

THE INFLUENCE OF CINEMATIC ELEMENTS IN PIERRE JODLOWSKI'S *WORKS*
BASED ON COLOUR

by

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DEDICATION

I dedicate this lecture recital document to my mother, Laura Pefkaros, for her patience, motivation, and numerous sacrifices on my behalf. My mother continually inspires me to strive for excellence through her wit, candor, and charm. She has always been a beacon of light in the darkest of my days.

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ABSTRACT

Pierre Jodlowski's *Works Based on Colour* consist of three pieces: *Série Noire* (2005), *Série Blanche* (2007), and *Série Rose* (2012) *pour piano et dispositif électroacoustique*. According to the composer, "each colour provides an opportunity to investigate a particular link of music with imagery."¹ The pieces serve as a musical representation of cinematic elements through the synchronization of music and sound effects. The musical language of the cycle draws influences from various sources including the music of expressionism, *musique concrète*, as well as standard soundtrack scoring. The intermingling of various melodies, harmonies, and rhythms creates a synthesis between the piano and the electroacoustic soundtrack (tape).

In Pierre Jodlowski's *Works Based on Colour*, he seeks to form an interdisciplinary collaboration between music and visual multimedia. The composer's interest in cinematography and mental processes is evident through his selective mixing of audio effects, sounds (real sounds versus synthesized sounds), and piano.² According to Jodlowski the visual aspects, or *mise-en-scène*, of cinema should surface in the minds of the listener after hearing each of the works. Jodlowski's method of mixing involves several techniques: the insertion of fragments of dialogue from various films, tinkering with inanimate objects, pre-recorded sounds of nature, and the distortion of sonic effects and instrumentation. Aside from the use of color as a symbol, Jodlowski's cycle contains extra-musical ideas that cover a wide range of cinematic themes,

¹ Pierre Jodlowski, "Série Blanche," Personal Website.
<http://www.pierrejodlowski.com/index.php?post/Série-Blanche2> [accessed February 10, 2013].

² Personal Website of Pierre Jodlowski, "Série Blanche."

including atmospheric elements of *film noir*,³ the gradual shifts and changes in our mental processes,⁴ as well as love discourse and sex from erotic cinema and pornography.⁵

Jodlowski's *Works Based on Colour* stirs the listener's imagination through the clear delineation of contrasting sections, the dialogue-like interaction between the tape and the piano, and the inclusion of dialogue and sound effects from various films. A performer should have knowledge of cinematic elements, understand the purpose of cinematic concepts and their significance for a cinematic viewer, and recognize their function in Jodlowski's works before performing the *Works Based on Colour*.

³ Personal Website of Pierre Jodlowski, "*Série Noire*."

⁴ Personal Website of Pierre Jodlowski, "*Série Blanche*."

⁵ Pierre Jodlowski, "*Série Rose*," Personal Website.

<http://www.pierrejodlowski.com/index.php?post/Série-Rose3> [accessed February 10, 2013].

CHAPTER I: INTRODUCTION

On July 2, 2006 in Orléans, France, the premiere of Pierre Jodlowski's *Série Noire: pour piano et dispositif électroacoustique* (for piano and electroacoustic device), was held at the Concours International Competition of Orléans. As the first of a set devoted to the composer's vision of "colours and a film approach," *Série Noire* became the blueprint for a specialized extended project known as the *Works Based on Colour*, including *Série Noire* (2005), *Série Blanche* (2007), and *Série Rose* (2012) *pour piano et dispositif électroacoustique*. These works focus on *mise-en-scène*, symbolism, and narratives.^{6 7} The works are composed in the style of Pierre Schaeffer's *musique concrète*.⁸ According to Schaeffer, *musique concrète* is defined as, "a commitment to compose with materials taken from 'given' experimental sound in order to emphasize our dependence, no longer on preconceived sound abstractions, but on sound fragments that exist in reality and that are considered as discrete and complete sound objects, even if and above all when they do not fit in with the elementary definitions of music theory."⁹

As a teaching assistant for film and television history, I had stumbled upon the score for *Série Noire* and became intrigued by the interdisciplinary aspect of the work. Due to Jodlowski's recent success, specific resources pertaining to his writing process in the *Works Based on Colour* proved difficult to acquire. This conundrum bestowed a challenge upon the author: to present a novel perspective on the works of Jodlowski despite the scarcity of resources.

⁶ See Glossary for definition of "cinematic narratives."

⁷ Pierre Jodlowski, "Série Noire - Writing Process (2009)," Publications Link: Personal Website. [http://www.pierrejodlowski.com/index.php?post/Série-Noire—Writing-process-\(2009\)](http://www.pierrejodlowski.com/index.php?post/Série-Noire—Writing-process-(2009)) [accessed February, 10 2013].

⁸ Jean de Reydellet. "Pierre Schaeffer, 1910-1995: The Founder of Musique Concrete," *Computer Music Journal* 20, no. 2 (1996), 10-11.

⁹ Schaeffer, *In Search of a Concrete Music: California Studies in Twentieth Century Music*, 14.

As a young contemporary composer, Jodlowski's output has garnered only a few reviews and publications. One primary source provides substantial information on Pierre Jodlowski. His biography, resume, catalogue, compositional output, and performance history are all found on his personal website, published in both English and French.¹⁰ There are no publications or scholarly literature specifically detailing the influence of cinematic elements in the repertoire of Jodlowski or any of his solo piano works.

Several brief articles directly relate to the performances of Jodlowski's works. The *Resmusica* website (February 2006), *Diapason* (April 2006), and *Le Monde de la Musique* (April 11, 2007) contain reviews of performances of *Série Noire* in the final round of the *Concours international de piano d'Orléans*. *Le Berry Républicain* (June 8, 2006) includes an interview on the performance of *Série Noire* in a concert in Bourges, France. A review of Wilhem Latchoumia's CD release of *Série Noire* and *Série Rose* was published in *Le Monde de la Musique* on April 2008. An interview with *Collage/Montage* includes information on Jodlowski's musical practices, while an interview with doctoral student Katherine Suescun from the University of Arizona reveals pertinent details on Jodlowski's writing process for *Série Noire*.¹¹

In order to understand the function of cinematic *mise-en-scène*, aesthetics, and narratives in the *Works Based on Colour*, one must examine how these elements function within cinema. The analysis of cinematic *mise-en-scène* is examined in John Gibb's *Mise-en-scène: Film Style and Interpretation*. Extensive research on cinematic narratives and aesthetics are delineated in Jacques Aumont, Alain Bergala, Michel Marie, and Marc Vernet's *Aesthetics of Film*. The

¹⁰ Pierre Jodlowski, Personal Website of Pierre Jodlowski.
<http://www.pierrejodlowski.com> [accessed April, 6 2013].

¹¹ All reviews and articles can be found under the "Press" link on his website at
<http://www.pierrejodlowski.com/index.php?category/presse> [accessed February 10, 2013].

symbolic nature of color and imagery in cinema is researched in Steven Peacock's *Colour*, Simon Brown, Sarah Street, and Liz Watkin's *Color and the Moving Image: History, Theory, Aesthetics, Archive*, Paul Coates's *Cinema and Colour: The Saturated Image*, and Veronika Koller's article "Not just a 'colour': pink as a gender and sexuality marker in visual communication."

In order to understand how certain cinematic genres inspire the *Works Based on Colour*, one must have knowledge of how film scoring and *mise-en-scène* come together to create the appropriate atmosphere. For the influence of *film noir* on *Série Noire*, James Naremore's *More Than Night: Film Noir in its Contexts* and Foster Hirsch's *Film Noir: The Dark Side of the Screen* provide a detailed analysis on the development of *film noir* elements while Robert Miklitsch's *Siren City: Source and Sound Music in Classic American Noir* explicates the auditory *hierarchy of sound*, the differences between diegetic and non-diegetic music, as well as how sound effects function within the music of *film noir*.^{12 13}

Série Blanche brings forth elements from several cinematic genres including murder, horror, and psychological thriller. Janet Bergstrom's article "Endless Night: Cinema and Psychoanalysis, Parallel Histories," as well as Steffen Hantke's article, "Monstrosity without a Body: Representational Strategies in the Popular Serial Killer" analyze the subject of psychological thrillers is also analyzed in Hantke's article. With *Série Blanche*'s prominent use of minimalism, the author has included Rebecca Marie Doran Eaton's research on the function of minimalism in *Unheard Minimalisms: The Functions of Minimalistic Techniques in Film Scores*.

Série Rose, the most recent work from Jodlowski's *Works Based on Colour*, features a wide range of dialogue, sound effects, and ambiance taken from various pornographic films. A

¹² See Glossary for definitions of "hierarchy of sound," "diegetic music" and "non-diegetic music."

¹³ Robert Miklitsch, *Siren City: Source and Sound Music in Classic American Noir* (New Brunswick, New Jersey, and London: Rutgers University Press, 2011), 2.

thorough examination of the various styles of erotic cinema can be found in Gérard Lenne's *Sex on the Screen: Eroticism in Film*. Laura Mulvey's article *Visual Pleasure and Narrative Cinema* discusses the disparity between genders in erotic cinema; this gender disparity is prominently featured in the dialogue fragments of *Série Rose*.

The influences of electroacoustic experimentation on cinema are delineated with clarity by professional sound designer David Sonnenschein in his work *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*. David Burge's *Twentieth Century Piano Music* provides a general analysis of modernist and avant-garde keyboard music.

This analysis will focus on the influence of cinematic elements in Pierre Jodlowski's *Works Based on Colour*. An understanding of the influence of cinematic elements in the *Works Based on Colour* will lead to greater comprehension and a more compelling performance of these works.

CHAPTER II: PIERRE JODLOWSKI

Pierre Jodlowski, was born in Toulouse, France, on September 3, 1971. Since 1998, he has been the co-artistic director of *éOle* (a studio and production center based in Odyssud) and the *Novelum Festival* in Toulouse. As a composer, performer, and multimedia artist, he has collaborated with various international ensembles involving dance and theater with special focus on electroacoustic music. He currently lives in France and Poland.

As a composer, Jodlowski defines his music as an *active process* on the physical level (defined by the composer as “musical gestures, energy and space”) and on the psychological level (defined by the composer as “relation to memory and visual dimension of sound”). Jodlowski has extensive experience in the visual arts, particularly through media such as film, interactive installation, and theater staging.

His work has been broadcast in key places devoted to contemporary sound arts in France, Europe, Canada, China, Japan, Taiwan, and the United States. He has received commissions from *IRCAM*, *Ensemble Intercontemporain*, the *French Ministry of Culture*, *Akademie der Künste (Berlin)*, *CIRM*, *GRM*, the *Donaueschingen Festival*, *Radio France*, the *Concours international de piano d’Orléans*, *GMEM*, *GRAME*, *Siemens Foundation*, the *Opera of Toulouse*, the *European project INTEGRA*, the *studio EMS - Stockholm*, the *Royaumont Foundation*, *Cabaret contemporain*, and the *Venice Biennale Music Festival*. Several of his compositions are published by *Editions Jobert* and are the subject of several CD and video recordings on the labels *éOle - RECORDS*, *Radio France* and *Kairos*.¹⁴

¹⁴ Pierre Jodlowski, “Biography,” *Personal Website*.
<http://www.pierrejodlowski.com/site/index.php?pages/Biographie> [accessed February 10, 2013].

The Formative Years

The parents of Jodlowski were supportive music enthusiasts who often played recordings of Western art music in the household. After noticing their son's fascination with Igor Stravinsky's *Firebird* (1910) and Maurice Ravel's *Boléro* (1928), Jodlowski's parents noticed that their son was drawn to music that featured striking melodies and dynamic instrumentation. Consequentially, they decided to encourage their son to pursue music as a primary outlet for creativity. As the years passed by, the thirteen-year old Jodlowski eventually found another means of inspiration: the outside world. Sounds of nature, scenery, urban environs, and architecture were visual and auditory stimuli that stirred the imagination of young Jodlowski.¹⁵

The composer asserts that his compositional techniques and performance practices continue to develop and change over time. While a particular composer may adhere to a certain *modus operandi*, Jodlowski is a freethinker, unbound by strict sets of rules. He maintains that inspiration must come naturally during an imaginative spell, without an excess of deliberation and organization. Moments in time, days of solitude, and a certain trip to India in 1992 are a few factors that continue to influence his thought process.¹⁶

¹⁵ Pierre Jodlowski, e-mail message to author, June 5, 2013.

¹⁶ Ibid.

The Role of Cinema

Cinema has always played an important role in Jodlowski's compositional process. In the same email interview on June 5, 2013, Jodlowski revealed that he began to develop a devout interest in film at the age of sixteen, screening endless genres of cinema with rapt admiration. As he delved deeper into the observation of contrasting film styles, his discoveries eventually led him to question his own mode of expression: whether to approach composition through an "intellectual and formal approach or an instinctive and emotional one." His work now features both concepts, a creative conclusion that is consistent with his assertion that, "A good movie features a mental territory where I can completely spread myself into it, perhaps getting sudden ideas and inspiration even weeks or months later."¹⁷ Jodlowski draws on the entire history of film.

The composer is on a continuing quest to further the link between music and multimedia. He asserts that, "Today, musical gesture is no longer the result of a prior intention [sic]. As a result of being analyzed with digital tools and increasingly confronted with other forms of artistic expression, it provides the opportunity for new relationships between musicians, instruments, sounds and images."¹⁸ With this concept in mind, Jodlowski intends to compose more pieces in the future that would belong to the cycle of the *Works Based on Colour*.

¹⁷ Ibid.

