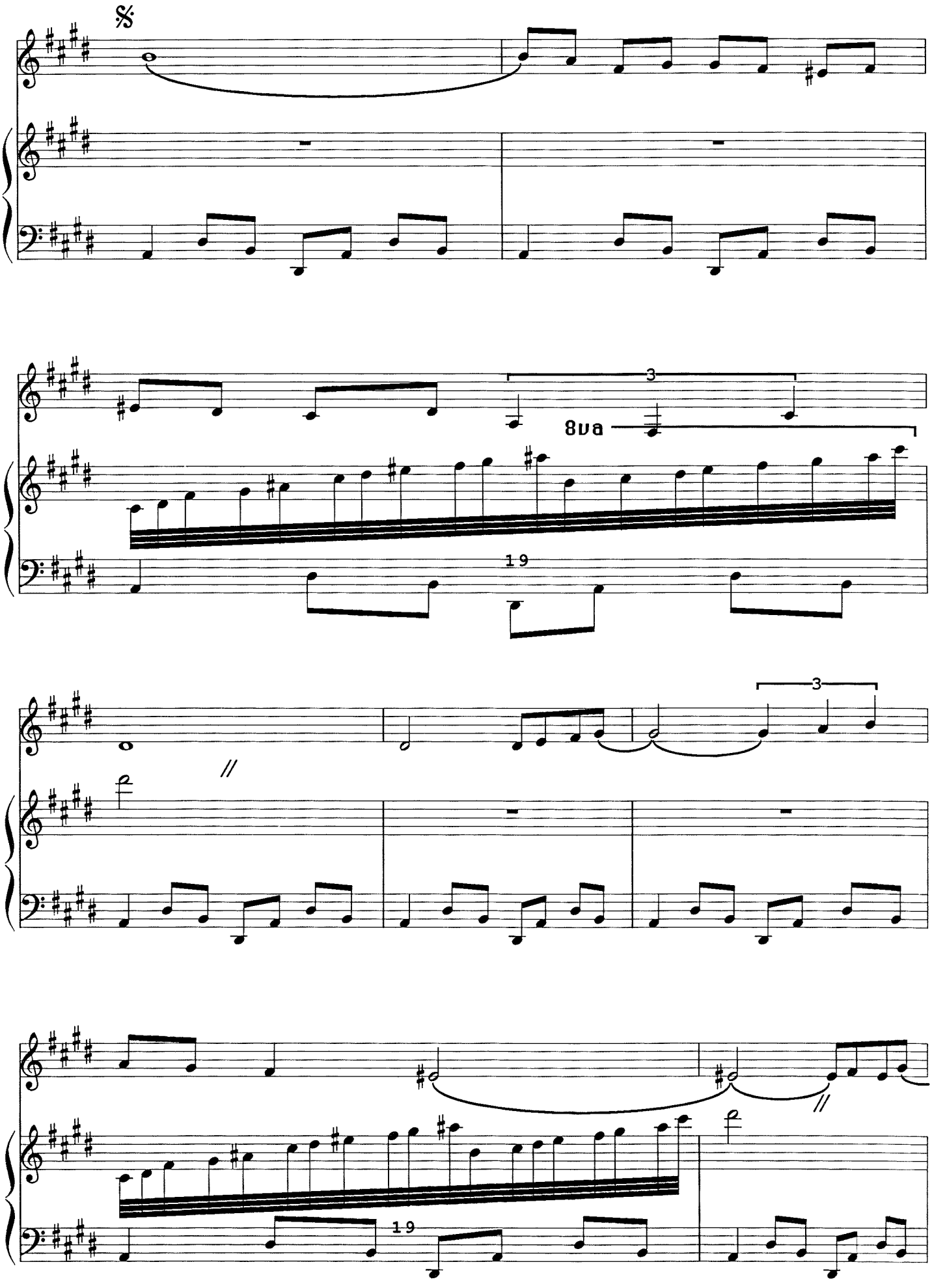
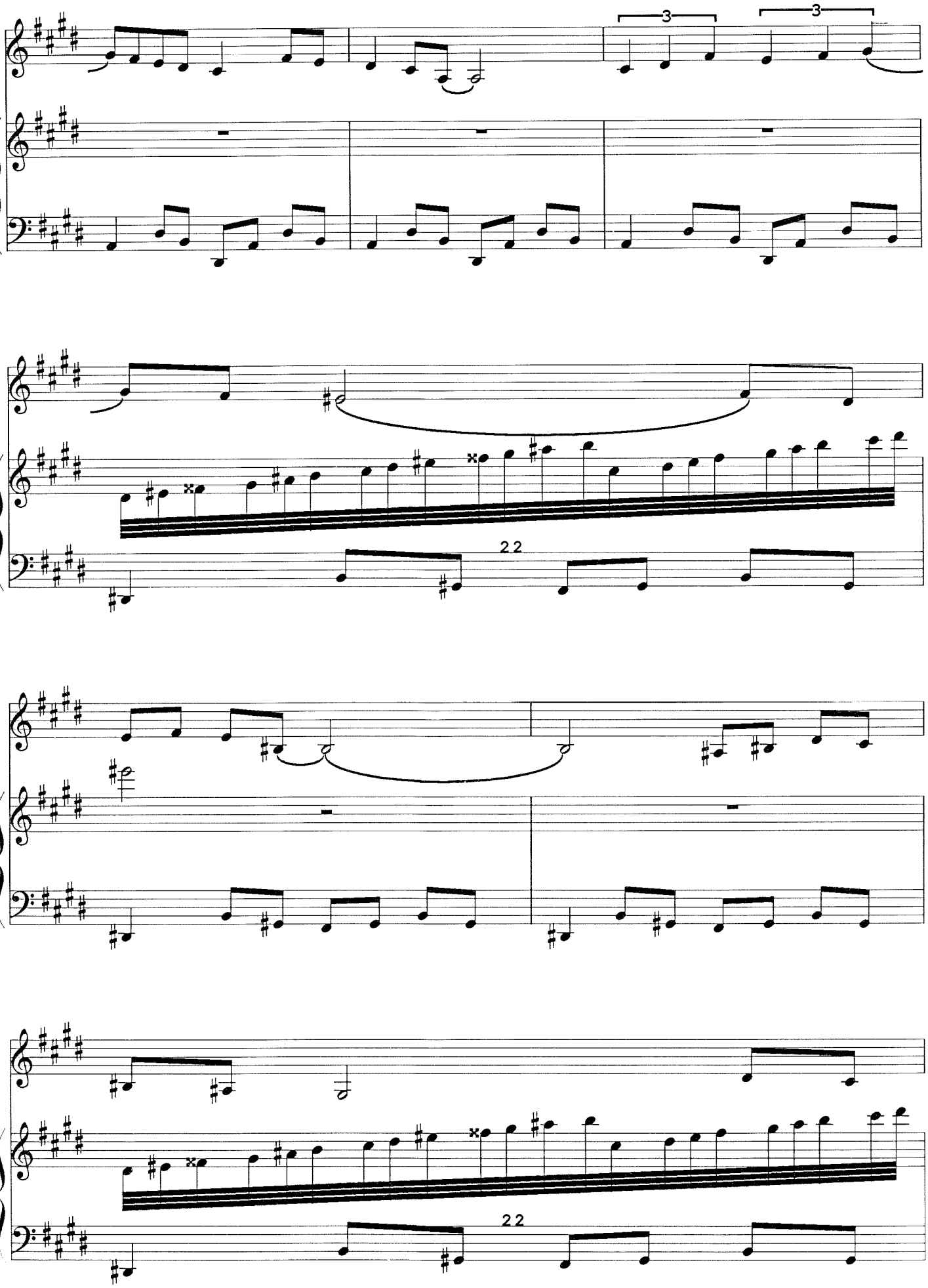
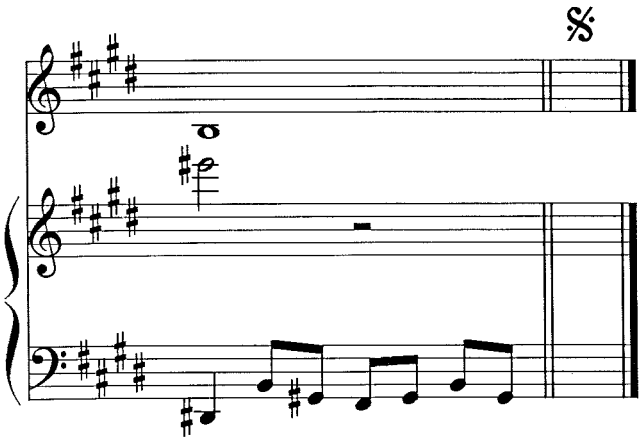

8va
18
8va
18

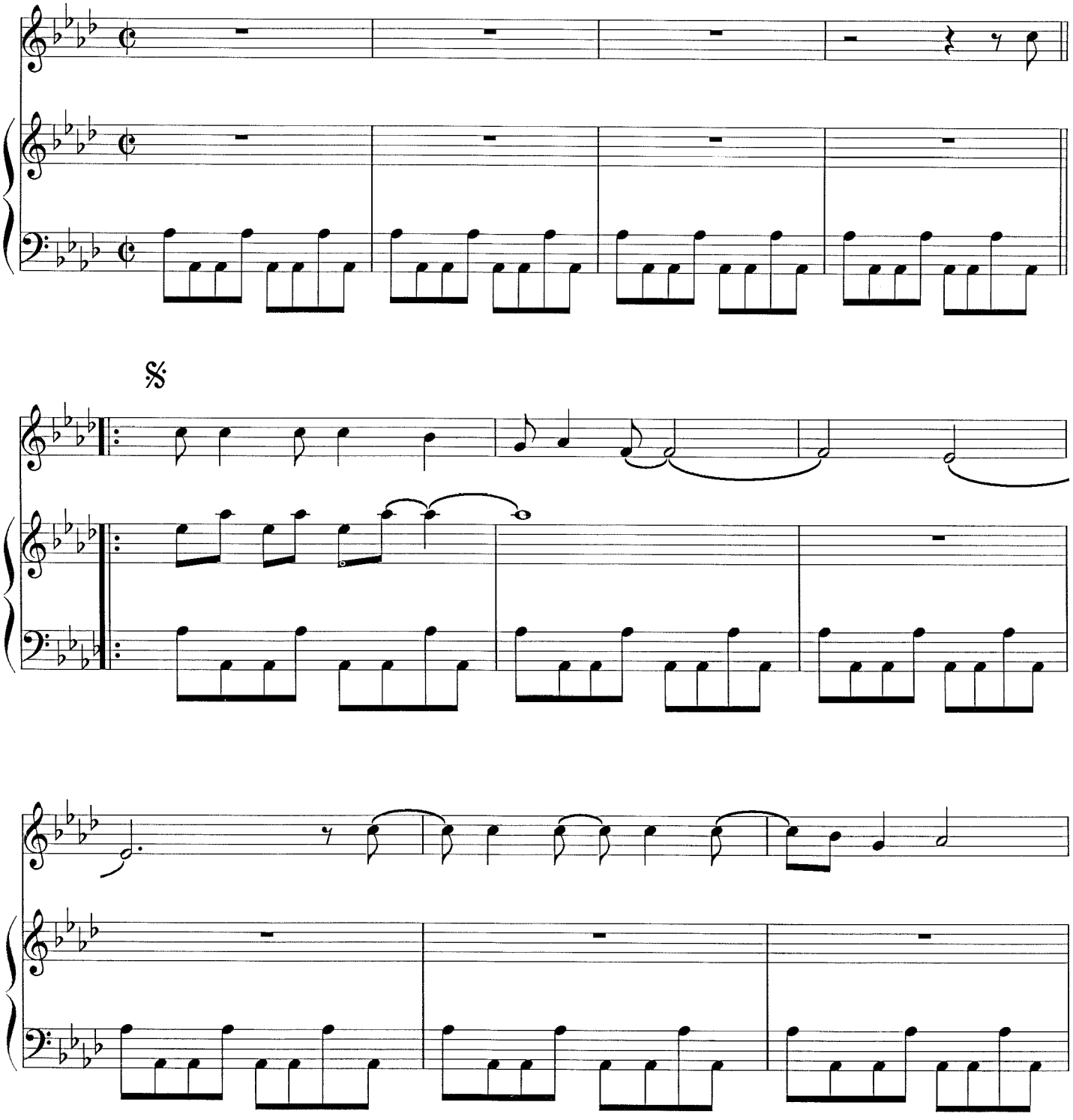

8va
19
19


3
3
22
22



CHANTS MAGNÉTIQUES
PART IV

Musique Jean-Michel Jarre



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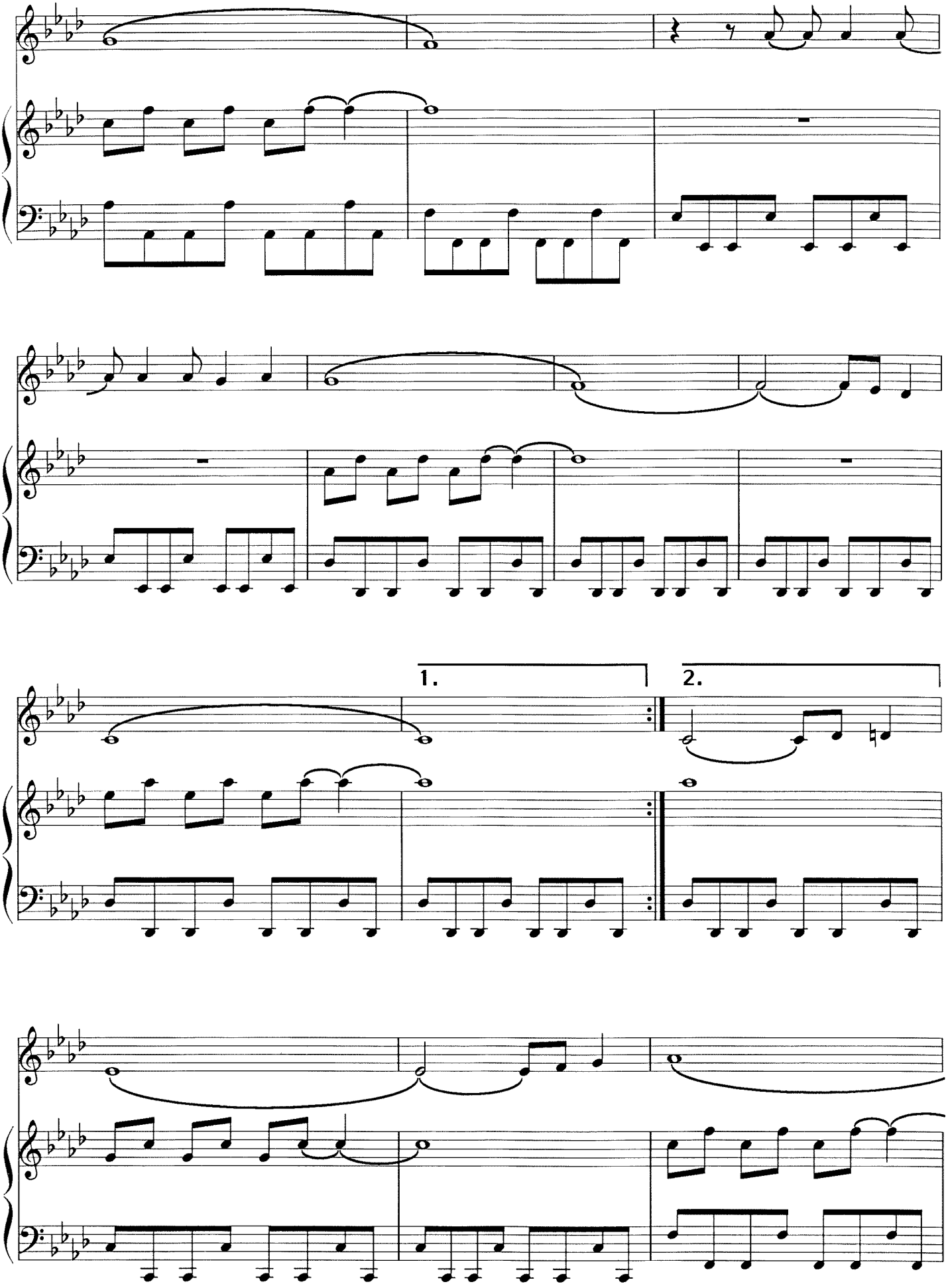
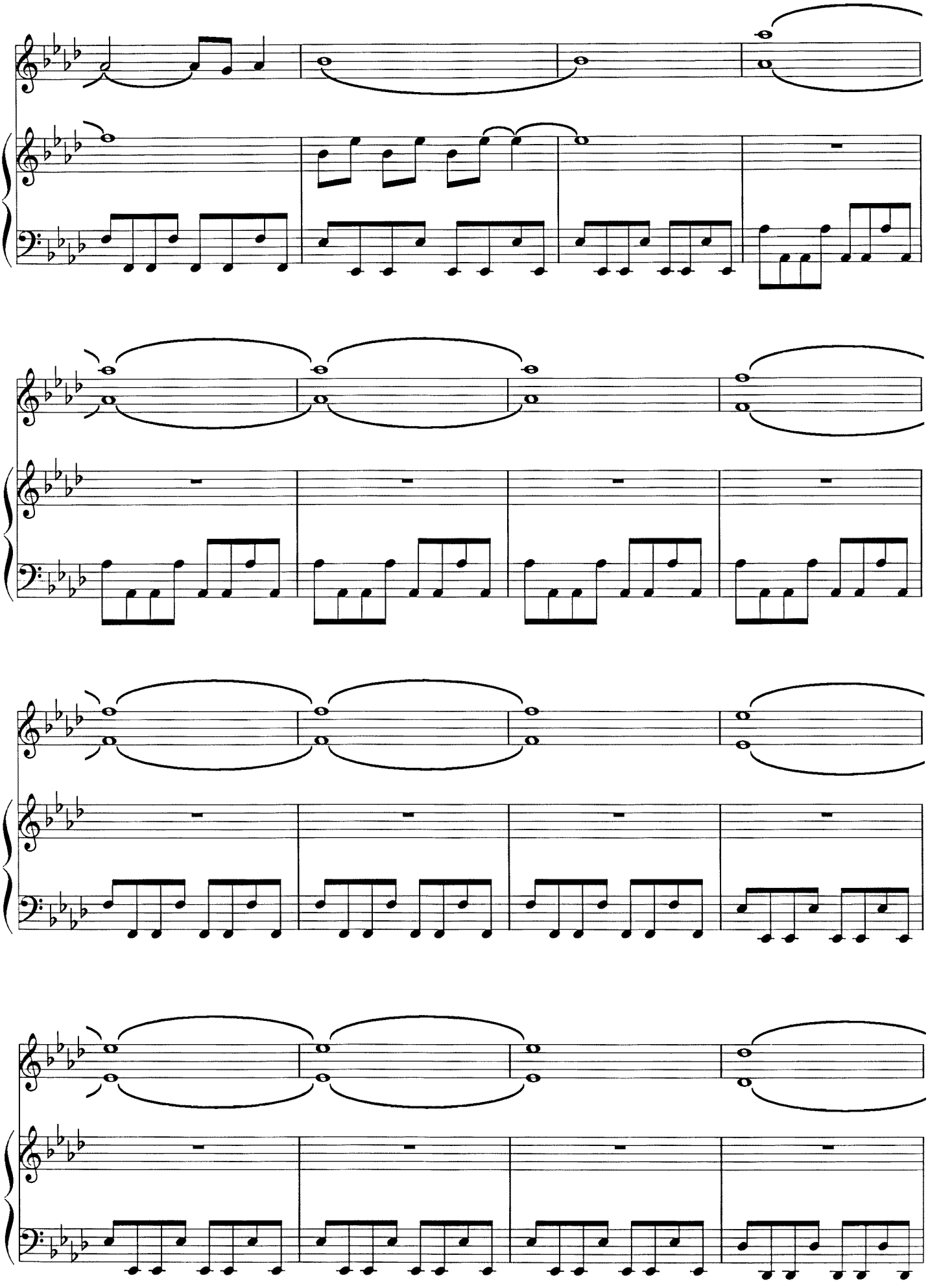
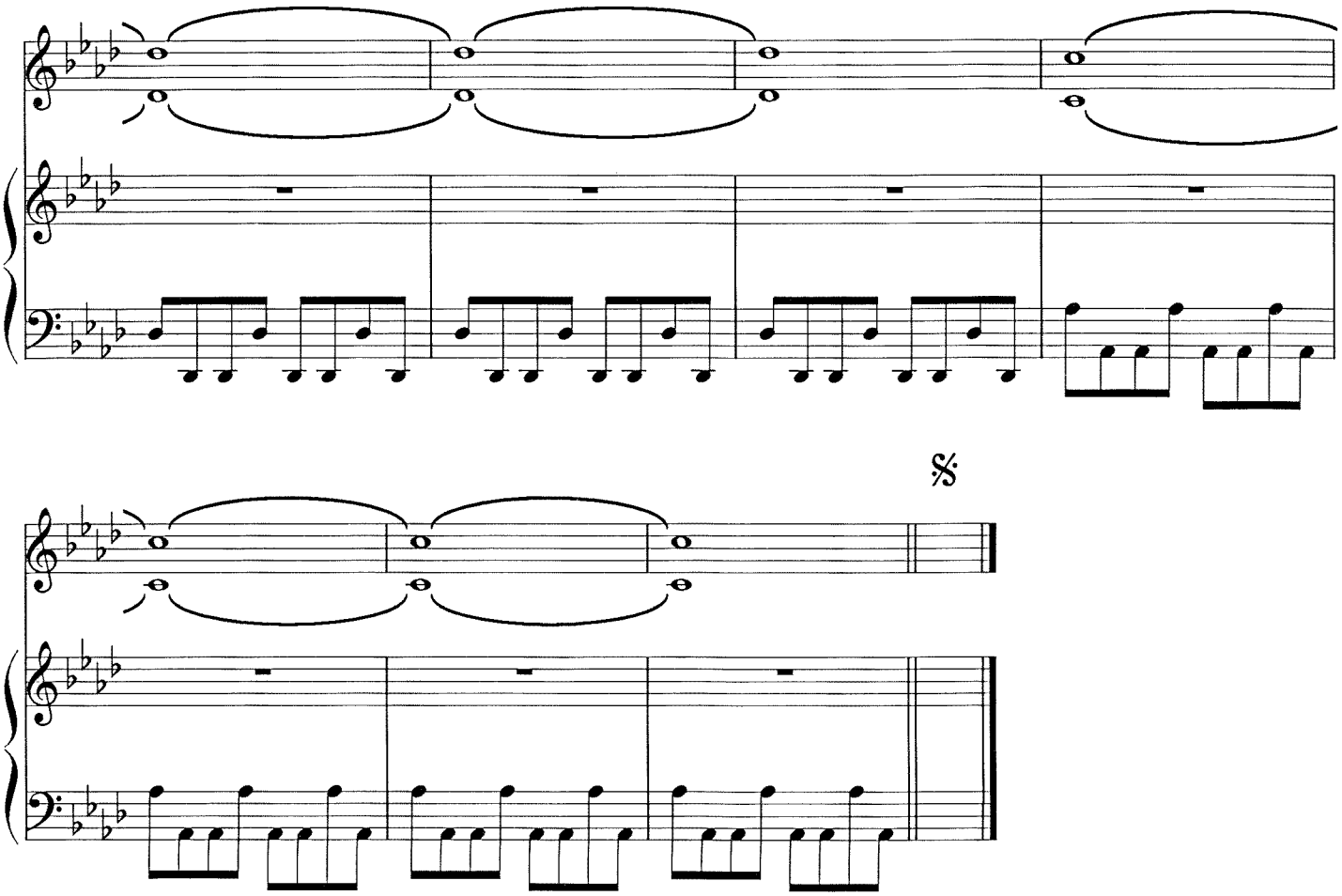
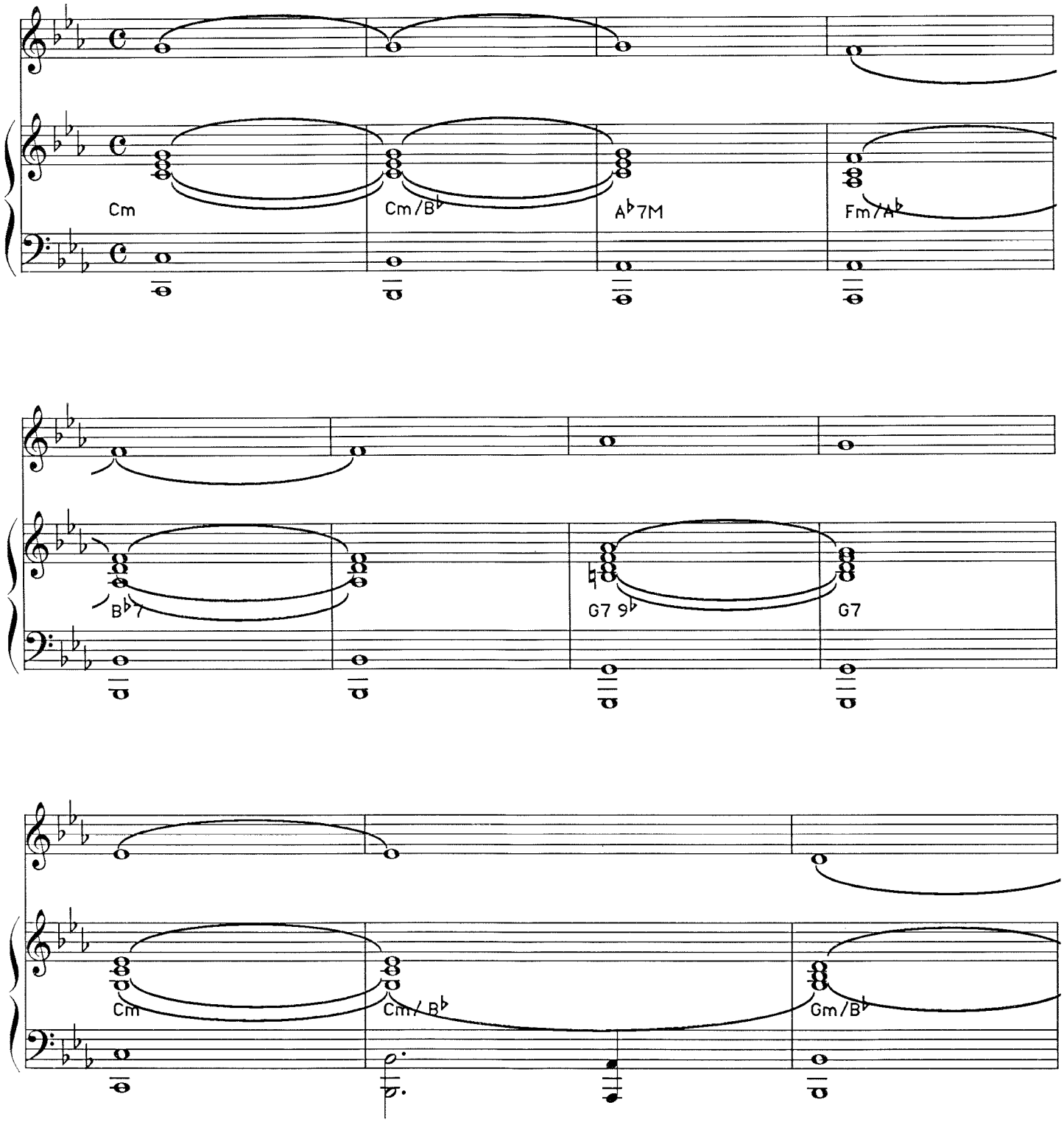

