

Pierre Jodlowski

Série Bleue

EDITIONS PIERRE JODLOWSKI
www.pierrejodlowski.com

Série Bleue

Duration : approx. 14 min. 40

This music has been inspired by Yves Klein blue paintings and thus refers to its strange and hypnotic deepness

Instrumentation

- Piano & stereo soundtrack

Notation

- All effects or specific techniques are notated directly inside of the score
- The notation of electroacoustic part is focusing on most important sounds which can be helpful for synchronization. When electroacoustic sounds are notated, the player can also engage body according to sound gestures in order to improve visual perception of the music

Technical Requirements

- amplification of piano : 3 static microphones such as KM84 - quite close from board (deep compressed sound) (one for high register - panning medium left, one for medium register panning center one for low register - panning medium right)

N.B. : amplification can also be achieved with only 2 mikes (one for low register, one for high)

- one mixer (8 in / 8 out / 4 aux) to be placed in center of concert hall
- 2 main loudspeaker with additional sub bass loudspeaker(s)
- 4 or 6 surround loudspeakers
- one stage monitor

- one professional CD reader with timer - placed near pianist
- one compressor and one additional reverb module for piano

CONNEXIONS :

- the 2 first outputs of the sound interface are connected to Main and surround loudspeakers (1 = LEFT / 2 = RIGHT)
- > the surround loudspeakers are used to create additional spatial effects - sound ingeneer controls mixing but generally the sound must mainly come from the 2 main loudpseakers

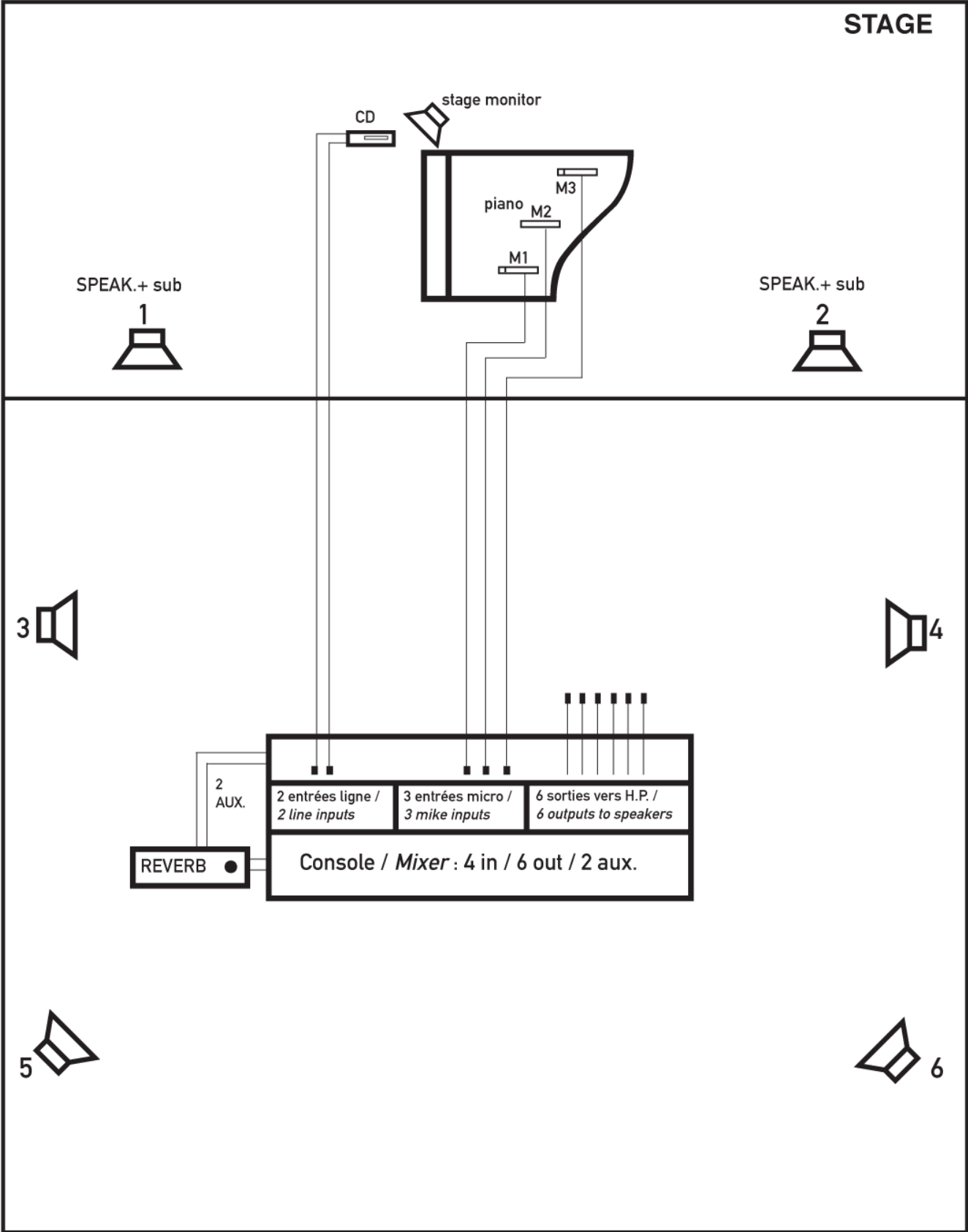
PIANO AMPLIFICATION :