¹⁸ Pierre Jodlowski, "Le Geste: A Matter of Composition," Personal Website. <http://www.pierrejodlowski.com/index.php?post/%E2%80%9CLE-Geste%E2%80%9D-a-matter-of-composition> [accessed November 20, 2013].

CHAPTER III: *MUSIQUE CONCRÈTE*

Background

The concept of synchronizing the piano with an electroacoustic soundtrack grew in popularity over the second half of the twentieth century. Karlheinz Stockhausen's *Konkrete Etüde* and *Kontakte*, Milton Babbitt's *Reflections*, and Mario Davidovsky's *Synchronisms No.6* are major works that feature synchronized piano and tape. In contrast, Jodlowski's works are unique because they arise from cinematic inspiration. The composer's choice of electroacoustic aid is analogous to the genre of music known as *musique concrète*, a term coined by French composer and theoretician Pierre Schaeffer. In *In Search of Concrete Music*, Schaeffer analyzes the relation between *matter and form* (i.e., *matter* is the medium in which music is created and *form* is the resulting product),¹⁹ where friction and motion among objects automatically create another form of music.

Jodlowski expands upon this subjective view of *matter and form* by fully integrating the piano into the sound effects. In *Série Noire*, *Série Blanche*, and *Série Rose*, the piano and tape are equally important in the musical representation of cinematic elements. The parts often work in unison to emphasize the sounding of motifs or dramatic dynamic shifts.

¹⁹ Pierre Schaeffer, *In Search of a Concrete Music: California Studies in Twentieth Century Music*, Trans. John Dack in collaboration with Christine North. (University of California Press, 2012), 42.

Personal Reflection

In 2012, Jodlowski reflected on the developing style of *musique concrète*, or “instrumental concrete” and his contribution to the musical genre, published in *Revue et Corrigée* #91 and translated by the author of this document:

The development of a musical style based on the use of the electroacoustic defines a unique setting in both the imaginary and concrete world. The catalog that I’ve developed over the past fifteen years have [sic] mainly focused on a particular category of music, a so-called *mixed music* which operates upon the encounter between instrumental writing and the electronic (real-time processing, soundtracks, and amplification). Initially, the use of electronics could simply be understood as an extension of the instrumental field, given the possibility of incorporating stage work. But electronic resources are much broader than simply functioning as an extension of the instrumental; these resources have acquired a historical lineage initiated by the revolution of electronic equipment from the 1950s.

One of the key features is the use of the microphone; one could say that this is a form of *electrification* of the instrumental sound. As a composer, Helmut Lachenmann deviated from the standard use of instrumentation by extending the range of sounds to all possible noise in the universe including rubs, murmurs, squeaks, etc. This form of music may be referred to as the *instrumental concrete*. The use of the microphone, although considered by some as the antithesis of instrumental sound production, conveniently amplifies all textures of sound. The development of amplification techniques also supports this approach, significantly changing the ratio of the sounds of instruments whose energy is reinforced by the microphone.

In most of my works, I try to materialize an ‘inner density’ of sound, using amplification and implementing precise collaboration among all performers. With the aid of amplification, I have been given the freedom to use various objects including: plates, wood, paper, skins, etc., all of which represent an anecdotal status or an ‘exotic’ (in the rather pejorative sense) nature. The close listening and amplification of these noises designate a purpose for these ‘sound effects’ to find their place within the musical textures.

Moreover, the electrified sound will be able to collide and engage in a duo-like ‘exchange’ with prerecorded material (soundtracks) to the extent that instrumental sounds will seem to be projected from the same source as the electroacoustic material during a live concert. Stockhausen has shown in many of his works that *path amplification* using filters, modulators, and other effects add a significant amount of depth to the performance of his pieces. The grain of sound, like the grain of the voice becomes palpable under the fingers of the disseminator while an additional interpreter comes into play, operating and mixing real-time sources. For several decades, amplified music aimed for the objective of *high-powered music*, using electricity while mixing, all taking place via the speakers.

In the world of contemporary music, we are a link to the common ‘noise’ level. It is still relatively rare to hear electroacoustic sounds in contemporary music where the ‘machine’ completely covers sound or music (unlike rock or jazz). Between the acoustic and amplified worlds, an extremely rich medley presents the visible disappearance of the sound source, metaphorically speaking. It seems here that the theatrical dimension of mixed music involves bringing together many entities, sometimes ‘invisible.’ This medley produces one of the most remarkable effects: the ambiguity of the source of sound. This ambiguity arises constantly, where the listener eventually questions the origin of the sounds and the placement of sources on stage during active listening.

My first opera, created in February 2011, featured many compositional techniques with this dynamic in mind; sound design spaces involving the singers were amplified and mixed with their own voices that were previously recorded and distorted. Everything was always moving around and about within the room. Beyond space, through harmonic effects and mass efficiency, the sounds result in the loss of reference to the listener who is more concerned with its source than the ‘inside’ energy that resides in everything and all of its evanescence.

In the final process of my vision of *instrumental concrete*, the mixing of these sounds also help develop reference fields and vectors that directly address the memory through the use of evocative sounds, regardless of their immediate context; this is a characteristic feature of my work. For example, my use of texts and fragments of words represent a kind of ghostly voice that ‘haunts’ the music with a double presence. These voices are humanity captured by the machine through the semantics of a sensation, that even if its purpose momentarily escapes us as our minds become occupied elsewhere. This acts on a subconscious and emotional level that we may not necessarily relate to the music itself. This singularity simply presents an emerging circumstance from homogeneous speech, compound vocal fragments, and traces that weave in and out of the material in various ways.²⁰

Since Jodlowski makes reference to the work of Helmut Lachenmann, Lachenmann and his concepts serve as the basis for many of Jodlowski’s works for instrument and electroacoustic tape.

²⁰ Owyang, Angela, trans. Pierre Jodlowski, “Reflection about Music with Electronics,” Personal Website. <http://www.pierrejodlowski.com/index.php?post/Reflexion-about-music-with-electronics> [accessed February 10, 2013].

Helmut Lachenmann

The German composer Helmut Lachenmann's compositions are closely associated with the style of Schaeffer's work; his output often features the aid of electroacoustic sound.

Lachenmann's creative process is analogous to Schaeffer's concept of *musique concrète*. Gene

Coleman assessed the composer's lifelong endeavor in a personal interview with Lachenmann.

He summarizes his findings in the following statement, found on the *Slough Foundation* website:

Lachenmann has referred to his compositions as *musique concrète instrumentale*. Here, Lachenmann implies a musical language that embraces the entire sound-world made accessible through unconventional playing techniques. According to the composer, this is music "in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves. Consequently those qualities, such as timbre, volume, etc., do not produce sounds for their own sake, but describe or denote the concrete situation: listening, you hear the conditions under which a sound- or noise-action is carried out, you hear what materials and energies are involved and what resistance is encountered." Lachenmann has consistently explored and elaborated new and innovative musical languages. Using instruments and voices unconventionally, Lachenmann has questioned past assumptions of the function and expectation of music.²¹

From the composer's reflection and other interviews, it is evident that *musique concrète*, or *instrumental concrete* deeply influences Jodlowski's compositional style. Lachenmann's ideas on timbre and volume influenced how Jodlowski selected certain sounds to be heard in his electroacoustic tape. The influence of *musique concrète instrumentale* permeates throughout Jodlowski's *Works Based on Colour* and allows the composer to add another layer of ambiance to this dynamic set of pieces.

²¹ Lachenmann, Helmut. Interview with Gene Colman. "Musique concrète instrumentale: Helmut Lachenmann, in conversation with Gene Coleman." Slough Foundation. April 7, 2008. <http://www.slough.org/content/11401/> [accessed October 4, 2013]

CHAPTER IV: *SERIE NOIRE*

Formal Analysis of *Série Noire*

The author has observed that each work contains a series of *musical scenes*. Therefore, descriptive titles that are characteristic of specific cinematic genres and the symbolic nature of color have been designated.

One may divide each work into specific sections. With the exception of transitions, the various sections of *Série Noire* are labeled with the following descriptive titles which represent key characteristics of *film noir*: “Mystery, Anxiety, Vertigo, Lost in Thought, Madness, Loss of Control, Desperation, and Looking Back.” The succession of events in *Série Noire* represents a mixture of classic *noir* and *neo-noir*; orchestration and sound effects reflect earlier post-war times while non-linear narratives are more characteristic of the *neo-noir* genre. Quieter sections such as the “Mystery,” “Lost in Thought,” and “Looking Back,” allow the listener to have introspective moments while “Anxiety,” “Vertigo,” “Madness,” and “Loss of Control” reveals sudden outbursts. As is the case with *film noir*, most displays of heightened emotions erupt from earlier calmer circumstances.

An Interpretation of Structure in Relation to *Film Noir*Table 4.1. Structure of “*Musical Scenes*,” Jodlowski, *Série Noire*

| Scene | Piano | Tape |
|------------------------|---|---|
| MYSTERY (mm.1-14) | <p>*Chromatic Triple Motif [m.2] *Chromatic Ascending Pattern “A” [m.5]</p> <p>*Modified Chromatic Ascending Pattern “A” [m.9] *Pattern of Three [mm.11-12] *Pattern of Three [mm.12-13]</p> | <p>*Dialogue: “<i>j’ai sa fiche là, il n’y a pas de mystère</i>” (“<i>I have the plug, it is no mystery</i>”) [m.1]</p> <p>*Triple Thud (Pattern of Three), <i>Cloche (clock)</i> Ringing [mm.5-7]</p> <p>*Dialogue: “<i>...je ne comprends pas ce que vous dites...</i> [m.8] (“<i>I do not understand what you are saying</i>”) [m.8]</p> <p>*Synchronized Knock with Piano (Pattern of Three) [mm.11-12]</p> <p>*Dialogue: “...well..I just happened to work” [mm.13-14]</p> |
| ANXIETY (mm.15-17) | <p>*Chromatic Flurry “A” (Trills) [mm.15-16] *Chromatic Descending Pattern “A” [m.17]</p> | *Misc. Sound Effects [mm.15-17] |
| MYSTERY (mm. 18-20) | <p>*Chromatic Triple Motif [m.18] *Chromatic Descending Pattern “B” [m.19] *Triple Knock Motif [mm.19-20]</p> | <p>*Audio Distortion Effects [mm.18-19]</p> <p>*“<i>Voix off</i>” Triple Knock Motif (sound effect) [m.20] *Unmarked Cymbal Effects [m.21]</p> |
| ANXIETY (mm.20-25) | *Chromatic Flurry “B” (Mad Dash Pattern: Alternating Dyads and Triple Pitch Clusters) [mm.22-25] | *Misc. Sound Effects [mm. 22-25] |

| | | |
|----------------------------------|---|---|
| TRANSITION (mm.26-33) | <ul style="list-style-type: none"> *Low Resonance [mm.26-27] *Chromatic Ascending Pattern [m.28] *Chromatic Descending Pattern Response [m.30] *Pattern of Three [mm.32-33] | <ul style="list-style-type: none"> *“<i>Voix off</i>” No Dialogue [mm.26-29] * “<i>Voix</i>” [m.31] *Descending Sound Effect [m.32] *Crescendo [m.33] |
| VERTIGO (mm.34-46) | <ul style="list-style-type: none"> *Chromatic Flurry “C” (Dyads/Single Pitches) [mm.34-41] *Chromatic Flurry “D” (Dyads) [mm. 41-46] | <ul style="list-style-type: none"> *Guitar Distortion [m.34-37] *(<i>bruit, soufflé</i>) Breathing [m.38] *Repeated pitch effect [m.39] |
| TRANSITION (mm.47-49) | <ul style="list-style-type: none"> *Held Triple-Pitch Cluster (Low Resonance) [mm.48-49] | <ul style="list-style-type: none"> *Orchestra (Pattern of Three included) [mm.47-49] |
| LOST IN THOUGHT (mm.50-52) | <ul style="list-style-type: none"> *Arpeggiated Chords Pattern: Bell-Like Pattern [mm.50-52] | <ul style="list-style-type: none"> *Misc. Sound Effects [mm.50-52] |
| TRANSITION (mm.52-67) | <ul style="list-style-type: none"> *Pattern of Three [mm. 54-55] *Dialogue: “<i>il a été tué aussi...tout un dépôt d’essence qui avait flambé (He was killed as....while a fuel depot, which had soared)...Jack...Jack....Jack....oui...Jack, I’m innocent...please...help me...bastard....</i>”[mm. 56-63] *Radio [m.67] | <ul style="list-style-type: none"> *Chromatic Triple Motif [mm. 55-56] *Chromatic Triple Motif [m.61] *Trill Pattern “A” [m.62] *Chromatic Ascending Pattern [m.63] *Triple Knock Motif [mm. 65-66] |
| MADNESS (mm.68-79) | <ul style="list-style-type: none"> *Miscellaneous Ascending Pitch Clusters [mm.68-79] | <ul style="list-style-type: none"> *Dialogue: “Stupid bastard...jack...jack I’m frightened...”[mm. 70-71] *Trombone [m.75] *Sound Effects [m.79] |