1.
2.





SOUVENIR DE CHINE

Musique Jean-Michel Jarre



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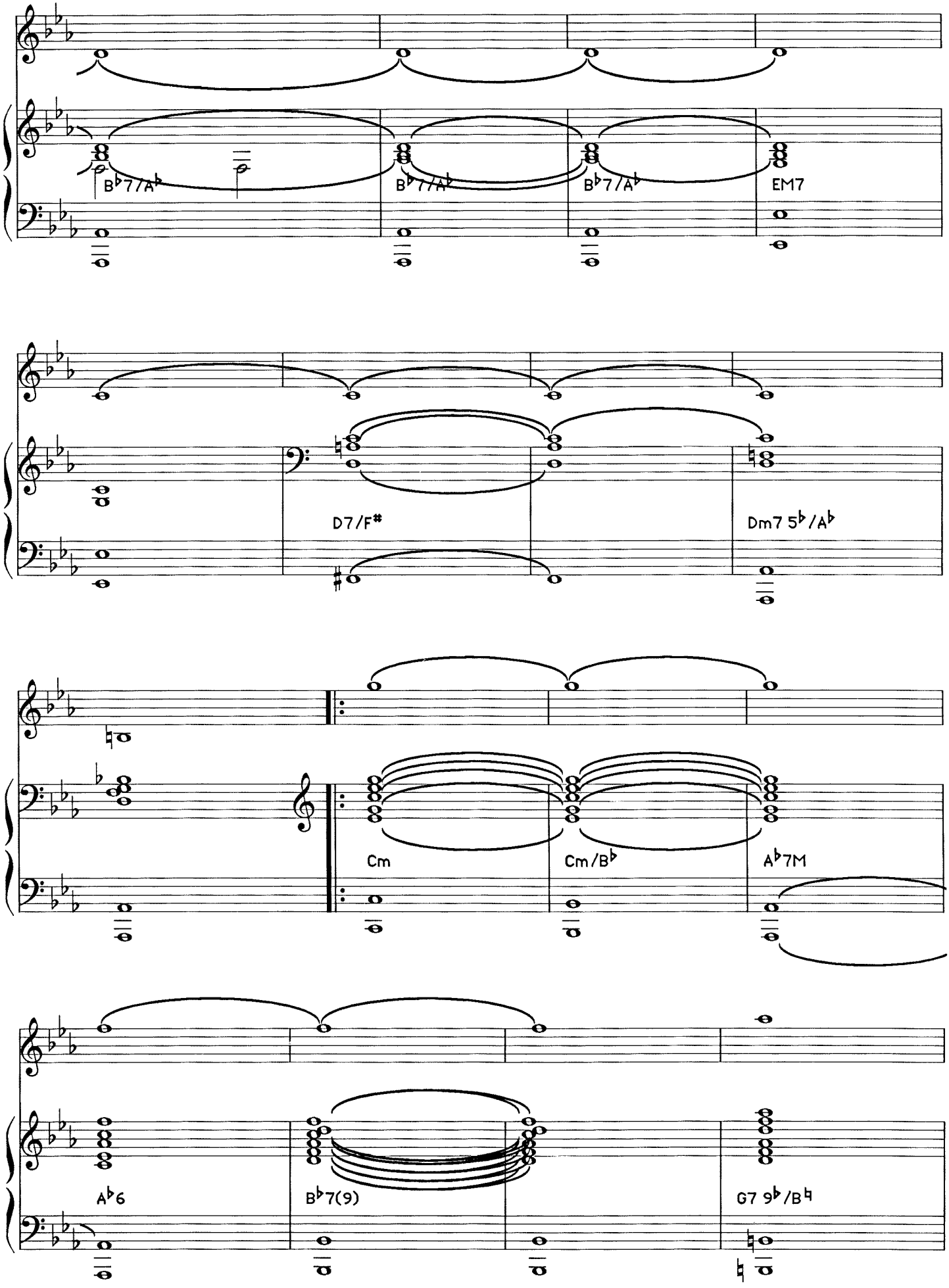
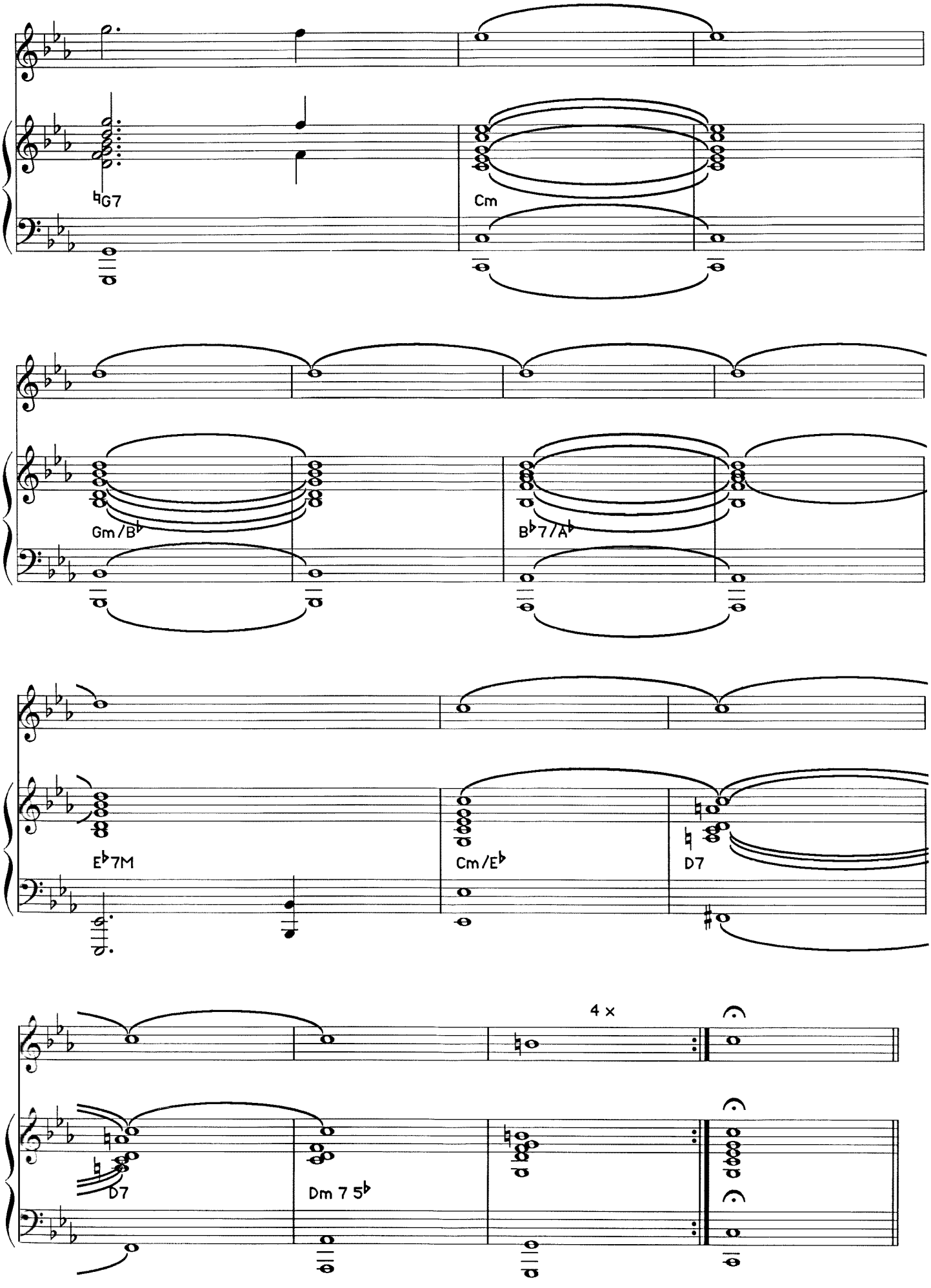
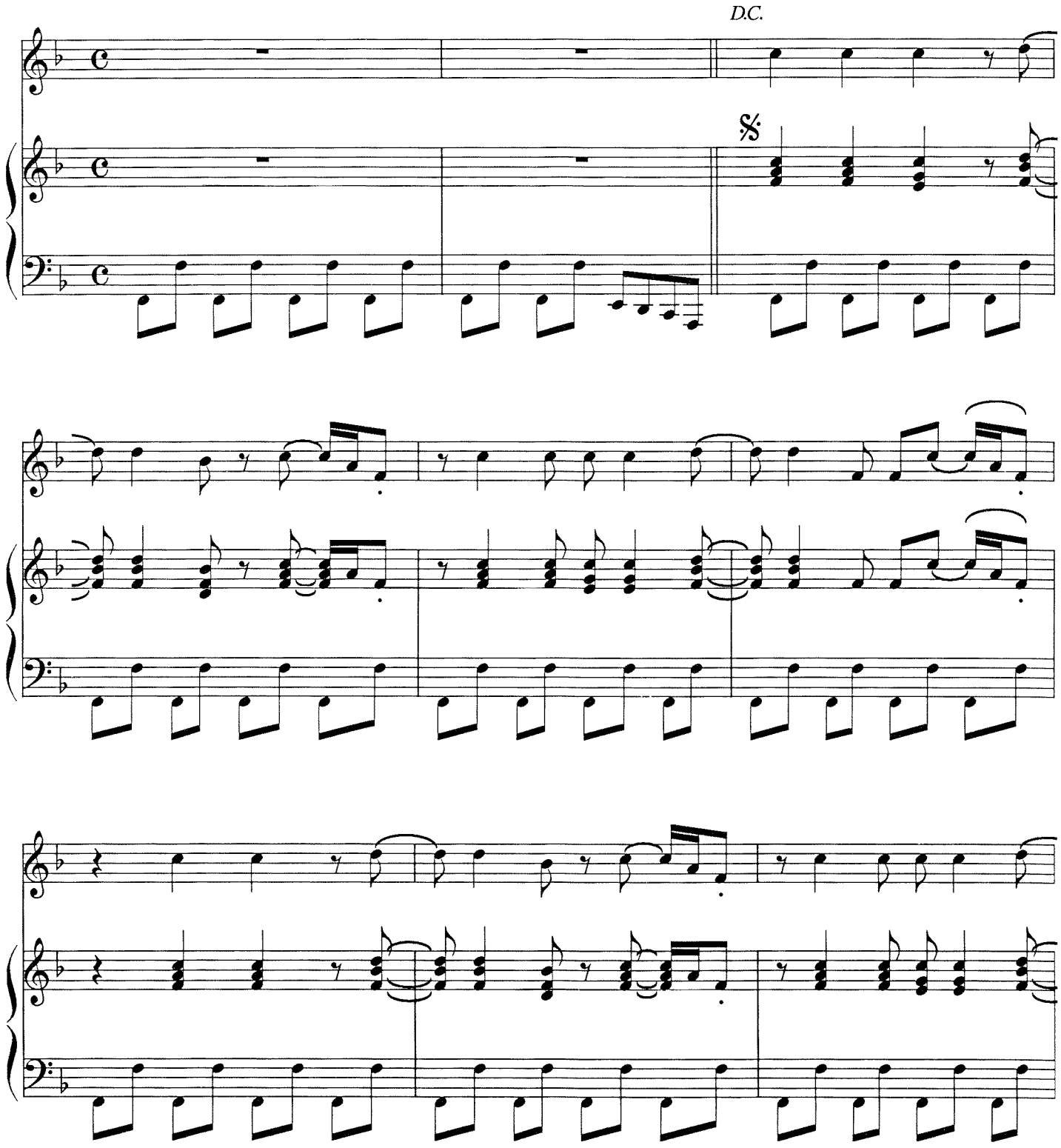

B♭7/A♭
B♭7/A♭
B♭7/A♭
EM7
D7/F♯
Dm7 5♭/A♭
Cm
Cm/B♭
A♭7M
A♭6
B♭7(9)
G7 9♭/B♮


G7
Cm
Gm/B♭
B♭7/A♭
E♭7M
Cm/E♭
D7
4 x
D7
Dm 7 5♭

ORIENT-EXPRESS

Musique Jean-Michel Jarre



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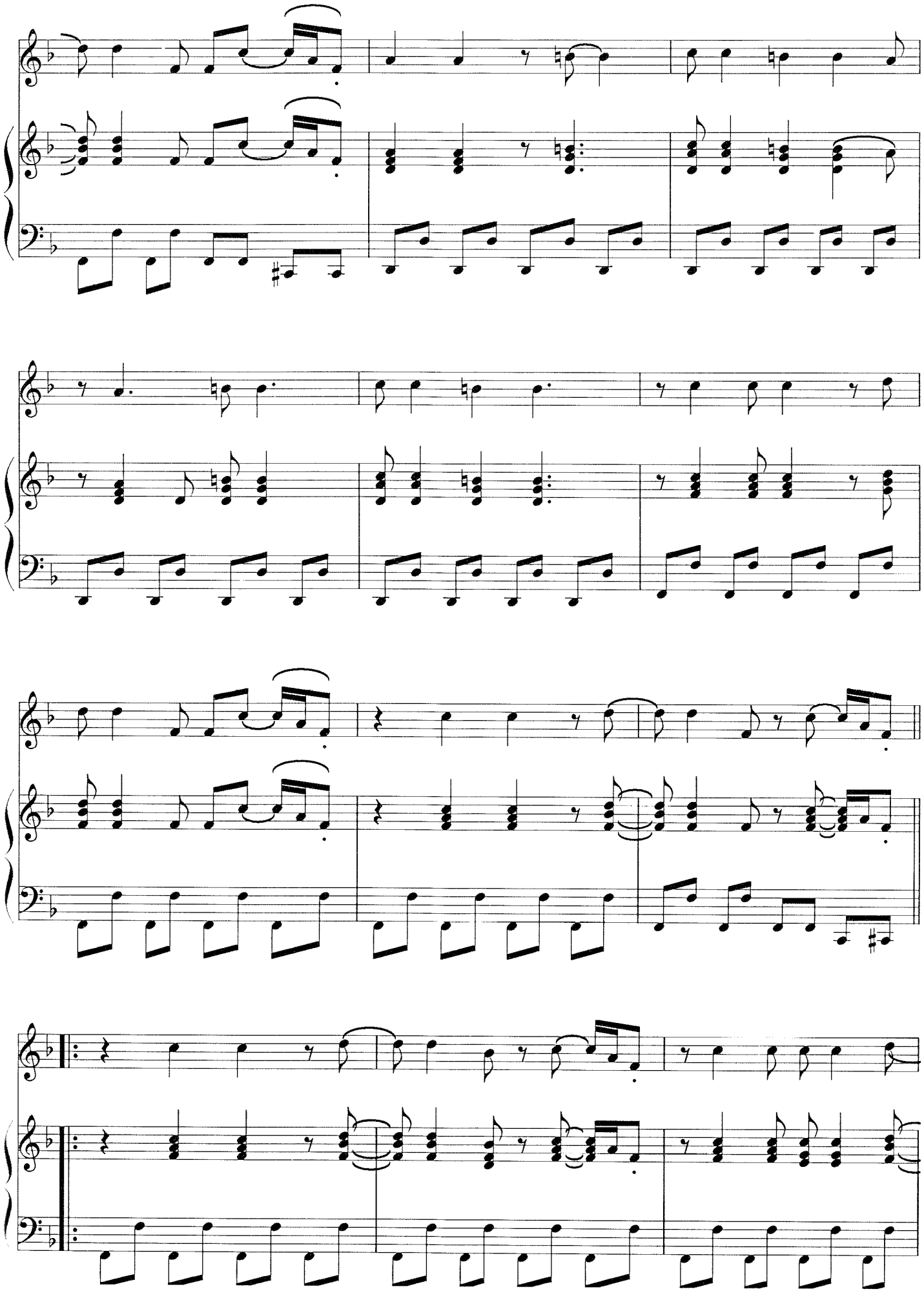