- the piano is amplified ONLY on MAIN loudspeaker
- the compressor must be used to slightly compress piano sound.
- Eq can also be used to amplify low freq. on mike dedicated to low register
- the additional REVERB is used ONLY on piano sound and ONLY on MAIN loudspeakers via AUX 2 and 3 (usage of this REVERB is optional and depends on the concert hall's acoustic)
- the level of the stage monitor must be adjusted according to performer's demand

LIGHTS :

- the musician is lightened by standard central light (profiles or PC with COLD white)
- some additinal lights can be conceived in respect of general ambiance of the project

TECHNICAL SETUP
«SERIE BLEUE»
© Pierre JODLOWSKI - 2013



Série Bleue

Pierre Jodlowski

START CD ONLY AFTER A LONG SILENCE

A ♩ = 60

Soundtrack

noise synth. 2 3 4 5 6 7 8

A ♩ = 60 *very calm and deep*

00'00" 00'08" 00'16" 00'28"

Piano

p

Red. →



Snd.

9 10 11 12 13 (cut) 14 bass guitar 15 16

(synth in background)

00'40" 00'52" 01'00"

Pno.

mp



Snd.

17 18 19 20 21 22 23 24

(synth in background)

01'12" 01'24"

Pno.

mf

B

25 (cut) 26 27 28 29 30 31 5

Snd.

B

01'36" 01'48" 02'00"

Pno. *mp* *p* *pp*

32 33 34 35 36 37 38 39 synth. sine waves

Snd.

02'08" 02'16" 02'32"

Pno. *ppp* *pp* *p*

40 41 42 43 44 45

Snd.

02'44" 02'52"

Pno. *mp* *pp*

46 47 48 49 50 51

Snd.

03'00" 03'12"

Pno. *mp* *pp*



6

52 53 54 55 56

Snd.

C

mp bass guitar bass

Pno.

03'24"

03'32"

p *mp*

57 58 59 60 61

Snd.

synth. synth.

bass *f* bass cut *mf* bass

Pno.

03'44"

03'52"

mf *pp* *mf*

pp

62 63 64 65

Snd.

cut cut cut

Pno.

04'04"

04'12"

p *mf* *p* *mf* *p* *mf*

8va *8va* *8va*

66 67 68

Snd.

3 cut *f* 3

Pno.

04'20"

04'28"

ppp *mf* *f*

3

69 70 71 7

Snd.

fff

Pno.

fff

ff

wild, very dark

8^{vb}

senza Ped.

72 73 74 75 76 77

Snd.

04'44"

Pno.

(8)

78 79 80 81 82 83

Snd.