| | | |
|--|---|---|
| <p>LOSS OF CONTROL (mm.80-91)</p> | <p>*Inarticulate Utterances: Grunts and Groans [mm.82-90]</p> <p>*Radio Distortion [m.91]</p> | <p>*Chromatic Ascending/Descending Double Scalar Passages [mm.80-81] *Chromatic Descending Pattern “A” [m.83] *Chromatic Ascending/Descending Double Scalar Passages Continued [mm.84-86] *Miscellaneous *Ascending Pitch Clusters [mm.86-87] Chromatic *Ascending/Descending Double Scalar Passages Continued [m.88] *Duo Note Pattern <i>fff</i> [mm.89-91]</p> |
| <p>DESPERATION – FIRST CLIMAX (mm.92-98)</p> | <p>*Modified Trill Pattern “A” [mm.92-96]</p> | <p>*Synthesizer [m. 92] *Misc. Sound Effects [mm.93-96] *A Woman’s Scream [mm.97-98]</p> |
| <p>LOST IN THOUGHT (mm.98-108)</p> | <p>*Arpeggiated Chords Pattern: Bell-Like Pattern [mm.99-108]</p> | <p>*Dialogue: “<i>Où suis-j...je...on traverse...des pays...remplis de sang....la guerre...c’est la guerre...qui n’était rien d’autre que la guerre...tu es moins que la guerre... (Or am ...I ...we cross...a country....filled with blood...the war...it is war...which was nothing other than war...you are less than war....</i>”[mm.98-108] *Sporadic “Jazz” Instrumentation [mm.104-108]</p> |

| | | |
|--|---|--|
| <p>TRANSITION (mm.109-133)</p> | <p>*Pattern of Three [mm.111-112] *Modified Chromatic Ascending *Pattern “A” [m.114]</p> <p>*Pattern of Three: Bb (Low Resonance) [mm.119-123] *Fragment of m.12 [mm.124-126] *Chromatic Triple Motif [m.128-129]</p> | <p>*“Alarm Effect” on Piano [mm.109-113]</p> <p>*Dialogue: “...no message, it’s here ...[mm.112-113] <i>Ambiance extérieur (exterior ambiance) and klaxon (car horn)</i> [mm.118-123] *Guitar Effects [mm.124-130]</p> <p>*“Marching” of soldiers [mm.131-133]</p> |
| <p>MADNESS – SECOND CLIMAX (mm.134-181)</p> | <p>*Miscellaneous Ascending Pitch Clusters [mm.135-144] *Arpeggiated Chords Pattern: Bell-Like Pattern [mm.145-146] *Chromatic Ascending/Descending Double Scalar Passages [m.147] *Miscellaneous Ascending Pitch Clusters Continued [mm.148-153]</p> <p>*Arpeggiated Chords Pattern Continued [mm.154-163]</p> <p>*Miscellaneous Ascending Pitch Clusters Continued [mm.165-174]</p> | <p>*Misc. Sound Effects [mm.134-143]</p> <p>*“Glissando” Effect [m.148] *“Jazz” instrumentation [mm.144-154] *Dialogue: “Duncan... (interrupted by misc. voices of men and women) ...JESSICA!...<i>le Bonheur, par exemple (happiness, for example)...chaque fois qu’il désirait une chose (whenever he wanted something)... (interrupted by misc. voices of women).”</i> [mm.148-158] *Laughing and other sound effects [mm.165-170] *Dialogue: “Doctor Chapman says I’ll soon be up...(3X)...and....founding about like a young gazelle! [mm.171-175] *Sixteenth Rest of Silence [m.181]</p> |

| | | |
|---------------------------------|--|--|
| LOOKING BACK (mm.182-193) | * <i>Boucle violons (violin loop) and papier (paper) Sound Effects</i> [mm.182-192] *Complete Silence [m.193] | *New Arpeggiated Pattern (Gradually Reduced to Fragments before m.193) interspersed with silent measures [mm.182-192] *Complete Silence [m.193] |
|---------------------------------|--|--|

Since Jodlowski refers to *Série Noire* as a “series of unrelated events,” it is safe to say that this work does not follow a linear narrative. The overall structure of *musical scenes* in *Série Noire* is akin to *neo-noir* films with non-linear narratives, such as Christopher Nolan’s 2000 film *Memento*.²² Like *Memento*, the *musical scenes* of *Série Noire* do not logically flow from one event to the next.

Small groups of pitches, or motifs, such as the “Chromatic Triple Motif” link the various sections together and provide the listener with an element of familiarity. In early *film noir* scoring, motifs would often act as a cue of an approaching person or impending danger. Larger phrases, particularly recurring patterns unify the work since they help the listener associate certain patterns with certain moods. The following sections will examine how smaller elements work together to assemble the overall structure of *Série Noire*.

²² Nolan, Christopher. *Memento*. DVD. Directed by Christopher Nolan. Summit Entertainment, 2000.

Motifs

In cinematic *mise-en-scène*, the viewer attributes importance to certain characters and events within narratives through the use of musical motifs and patterns. *Série Noire* contains musical cells (i.e., motifs) and patterns that are interlocked through rhythmic, harmonic, or melodic manipulation in both the piano and tape. According to Pierre Schaeffer, there are two preliminary steps in achieving *musique concrète*:

Sound phenomenon is established by *distinguishing* an element (hearing it in itself, for its texture, matter, color) and *repeating* it.²³

According to Jodlowski, “a figure of three notes is used to begin this composition and stress its transitions.”²⁴ This figure ascends in a chromatic gesture. Following this opening motif, a significant number of musical and rhythmic cells continue to emerge in sets of three. This triple-pattern unifies the entire work in a manner similar to the motifs and *leitmotifs* of cinema.

Jodlowski’s motif resurfaces in various forms in a manner described as: “sometimes complete, sometimes it is incomplete, and at other times it is compressed but still recognizable.”²⁵ As the triple-pattern recurs in both piano and tape, Jodlowski successfully creates a link between both parts. In addition, this technique creates a hypothetical conversation between the two parts. [B-C-C#] are the first pitches that enter in the piano of *Série Noire*, penetrating through the quiet murmurs of the tape.

Musical Examples 4.1, 4.2, and 4.3 show the resurfacing of the “triple-note” motif and the importance of the number three. This motif has been designated as the “Chromatic Triple Motif” for this analysis.

²³ Ibid., 13.

²⁴ Personal Website of Pierre Jodlowski, “*Série Noire*.”

²⁵ David Burge, *Twentieth-Century Piano Music* (Lanham, MD: Scarecrow Press, 2004), 26.

Musical Example 4.1. *Série Noire*, mm.1-3: “Chromatic Triple Motif”²⁶

Musical Example 4.2. *Série Noire*, mm.17-19: “Chromatic Triple Motif”

Musical Example 4.3. *Série Noire*, mm.53-57: “Chromatic Triple Motif”

²⁶ Please refer to corresponding tables (Table 4.1, Table 5.1, and Table 6.1) within each chapter for titles of musical examples from this point forward.

As *Série Noire* continues, the pattern of three consistently reappears in various incarnations. The triple gesture also presents itself in various timbres and sounds effects: these effects include the sounds of door knocks and echoes of ambulance sirens demonstrated in Musical Example 4.4 and 4.5.

Musical Example 4.4. *Série Noire*, mm.65-66: “Triple Knock” Pattern

This musical score snippet shows measures 64 to 66 of *Série Noire*. It features two staves: a CD (Compact Disc) track and a piano (pno.) track. The CD track has a time signature of 4/4 and includes a 'voix off' section. The piano track has a time signature of 2/4. A red box highlights measures 65 and 66, which contain a 'Triple Knock' pattern. The piano track in these measures shows a series of three eighth notes, each followed by a quarter rest, creating a rhythmic pattern. The CD track in measure 65 has a 'voix off' section with a 'f' (forte) dynamic. Measure 66 has a 'radio' section with a 'f' (forte) dynamic. The piano track in measure 65 has a 'f' (forte) dynamic. The piano track in measure 66 has a 'f' (forte) dynamic.

Musical Example 4.5. *Série Noire*, mm.110-113: “Triple Siren Echo” in Piano

This musical score snippet shows measures 109 to 113 of *Série Noire*. It features two staves: a CD (Compact Disc) track and a piano (pno.) track. The CD track has a time signature of 4/4 and includes a 'no message, it's here...' section. The piano track has a time signature of 2/4. A red box highlights measures 110 and 111, which contain a 'Triple Siren Echo' pattern. The piano track in these measures shows a series of three eighth notes, each followed by a quarter rest, creating a rhythmic pattern. The CD track in measure 110 has a 'piano' section with a 'p' (piano) dynamic. Measure 111 has an '(ambiance)' section. Measure 112 has a 'no message, it's here...' section. The piano track in measure 110 has a 'f' (forte) dynamic. The piano track in measure 111 has a 'f' (forte) dynamic. The piano track in measure 112 has a 'f' (forte) dynamic. The piano track in measure 113 has a 'f' (forte) dynamic.

The work reaches its grandest climax with the triple restatement of Alma Terrain's fragment of dialogue from "Brazil": "Doctor Chapman says I'll soon be up...and founding about like a young Gazelle!"²⁷ This emphatic statement represents the blind optimism and baseless hope of Mrs. Terrain, whose faith in her cosmetic surgeon Dr. Chapman's unorthodox techniques eventually leads to her downfall. Musical Examples 4.6a and 4.6b feature the triple restatement.

Musical Example 4.6a. *Série Noire*, mm.171-174: "Dr. Chapman says I'll soon be up!"

The image displays two pages of a musical score for Musical Example 4.6a. The top page (mm. 171-174) features a vocal line (CD) and a piano accompaniment (ino.). The vocal line includes the lyrics: "... Doctor Chapman says I'll soon be up ...". The piano accompaniment is marked with a forte (f) dynamic and includes a triple restatement of a melodic fragment. The bottom page (mm. 172-174) continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "... Doctor Chapman says I'll s ...". The piano accompaniment is marked with a mezzo-forte (mf) dynamic and includes a triple restatement of a melodic fragment. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked as 8'33.66" and 8'36.33".

²⁷ Gilliam, Terry. *Brazil*. DVD. Directed by Terry Gilliam. 20th Century Fox, 1985.

Musical Example 4.6b. *Série Noire*, mm.171-174: “Dr. Chapman says I’ll soon be up!” --
continued

The musical score is divided into three systems, each with a vocal line (CD) and a piano accompaniment (pno.).

System 1 (mm. 173): The vocal line begins at 8'39" with the lyrics "... Doctor Chap ...". The piano accompaniment starts at 173 and features a *fff* dynamic marking.

System 2 (mm. 174): The vocal line continues at 8'41.66" with the lyrics "... m a n n s a y s I ' l l s o o n b e u p ... a n d ...". The piano accompaniment starts at 174 and includes dynamic markings of *mf* and *fff*. It features a 9-measure rest in the right hand and an 8-measure rest in the left hand.

System 3 (mm. 175): The vocal line begins at 8'44.33" with the lyrics "... founding about like a youg gazelle !". The piano accompaniment starts at 175 and includes a *fff* dynamic marking. A tempo change is indicated by a right-pointing arrow and the marking $\bullet = 60$. The system concludes at 8'51".

Recurring Patterns

While motifs function as small fleeting “guideposts” within the larger structure, recurring patterns help the listener identify with certain moods as they resurface. *Série Noire* presents two major recurring patterns: “Mad Dash” patterns and the “Bell-like” patterns.

The first recurring pattern in *Série Noire* features textural writing, which includes “very fast sets of chords which are weaving chromatic lines, very intense trajectories which are split up or, on the contrary, tighten into highly concentrated gestures.”²⁸ As a musical representation of the “mad dash” of *film noir*, the listener is unexpectedly thrown into its first passages of disarray, where he or she is suddenly pushed forward into the next musical event. The unpredictable onslaught of chromatic flurries at the beginning of *Série Noire* indicates that Jodlowski’s hypothetical narratives are meant to be experienced as each moment passes.

²⁸ Personal Website of Pierre Jodlowski, “*Série Noire*.”

Musical Example 4.7 demonstrates an example of the “Mad Dash” gestures. The following “Mad Dash” gesture appears in chord clusters that feature alternating dyads between the right and left hand for the performer.

Musical Example 4.7. *Série Noire*, mm.41-44: First “Mad Dash” Pattern

The musical score is divided into two systems, each with two staves. The top staff is labeled 'CD' and the bottom staff is labeled 'pno.'.

System 1 (mm. 41-42):

- Staff CD:** Measures 41 and 42. Measure 41 has a *pp* dynamic. Measure 42 has a *fff* dynamic. A bracket labeled '3' is under the final notes of measure 42.
- Staff pno.:** Measures 41 and 42. Measure 41 has a *mp* dynamic. Measure 42 has a *fff* dynamic. A bracket labeled '5' is over the first five notes of measure 41, and a bracket labeled '6' is over the next six notes. Accents (>) are placed under the notes in measures 41 and 42.

System 2 (mm. 43-44):

- Staff CD:** Measures 43 and 44. Measure 43 has a *mp* dynamic. Measure 44 has a *mp* dynamic. A bracket labeled '3' is under the final notes of measure 44.
- Staff pno.:** Measures 43 and 44. Measure 43 has a *f* dynamic. Measure 44 has a *fff* dynamic. Accents (>) are placed under the notes in measures 43 and 44.

Musical Example 4.8 demonstrates the second pattern of concentrated gestures. These concentrated gestures feature chromatic scalar patterns that sweep across the keyboard. It is highly improbable for the pianist to maneuver accurately through these scalar patterns. Although the passage has been notated for one hand, the composer himself states that this pattern “should be played by two hands since it is essentially impossible for one hand.”²⁹

Musical Example 4.8. *Série Noire*, mm.79-82: Second “Mad Dash” Pattern

The final recurring pattern in *Série Noire* features, “various chords that sound like bells to suggest an inner and suspended world.”³⁰ These “bell-like” passages most often occur after large

²⁹ Pierre Jodlowski, e-mail message to author, December 12, 2013.