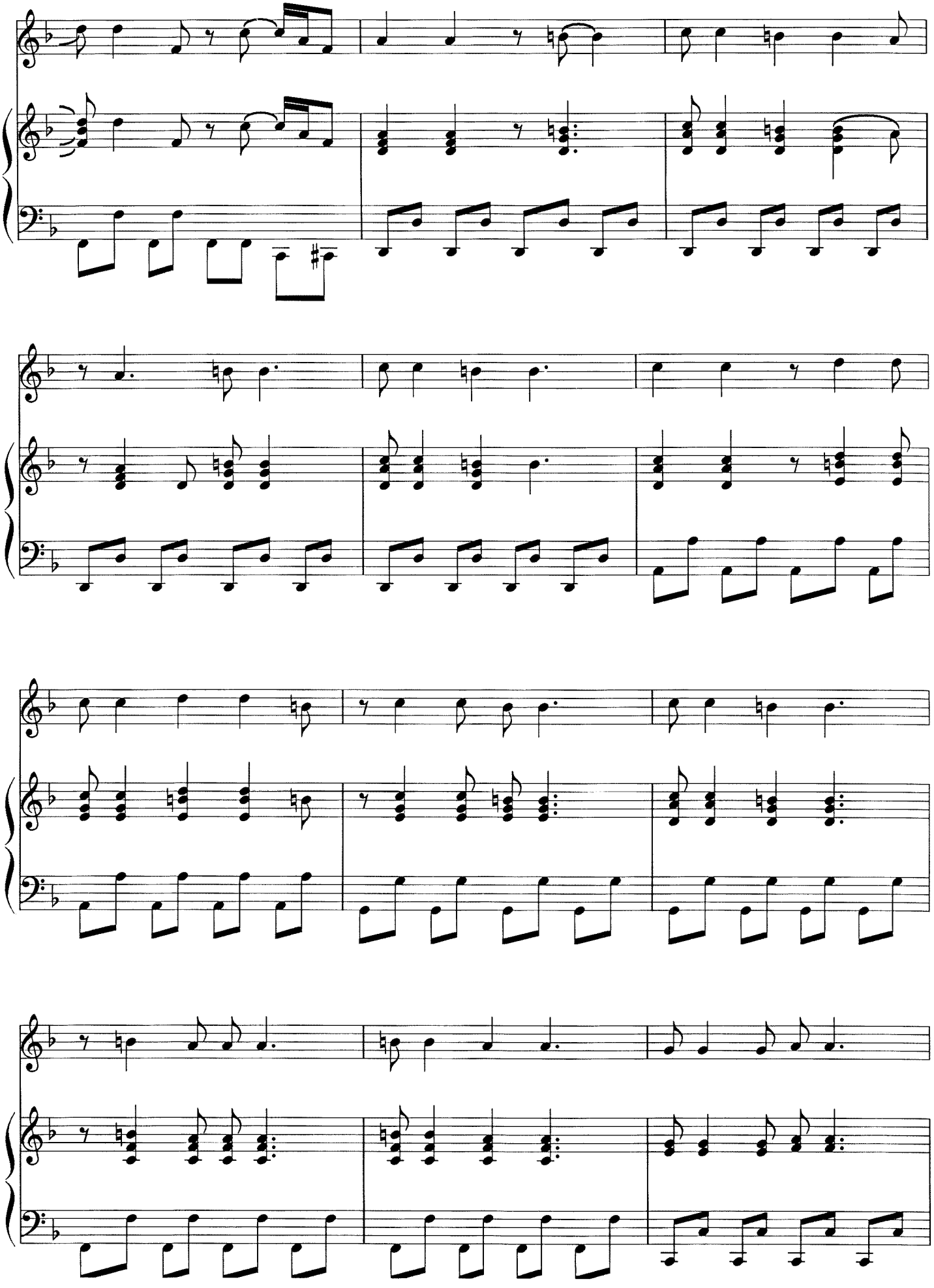

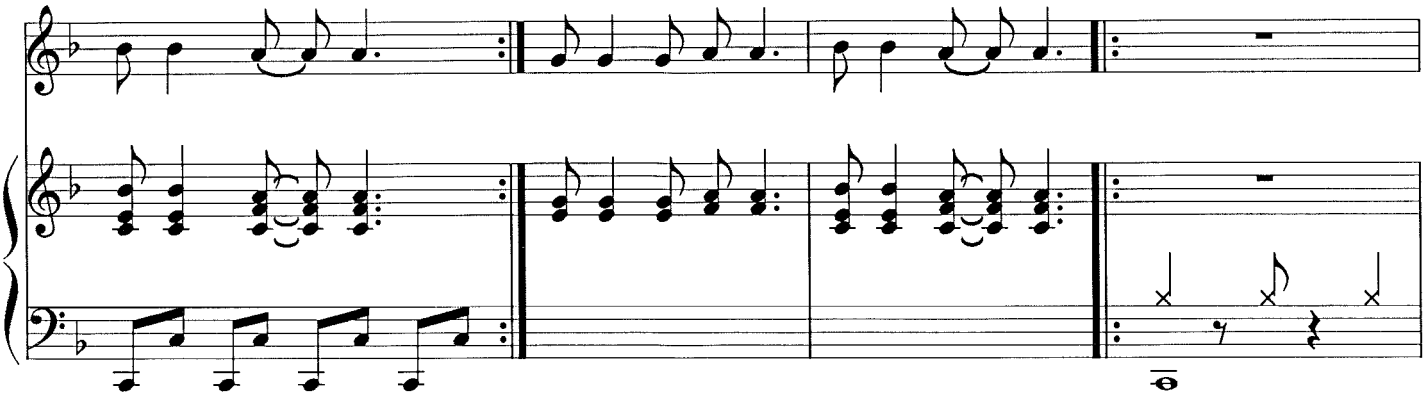

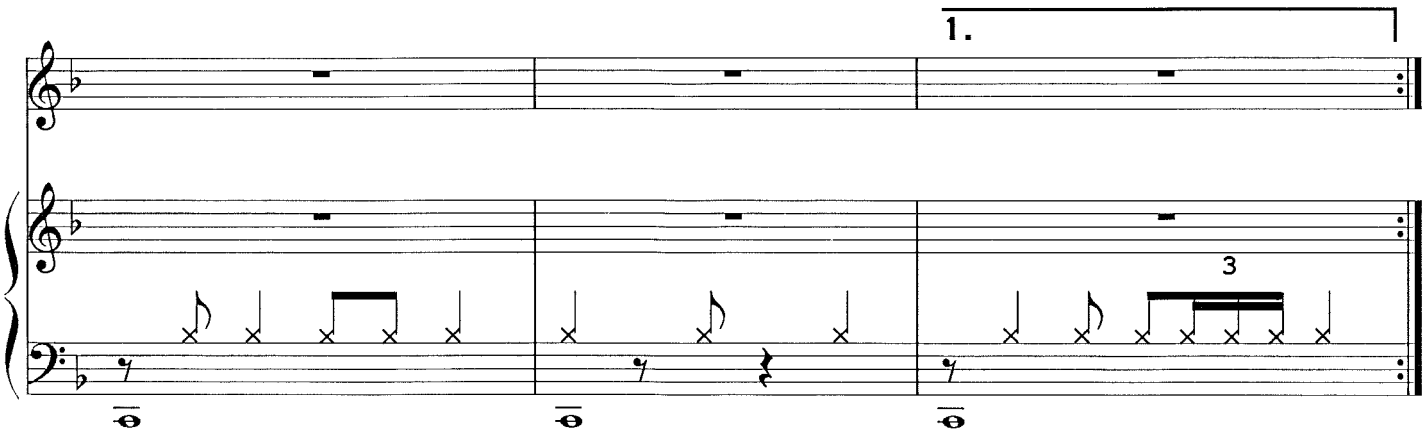
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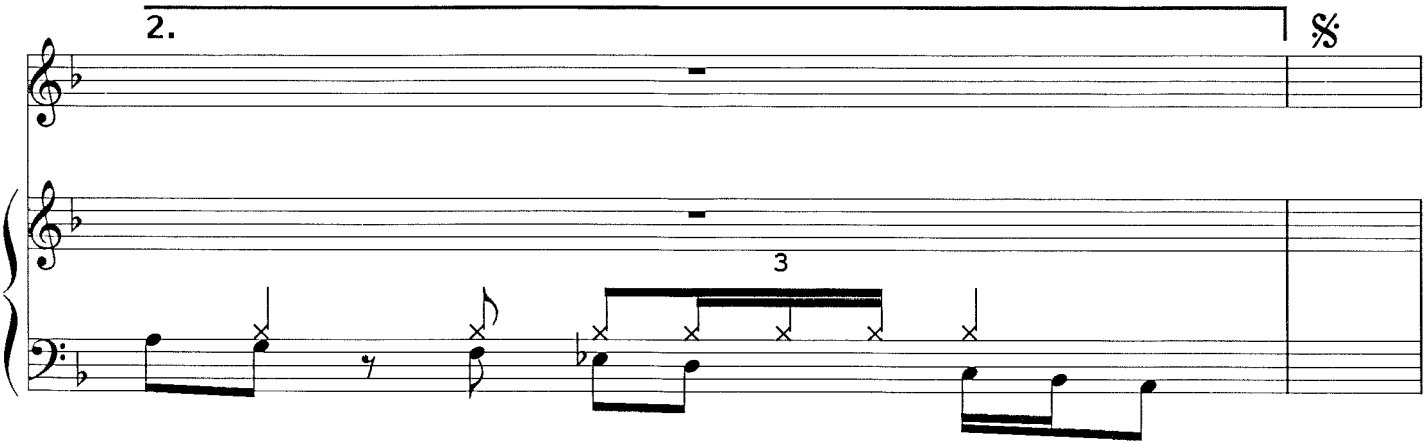
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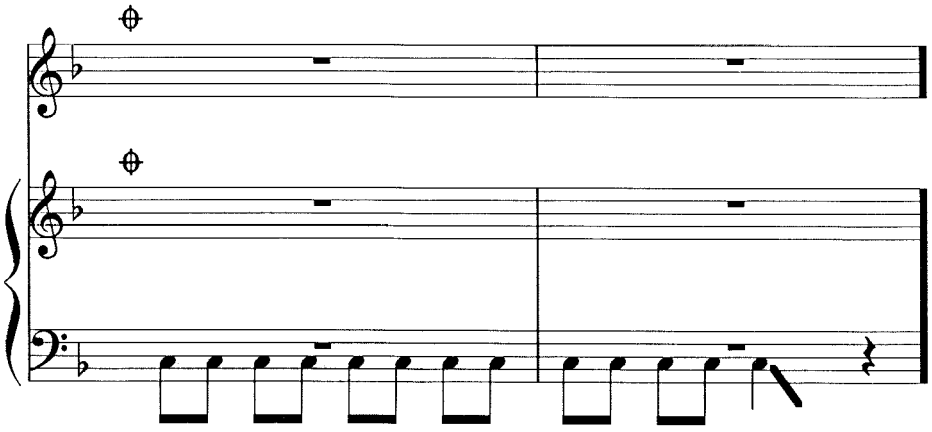
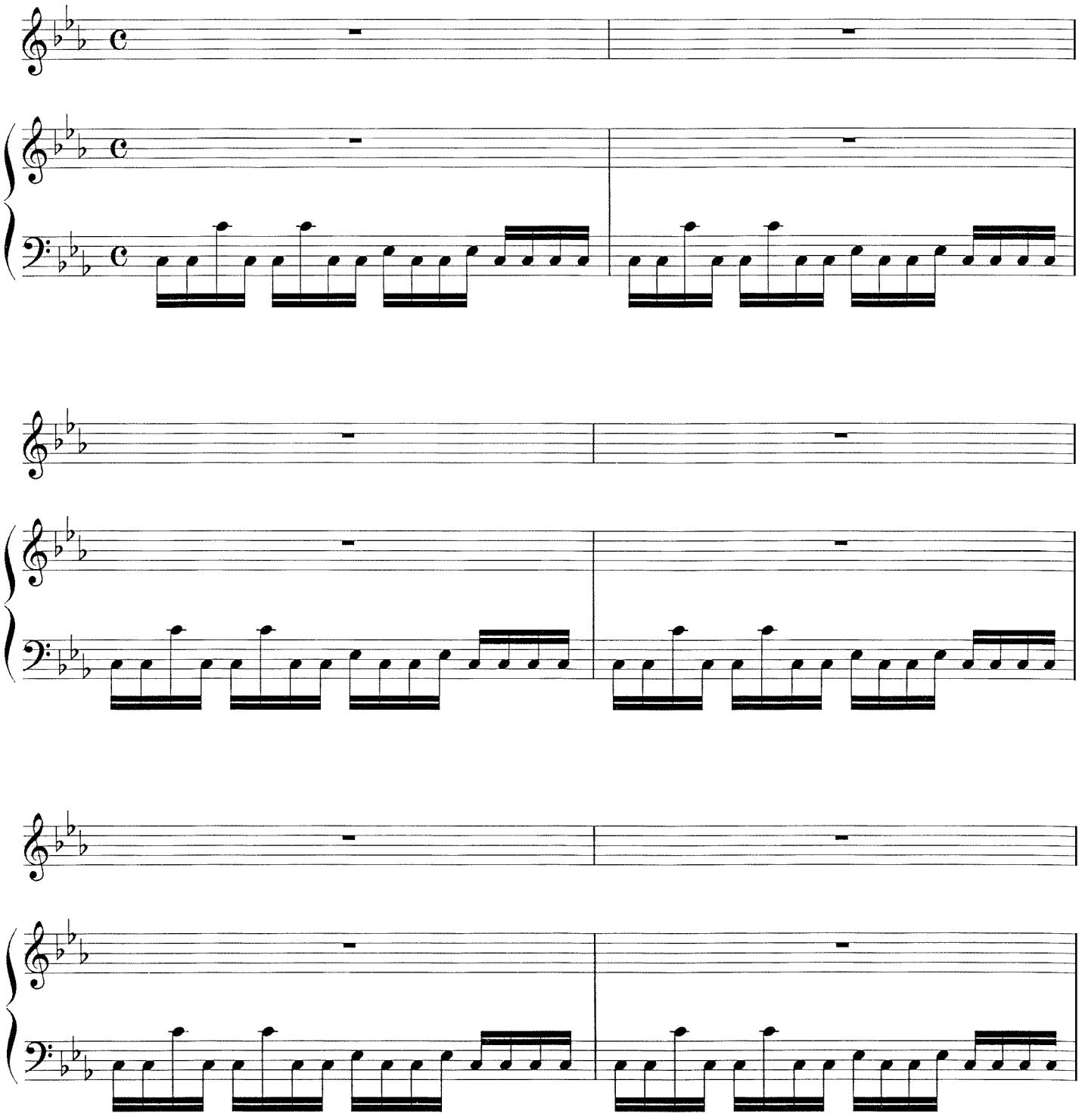


ARPÉGIATEUR

Musique Jean-Michel Jarre



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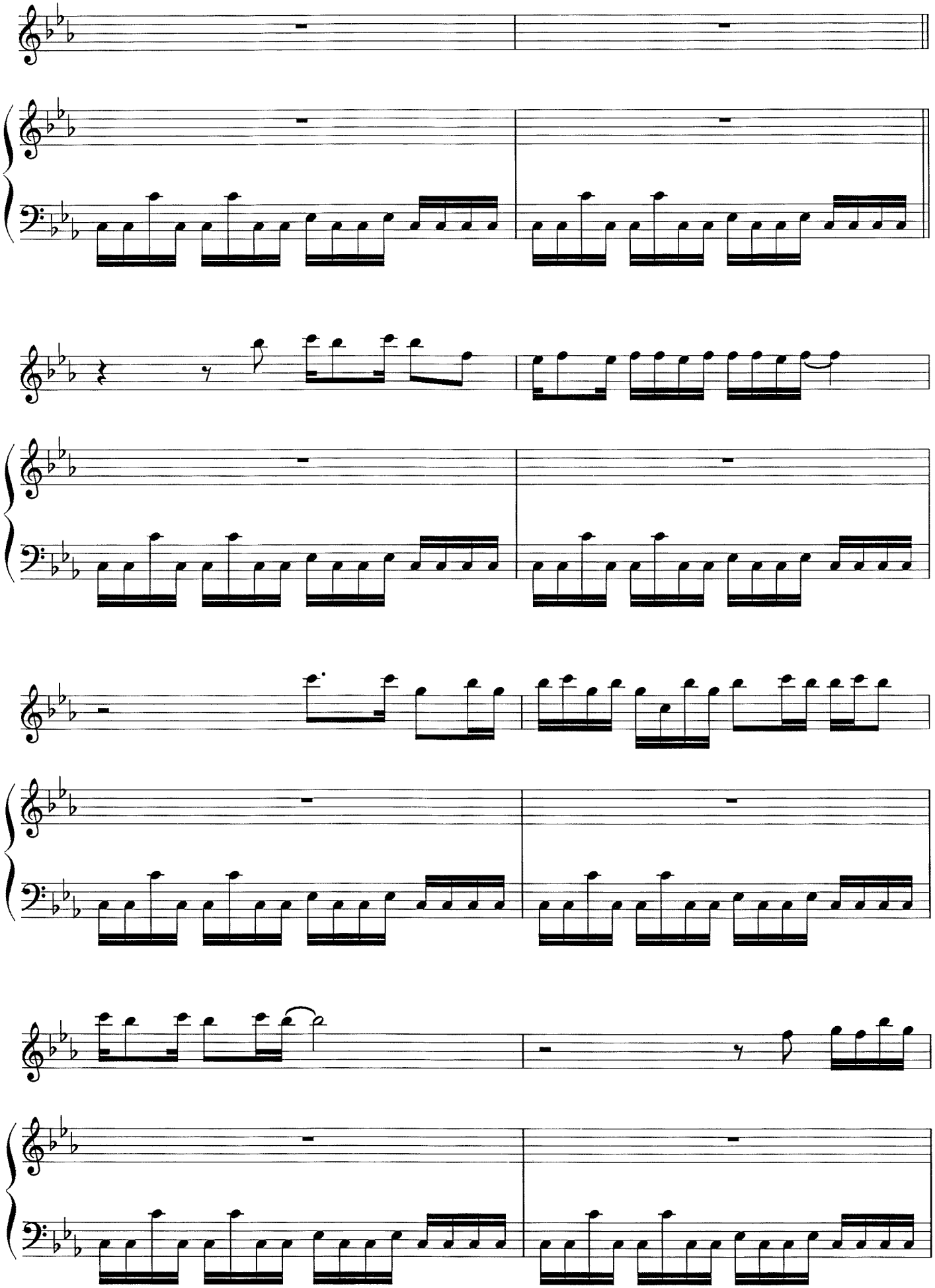