D *ppp low synth. pulse* *mf* *synth. flute*

05'08" *very calm, introspective* 05'16" 05'24"

Pno.

pp

scd.

84 85 86 87

Snd.

05'32" 05'40"

Pno.

p

(synth. flute continues...)

bass mf

88 89 90 91

Snd.

05'48" 05'56"

Pno.

pp *mf* *p*

8^{vb}

92 93 94 95

Snd.

guitar harmonics - distortion

mp *bass*

06'04" 06'12"

Pno.

f *pp* *mp* *f*

(8)-----

96 97 98 99

Snd.

E *lyrical*

06'20" 06'28"

Pno.

p

100 101 102 103

Snd.

crescendo with progressive distortion

06'36" 06'44"

Pno.

p *mf* *mf* *p* *f*

f

104 105 106 2

Snd. *ff* *sfz*

06'52"

Pno. 2 2

fff

108 109 110 111 112

Snd. **F** *inharmonic bass chords*

07'08" 07'16" 07'24"

Pno. *p* *pp*

(Ped. sempre)

113 114 115 116 117

Snd.

07'32" 07'40"

Pno. *mp*

118 119 120 121

Snd.

07'48" 07'56"

Pno. *pp* *ppp* *pp*



122 123 124 125 126

Snd. **G** $\text{♩} = 108$ piano

Pno. 08'04" **G** 08'20" $\text{♩} = 108$ *mf* *p* *p* bass

127 128 129 130 131 132

Snd. *piano* *piano* *bass* *bass*

Pno. 08'22,2" 08'33,3" *mf* *mf* *mp* *p*

synth. PULSATION slowly appearing

133 134 135 136 137 138

Snd. *piano* *piano* *piano* *(bass)*

Pno. 08'37,7" *f* *mp* *mf*

synth. PULSATION constant

139 140 141 142 143 144 145

Snd. (synth. PULSATION constant) **H** *bass*

Pno. 08'53,3" 08'58,6" *mp* *p*

H very precise, play with pulse and bass in soundtrack

146 147 148 149 150 151 152 153 **11**

Snd.

09'02,2"

Pno.

p

154 155 156 157 158 159 160 161

Snd.

09'17,5"

Pno.

mp *mf*

PULSE STOP PULSE START

162 163 164 165 166 167 168 169 170

Snd.

09'25,5"

Pno.

ff *mf*

171 172 173 174 175 176 177

Snd.

09'36,9"

Pno.

f *mf*

PULSE STOP NOISE

178 179 180 181 182 *bass distortion*

Snd.

09'47,2"

Pno.

f *mf* *f* *ff*

183 184 185 186 *bass distortion* 187

Snd.

10'00"

Pno.

fff

188 189 190 NOISE 191

Snd.

10'09,7"

Pno.

fff *mf* 3

192 193 194


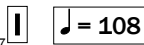
Snd.

10'18,6"

Pno.

ff *mf* *mp* 9 6

8^{vb} \wedge *sed.* →


195  noise 196 197  NOISE 198 bass

10'25,2"

mp *fff* *mf*

CUT

Red.




199 200 201 bass distortion 202 203

10'32,3"

fff


Red.



204 noise 205 206 207

f *p* *ff* *ff* *mf*

Red.





208 209 210 211 bass distortion

10'39,4"

mp *ff* *fff* *fff* *mf*

Red.



212 213 214

Snd.

10'45,4"

Pno.

ff *mf*

J

215 216 217

Snd.

Pno.

f *mf* *f* *mf*

218 219 220

Snd.

granular noise, big crescendo

K **K** **CUT**

11'00,1"

suddenly, extremely wild

Pno.

fff *fff* *mf*

cluster signs indicate possibility to play with flat hand, approx. pitch

221 222

Snd.

Pno.

fff *f*

3

Red.

223

Snd.

11'07,8"

Pno.

fff

tr

p

ff

mp

fff

complex texture

224

Red.

225

Snd.

11'12,2"

Pno.

fff

mf

fff

ff

mf

fff

tr

tr

Red.

227

Snd.