³⁰ Personal Website of Pierre Jodlowski, “*Série Noire*.”

sections of dizzying textures and offer the listener a reprieve from the abrasive cacophony. The bell-like chords appear suddenly in the *musical scene* designated as “Lost in Thought.” The pianist must hold the pedal throughout the passage and blur the various harmonies while recognizing articulation and phrasing.

Musical Example 4.9 features a form of the triple gesture as a cue towards the “Bell-Like” passage during the *musical scene* “Lost in Thought.”

Musical Example 4.9. *Série Noire*, mm.47-50: Transitioning Into “Lost in Thought”

The musical score for Musical Example 4.9 shows the transition from mm. 47-50 of *Série Noire* into the “Lost in Thought” section. The score is for CD (orchestra) and pno. (piano). The CD part starts at 1:52, 1:56, 2:00, and 2:02. The pno. part starts at 1:52 and 2:02. The tempo changes from 60 to 90. The pno. part features a triple gesture (5-5-7) and a bell-like chord.

The resulting effect recalls the compositional style of Claude Debussy, who once declared that he had wanted his music “to appear as though it came from a shadow.”³¹ Musical Example 4.10 features an example of this “shadow-like” emergence marked by a *diminuendo* in *Les sons et les parfums tournent dans l’air du soir* (The sounds and fragrances swirl through the evening air, 1909), from the Preludes of Debussy, Book I.³² Octaves marked by *staccatos* from

³¹ Victor Seroff, *Debussy, Musician of France* (New York, 1956), 99.

³² The published music and material of *Durand & Cie.* have passed into public domain.

mm.14-15 suggest expansiveness before transitioning towards the measure marked *en retenant* (slowing). M.16 and onwards feature longer phrasing and quieter dynamics.

Musical Example 4.10. Les sons et les parfums tournent dans l'air du soir, mm.14-18

8 En retenant - - - //

a Tempo égal et doux

p dim.

pp

en dehors

Transition marked by *en retenant* and *diminuendo*

Claude Debussy “*Les sons et les parfums tournent dans l'air du soir*”
 © Copyright 1910 by Durand & Cie., Paris, France.

To conclude the formal analysis of *Série Noire*, Table 4.1 features a structure of various *musical scenes* in Jodlowski’s work. The performer is provided with a new perspective of how each section belongs to a larger scheme. Although a pianist may not necessarily adhere to the author’s interpretation during a performance, it is important to conceptualize how each section would belong in a film-like setting. Within the larger structure, smaller motifs are repeated and manipulated for the sake of the listener; these motifs unify the work and provide the listener with a sense of familiarity. The “Chromatic Triple-Note” motif as well as the “Pattern of Three” lock all of the sections together and provide a smooth transition between the rapid changes of ambiance. Recurring patterns, particularly those that feature drastically different pianistic textures, are also indicative of repeated “scenes” or circumstances.

The Influence of *Film Noir* in *Série Noire*

Composed in 2005 and commissioned by the *Concours international de piano d'Orléans*, Jodlowski's *Série Noire* was premiered on July 7, 2007 in Orléans, France. Jodlowski was inspired to create *Série Noire* as a direct result of his experiences with the *mise-en-scène* of *noir* film and literature. In *Série Noire*, subtitled *Thriller*, the composer requires the pianist to “integrate into the story and become the character”³³ and provides the performer with abundant interpretative liberties. Odd rhythms and unresolved passages that leave the listener unsettled highlight the anxiety and paranoia that is characteristic of *film noir*. In addition, Jodlowski includes a wide range of articulation that creates contrast between the differing sections of the work. All of these elements come together to help the performer maneuver through many different moods. These moods pull the listener with the performer through a brisk passing of musical events.

Jodlowski's music eschews but does not necessarily deviate from traditional rules of harmony. Functional tonality does not play a significant role in the composer's writing process. He relies heavily on other compositional techniques and tools (contrasting textures, pedaling, dynamics, and varied instrumentation) which are meant to evoke an emotional response of uneasiness from the listener. Jodlowski's focus on music as a “storyteller” signifies that all parts within each work must reinforce a hypothetical narrative through synchronized rapid changes between the solo instrument and tape.

³³ Pierre Jodlowski, *Série Noire* (Paris, France: Quincampoix, Ed. Jobert, 2005.)

Film Noir and the Color Black

Color is often utilized by filmmakers as a symbolic tool and presents the opportunity to elicit a rich variety of emotions, ideas, and concepts. As an important aspect of cinematic aesthetics and *mise-en-scène*, the development of color technology gives filmmakers the opportunity to incorporate symbolic references into the set. Author Steven Peacock describes the role of colors in film:

As colour can appear uneasily abstract, existing only as a property of an object, it keeps getting missed, or subsumed into broader categories of film style...The marker of colour's appearance in a film changes throughout, in varying relationships. As a crucial element of film style, it rewards responsive scrutiny.³⁴

However, color does not always allude to one explanation or analysis. The viewer should recognize that the value of color lies in its role as a multifaceted and ever-changing symbol. The purpose of color may even change within various contexts of the same film; for instance, a viewer may initially perceive the color "red" as a symbol of passion in one scene but eventually conclude that "red" symbolizes blood in another.

Jodlowski elaborates upon the difficulties that he faced while composing *Série Noire* as a starting point in the *Works Based on Colour*:

We feel attracted by particular colours and although this can be explained by our cultural background, it is certainly associated to more personal experience. The problem of how to musically convey the idea of meaning is at the heart of my work. Every composition offers me the opportunity of giving life to a mental space composed of narrative elements, sensations, energies and colours... I do hope that in the future, I'll have the chance to develop this work for piano and soundtrack in relation with those principles of how [sic] transforming an imaginary world into a musical project.³⁵

³⁴ Steven Peacock, *Colour* (Manchester, UK: Manchester University Press, 2010), 2-6.

³⁵ Personal Website of Pierre Jodlowski, "Série Blanche."

Classic *film noir* is commonly associated with a black-and-white world, where the overt use of shadows, dim lighting, and limited hues contribute to its dark aura. *Noir* represents darkness, a lack of concrete visibility, and the possibility of danger lurking in the shadows.³⁶ *Noir* also indicates a lack of joy, which is apparent among the frantic chaos that occurs in *Série Noire*. According to the authors of *Color and the Moving Image*:

In films black asserts its power among colors, not simply as their negation, but in the Goethean tradition, as their potential. A figure for darkness that evokes both the infinity of old night and the intimacy of surrounding theater space, black evokes the origin of color through its polar relation to the white of the illuminated screen.³⁷

Author Paul Coates further elaborates upon the nature of the color black, describing its use in cinema as a “blocked expressivity of the feminine in a society of monotonous, monochrome repetition, the nineteenth century run by tribes of ‘men in black.’”³⁸

The ensuing analysis will reveal how *Série Noire* brings forth images of black-clad men, the use of *chiaroscuro* (i.e., black and white lighting), and the dangers of urban nightlife in *film noir*. The following figures are frames from the films *The Big Combo* (1955) and *The Third Man* (1949). According to French writers Nino Frank and Jean-Pierre Chartier, the term *film noir* revealed the desolation associated with the color black by featuring shadowy melodramas, set in an urban criminal milieu, and featuring doomed protagonists who behaved with sangfroid under pressure.”³⁹

³⁶ Although the term *noir* is a literal French translation for “black,” this does not necessarily indicate that the color “black” is a requisite for visuals within *film noir*. It is the atmosphere of “darkness” that is the most salient characteristic of *film noir*. Shades of grey, white, and black all come together to create the *mise-en-scène* of *film noir*.

³⁷ Simon Brown et al., *Color and the Moving Image: History, Theory, Aesthetics, Archive*. (New York, NY: Routledge, 2013), 89.

³⁸ Paul Coates, *Cinema and Colour: The Saturated Image* (London, UK: BFI, Pallgrave Macmillan, 2010), 45.

³⁹ James Naremore, *More than Night: Film Noir in its Context* (Berkeley and Los Angeles: University of California Press, 2008), 15.

Figure 4.1 features a scene from “The Big Combo,” by director Joseph H. Lewis. This scene displays the prominent use of black silhouettes in classic *film noir*. This feature is consistent with the use of *chiaroscuro* lighting in classic dark films.



Figure 4.1. Joseph H. Lewis, Two silhouetted figures in *The Big Combo*, 1955. Movie trailer originally distributed without copyright notice, as then required for copyright protection.

Figure 4.2 features a frame from the British *film noir* “The Third Man,” by Carol Reed, where a dark and mysterious figure stands at the end of the tunnel. Since the protagonist and viewer are unaware of whom this person is the unknown “black” figure poses as a potential antagonist.



Figure 4.2. Carol Reed, Dark silhouette in *The Third Man*, 1949. Copyright by London Films Productions.

Dark shadows, unseen dangers, and urban altercations leave the viewer with an ever-present sense of anxiety and anticipation. Jodlowski attempts to recreate an atmosphere of anxiety in *Série Noire*, implementing loud horns, screams, and disgruntled breathing within the textures of the work.

The genre of classic *film noir* and its succeeding genre (*neo-noir*) have presented a plethora of musical clichés based on narrative stereotypes. Jodlowski aims to present a homage to these genres using his own compositional style. According to the composer, “Each colour provides an opportunity to investigate a particular link between music with image.”⁴⁰ Therefore, the use of the color black links back to the use of color in the title “*Série Noire*.”

Inarticulate Utterances

As genres of film became more and more stylized over the course of the twentieth-century, non-diegetic, or “off-screen” music, became integral in the course of setting “atmosphere” for various scenes. Jodlowski establishes his personal vision of cinematic genres and their corresponding musical genres including: jazz and chromaticism for *film noir*, minimalism and repetition for psychological films, and sensual melodies for erotic films.⁴¹ However, music alone does not support the atmosphere of cinematic *mise-en-scène*; sound effects also serve as a vital expressive tool in cinema.

Jodlowski draws upon the eerie nature of the unknown, presenting his own vision of cinematic *mise-en-scène* by eliminating a solid transition between the musical events.

Inarticulate sounds in the style of *musique concrète* are a major portion of the electroacoustic tape heard in *Série Noire*: a recurring female voice, truncated sentences, grunts, groans, and

⁴⁰ Personal Website of Pierre Jodlowski, “*Série Rose*.”

⁴¹ Analyses of how musical genres and compositional techniques are expounded upon in later chapters.

heavy breathing penetrate through the thick textures of the work. Small fragments of sounds are consistently lifted from the audio track of 1985 film “Brazil,” directed by Terry Gilliam. These fragments present moments of panic and discord within *Série Noire*.

Musical Example 4.11 features Jodlowski's attempts to evoke uneasiness through audio portions that consist primarily of breathing and mad laughter. This sound effect continues to reappear through the entire work.

Musical Example 4.11. *Série Noire*, mm.169-170: “Breathing and Laughing” on Tape

The image displays a musical score for 'The Wind' by Gustav Mahler. The top staff is the vocal line, labeled 'CD', and the bottom staff is the piano accompaniment, labeled 'pno.'. The vocal line begins with a series of 'ha' syllables, followed by a crescendo leading to a final 'ha'. The piano accompaniment features various musical notations, including triplets, quintuplets, and dynamic markings such as 'fff' and 'f'. The score is set in 3/4 time and includes a key signature of one flat (B-flat).

Musical Example 4.12 features grunting and groaning during an altercation between the protagonists Sam Lowry (Jonathan Pryce) and Jill Layton (Kim Greist) in “Brazil.” Jodlowski juxtaposes these specific audio fragments over sweeping scalar passages in the piano. The passage exhibits the same urgency that was present during the scene of struggle within the film.

Musical Example 4.12. *Série Noire*, mm.83-86: “Inarticulate Grunts and Groans” on Tape

The image displays two systems of musical notation for Musical Example 4.12. Each system consists of an audio track (CD) and a piano track (pno.).

System 1 (Measures 83-86):

- Audio (CD):** The track is marked with a time signature of 3/4. It begins at 3:54. A red box highlights the segment from 3:54 to 3:56. The audio contains the following inarticulate sounds: "ahhh...", "hggnn...", "wha! (dog)", and "...heiei... (human!)".
- Piano (pno.):** The piano part is in 3/4 time. It features a sweeping scalar passage starting at 3:54, marked with a forte (*f*) dynamic. The passage continues through 3:56, marked with a fortissimo (*ff*) dynamic. The piano part concludes with a final chord marked with a forte (*f*) dynamic.

System 2 (Measures 85-86):

- Audio (CD):** The track is marked with a time signature of 3/4. It begins at 3:58. A red box highlights the segment from 3:58 to 4:00. The audio contains the following inarticulate sounds: "...èèhhèè...", "ahrr...", and "hhrrr".
- Piano (pno.):** The piano part is in 3/4 time. It features a sweeping scalar passage starting at 3:58, marked with a forte (*f*) dynamic. The passage continues through 4:00, marked with a fortissimo (*ff*) dynamic. The piano part concludes with a final chord marked with a forte (*f*) dynamic.

Use of Dialogue: Terry Gilliam's "Brazil"

In *Série Noire*, the listener will hear many direct quotations from *neo-noir* films. *Neo-noir* is a modified rendition of *film noir*, intended to suit the palate of a newer generation and color cinematography. According to Jodlowski:

I felt like paying a tribute to this genre and at the same time creating my own thriller and its musical adaptation. Therefore, I imagined a kind of story that mixes several film and book references... many sounds come from various movies. These sounds are short and usually hidden in a more complex matter, but I also elaborate upon my own choices, particularly through the use of imitation in order to re-create a typical thriller atmosphere.⁴²

Since *neo-noir* has its roots deeply buried in classic *film noir*, many *neo-noir* films feature older storylines and circumstances. *Film noir* theorists Raymond Borde and Etienne Chaumeton assert that all *noir* fulfills a set of criteria, in particular "the theme of death and a surrealist quality which consists of the oneiric, bizarre, erotic, ambivalent, and the cruel."⁴³ Jodlowski's major inspiration for the work comes from the dialogue and sound effects of "Brazil," directed by Terry Gilliam. Supplemental quotations are either drawn from or allude to the output of *neo-noir* filmmaker David Lynch and French New Wave director Jean-Luc Godard.