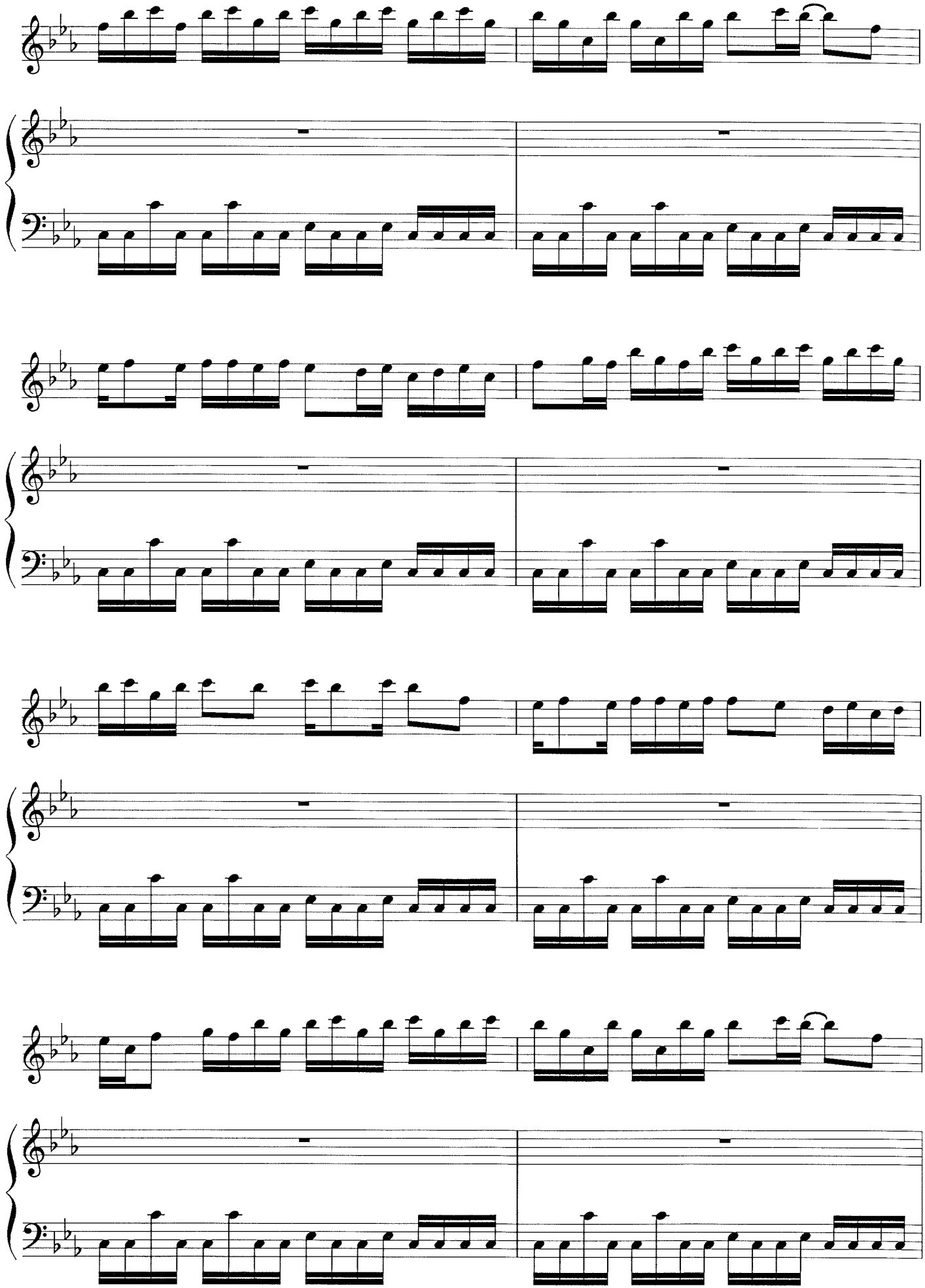

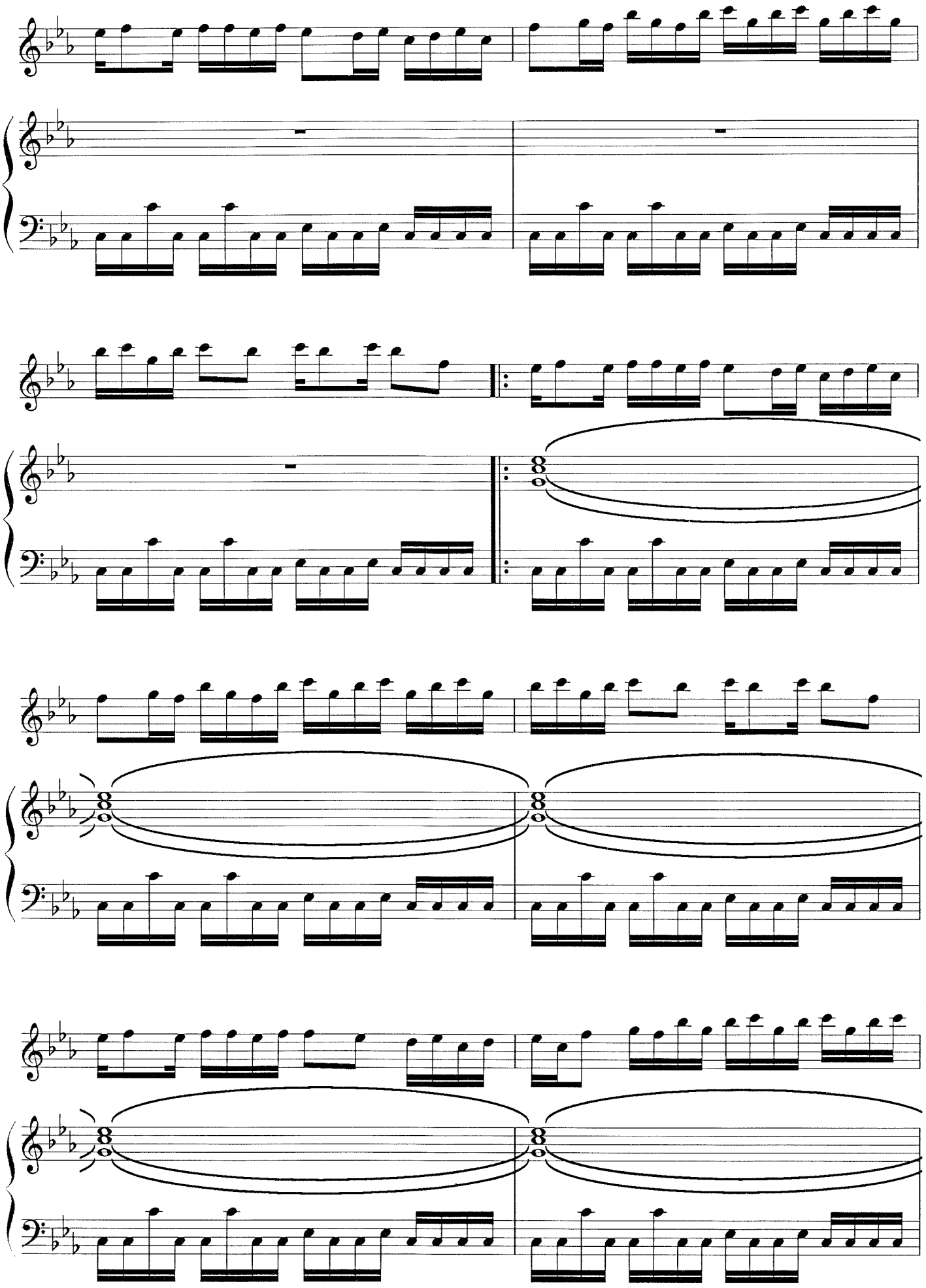

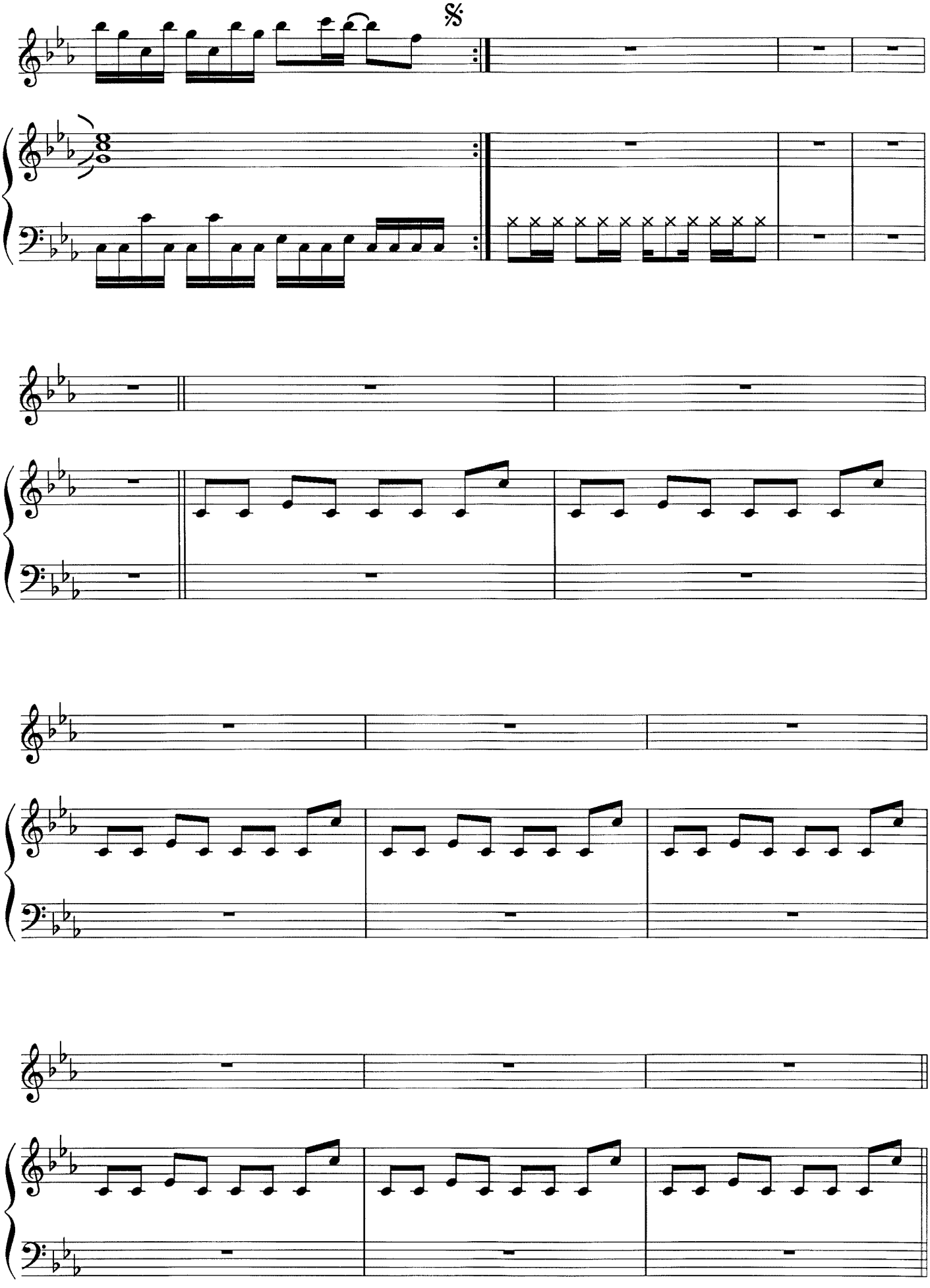

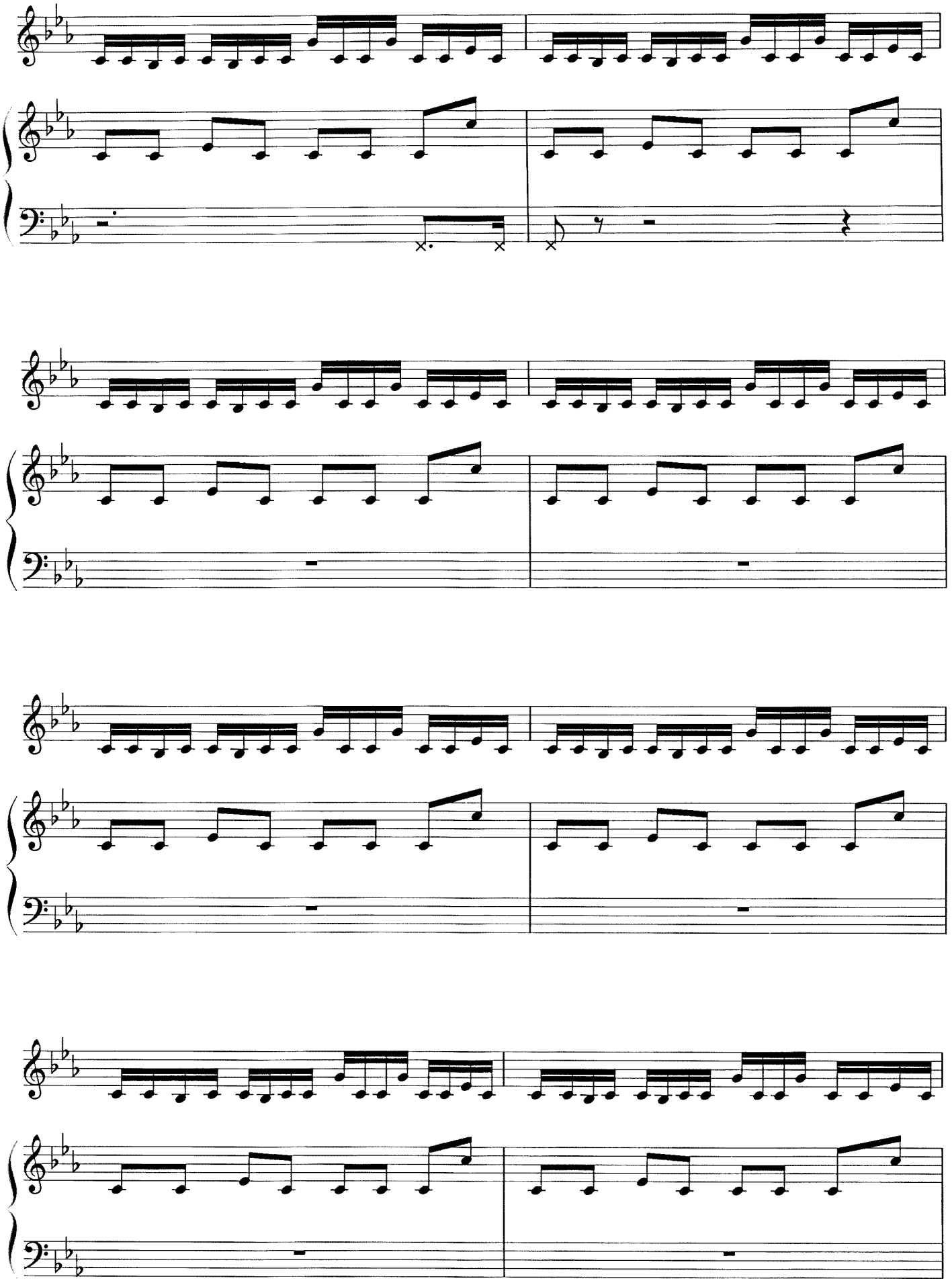

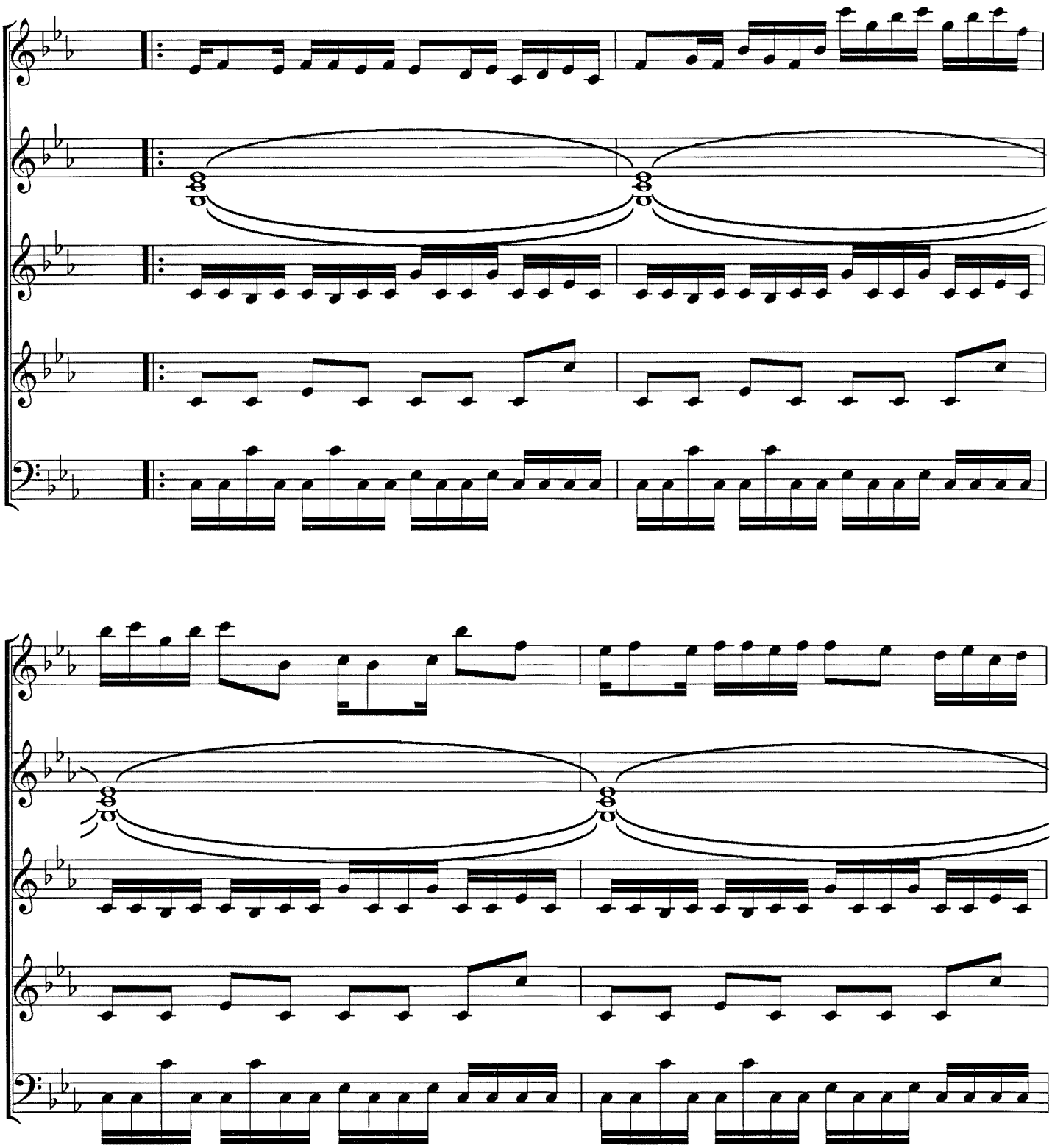

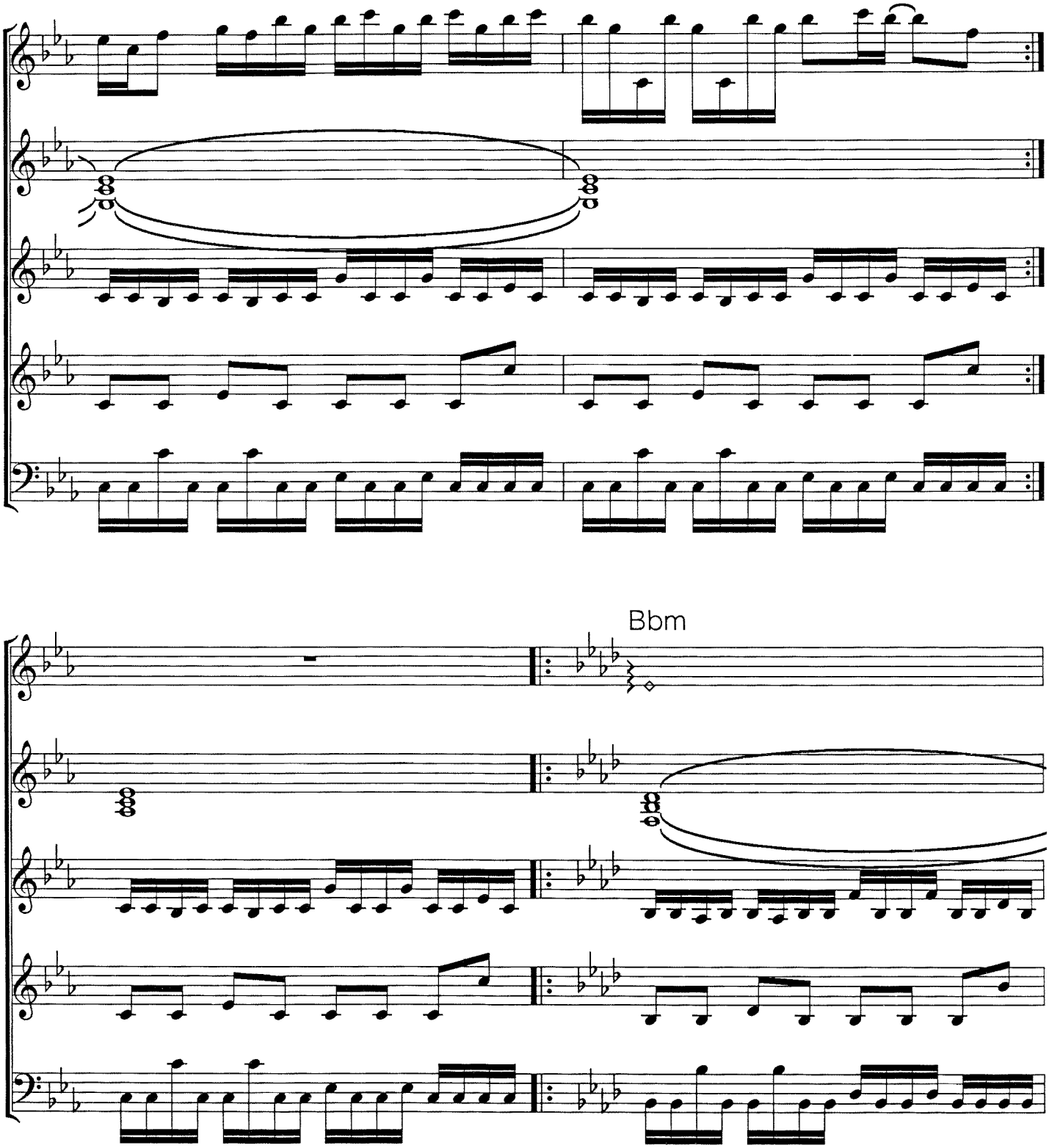
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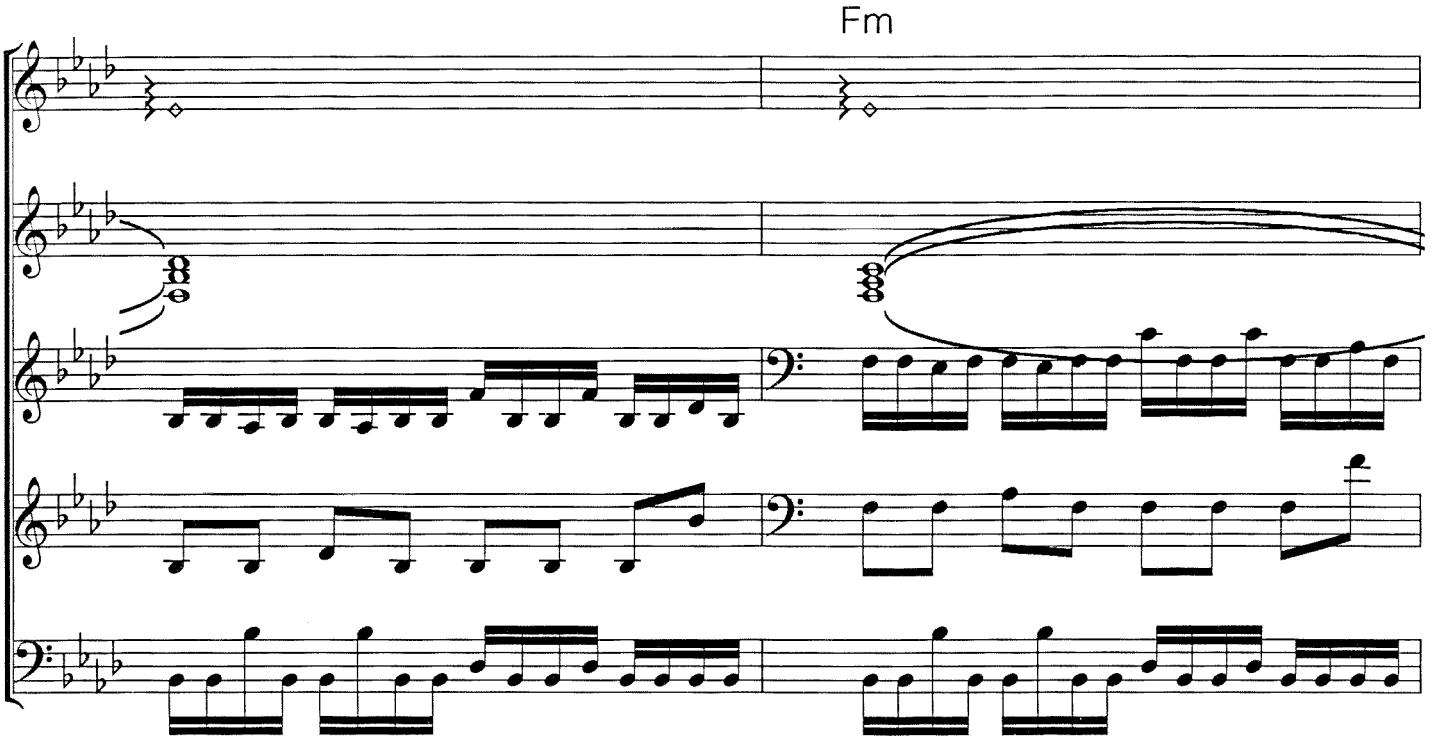
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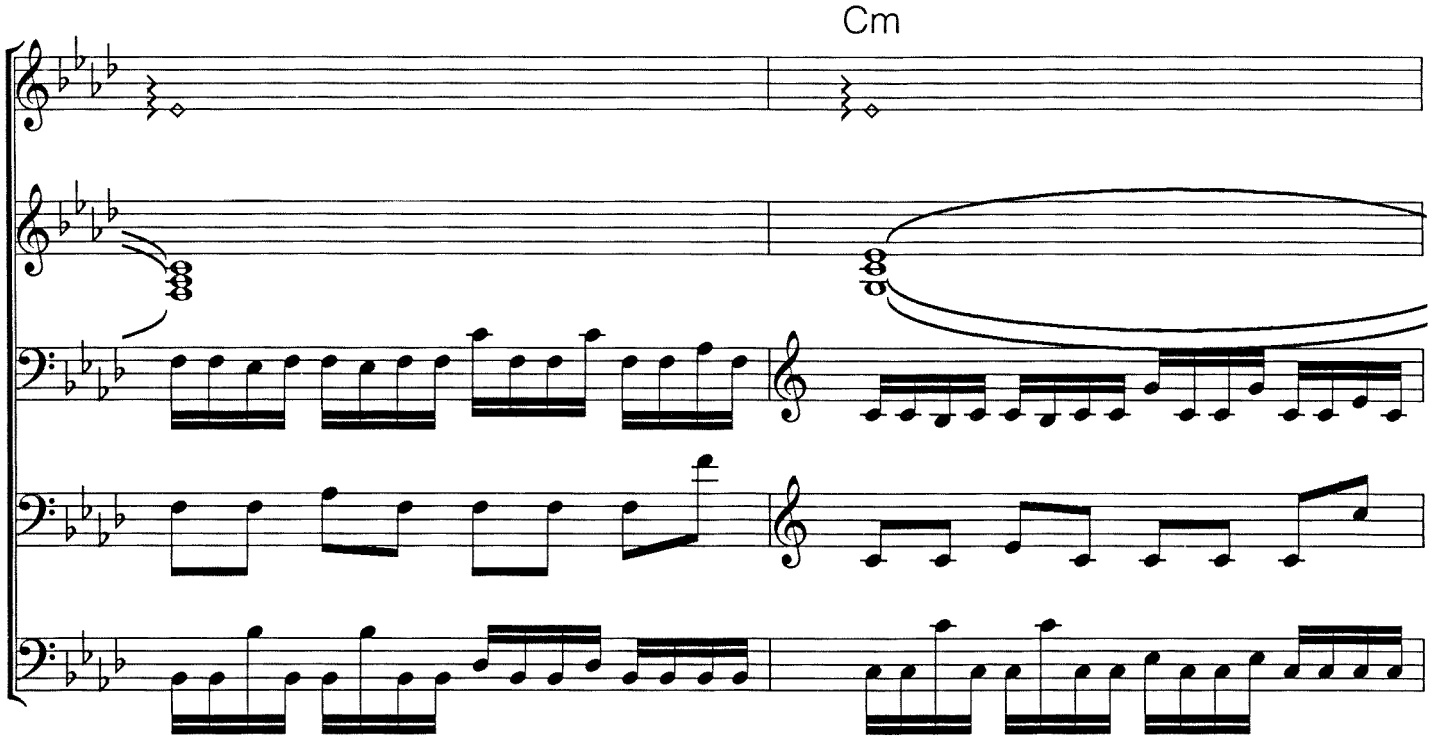
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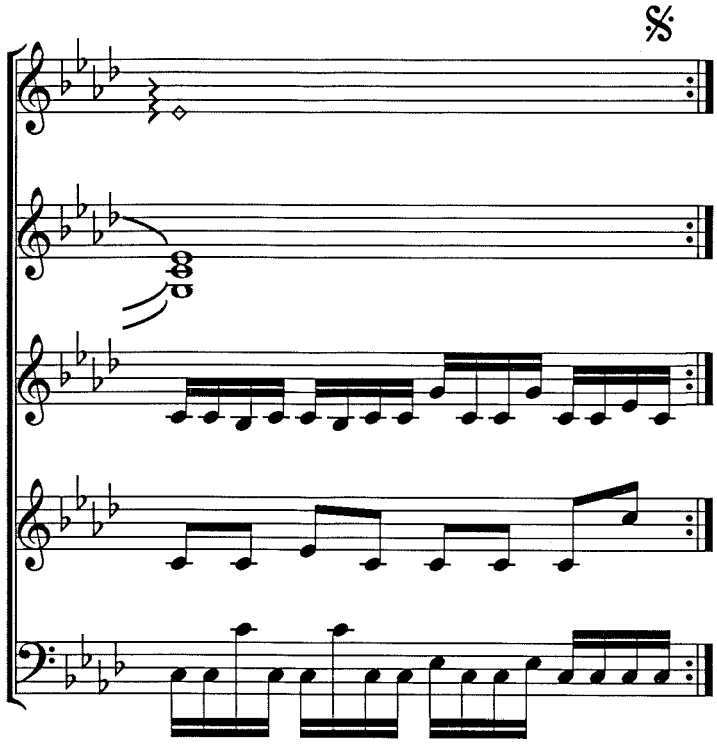
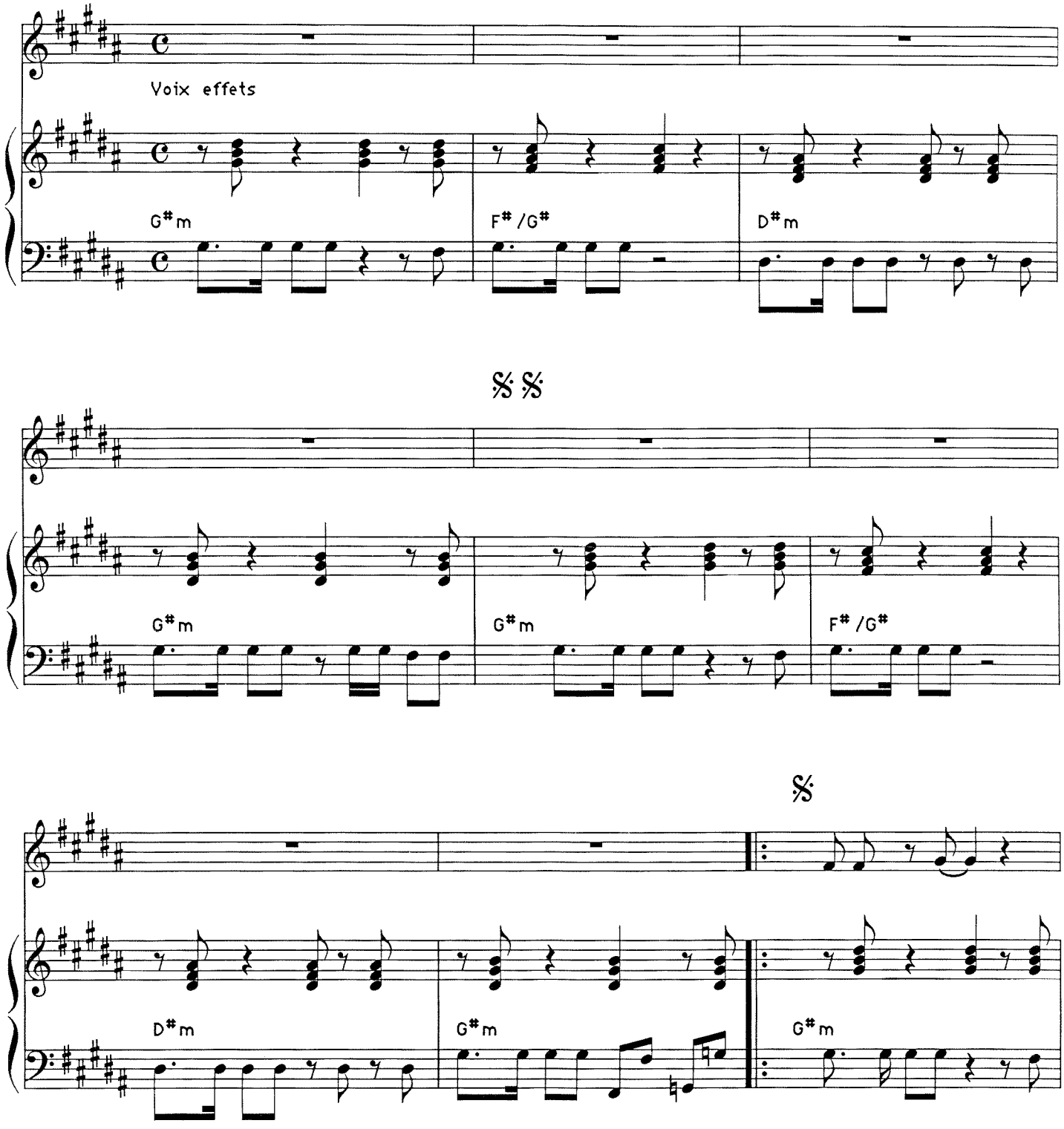