11'16,5"

Pno.

mf

fff

mf

fff

ffp

tr

tr

Red.

229

Snd.

230

reverse cymbal

231

CUT

232

synth.

11'26"

Pno.

fff

ffp

fff

8^{vb}

Red.

$\text{♩} = 83$

$\text{L} \text{ ♩} = 60$

$\text{♩} = 83$

$\text{L} \text{ ♩} = 60$

16

Snd. 233 234 235 236 237 238 **M** *filtered distorted bass* *p* *synth.*

Pno. 11'30" **M** *ff* *p* *ff*

Snd. 239 240 241 242 243

Pno. 11'54" *mp* *ff* *mp* *mp*

Snd. 244 245 **N** *synth. arpeggio*

Pno. 12'14" **N** *p* 7 14

Snd. 246 247 *synth. arpeggio*

Pno. 12'22" *p* 12 12

248 synth. arpeggio 249 250 251 17

Snd.

12'30"

Pno.

p

7

14

14

252 synth. arpeggio 253

Snd.

12'46"

Pno.

p

6

12

12

12

12

12

6

254 synth. arpeggio 255

Snd.

12'54"

Pno.

p

12

12

256 257

Snd.

13'02"

Pno.

p

12

12

12

12



258 *bass distortion* 259

Snd.

ff 8^{va}

13'10"

Pno.

mf 5 10 10 12

*N.B. : can be ad. lib. sequence, same global lenght with irregular patterns on same pitches
some accents ad. lib.*

260 261

Snd.

13'18"

Pno.

6 10 10 6 6 7 5

262 263 264 265 *bass distortion*

Snd.

fff 8^{va}

13'26"

Pno.

5 10

N.B. : id.

CUT

266

Snd.

13'42"

Pno.

10 12 6 10

267

Snd.

(8)

13'46"

10 6 10 10

Pno.

268

Snd.

(8)

13'50"

12 6 10 10

Pno.

269

Snd.

(8)

13'54"

6 6 7 5

Pno.

270

271

Snd.

14'02"

Pno.

272



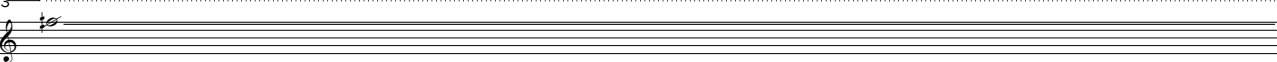
20

quarter tones piano arpeggios

0

273

Snd.



0

8va

14'10"

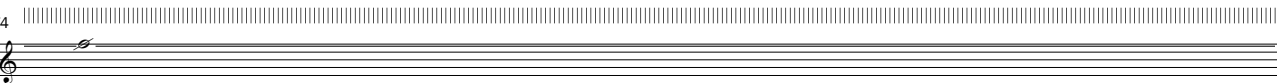
Pno.

(senza Ped)



274

Snd.



(8)

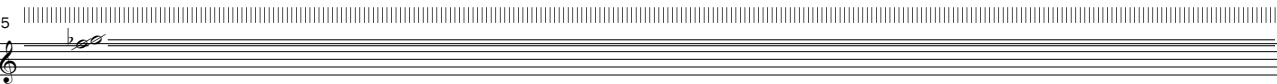
14'14"

Pno.



275

Snd.



(8)

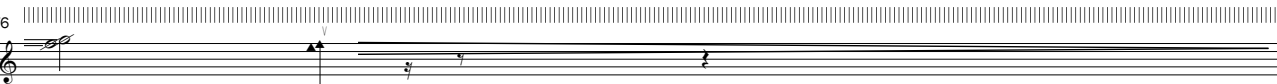
14'18"

Pno.



276

Snd.



14'22"

Pno.

(senza Ped)

277

Snd.

Pno.

14'26"

8^{va}

278

Snd.

Pno.

14'30"

8^{va}

279

Snd.

Pno.

14'34"

7

7

7

7

8^{va}

280

Snd.

Pno.

14'38"

6

6

6

6

6

8^{va}

CUT