A dystopian satire featuring the pitfalls and dysfunctional nature of an overly-industrialized world, "Brazil" serves as Jodlowski's primary choice for the various dialogue fragments. Figure 4.3 features the use of *chiaroscuro* lighting and urban settings characteristic of the *mise-en-scène* of *film noir* in "Brazil."

⁴² Personal Website of Pierre Jodlowski, "Série Noire - Writing Process (2009)."

⁴³ Naremore, *More than Night: Film Noir in its Context*, 19.



Figure 4.3. Terry Gilliam, Scene from *Brazil*, 1985. Copyright by Universal Studios.

Complete sentences within the fragments of dialogue are the only way in which the listener can clearly identify with a particular circumstance or mood. This could potentially be attributed to a concept known as *subjective narration*,⁴⁴ an element which is often implemented into the diegetic component of *noir* films. Subjective narration involves the protagonist simultaneously experiencing emotions, inner thoughts, and opinions as the events unfold. Most of the dialogue from “Brazil” belongs to the protagonists Sam Lowry and Jill Layton. A large portion of Sam’s dialogue is featured towards the center of the work, where antagonist and former friend Jack Lint (Michael Palin) must torture Sam in order to abide by the demands of superior forces. Here, Borde and Chaumeton’s reference of “cruelty” surfaces in Sam’s helplessness and Jack’s anger.

⁴⁴ Naremore, *More than Night: Film Noir in its Context*, 1.

Musical Example 4.13 features fragments of Sam's dialogue as he pleads for his welfare to his "old friend" Jack. The fear in Sam's voice, the frustration in Jack's cursing, as well as the chaotic pianistic demands come together to form one of many histrionic moments in *Série Noire*. Although most of the dialogue was extracted directly from the film, Jodlowski asserts that the listener should not necessarily think of "Brazil". Instead, the listener should approach these sounds without strictly associating the dialogue with the source.

Musical Example 4.13. *Série Noire*, mm.58-63: "Sam and Jack Altercation"

The musical score is divided into two systems, each with a CD (dialogue) and pno. (piano) staff.

System 1 (mm. 58-63):

- CD:** Features dialogue fragments. The first fragment (mm. 58-61) is labeled "jack" and is enclosed in a red box. The second fragment (mm. 62-63) is labeled "jack" and is also enclosed in a red box. The third fragment (mm. 64-65) is labeled "...oui..." and is enclosed in a red box.
- pno.:** The piano accompaniment is marked with dynamics: *fff* (fortississimo), *f* (forte), and *mf* (mezzo-forte). The piano part includes a triplet of eighth notes in the first measure.

System 2 (mm. 62-63):

- CD:** Features dialogue fragments. The first fragment (mm. 62-63) is labeled "...jack i'm innocent.....please.....help me..." and is enclosed in a red box. The second fragment (mm. 64-65) is labeled "...bastard..." and is enclosed in a red box.
- pno.:** The piano accompaniment is marked with dynamics: *f* (forte), *p* (piano), *mp* (mezzo-piano), and *f* (forte). The piano part includes a triplet of eighth notes in the first measure.

Red boxes highlight the dialogue fragments in both systems. The piano part is marked with dynamics: *fff*, *f*, *mf*, *f*, *p*, *mp*, and *f*.

Sounds of the City: Exterior Sounds

As a vital component of cinematic *mise-en-scène*, sound effects in the tape provide the listener with clues to location and setting. Setting is an important element represented by the sounds of the tape in *Série Noire*. Miklitsch describes the relationship between *noir* and the city in the following statement:

Since noir is synonymous with the urban environs, the most characteristic sounds of the genre are the sounds of the city, the symphonic ambience created by the various metropolitan means of transporation – subway and automobile, train and bus – intermixed with domestic racket and pedestrian traffic as well as all manner of enterprise...⁴⁵

In the classic settings of *film noir*, scenes would stereotypically occur within shady regions of a city.

Musical Example 4.14 demonstrates how *Série Noire* pulses with the energy of the city environment. This example depicts one of the many fragments of sirens and *klaxons* (car horns).

Musical Example 4.14. *Série Noire*, mm.118-123: Outside Ambiance and “Klaxon”

The musical score for Musical Example 4.14 is presented in two staves: CD (Compact Disc) and piano (pno.). The CD staff features a series of notes with time markers above them: 5'58", 6'02", 6'06", 6'10", 6'14", and 6'18". The 6'02" and 6'18" markers are enclosed in red boxes, with the text "(ambiance extérieur)" and "(klaxon)" respectively. The piano staff shows a melodic line starting at measure 118, with a forte (f) dynamic marking at measure 120 and a mezzo-forte (mf) dynamic marking at measure 123. The piano staff also includes a bass line with notes and rests.

⁴⁵ Miklitsch, *Siren City: Source and Sound Music in Classic American Noir*, 56.

Musical Example 4.15 demonstrates the importance of pedestrian sound effects in *Série Noire*.

The “*marche*” could possibly be interpreted as the foot traffic of an urban environment.

Musical Example 4.15. *Série Noire*, mm.129-133: “Pedestrian Sounds”

The musical score for Musical Example 4.15, *Série Noire*, mm.129-133, is presented. The score is for CD (Cassette Deck) and piano (pno.). The CD part features a rhythmic pattern labeled "(marche)" with a tempo marking of 90. The piano part features a melodic line with dynamics *f* and *fff*. The score is annotated with time stamps: 6'42'', 6'46'', 6'49'', 6'51.66'', and 6'54.33''. A red box highlights the "marche" section. A page number 13 is visible in the top right corner.

The concept of incorporating urban sounds on tape can largely be attributed to the influence of Schaeffer's experimentation with sounds of the “industrial world.” In Schaeffer's work *Etude aux chemins de fer* (Study of Railways, 1948), the composer utilizes excerpts of train station sounds. He manipulates and re-arranges the various sound effects on tape. His techniques include the sporadic sounding of train horns and whistles. Both are later transposed to a higher register in a manner evoking the *Doppler Shift*⁴⁶ and the repeated “clicking and turning” of train wheels on tracks.

⁴⁶ See Glossary for definition of “Doppler Shift.”

Audio Technologies of *Film Noir*: Interior Sounds

On a macroscopic scale, the sounds of the city were greatly responsible for the creation of the *noir* world and the dangers that it posed for all of its inhabitants. However, sonic effects on a microscopic scale were greatly responsible for contributing to the *mise-en-scène* of *film noir* on a smaller scale, bringing focus and clarity to the personal surroundings of characters. According to Robert Miklitsch, author of *Siren City*:

Interiors in classic *noir* are frequently just as charged, acoustically speaking, as exterior ones. Quotidian domestic sounds – say, a ticking clock combined with a ringing phone – can acquire extraordinary dramatic intensity.⁴⁷

Though Jodlowski combines interior and exterior sounds in *Série Noire*, he avoids juxtaposing the two types of sound effects. With a clear separation between the “inside” and “outside” world, the composer creates a setting that differentiates the circumstances between each character.

In the style of *musique concrète*, Jodlowski creates a fusion of sounds in the tape through the use of everyday objects. Before the first fragment of dialogue *J’ai sa fiche là, il n’y a pas de mystère* (I have his card there, there is no mystery) in *Série Noire*, the composition opens with a “pop” that is taken from the soundtrack of “Brazil.” The darting and mysterious sound effect suggests the fast-paced and abrupt world of *noir*. Although the sound effects are not always marked in the score, the listener is expected to draw logical conclusions of what the sounds of the object are.

⁴⁷ Miklitsch, *Siren City: Source and Sound Music in Classic American Noir*, 63.

Musical Example 4.16 depicts the passage of *Série Noire* where a boiling pot, the ringing of a bell, and the sound of a jar popping open are all heard framing the piano in rapid succession. Only the ringing of the “*cloche*” is marked on the actual score.

Musical Example 4.16. *Série Noire*, mm.5-8: “Everyday Objects”

CD

0'12.5" 0'16.5" 0'18" 0'22"

4/4 3/8 4/8 3/4 9/4

...je ne comprends pas ce que vous dites...

pno.

fff mf f ff

The radio frequently reappears as a prominent sound effect in the tape of *Série Noire*. Frequency transmission distortions were common during the radio's Golden Age from the late 1920s to the early 1950s and were commonly featured as a sonic effect in *Série Noire*.

Musical Examples 4.17 and 4.18 show how the radio predominantly functions as either a brief interlude between long passages or a lead-in towards the next *musical scene*.

Musical Example 4.17. *Série Noire*, mm.64-67: “Radio”

Musical Example 4.18. *Série Noire*, mm.91-92: “Radio Distortion”

The Piano as an Imitative Device

The use of the piano as an imitative device is prevalent in *Série Noire*. In alignment with the exploration of cinematic sound techniques, the piano and audio soundtrack in *Série Noire* work together to create various effects which are listed by sound designer David Sonnenschein:

“*Hyperboles*: obvious and intentional exaggeration; *metaphors*: suggesting comparison of an actual sound with an idea; *paradoxes*: apparent contradiction that may express inner truth; and *vivification*: manifesting living traits in an inanimate object.”⁴⁸

Jodlowski utilizes all of these effects within the textures of *Série Noire* and uses the piano as a means of emphasizing sound. This contributes to the colorful ambiance on tape and creates great contrast between local gestures and complete sections.

The composer’s use of the piano as a *metaphor* is demonstrated in Musical Example 4.19. Three pitches on the piano (which henceforth will be referred to as “Pattern of Three”) represent the sounding of a siren. This gesture is juxtaposed over an actual siren in the audio soundtrack. When the separate parts begin to overlap, an echo effect is created.

Musical Example 4.19. *Série Noire*, mm.109-113: “Pattern of Three”

The musical score for Musical Example 4.19 shows two staves: CD (Cassette Deck) and pno. (piano). The CD staff has a siren sound effect, with time markers at 5'22\", 5'26\", 5'30\", 5'34\", and 5'38\". The piano staff has a melodic line with three distinct pitches highlighted by red boxes, corresponding to the 'Pattern of Three'. The piano part starts at mm. 109 and ends at mm. 113. The CD part starts at mm. 109 and ends at mm. 113. The piano part is marked with a forte (f) dynamic. The CD part is marked with a piano (p) dynamic. The piano part is marked with a forte (f) dynamic. The CD part is marked with a piano (p) dynamic. The piano part is marked with a forte (f) dynamic.

⁴⁸ David Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema* (Michael Wise Productions, 2001), 55.

Jodlowski also uses the piano as an instrument of “hyperbole.” Musical Examples 4.20 and 4.21 present the “Pattern of Three” as a “Triple-Knocking Effect” and the use of the piano as an instrument of exaggeration.

Musical Example 4.20. *Série Noire*, mm.9-12: “Triple-Knocking Effect”

This musical score for Musical Example 4.20 shows the 'Triple-Knocking Effect' in measures 9-12 of *Série Noire*. The score is for CD (Cello) and pno. (piano). The CD part is in 3/4 time and features a series of notes that are repeated three times, creating a 'Triple-Knocking Effect'. The piano part is in 3/4 time and features a series of notes that are repeated three times, creating a 'Triple-Knocking Effect'. The score is marked with 'ff' (fortissimo) and 'f' (forte). A red box highlights the 'Triple-Knocking Effect' in the piano part. The time markers are 0'24", 0'27", 0'30", and 0'33".

Musical Example 4.21. *Série Noire*, mm.64-66: “Triple-Knocking Effect”

This musical score for Musical Example 4.21 shows the 'Triple-Knocking Effect' in measures 64-66 of *Série Noire*. The score is for CD (Cello) and pno. (piano). The CD part is in 3/4 time and features a series of notes that are repeated three times, creating a 'Triple-Knocking Effect'. The piano part is in 3/4 time and features a series of notes that are repeated three times, creating a 'Triple-Knocking Effect'. The score is marked with 'ff' (fortissimo) and 'f' (forte). A red box highlights the 'Triple-Knocking Effect' in the piano part. The time markers are 2'51", 2'55", 2'59", and 3'01".

To conclude the influence of *film noir* in *Série Noire*, Jodlowski's primary inspiration for *Série Noire* comes from the output of David Lynch, Jean Luc-Godard, and Terry Gilliam. The use of the color black alludes to the atmosphere of "darkness" that is characteristic of *noir* and *neo-noir* films. In *Série Noire*, Jodlowski uses a wide variety of techniques to recreate the *noir* world. Inarticulate utterances in the forms of sudden screams, grunts, and groans, are meant to evoke a sense of anxiety and uneasiness in the listener. The use of dialogue from "Brazil" also contributes to the chaotic medley of sounds in the tape of *Série Noire*. Exterior sounds (sounds of the city) and interior sounds (audio technologies of *film noir*) help the listener establish his or her vision of *noir mise-en-scène*. The use of the piano as an imitative device hyperbolizes all of the sound effects on tape and brings focus to various patterns and motifs found throughout *Série Noire*.