ZOOLOOK

Musique Jean-Michel Jarre



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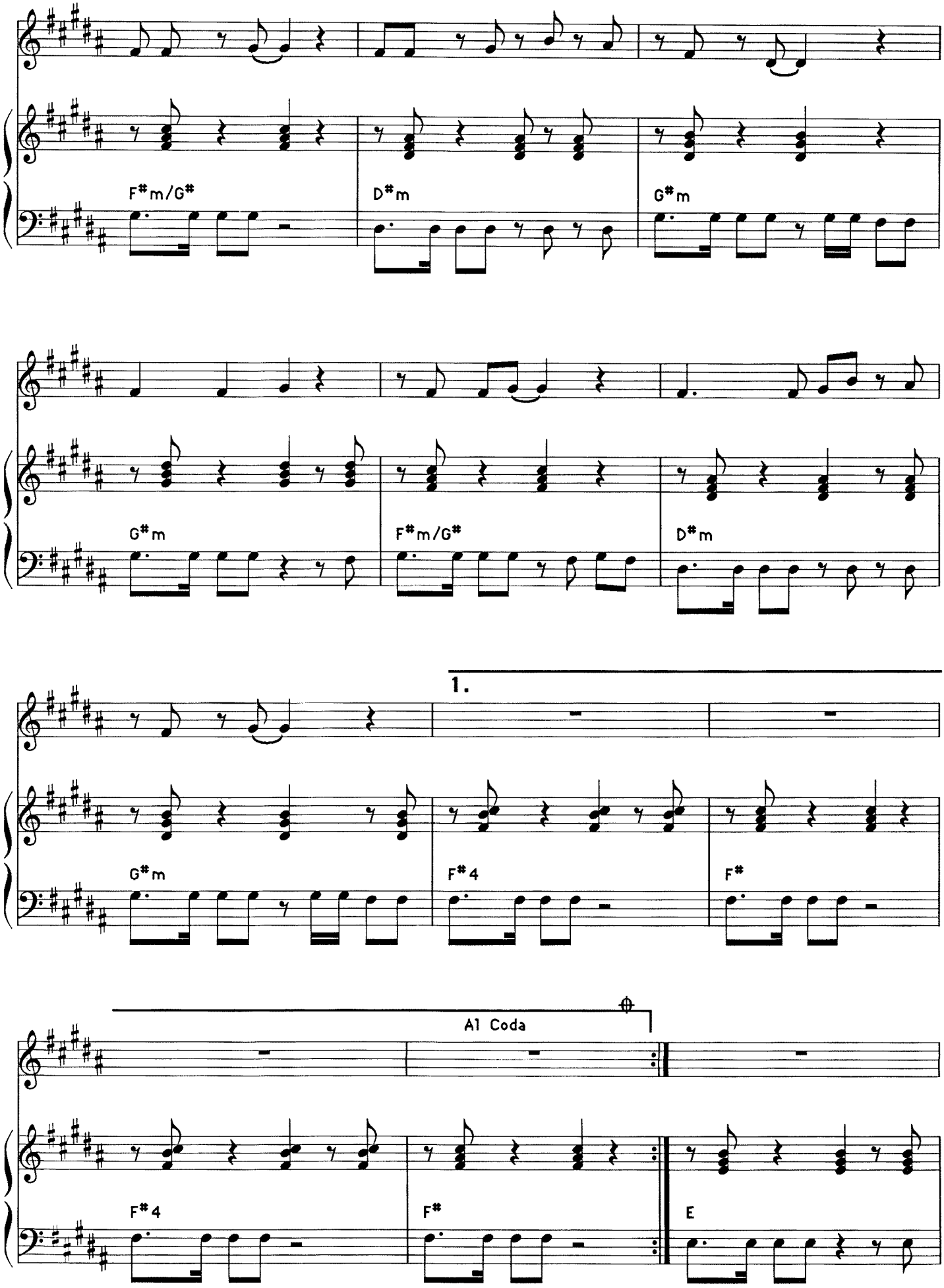
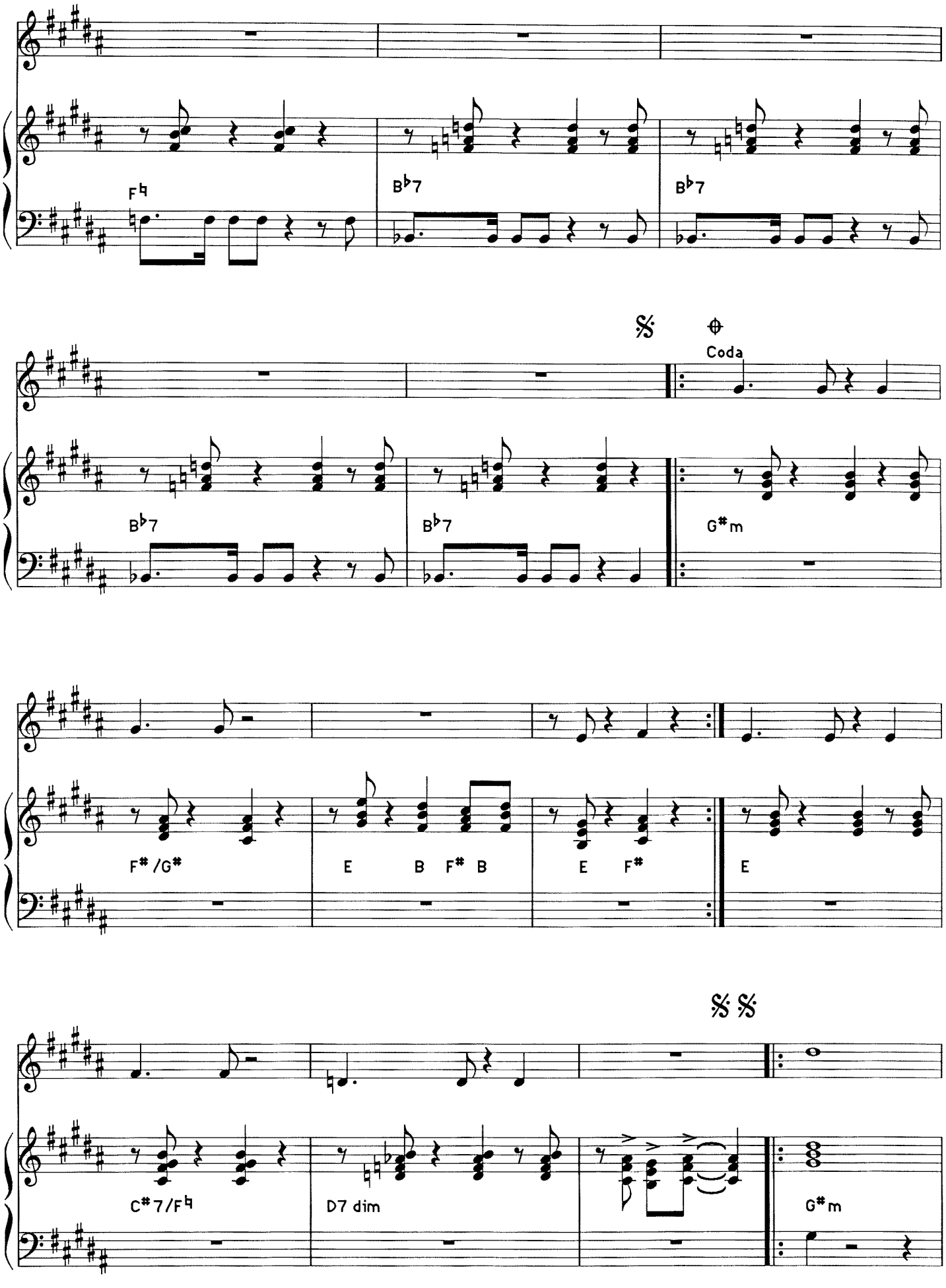
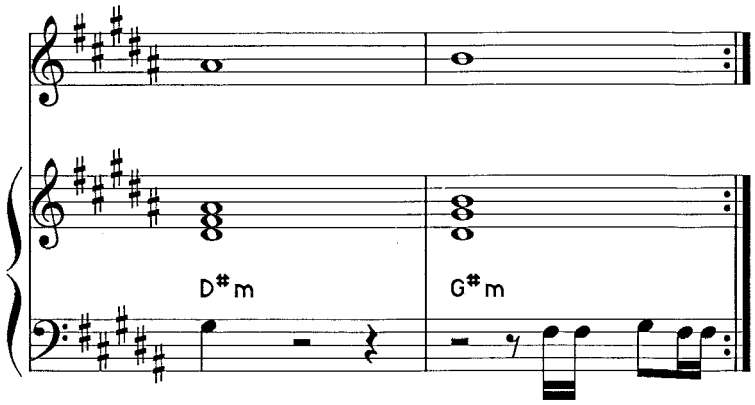
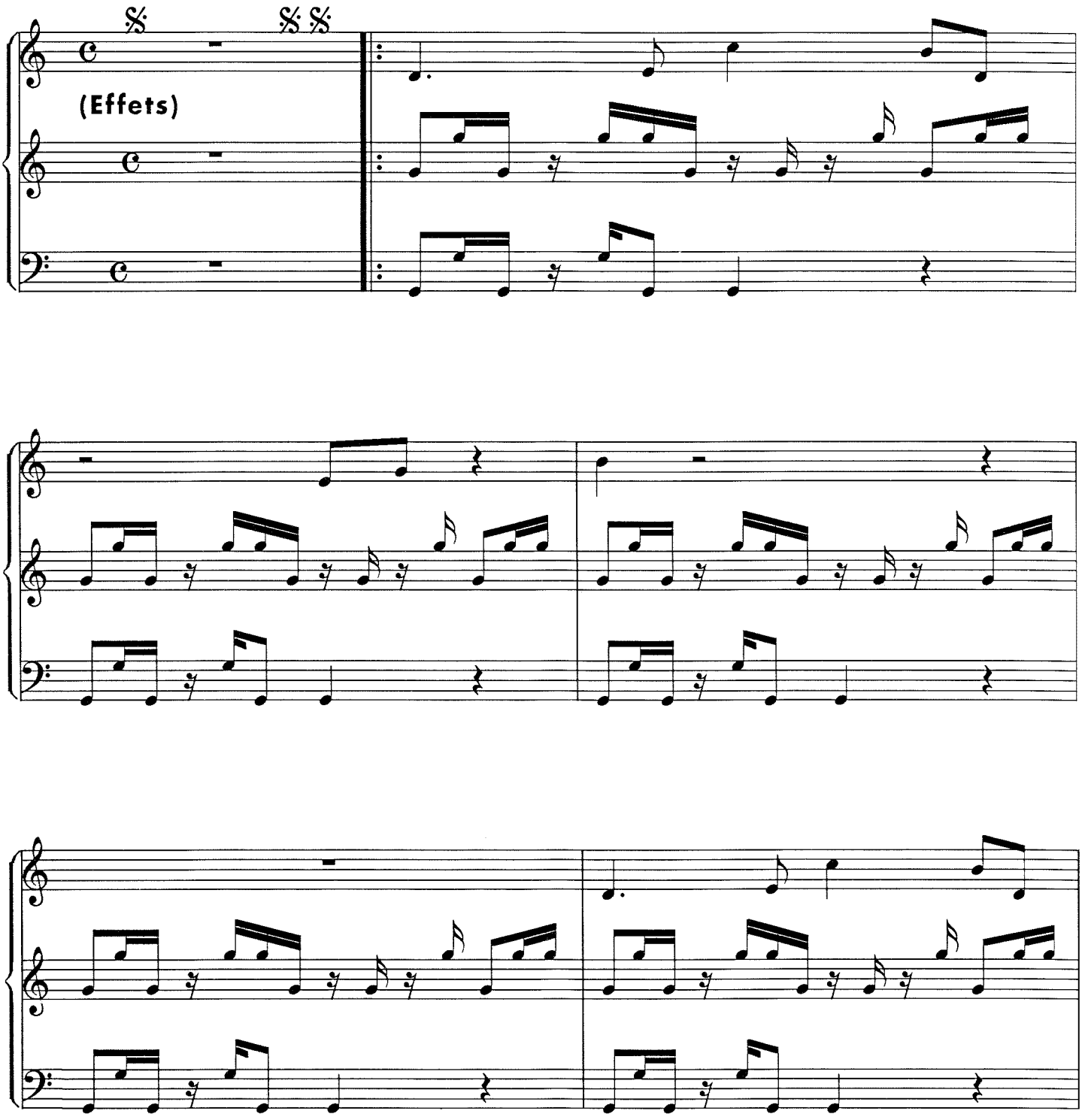

F#m/G#
D#m
G#m
G#m
F#m/G#
D#m
1.
G#m
F#4
F#
Al Coda
F#4
F#
E


F♮
B♭7
B♭7
Coda
B♭7
B♭7
G♯m
F♯/G♯
E
B F♯ B
E F♯
E
C♯7/F♮
D7 dim
G♯m


D♯m
G♯m

ZOOLOOKOLOGIE

Musique : Jean-Michel Jarre



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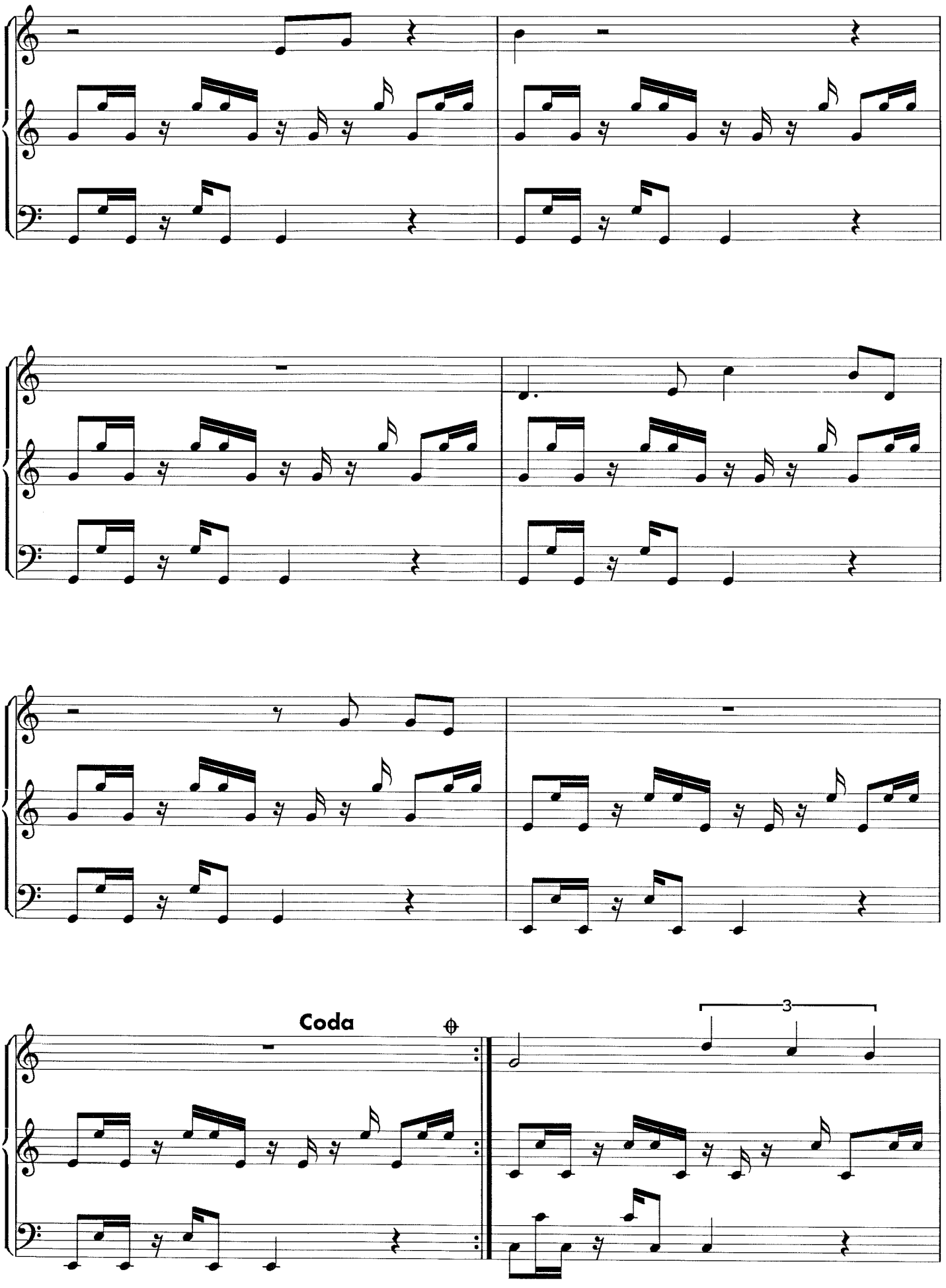
Coda
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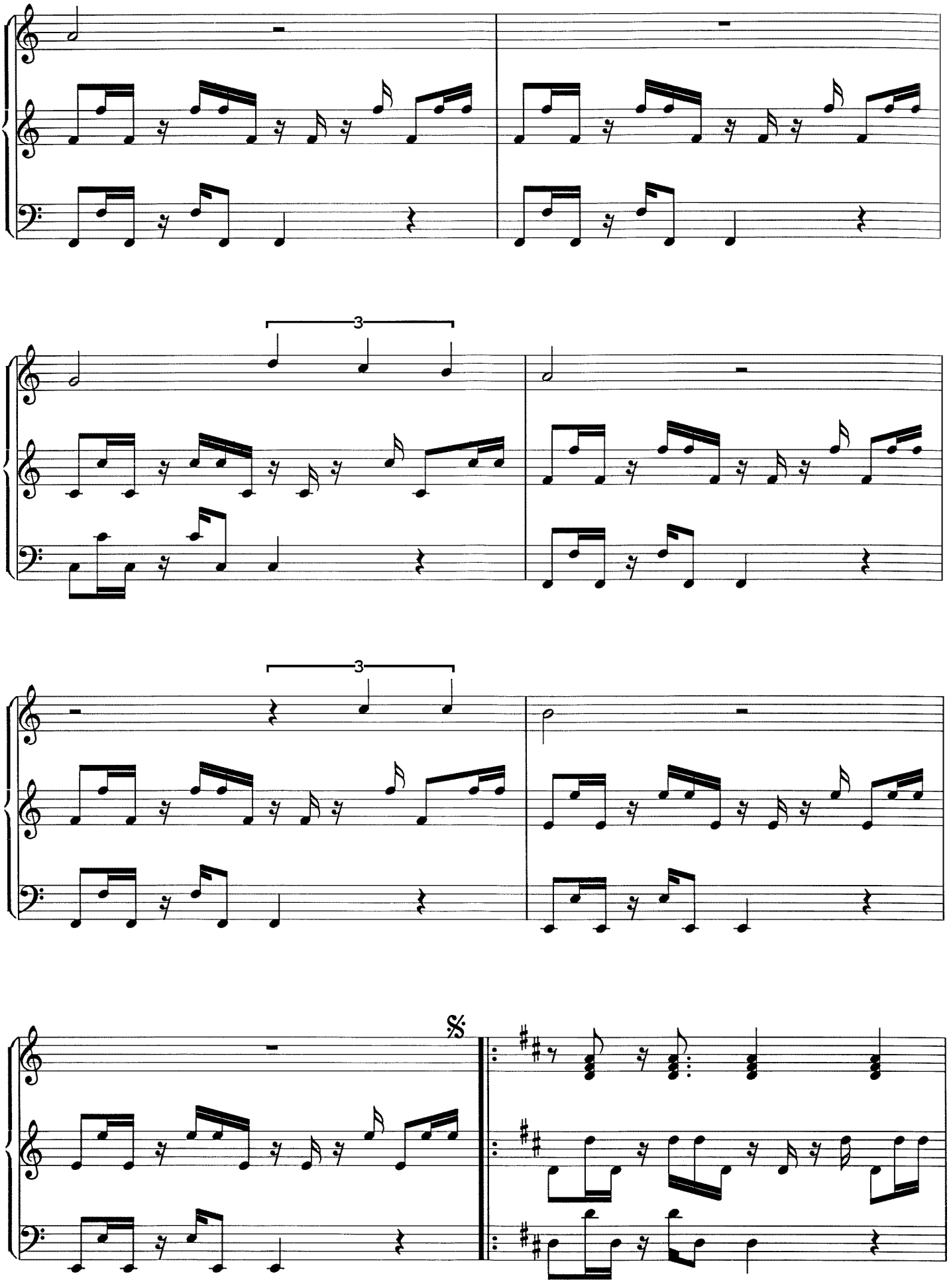
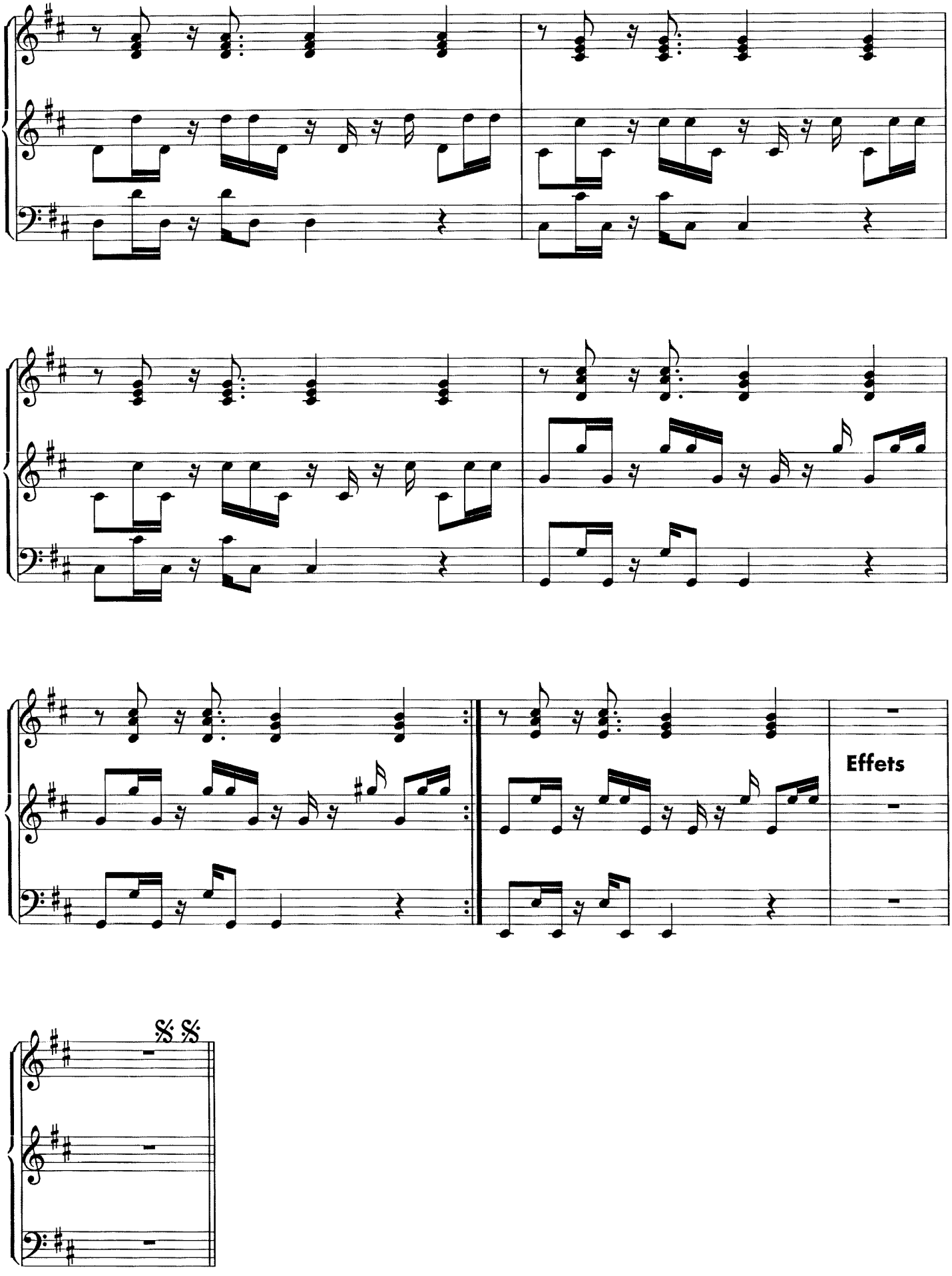
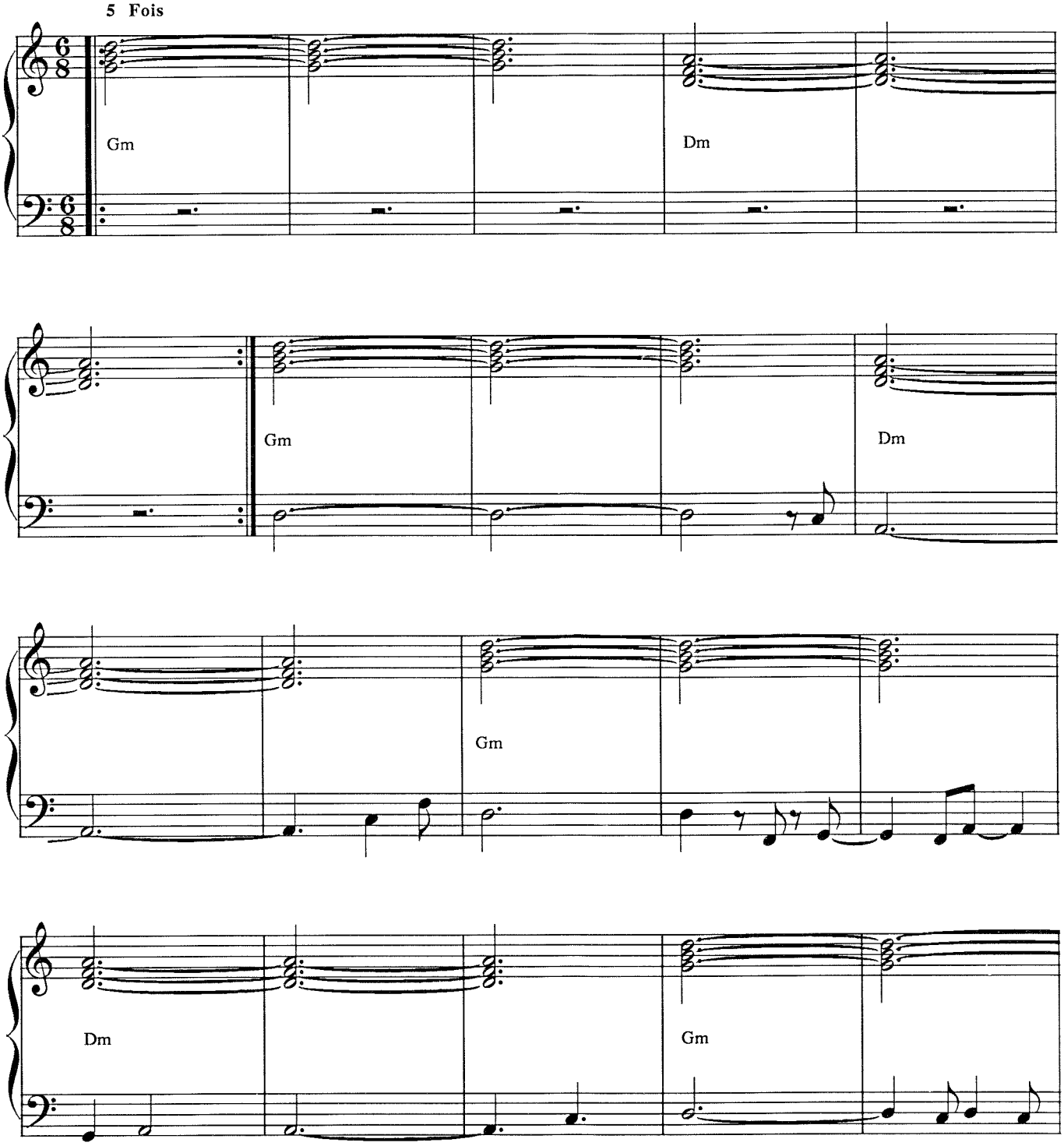

3
3
𝄋


Effets

ETHNICOLOR II

Musique Jean-Michel Jarre



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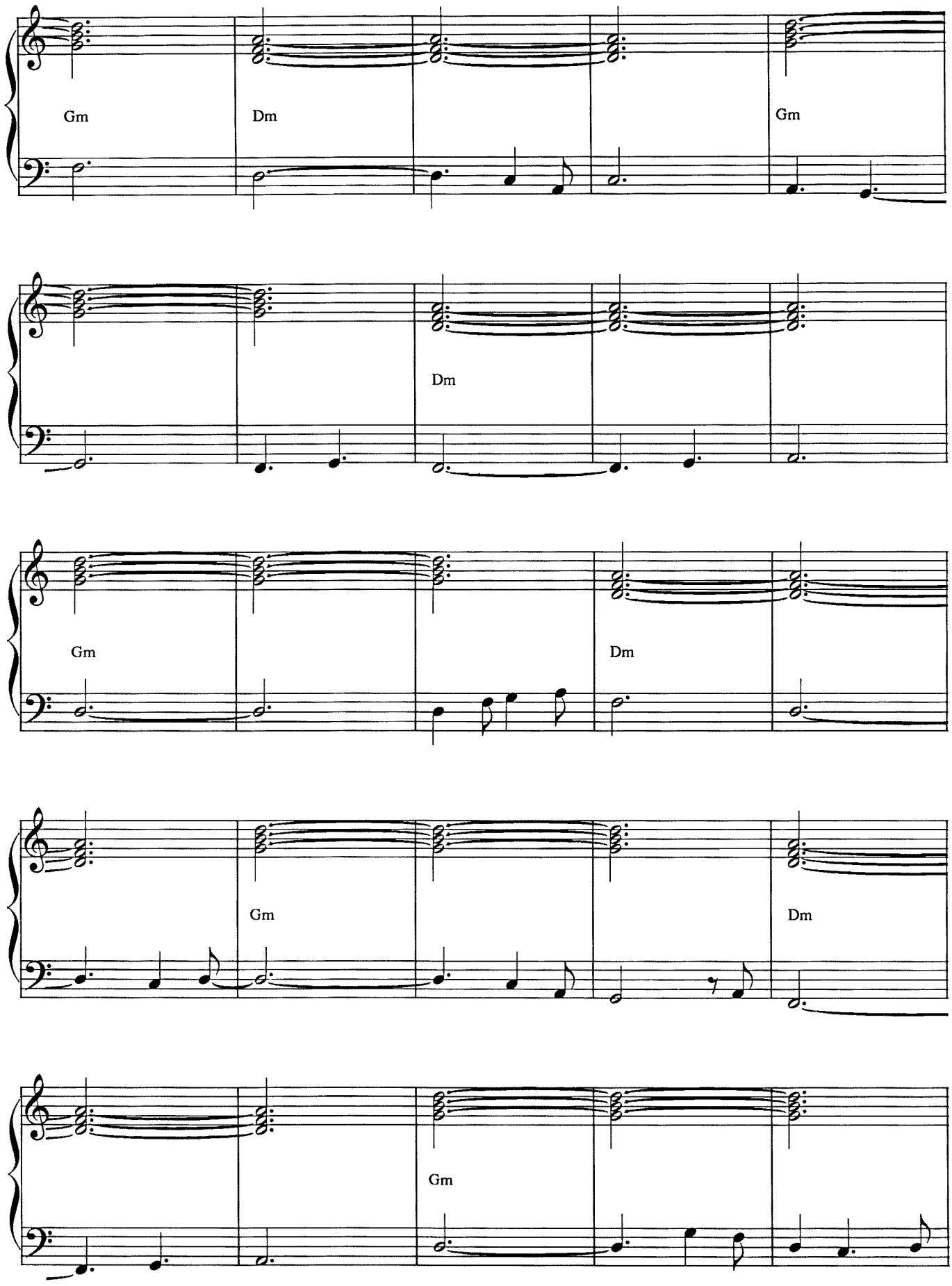
I.D.Gravure by R.Garber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Dm
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Dm
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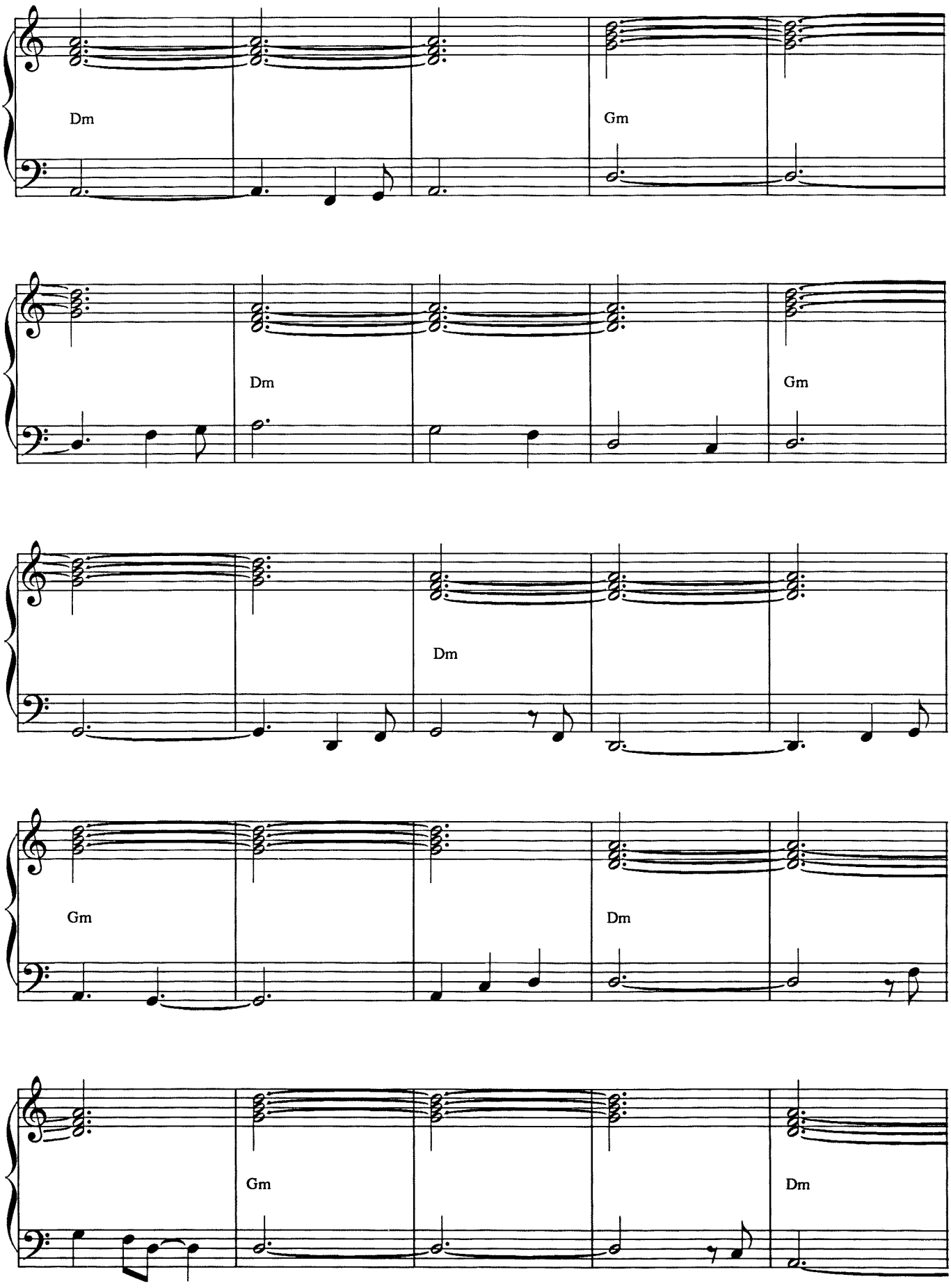
Dm
Gm
Dm
Gm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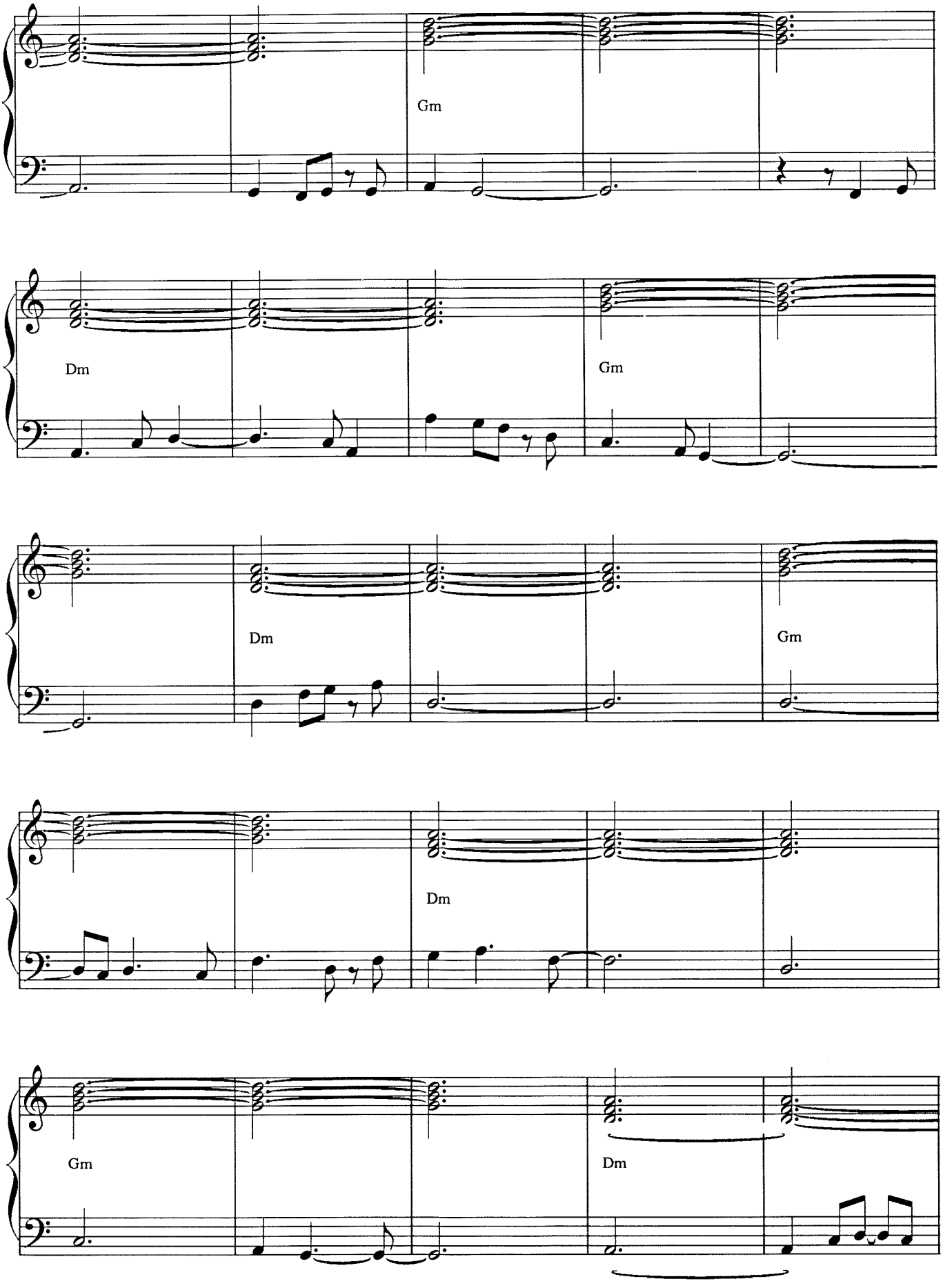
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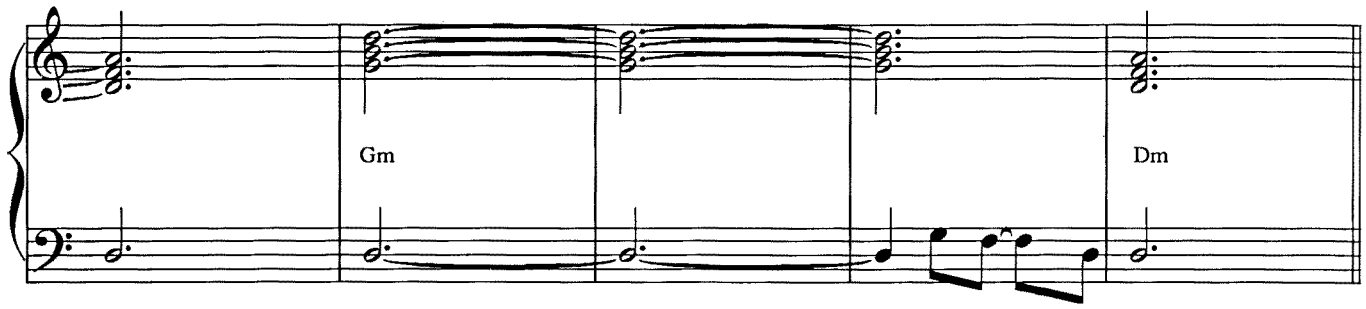
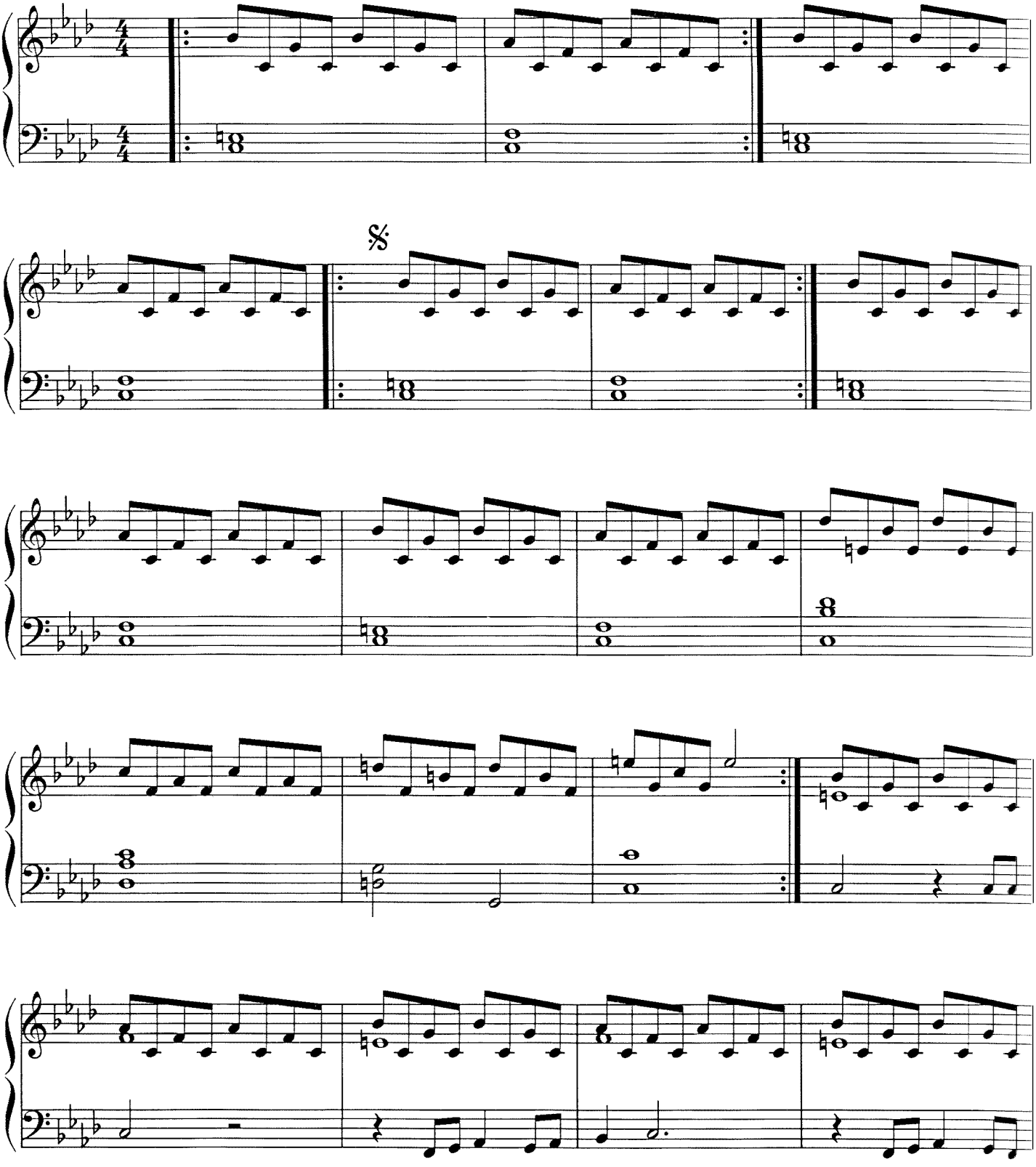