CHAPTER V: *SÉRIE BLANCHE*

Formal Analysis of *Série Blanche*

Although the work is primarily written in the minimalist style, Jodlowski's incorporation of the cadenza gives *Série Blanche* a directional curvature. The arch-like structure of *Série Blanche* is driven by loops, where the tape continues to collect new material from the piano. However, the author has observed that the major changes in ambiance occur in seven sections.

Seven major sections have been delineated by the author in Table 5.1. These sections are labeled with the following descriptive titles, which represent key characteristics of psychological cinema: "Solitude, Boredom, Anticipation, Adrenaline, Climax, Withdraw, and Afterthought." The titles that have been given to each *musical scene* represent the numerous mental states that a viewer may undergo during a psychological thriller. In "Solitude" and "Boredom," the narrative is still undeveloped and unclear. As "Anticipation" appears, the listener becomes aware that there is trouble looming. "Adrenaline" expresses the physical reaction to the state of anticipation. The "Climax" features the culmination of all previous loops, while "Withdraw" pulls the listener away from previous material. "Afterthought" represents a complete departure while indicating that the narrative must undergo a restart.

An Interpretation of Structure in Relation to Psychological Cinema

Table 5.1. Structure of “*Musical Scenes*,” Jodlowski, *Série Blanche*

| Scene | Piano | Tape | Expressive Markings |
|-----------------------|---|---|--|
| SOLITUDE (mm.1-29) | *Introduction: Piano (“Opening”) Motive 1: [mm. 1-4] | *Loop 1 (No Tape) [m. 1 ->] | ~ “ <i>très doux et froid, comme des traces blanches</i> ” (very sweet and cold, like white traces) |
| | *Piano Motive 2: [mm. 5-7] | *Entrance of Tape: Loop 2 (Tape: Motive 1) [m. 5 ->] | |
| | * Piano Motive 3: [mm. 8 & 10, 9 & 11(Motive 3 with added pair of sixteenths)] | *Loop 3 (Motive 1 and 2) [m. 8 ->] | |
| | * Piano Motive 4: [mm. 12-14] | *Loop 4 (Motive 1-3) [m. 12 ->] | |
| | *Piano Motive 5: [mm. 15-17] | *Loop 5 (Motive 1-4) [m. 15 ->] | |
| | *Piano Motive 6: [mm. 18-19] | *Loop 6 (Motive 1-5) [m. 18 ->] | |
| | *Piano Motive 7: [mm. 20-22] | *Loop 7 (Motive 1-6) [m. 20 ->] | |
| | *Piano Motive 8: [mm. 23-26] | *Loop 8 (Motive 1-7) [m. 23 ->] | |
| | *Piano Motive 9: [mm. 27(Fragment of Motive 9)-29] | *Loop 9 (Motive 1-8) [m. 27 ->] | |

| | | | |
|----------------------------|----------------------------------|---|--|
| BOREDOM (mm.30-54) | *Piano Motive 10: [mm. 30-33] | *Loop 10 (Motive 1-9) “Irregular Tapping” [m. 30 ->] | |
| | *Piano Motive 11: [mm. 34-35] | *Loop 11 (Motive 1-10) [m. 34 ->] | |
| | *Piano Motive 12: [mm. 36-38] | *Loop 12 (Motive 1-11) [m. 36 ->] | |
| | *Piano Motive 13: [mm. 39-40] | *Loop 13 (Motive 1-13) [m. 39] | |
| | *Piano Motive 14: [mm. 41-43] | *Loop 14 (Motive 1-13) [m. 41 ->] | |
| | *Piano Motive 15: [mm. 44-46] | *Loop 15 (Motive 1-14) [m. 44 ->] | |
| | *Piano Motive 16: [mm. 47-49] | *Loop 16 (Motive 1-15) [m. 47 ->] | |
| | *Piano Motive 17: [mm. 50-52] | *Loop 17 (Motive 1-16) [m. 50 ->] | |
| | *Piano Motive 18: [mm. 53-54] | *Loop 18 (Motive 1-17) [m. 53 ->] | |
| ANTICIPATION (mm.55-61) | *Piano Motive 19: [mm. 55-57] | *Loop 19 (Motive 1-18) [m. 55 ->] | |
| | *Piano Motive 20: [mm. 58-59] | *Loop 20 (Motive 1-19) [m. 58 ->] | |
| | *Piano Motive 21: [mm. 60-61] | *Loop 21 (Motive 1-20) [m. 60 ->] | |
| ADRENALINE (mm.62-65) | *Piano Motive 22: [mm. 62-63] | *Loop 22 (Motive 1-21, Drum Pattern) [m. 62 ->] | |
| | *Piano Motive 23: [mm. 64-65] | *Loop 23 (Motive 1-22, Crescendo Drum Pattern) [m. 64 ->] | |

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|------------------------------------|---|--|--|
| CLIMAX (CADENZA) (mm. 66-78) | <p>*Piano Block Chords: [mm. 66-72]</p> <p>*Piano Resonance: [mm. 73-78]: Con solo loop 2</p> | <p>*Motive 1-23, Crescendo Drums Pattern → [m. 66 ->] *Piano fades out, replaced by Percussion/Distortion Sound [m. 72 ->] *Percussion, replaced by Piano Motive 1 [m. 73 ->]</p> | |
| WITHDRAWAL (mm.79-85) | *Piano Motive 24: [mm. 79-80] | *Loop 24 (New Piano Motive/Wind Effect and “Heartbeat Percussion”) [m. 79 ->] | |
| | *Piano Silence: [mm. 81-82] | *Motive 24, Tape Piano Motive 1, Wind Effect and “Heartbeat Percussion” [m. 81 ->] | |
| | *Piano Motive 25: [mm. 83-85] | *Loop 25 (Tape: Motive 24, Tape Piano Motive 1, Wind Effect and “Heartbeat Percussion”) [m. 83 ->] | |
| AFTERTHOUGHT (mm.86-96) | *Piano Trill: [mm. 86-95] | <p>*Motive 24, Tape Piano Motive 1, Wind Effect and “Heartbeat Percussion” [m. 86 ->] *Piano Trill, Motive 24, Tape Piano Motive 1, Wind Effect, “Heartbeat Percussion, and “Final Trill Pattern” [m. 89 ->]</p> | ~“hypnotique, complètement glacé” (hypnotic, completely frozen) |
| | *Complete Silence (Fermata) [m. 96] | *Complete Silence (Fermata) [m. 96] | ~“rester statique jusqu’à la fin de la resonance” (remain static until the end of resonance) |

Table 5.1 clearly depicts a work that features an arch-like structure with a single major climax. A wide variety of patterns are featured in each loop. When the performer transitions from “Solitude” to “Boredom,” the “Irregular Tapping” pattern in the piano indicates that the listener should begin to feel restless. The first dramatic change in the textures on tape and piano are featured in “Adrenaline,” the section where the “Crescendo Drum Pattern” marked by the composer begins to sound off. Voluminous blocked chords in the piano, increasing drums, and jarring sound effects create a mass accumulation of cacophony suited for the chaotic “Climax/Cadenza.” The “Withdrawal” clears out the sound so that a brand new motive can emerge. The entrance of the winds in “Afterthought” brings *Série Blanche* to its conclusion.

The work is held together by overlapping material over the “Opening Motive.” The composer uses various compositional techniques for repeating patterns that fulfill the hypnotic atmosphere. In addition, expressive markings guide the performer by indicating a clear separation of moods. This analysis will examine how these aspects function within the larger structure.

Motives

For the first four measures, Jodlowski introduces the initial five-note cell structure in the piano; the five-note figure is a core motive and sets the foundation for almost all of the loops within the entire work. This is shown in Musical Example 5.1. This motive will be referred as the “Opening Motive” by the author.

Musical Example 5.1. *Série Blanche*, mm.1-7: “Opening Motive”

In *musique concrète*, the concept of music loops surrounding a motif could be traced to the repertoire of Pierre Schaeffer, Edgar Varèse, and Karlheinz Stockhausen. However, the use of repetition and repeated patterns in *Série Blanche* recall the output of composers such as Steve Reich, Terry Riley, and John Adams.

As new harmonies and patterns emerge alongside the slow rise in volume, the piano gradually thickens in texture. Jodlowski describes this additive process in the following statement:

“Music, therefore, is characterized by an apparent nonchalance, by a sort of very simple sweetness. However, as the layers stack on, along with every recorded “mark” or “sign,” the work continues to weave in the direction towards a crescendo that ends in excess.”⁴⁹

The reference of “excess” is particularly present in the “Anticipation” and “Adrenaline” *musical scenes* of *Série Blanche*. The increasing number of pitches and the growing volume of instrumentation obfuscate meter and motivic material, making the phrases obscure, confusing, and unclear.

⁴⁹ Personal Website of Pierre Jodlowski, “*Série Blanche*.”

Repeating Patterns

Série Blanche consists of three repeating patterns: percussive-like “Irregular Tapping,” Clusters, and Trills. These patterns eventually overlap one another and form a continuous wall of sound towards the climax.

Musical Example 5.2 demonstrates Jodlowski’s use of repeated notes, or “irregular tapping.” Here the performer is expected to pedal throughout while the pitch Eb continues to resonate over the opening five-note motive on tape. This “percussive-like” gesture in the piano part increases the atmosphere of urgency and incorporates rhythmic features such as ties and dotted notes, syncopation, and a prolonged buildup of sound through the use of pedal.

Musical Example 5.2. *Série Blanche*, mm.30-31: “Irregular Tapping”

The musical score for Musical Example 5.2 shows measures 30 and 31 of *Série Blanche*. The notation is for piano (Pno.) in a treble clef with a key signature of one flat (Bb). Measure 30 starts with a mezzo-piano (mp) dynamic and contains a series of repeated notes, some with ties and dotted rhythms. A bracket labeled "Loop 10" spans measures 30 and 31. Measure 31 continues the pattern of repeated notes. A double bar line is present at the end of measure 31. Below the staff, there is a pedal line with a double bar line and a "Ped." marking.

Sixteenth notes in the right hand of the piano portion create a jarring sense of displacement and dramatically increase the sense of urgency. Musical Example 5.3 demonstrates Jodlowski's transition to the use of pitch clusters, or "forte clusters."

Musical Example 5.3. *Série Blanche*, mm.55-56: "Forte Clusters"

Série Blanche winds down with a trill pattern, or "final trill pattern" (Musical Example 5.4) during the "Withdrawal" and "Afterthought" *musical scenes*. Here, the musical phrasing and meter becomes obscured. Syncopation and a wider range of pitches that were used before the climax/cadenza become reduced to a single prolonged trill before the finale.

Musical Example 5.4. *Série Blanche*, mm.88-90: "Final Trill Pattern"

Expressive Markings Inspired by *Un Roi sans Divertissement*

Série Blanche features a descriptive quote in place of an expressive marking: *très doux et froid, comme des traces blanches* (very sweet and cold, like white traces). Jodlowski's inspiration for this quote comes from Giono's novel, where the phrases "traces in the snow" and "white emptiness" are used to describe the beautiful yet eerie atmosphere of a snowstorm. This imagery reinforces the idea that a desolate setting accompanies a sense of cold comfort, hypnotic yet uneasy. The transition from "Solitude" into "Boredom" reinforces the listener's need for change. The programmatic element of this work is further established if the performer should decide to use Jodlowski's series of photographs.⁵⁰

When a completely new motif in the piano is established during "Afterthought," the pianist encounters an entire passage of trills, accompanied by the expressive marking: *hypnotique, complètement glacé* (hypnotic, completely frozen). This description indicates that the pianist must be aware of an even quality and touch for each note within the trill, creating a hypnotic transition from "Withdrawal." The pianist must pay close attention to pedaling and remain aware of how much sound has accrued. The description may suggest that the performer should be motionless, enhancing the theatrical and visual aspect of this work.

The fermata in the final measure is clouded by the resonance from previous trills, as indicated in Jodlowski's marking *rester statique jusqu'à la fin de la resonance* (remain static until the end of resonance). The final marking intends for the performer to continue remaining motionless, carrying all effects to the end. After the climax, the piano continues onward into Loop/Motive 24 which presents new material that departs from the opening five-note motive.

⁵⁰ Pierre Jodlowski, Series of Images for *Série Blanche*, 2007

To conclude the formal analysis of *Série Blanche*, Table 5.1 features a structured series of seven *musical scenes* in Jodlowski's work, where the performer is provided with input for how each part would fit into a larger scheme. It is important for the pianist to conceptualize how the progression of the work would contribute to a hypothetical *mise-en-scène*. In *Série Blanche*, the "Opening Motive" becomes the driving force throughout most of the work, binding all subsequent melodic material to the initial motive. Twenty-three motives and loops are juxtaposed over the "Opening Motive" as the work progresses in a minimalistic additive process. The pianist proceeds through many repeating patterns within loops and must maintain a steady pulse for the majority of the work. Jodlowski attempts to hypnotize the listener through the use of repeated pitches and repetitive patterns. The various expressive markings found within *Série Blanche* guide the pianist throughout the work.

The Influence of Psychological Thrillers in *Série Blanche*

“Absurdity and violence are the result of man’s boredom.” – Pierre Jodlowski⁵¹

Série Blanche became the second piece after *Série Noire* that was devoted to color and multimedia and was composed in 2007. Various reviews of pianist Wilhem Latchoumia’s performance during the *Concours international de piano d’Orléans* revealed that critics and audiences were thrilled by the theatrical work. Due to the success of the first work, Jodlowski was presented with the opportunity to compose a sequel to *Série Noire*. The request was made by Françoise Thinat, the director of the competition. The director asked for another work of the same format, including solo piano and electroacoustic tape.