Gm
Dm

DEUXIÈME RENDEZ-VOUS

Second Rendez-vous

Musique Jean-Michel Jarre



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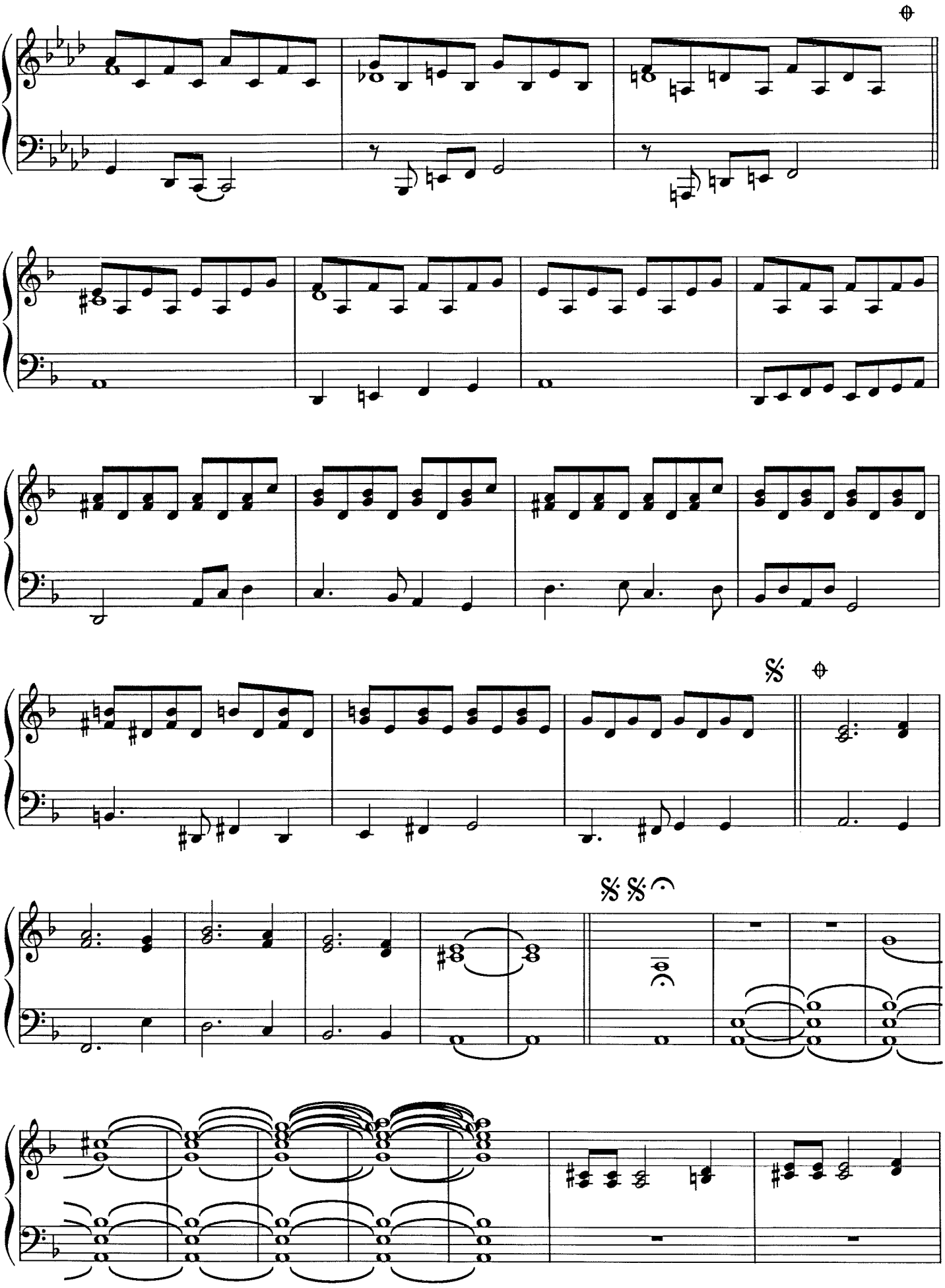

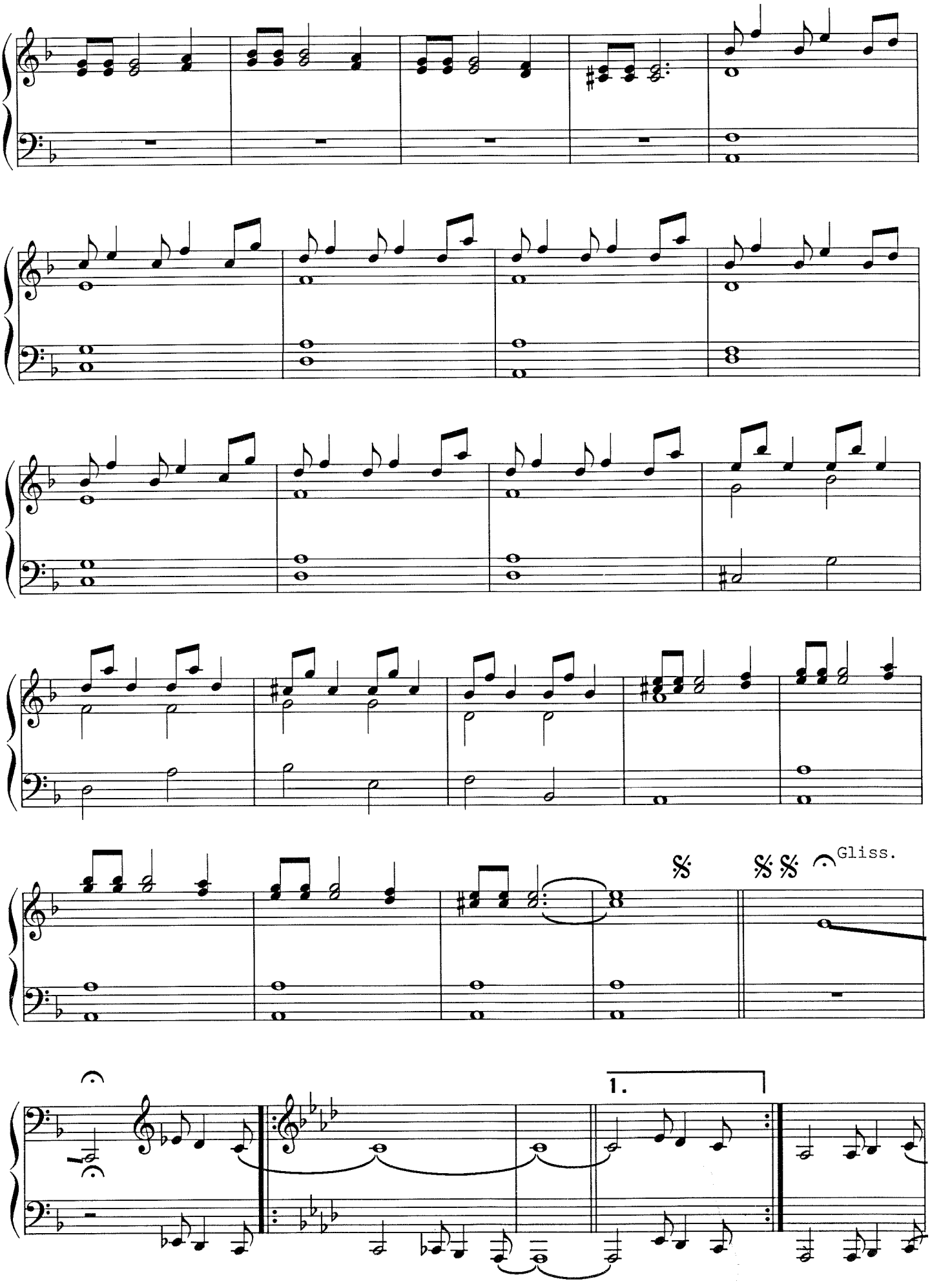
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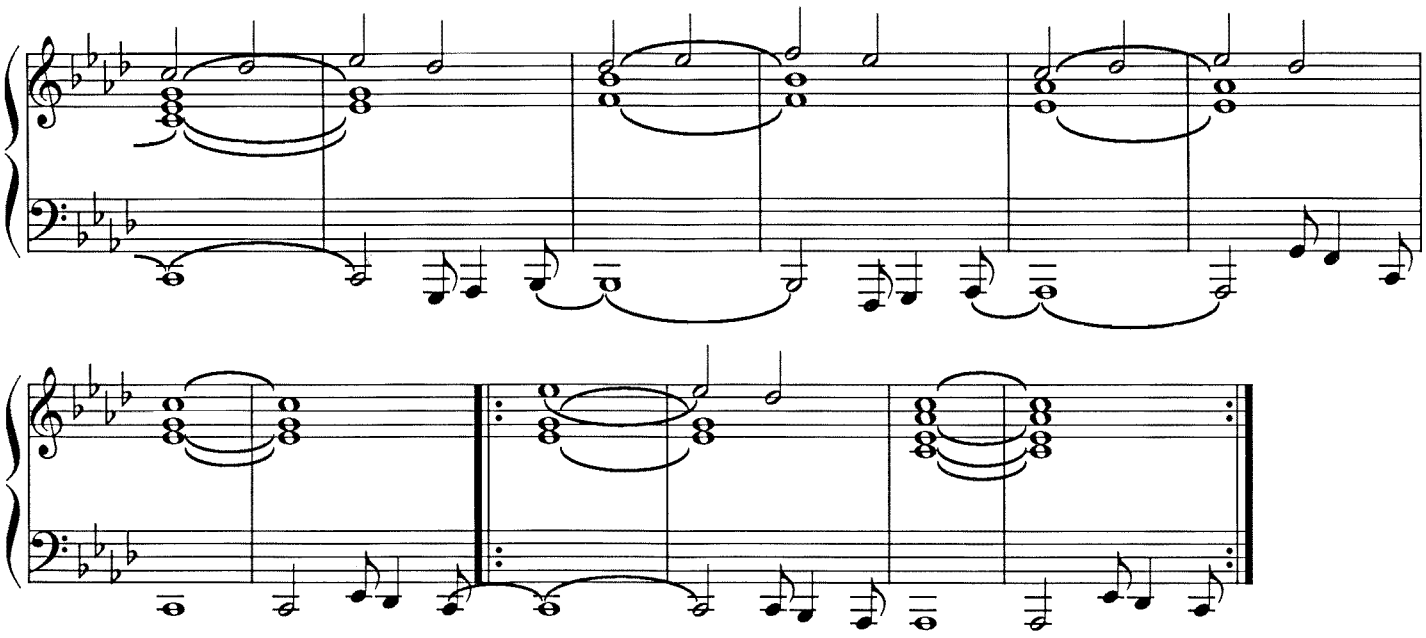
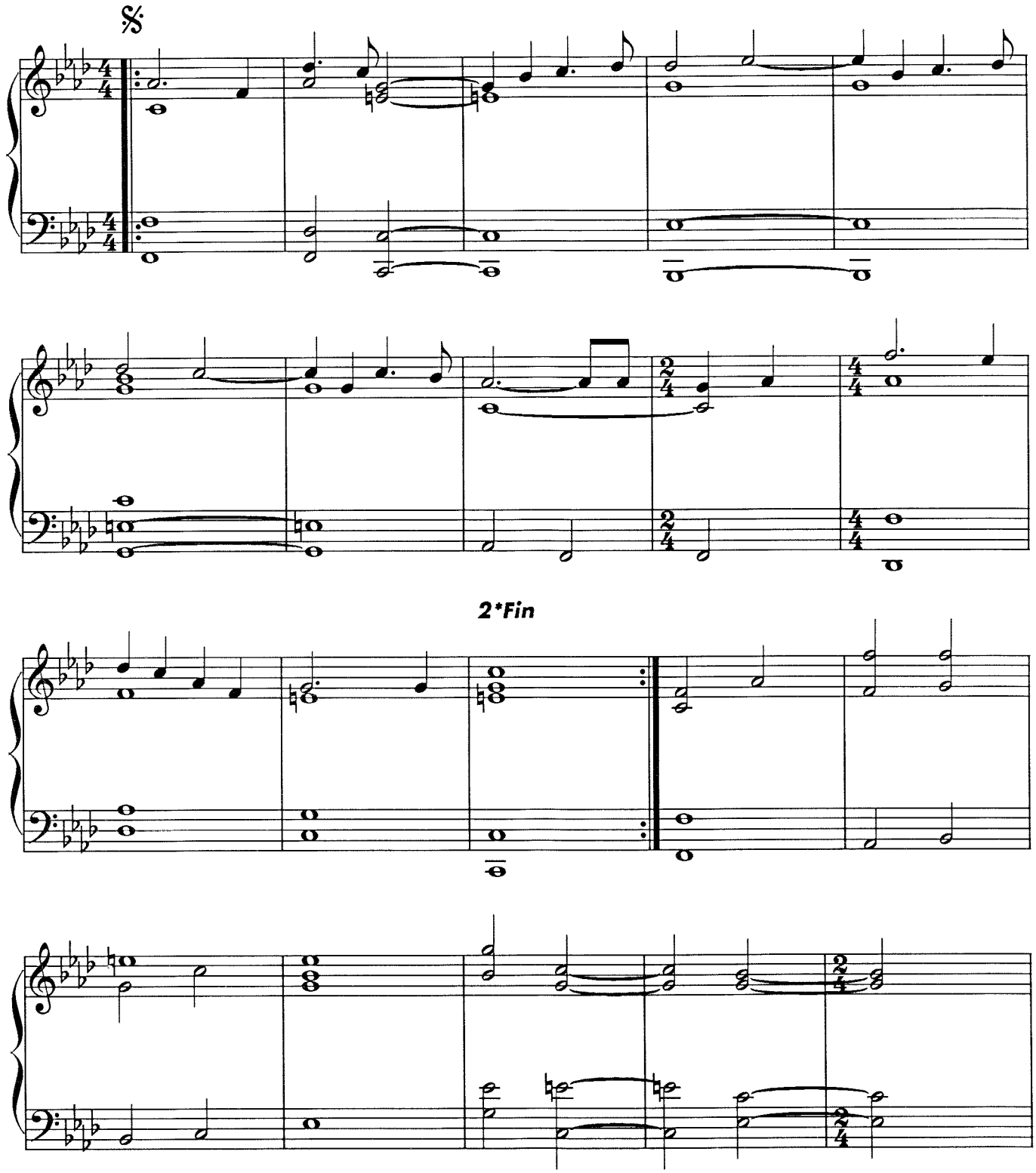


TROISIÈME RENDEZ-VOUS

Third Rendez-vous

Musique Jean-Michel Jarre



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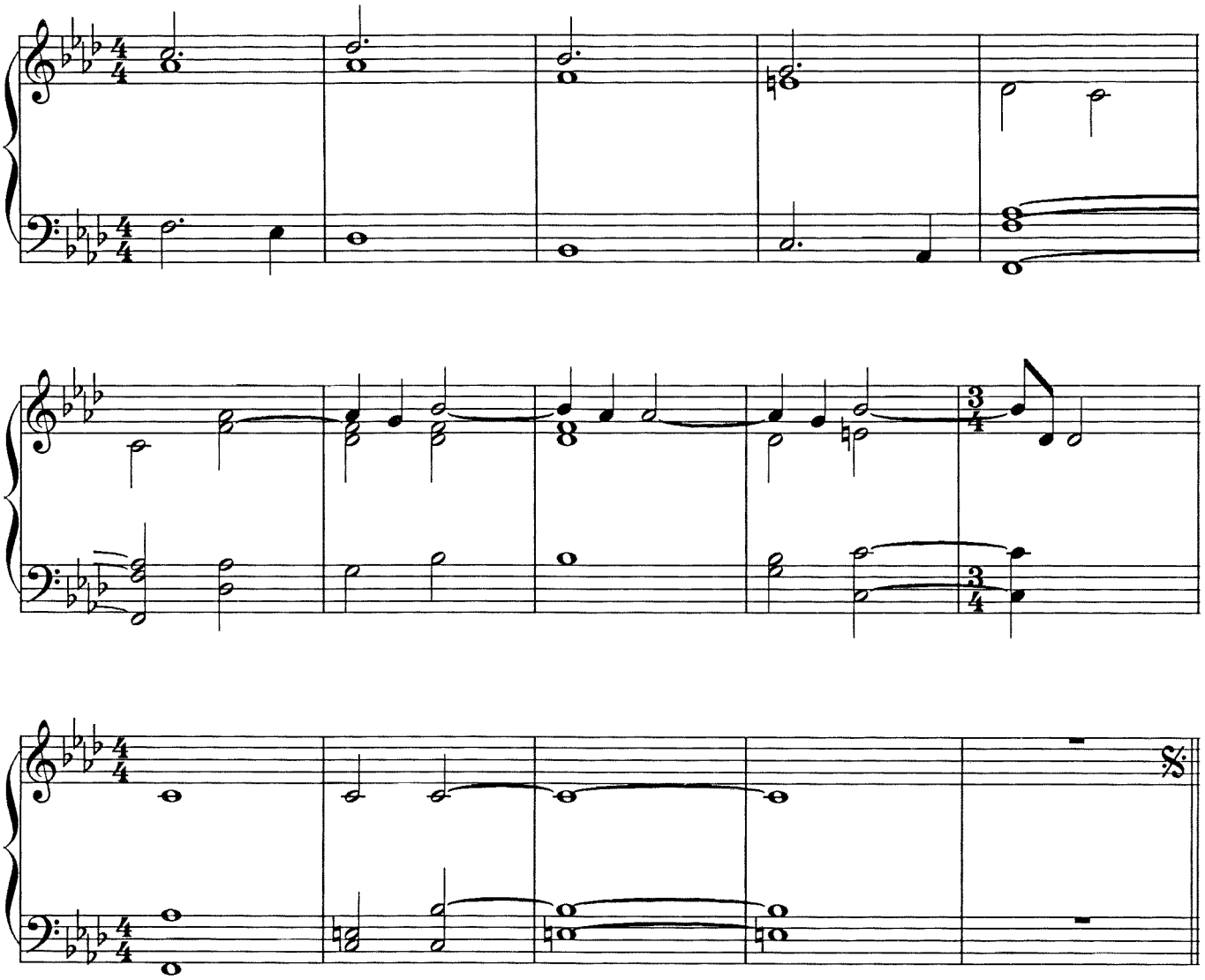
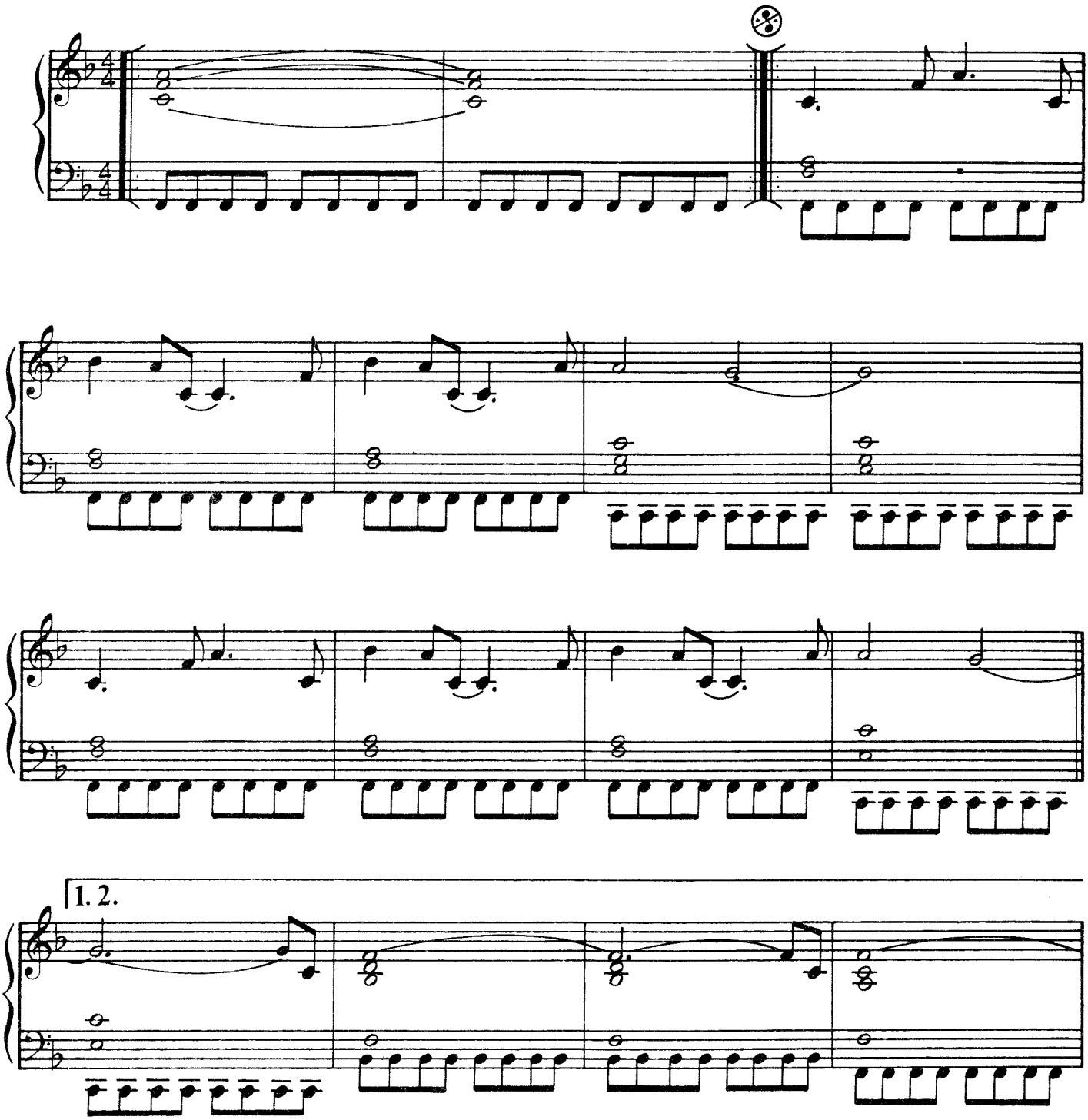