Inspired by François Leterrier’s 1963 film adaptation of French writer Jean Giono’s *Un roi sans divertissement* (A King without Distraction),⁵² *Série Blanche* was composed in 2007 as a sequel to *Série Noire* and was premiered on September 3, 2007 in Paris, at the Salle Cortot. In *Série Blanche*, Jodlowski incorporates slow moving changes in dynamics and articulation over long passages. These slow moving changes allow the listener to become engrossed in a certain frame of mind without disturbance.

The Psychological Thriller and the Color White

In the eyes of the composer, the color white is symbolically complex. Jodlowski perceives white in a myriad of ways, including: a symbol of coldness, blankness, and the most hypnotic and deadly color of nature. The composer was inspired by the idea that a bleached and “whitewashed” setting may lead to isolation and madness. The composer attempted to musically

⁵¹ Personal Website of Pierre Jodlowski, “*Série Blanche*.”

⁵² Ibid.

represent loneliness and mental deterioration through the use of repetitive and hypnotic pianistic textures.

In cinema, the connotations of the color white span far and wide, particularly in the context of psychological cinema. According to author Steven Peacock,

Through the color, the film develops particular expressions of psychological intensity and detachment. An all-consuming whiteness mirrors strong yet introspective emotional states: loneliness, self-pity, jealousy, and the blankness of a hollowed-out life.⁵³

Jodlowski requests a series of pictures to be shown alongside *Série Blanche* during its performance. Although these pictures do not depict the snow-covered villages of *Un Roi sans Divertissement*, Jodlowski conveys the same idea with his photographs of fog-covered rural lands. Figure 5.1 contains six images from the series. These images are inspired by the whitewashed scenes and the *mise-en-scène* of *Un Roi sans Divertissement*.



Figure 5.1. Pierre Jodlowski, Series of Images for *Série Blanche*, 2007. Copyright Personal Photography by Pierre Jodlowski.

⁵³ Steven Peacock, *Colour* (Manchester, UK: Manchester University Press, 2010), 8.

While conceptualizing the work, nature and atmosphere took a strong hold of the composer. He unexpectedly saw the opportunity to integrate visual imagery into the performance of *Série*

Blanche:

I was heading to a concert in the countryside and crossed an area that was covered in an amazing fog. I was writing *Série Blanche*, at this time and felt a complete connection between this music and those landscapes.⁵⁴

The images depict “white snow-covered landscapes around a grey village with its black figures.”⁵⁵ They are intended to give the viewer a visual representation of displacement and isolation.

Since the atmosphere is intended to probe the psyche rather than provide a clear narrative, settings are of a higher priority than action. From the perspective of cinematic *mise-en-scène*, the lack of artificial props indicates that the narrative is somewhat hypothetical. The “empty” details are filled in by the viewer’s imagination. *Série Blanche*, as well as *Série Noire*, is intended to feature fictional settings that are meant to draw in the listener. In cinema, this concept is defined by the authors of *Aesthetics of Film* as,

The ‘scenic’ or theatrical apparatus specific to the cinema all see to it that the spectators find themselves included within the represented scene, thereby becoming, in a way, part and parcel of the fictional situation.⁵⁶

In order to relate to Jodlowski’s perception of the color white, one must be familiar with the use of white in cinematic scenes that portray madness, isolation, and absurdity in a psychological thriller or horror setting. The following figures demonstrate how white functions as a symbol of madness and the macabre.

⁵⁴ Pierre Jodlowski, e-mail message to author, August 2, 2013.

⁵⁵ Personal Website of Pierre Jodlowski, “*Série Blanche*.”

⁵⁶ Jacques Aumont et. al., *Aesthetic of Film*. (Austin, TX: University of Texas Press, 1992), 123.

Figure 5.2 features a frame from the “Blizzard” scene of the film “Dreams,” directed by Akira Kurosawa. In this segment, a strange woman shrouded in white appears to the dying soldiers during a severe snowstorm. Here, in a delirious state and on the brink of death, the soldier almost becomes a victim of the ghost-like figure in the whitewashed surrounding.



Figure 5.2. Akira Kurosawa, “The Blizzard” from *Dreams*, 1990. Copyright by Warner Bros. Studios.

Figure 5.3 features a frame from “Silent Hill,” directed by Christophe Gans. The dilapidated town is draped in white snow and evokes a similar helpless and eerie feeling as the fog-covered landscapes of Jodlowski’s image collection.



Figure 5.3. Christophe Gans, White Fog from *Silent Hill*, 2006. Copyright by TriStar Pictures.

In the words of visual artist Hélio Oiticica, white is “the most static [of all colours], favoring silent, dense, metaphysical duration.”⁵⁷ It is interesting to note that *Série Blanche* culminates with long extracts of howling wind on tape; in the context of an audio soundtrack,

⁵⁷ Hélio Oiticica, extract from “Cor, tempo e estrutura,” *Jornal do Brasil* (November 26, 1960): 35. Article reprinted in H. Oiticica, *Hélio Oiticica* (Paris: Galerie nationale du Jeu de Paume/Rio de Janeiro – Projeto Hélio Oiticica/Rotterdam: Witte de With, 1992)

wind is often referred to as “*white noise*, electronically generated with a completely mixed, noncharacteristic frequency range.”⁵⁸ The color white has taken on a new meaning in the setting of many psychological thrillers as well as in Jodlowski’s *Série Blanche*.

Jean Giono’s “Un Roi sans Divertissement”

Since the concept behind the work is deeply rooted in the philosophical aspect of atmospheric and imagery, Jodlowski explicates that the inspiration for *Série Blanche* reaches far beyond basic narrative material of *Un Roi sans Divertissement*:

I loved this book because it demonstrates the absurdity of how a human being may be led to its evil side as a result of emptiness. This book was written in 1947, shortly after World War II. This was when humanity discovered what terror truly was as they witnessed the Jewish genocide... my music is intended to demonstrate this absurdity through the behavior of the soundtrack, as a kind of obsession which never stops.⁵⁹

This “absurdity” is demonstrated in Giono’s novel as well as Leterrier’s film adaptation through the mental deterioration of the protagonist and policeman Langlois as he tracks down the murderer in an isolated location. Giono’s story takes place in a region known as Trièves between Alpine Vercors and Dévoluy in France. Tucked away in the mountains, this region is notorious for the snowstorms that engulf it during the winter and contribute to its eerie atmosphere. Giono’s title, “*Un Roi sans Divertissement*,” is inspired by a passage of Blaise Pascal’s *Pensées*. As Giono’s inspiration, *Pensées* also depicts a circumstance of the absurdity that arises from boredom and routine:

Let us make the experiment, let us leave a king all alone, without any gratifications of sense, or any occupation for the mind, without companions, reflecting on himself at leisure, and it will be seen that a king without diversion is a man full of miseries.⁶⁰

⁵⁸ Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, 68.

⁵⁹ Pierre Jodlowski, e-mail message to author, July 8, 2013.

⁶⁰ Blaise Pascal, *Pascal’s Thoughts*, Trans from the text of August B. Molinier by C. Kegan Paul (London, UK: Chiswick Press: Charles Wittingham and Co. and London, UK: George Bell and Sons, 1905), 42-43.

Pascal's quote depicts the condition of ennui as a trigger for madness, particularly if the subject is unwillingly removed from society.

Jodlowski explores the concept of mental deterioration further by using Giono's story as an inspiration for a new narrative and intends for his listener to become the "protagonist" once more. Jodlowski's penchant for psychological cinema is reflected in the compositional style of *Série Blanche*, where musical shifts occur over a long period of time. The composer uses minimalism as a primary compositional style in order to convey the feelings of coldness, mental deterioration, the deadly, and the hypnotic.

Minimalism in Cinema

Minimalism often functions as a musical representation of anticipation in psychological and horror cinema. Unlike standard classical scoring, the minimalistic style has provided film composers with the means to underscore slow changes and subtle mood shifts. Rebecca Eaton describes the distinctive function of minimalism in cinema:

Instead of portraying moment to moment feelings or drama, the most it can do is bathe an entire scene in affect, reflecting a general mood through its tempo, mode (though not tonal in the tonic-dominant sense. Minimalism often has major or minor-mode inflections that invoke the traditional responses in audiences), and orchestration.⁶¹

With minimalism as a tool, composers for horror and psychological cinema often used brief motifs as a means to construct an entire work of the same affect. Therefore, repetition became an important tool that conveyed urgency in cinema.

In *Série Blanche*, Jodlowski refers to each new shift as a "Loop." This classification is characteristic of minimalism. However, the piano and tape proceed toward a focal point and depart from the steadiness characteristic of classical minimalism. However, Jodlowski uses a sub-feature of minimalism known as the additive process, where each previous motive is

⁶¹ Rebecca Marie Doran Eaton, "Unheard Minimalisms: The Functions of Minimalistic Techniques in Film Scores" (PhD diss., The University of Texas at Austin, 2008), 35-36.

“collected” into the tape in a canonic manner. The motives eventually accumulate before becoming drowned out by percussion in the climactic cadenza.

The Cadenza

In contrast to earlier passages of *Série Blanche* that features the piano as the only source of sound, the cadenza is enhanced by a wider variety of instrumentation and sound effects. As the piece approaches the cadenza, the piano departs from the repetitive motifs in earlier passages. The pianist presents a sense of displacement through a greater variety of articulation since the accent marks are placed above off-beats. From mm.66 through 72, motivic development is no longer a driving force.

Passages of placid repetition transform into passages of loud and articulated chords in the piano by m.62. The dynamics at this point are marked *fortissimo* and *fortississimo* for the piano, with syncopated offbeats marked by accents in order to create irregular phrasing. Meter becomes completely obscure as the cadenza approaches.

Musical Example 5.5a and 5.5b demonstrate Jodlowski’s use of chords during the large crescendo towards the cadenza. As the piece progresses, a large wall of sound is created by magnificent clusters of pitches that span the keyboard.

Musical Example 5.5a. *Série Blanche*, mm.61-72

61 → Loop 22 (start drums pattern)

Pno. *ff* (*senza Ped.*)

63 → Loop 23 (crescendo drums pattern)

Pno. *ff* *Ped.*

65 → Cadenza (crescendo drums pattern)

Pno. *fff* *Ped.* (*une pédale par accord*)

Large chords that span the keyboard

67

Pno.

69

Pno.

Musical Example 5.5b. *Série Blanche*, mm.61-72

The musical score for piano (Pno.) from *Série Blanche* (mm. 61-72) is presented in three systems, each enclosed in a red box. The first system (mm. 61-66) begins with a 'crescendo drums pattern' and a 'senza Ped.' instruction. The second system (mm. 67-71) continues the crescendo and includes a 'ff' dynamic. The third system (mm. 72-72) features a 'CLIMAX' marking and a 'ff' dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

Lack of Silence and Lack of Dialogue

In *Série Blanche*, the lack of silence is taken to an extreme through a series of loops as the listener cannot detach himself from the buildup of sound and volume until after the cadenza. The listener is given a reprieve for two measures, where sound diminishes almost completely. Sonnenschein describes this phenomenon as a case of “subjective rhythm,” where the purpose of silence from measures 81-82 in *Série Blanche* serves the following function:

“The subjective sense of rhythm is more influenced by the timing of the elements and the pauses between them than by the patterning of the elements themselves; i.e., a group of notes regardless of their pitch will be clustered together if they are separated from other groups by a beat of silence. The controlled use of silence can help deliver a stronger rhythmic and temporal message.”⁶²

Musical Example 5.6 depicts the double measure of silence. The performer is expected to clear all sound from the piano completely by m. 82.

Musical Example 5.6. *Série Blanche*, mm.81-82: “Double Measure of Silence”



It is through this technique that Jodkowski introduces new material that is separated from the opening motive. The section introducing new material will be referred to by the author as the *musical scene* “Withdrawal.”

In addition to the lack of silence, the lack of dialogue also contributes to the hypnotic aura of *Série Blanche*. In order for the human ear to grow numb to the repetitious loops, the human voice cannot be added to the texture. Dialogue would merely distract the listener from the continuous sound and divert his or her attention away from the trance-inducing passages.

⁶² Ibid., 117.

Percussion

As an opposing element to the lack of silence and dialogue, percussion acts as the instrument that reinforces intensity. In *Série Noire*, *Série Blanche*, and *Série Rose*, the composer consistently relies upon the technique of using percussion as a means of portraying anxiety and uneasiness. However, Jodlowski's implementation of drum pattern seems to take precedence after *Série Noire*. Since the structures of *Série Blanche* and *Série Rose* both feature a long climb towards a major climax, the drum pattern make for an effective tool of building tension. Featuring a single rhythmic pattern, the drum pattern is repeated until the end of the cadenza. The only changes within the pattern are caused by a growth in volume; this shift is marked by the *Crescendo Drum Pattern* in the score. This concept is also appropriate in the context of cinema since percussion is often associated with "the extremes of human nature and aggression."⁶³

The cadenza of *Série Blanche* correlates with the moment of Officer Langlois's unleashed madness in *Un Roi sans Divertissement*. Jodlowski is able to channel a sense of physicality through the musical representation of the human heartbeat. The rhythm of the beat "generates the basis for a musical theme that will be linked through a dramatic element by association with the character's heart," as Loop 22 cues the first set of drums.

⁶³ Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, 103.