QUATRIÈME RENDEZ-VOUS

Fourth Rendez-vous

Musique Jean-Michel Jarre



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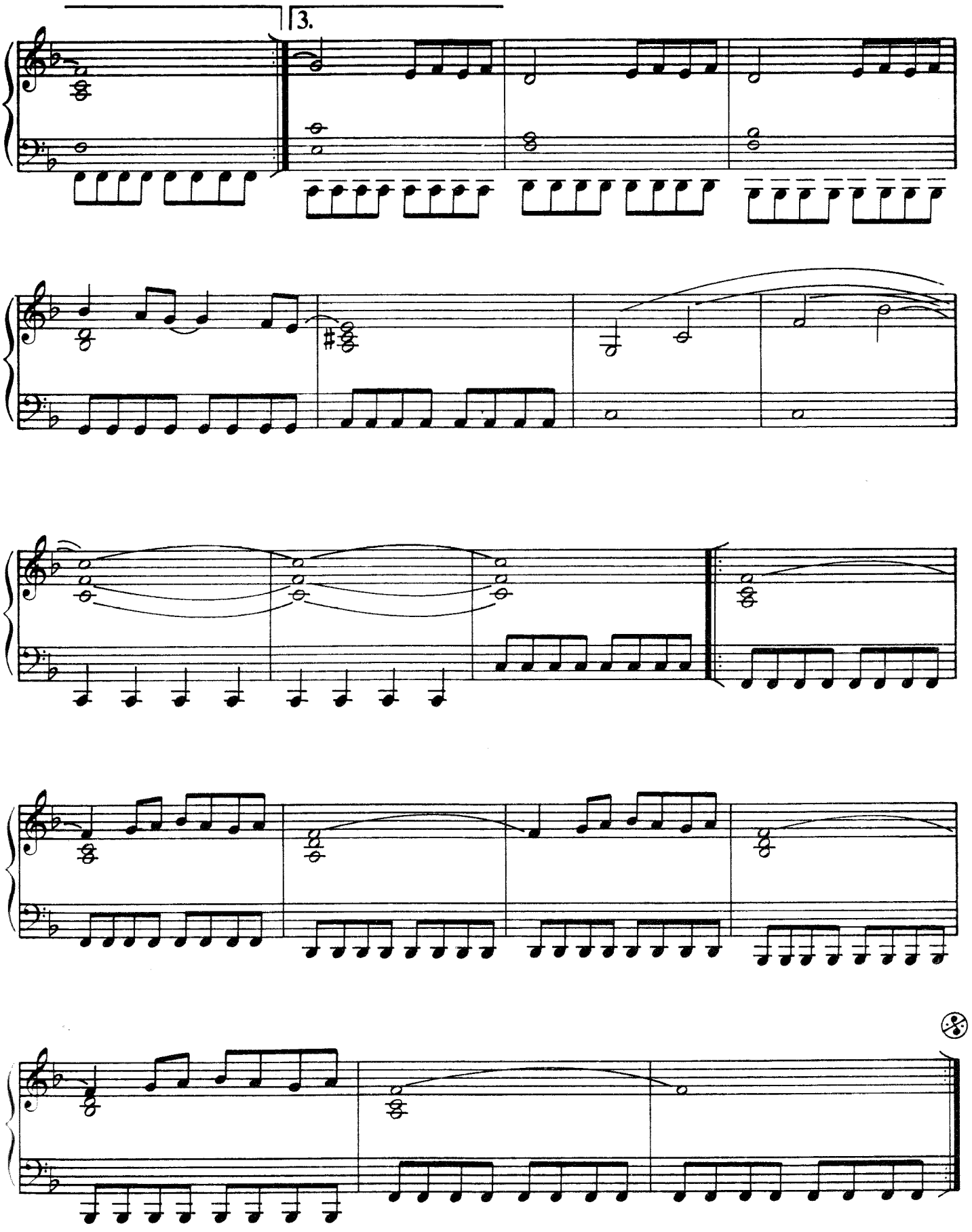
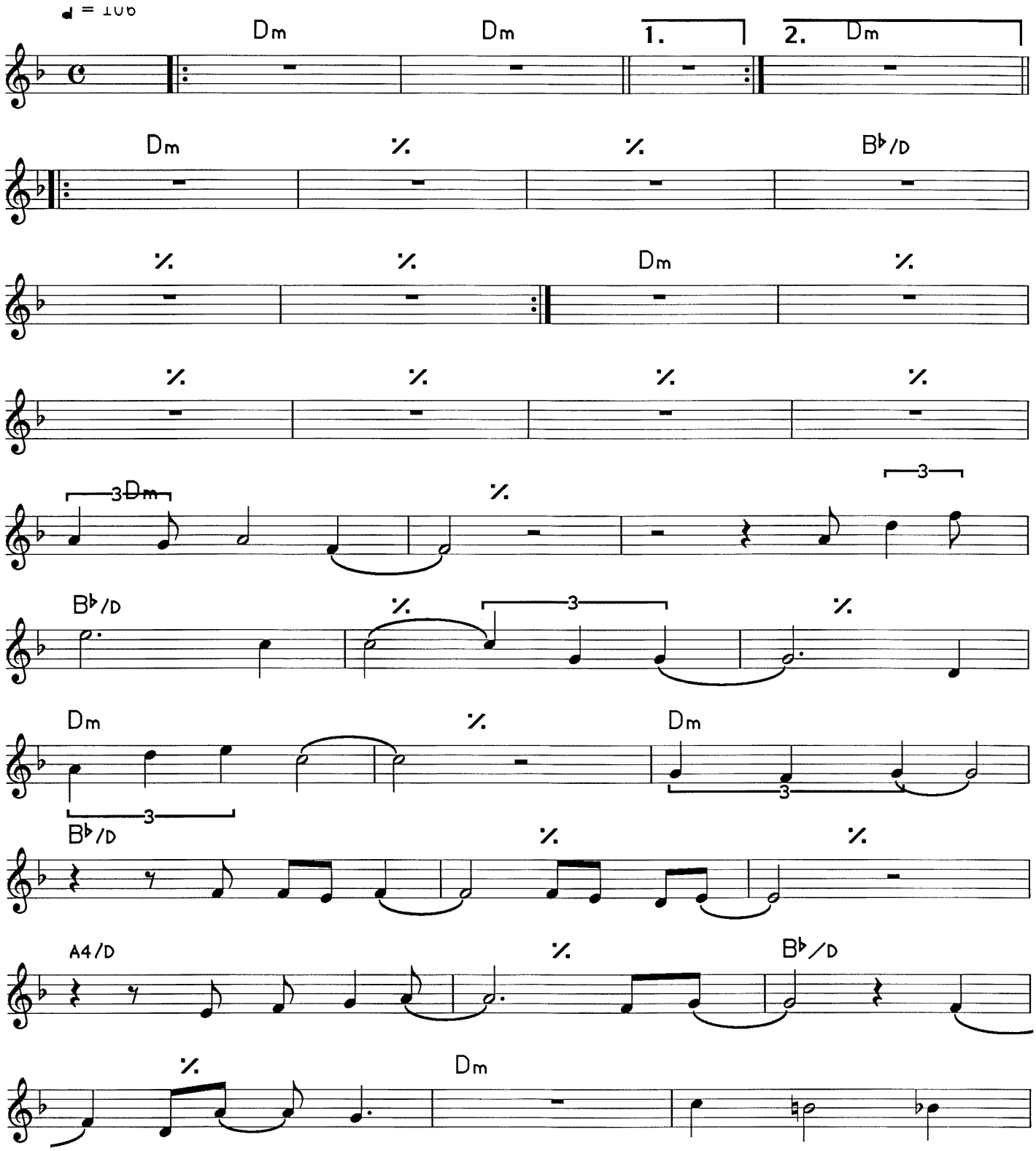

3.

RON'S PIECE

Musique Jean-Michel Jarre



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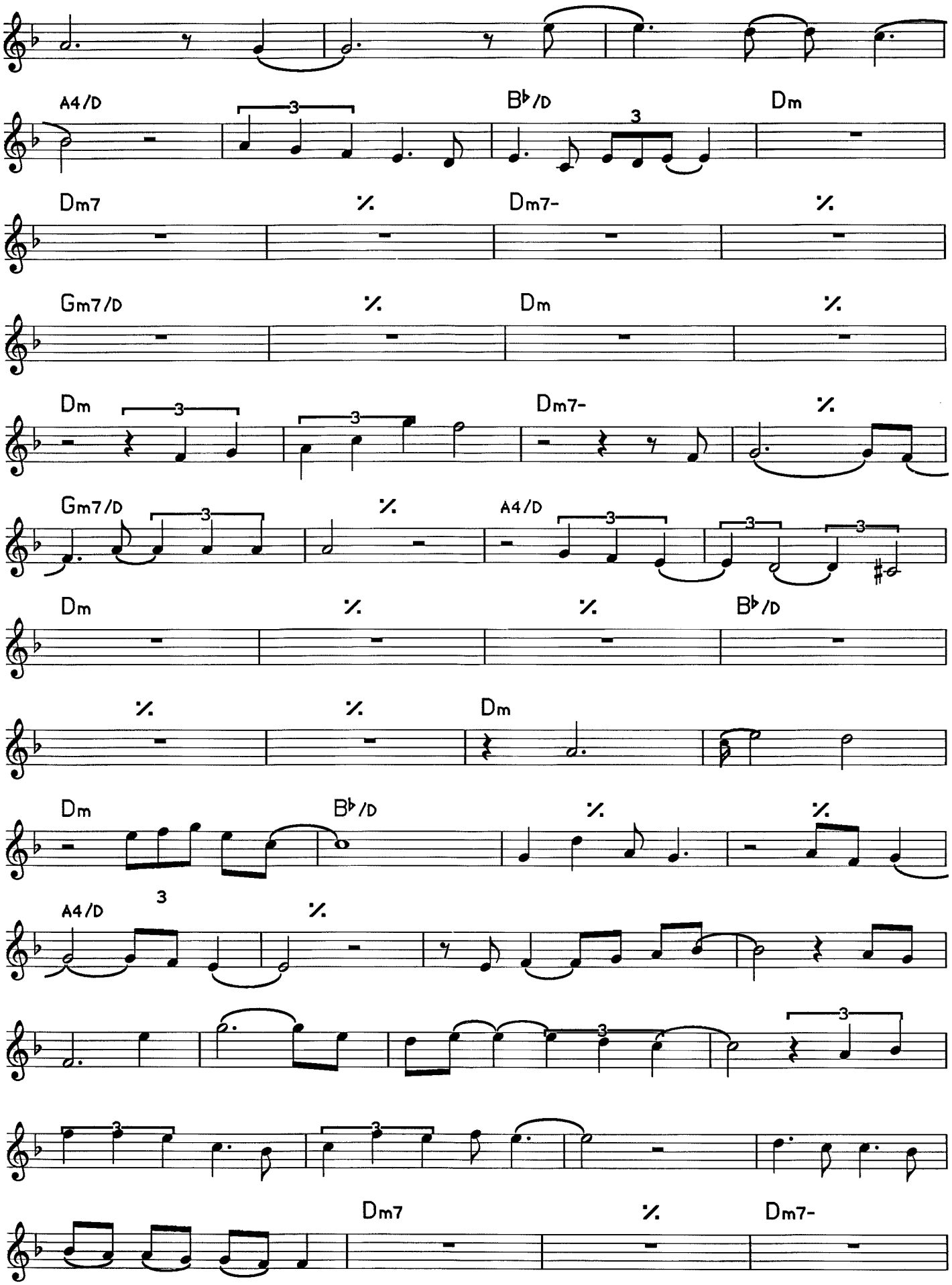
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B♭/D
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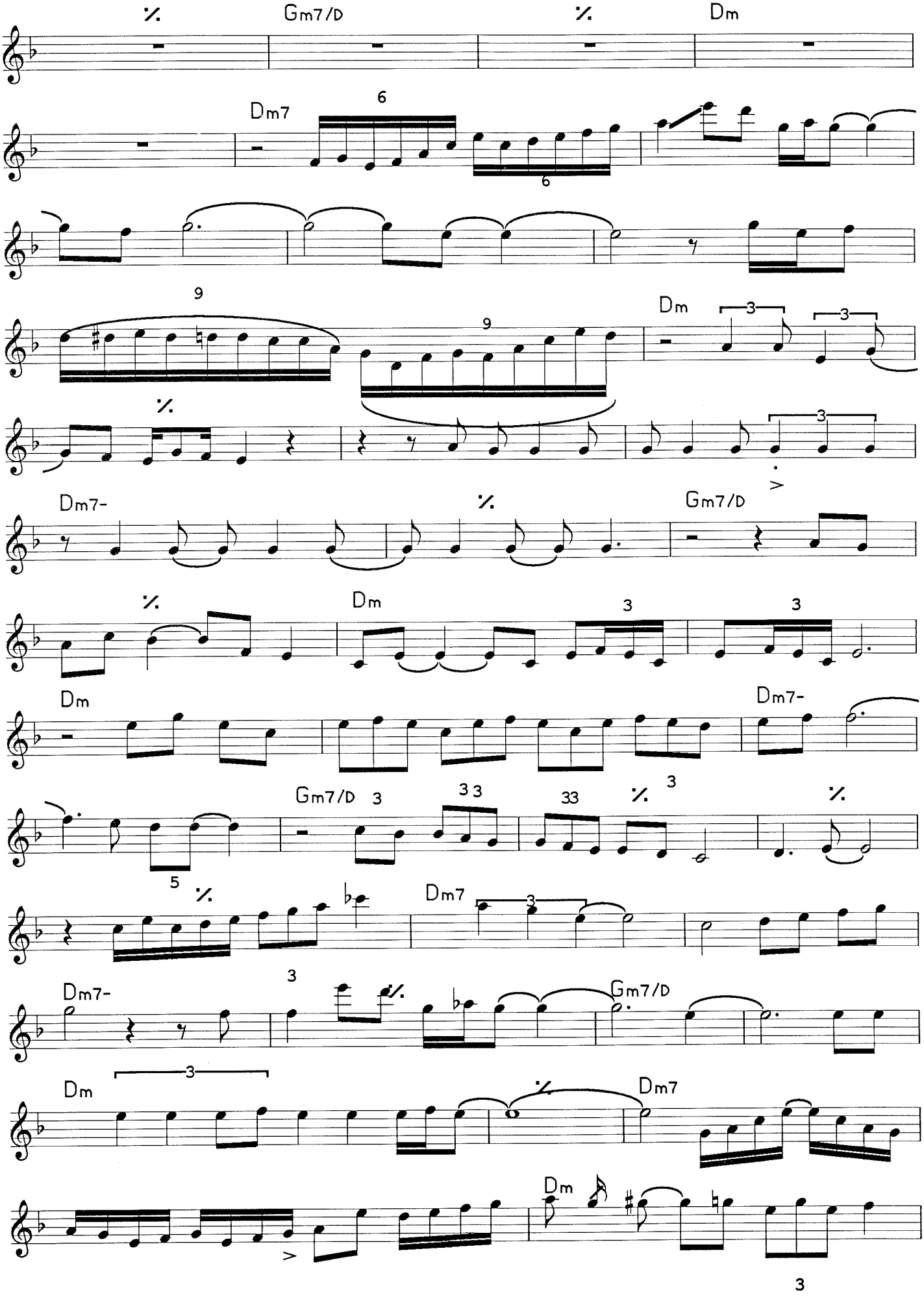
Dm7
Dm7-
Gm7/D
Dm
Dm
Dm7-
Gm7/D
A4/D
Dm
B♭/D
Dm
Dm
B♭/D
A4/D
Dm7
Dm7-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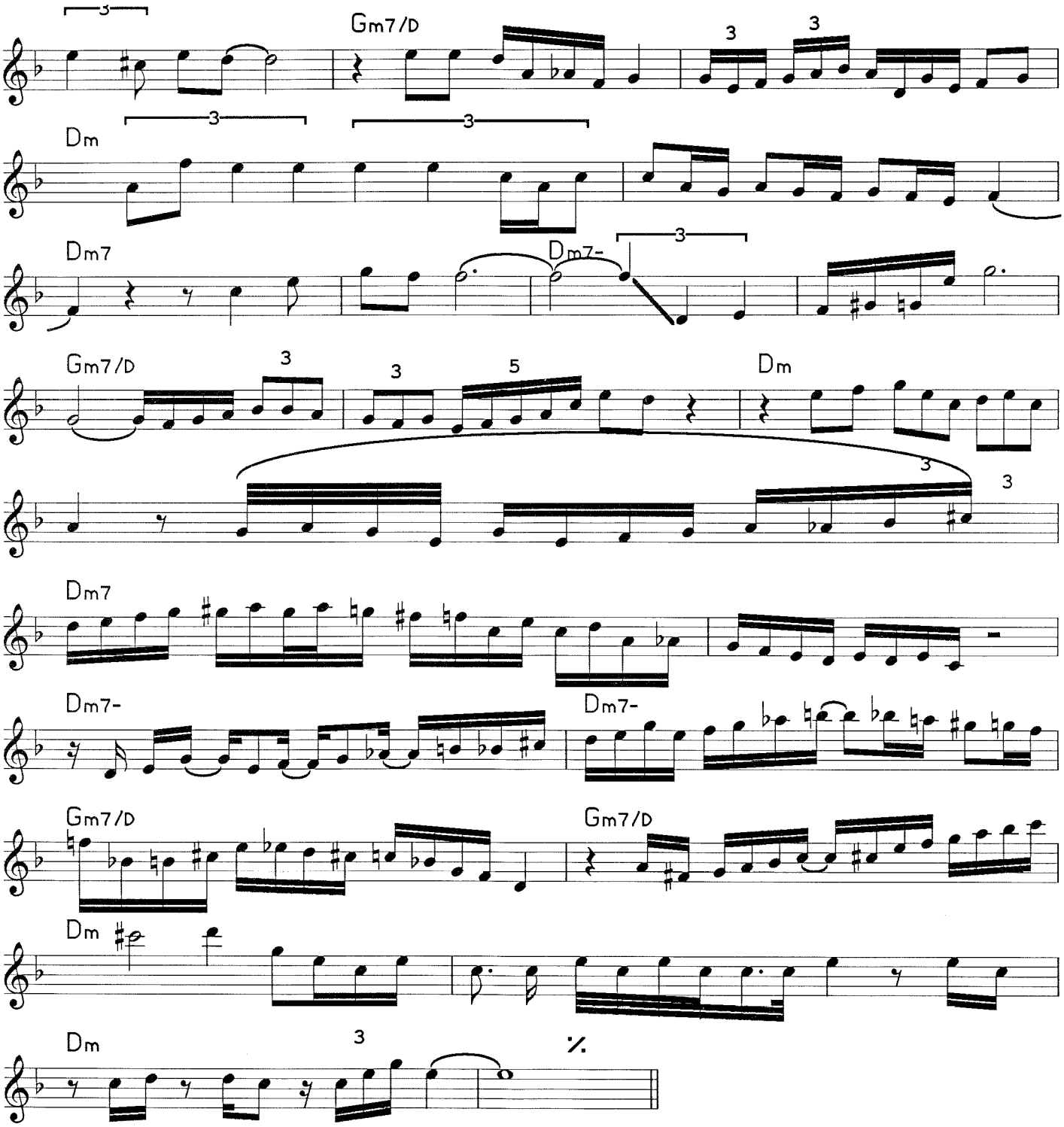
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Dm7-
Gm7/D
Gm7/D
Dm
Dm

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