Winding Down

In contrast to the use of the percussion as a “building up” mechanism in *Série Blanche*, the sounds of wind are used as a tool of “winding down.” This sonic effect does not appear before the cadenza, separating the atmospheric ambiance before and after the peak. Since the protagonist has already “experienced” their transformation, the wind becomes a strong indicator of the emotions as the piece heads toward the finale. In cinema, wind is considered a “passive sound,” creating “atmosphere and environment, enveloping and stabilizing the image across edit cuts to make them seamless.”⁶⁴ This is applicable to the finale of *Série Blanche*, where the listener is expected to become completely submersed into the monotonous ambiance of trills and loops of wind.

To conclude the influence of psychological thrillers in *Série Blanche*, Jodlowski’s primary inspiration for *Série Blanche* comes from Jean Giono’s *Un Roi sans Divertissement*. The use of the color white alludes to the snow-covered village from the film adaptation, where mayhem ensues in the isolated setting. Jodlowski uses minimalism, in particular the additive process, in order to convey the gradual changes that affect the protagonist. In a neo-minimalist style, the composer incorporates a cadenza into the work and provides a musical representation of the protagonist’s eventual breakdown. The lack of silence provides a sense of continuity while the lack of dialogue deprives the listener of a familiar presence. Percussion drives the thickening textures toward the cadenza, while the sounds of nature bring *Série Blanche* to an eerie conclusion.

⁶⁴ Ibid., 153

CHAPTER VI: *SÉRIE ROSE*

Formal Analysis of *Série Rose*

Série Rose follows an arch-like structure that is similar to the structure of *Série Blanche*. However, *Série Rose* contains a greater variety of sound effects and pianistic textures. *Série Rose* places great emphasis upon dialogue and draws more influence from the style of electroacoustic tape in *Série Noire*.

With the exception of transitions, the author has ascribed several titles that are characteristic of circumstances in erotic cinema in *Série Rose*. Each *musical scene* features a wider range of sonic effects and stylistic choices for the piano in comparison to the previous pieces from the *Works Based on Colour*. The titles are as follows: “Initial Encounter, Arousal, Throes of Passion, Uneasiness, Passing Melancholy, Lost, Moment of Reflection, Frozen, A Bawdy Endeavor, Climax, and Winding Down.”

An Interpretation of Structure in Relation to Erotic Cinema

Table 6.1. Structure of “*Musical Scenes*,” Jodlowski, *Série Rose*

| Scene | Piano | Tape | Expressive Marking |
|---------------------------------|--|---|--|
| INITIAL ENCOUNTER (mm. 1-23) | <p>* (Female Presence) Female Imaginary Motif [m.3] * Female Imaginary Motif Modified [mm. 7-8]</p> <p>* Female Imaginary Motif Modified [mm. 11-12]</p> <p>*Fragment of Female Imaginary Motif [mm.16-17] *Palpitation Gesture [mm. 20] *Double-Note Pattern [mm. 20-21]</p> <p>* Female Imaginary Motif Modified [m. 22]</p> | <p>*Footsteps, Room Ambiance [mm.1-2] *(Male Presence) Dialogue Interspersed with Various Utterances: “<i>Whoa! It’s a very nice smell, hmm?...! God! Hmmm!...Show me your bad things...oh yeah...true one...</i>” [mm. 1-10] *Female Breathing [mm.11-12] *(Male) Dialogue: “<i>Fucking breasts...such I know loose up, ah...my God!...</i>” [mm.12-14] *(Female) Breathing [mm.14-16] *Noise Glissando, Piano Resonance [mm.16-21] *(Male) Dialogue: “<i>...Hey! Burn your pushy honey! Don’t look in my eyes..oh, my God!</i>” [mm. 18-21] * (Female Breathing) and Drum Effects [m. 22] *(Male) Dialogue: “<i>Those breasts...yeah...</i>” [m. 23] *Water Drops, Guitar “Sustain” Effect [m.23]</p> | ~ <i>Very Calm, Almost Dreaming...</i> |
| AROUSAL (mm. 24-32) | <p>*Misc. [mm.25-28]</p> <p>*Trills [mm. 28-29] *Repeated Ascending Four-Pitch Pattern [mm. 31-32]</p> | <p>*Guitar “Sustain” [mm.23-24] *Percussive Effects [mm. 25-26] *Ascending Guitar Distortion [mm. 26-32] *Dialogue: “<i>Shhhh....</i>” [mm. 29-30]</p> | |

| | | | |
|-------------------------------------|---|--|--|
| THROES OF PASSION (mm. 33-43) | <p>*Misc. [mm. 33-38]</p> <p>* Female Imaginary Motif Modified (4X) [mm. 39-42]</p> | <p>*Drums, Synthesizers, Breathing, Misc. Sound Effects [mm.33-43]</p> <p>*Various Moans [mm.33-43]</p> <p>*(Female) Dialogue: “<i>See! See! Hello?</i>” [mm. 35-40]</p> <p>*Unmarked Female Voices [mm.42-43]</p> | |
| UNEASINESS (mm. 44-62) | <p>*Fragment of Female Imaginary Motif [mm.44-45]</p> <p>*Fragment of Female Imaginary Motif [m. 47]</p> <p>*Fragment of Female Imaginary Motif [m. 50]</p> <p>*Palpitation Gesture [m.53]</p> <p>*Trill [mm.57-58]</p> <p>* Female Imaginary Motif Repeated and Fragmented [mm. 59-62]</p> | <p>*Ticking Pulse [mm. 44-62]</p> <p>*Drum and String Tremolo Effects [mm.44-62]</p> <p>*(Female) Dialogue: “<i>Hello? Hello?</i>” [mm. 44-51]</p> <p>*(Male) Dialogue: “<i>Sat é puta, hé... (That is a whore...).</i>”[m.58]</p> | |
| THROES OF PASSION (mm. 63-87) | <p>*Arpeggiated Repeated Patterns [mm. 65-66]</p> <p>*Palpitation Gesture [m.67]</p> <p>*“Hearbeat” Pulse (Synchronized with “Pulse” on Tape) [mm. 69-72]</p> <p>*Scalar Pattern [mm. 73-74]</p> <p>* Pitch Cluster (5X) [mm. 77-78]</p> <p>*Repeated Pattern [mm. 79-81]</p> <p>* “Hearbeat” Pulse (Synchronized with “Pulse” on Tape) Continued [mm. 82-86]</p> | <p>*Electronically Generated Pulse [mm. 63-86]</p> <p>*(Female) Breathing and Moaning [mm.65-87]</p> <p>*Descending Four-Pitch Pattern on Synthesizer [m. 67, m.73]</p> <p>*Various Guitar “Sustain” Effects [mm. 75-87]</p> | |

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|--|---|--|---|
| PASSING MELANCHOLY (mm. 88-94) | *Misc. Unstructured [mm.88-94] | *Unmarked Sustained Pitch [mm. 88-94] *Clock Ticking [mm. 88-94] *Quarter Tone on Piano [mm.88-94] | <i>~Melancholic...</i> |
| LOST (mm. 95-116) | *Diatonic Double-Chord Pattern [m.95] * Female Imaginary Motif Modified and New Material [m.111] *Misc. Ascending Chord Pattern [mm. 112-116] | *"Vinyl Cracks," Suspended Synthesizer Chords, Bowed Metal Sounds, Percussive Sounds [mm. 95-116] *(Female) Breathing and Inarticulate Utterances [mm. 95-116] | <i>~Suspended....</i> |
| MOMENT OF REFLECTION (mm. 117-120) | *Various Single Pitches Forming Echoes of Pitches on Tape (With Exception of Double-Pitch Chord in m.118) [mm. 117-120] | *Various Single Pitches (Quarternote Piano) [mm. 117-120] *(Female) Anxious Breathing [mm.117-120] | |
| FROZEN (mm. 121-123) | *Silence (Except for Pedaled Pitches from Previous Section) [mm. 121-123] | *Resonance of (Female) Breathing Sound "Frozen" [mm. 121-123] | <i>~Static, almost sleeping on keyboard</i> |
| TRANSITION (mm. 124-128) | *New Chord and Pitch Alternating Pattern (3X) [mm.124, 126, and 128] | * Repeated Sounds of "Little Cracks," Percussion, Low Sound Effects [mm. 124-128] | |

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|---|--|---|--|
| <p>A BAWDY ENDEAVOR (mm. 129-165)</p> | <p>*Misc. Patterns (mm. 129-165)</p> <p>*Palpitation Gesture [m.137]</p> <p>*Palpitation Gesture [m.148-150]</p> <p>*Double-Note Gesture [E, A] and Response [D#] [m. 151]</p> | <p>*Percussion, Brush Snares, Noise Glissandos, Synthesizers, Piano Notes, Guitar Distortions [mm. 129- 165] *(Female) Dialogue: <i>"I know a guy...he pays girls to party with him...he always got a lot of cash...he'd be easy to rob...then we'd have the money...we could go away....we can be together..."</i> [mm. 130-138] *(Male) Dialogue: <i>"Hmm...have you partied with him? Do you like him?"</i> [mm. 140-142] *(Female) Dialogue: <i>"No...it's part of the deal..."</i> [mm. 144- 145] *(Male) Dialogue: <i>"What deal?"</i> [m. 144] *(Female) Dialogue: <i>"He works for Mister Eddy."</i> [m. 146] *(Male) Dialogue: <i>"Yeah..what do you know?"</i> [m. 146] *(Female) Dialogue: <i>"He makes films for Mister Eddy."</i> [m. 147] *(Male) Dialogue: <i>"Pornos?"</i> [m. 147] *Nervous and Angry Banter [mm. 148-149] *(Male) Dialogue: <i>"What happened?"</i> [m. 150] *(Female) Dialogue: <i>"He told me about a job."</i> [m. 151] *(Male) Dialogue: <i>"Tsk...on pornos!"</i> [mm. 152-153] *(Female) Dialogue: <i>"No! Hah..it's just a job, I didn't know what...he made an appointment for me to see a man...I went to this place...they made me wait</i></p> | <p>~Static, like in a dream [m. 153]</p> |
|---|--|---|--|

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|--|--|---|---|
| <p>A BAWDY ENDEAVOR (mm. 129-165) <i>--continued</i></p> | <p>*Double-Note Gesture [E, B] and Response [G#] [m. 155] *Double-Note Gesture [E, B] and Response [G#] [m. 157] *Double-Note Gesture Modified and Elongated [E, B] and Response [G#] [m. 159] *Double-Note Gesture [G, Eb] [mm.160-161] *Double-Note Gesture Modified [E, B] [mm. 161-162] *Palpitation Gesture [mm. 163-165]</p> | <p><i>there forever....there was a guy guarding the door...another room, there's this other guy lifting weights...I was starting to get nervous..."</i> [mm. 155-165]</p> | <p><i>~Completely Romantic [m. 155]</i></p> |
| <p>TRANSITION (mm. 166-173)</p> | <p>*Double-Note Gesture [E, B] [m. 167] *Diatonic Double-Chord Pattern [G/D, Eb, Bb] [m. 168] *Trill [mm. 170-173]</p> | <p>*Unmarked Guitar "Sustain" Effect [mm. 166-168] *Storm Ambiance mixed with Erotic Sounds [mm. 168-173]</p> | |
| <p>AROUSAL (mm. 174-214)</p> | <p>*Misc. Unstructured Patterns [mm. 174-214] *Irregular Trill [mm. 175-177] *Accented Passage[mm. 188-189] *Palpitation Gesture [mm. 204-205]</p> | <p>*Breathing, Drum Effects [mm. 174-214] *Electronic "Bell-like" Generated Pulse [mm. 174-177] *(Male) Dialogue: "<i>Fuck you! Fuck you! Fuck you!</i>" [mm. 192-194] *Various Percussive Beats keeping continuous Pulse [mm. 178-203] *Guitar "Sustain" Effects [mm. 204-214] *Guitar "Harmonics" [mm. 212-213]</p> | <p><i>~Groovy, jazz feeling [m.175]</i></p> |

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|------------------------------------|--|---|--|
| THROES OF PASSION (mm. 215-228) | *"Hearbeat" Pulse (Synchronized with "Pulse" on Tape) <i>(completely inside of piano resonance, stay in tempo)</i> [mm. 215-228] | *(<i>Erotic Scene</i>) Regular Electronically Generated Pulse and Guitar "Sustain" Effects [mm. 215-228] | |
| CLIMAX (mm. 229-246) | *Sustained Chords [m. 247-271] (<i>Pedal until the end of resonance</i>) | *"Unstable" Harmonic Synthesizer Chord <i>ffff</i> [mm.229-246] *Breathing [mm. 230-236] * Electronically Generated Pulse [mm. 239-246] | ~ <i>Just after the big climax, place the right hand on top of the right foot's piano and stroke slowly towards the bottom; this gesture must not convey too much "eroticism" and must be done very simply, slowly, with eyes closed (duration approx.. 40') [mm. 230-246]</i> |
| WINDING DOWN (mm. 247-271) | *Sustained and Repeated Chords [Bass: E, A, B, Treble: D, E, A] [mm. 247-271] (<i>Pedal until the end of resonance</i>) | *"Unstable" Harmonic Synthesizer Chord Continued [mm.247-267] * Electronically Generated Pulse and Percussion Effects Continued [mm. 247-263] *Composer's Dialogue: " <i>I breathe you. I touch you. I kiss you. I dream you. I eat you. I desire you. I feel you. I construct you. I cover you. I squeeze you. I take you. I blame you. I conceive you. I surrender you. I engage you. I need you. I love you. I scream you. I process you.</i> " [mm. 247-263] | ~ <i>Completely mental, introspective</i> |

Série Rose is significantly longer than *Série Noire* and *Série Blanche*. The work features a greater number of contrasting sections and a wider variety of sound effects. Table 6.1 delineates the overall structure and depicts the transformation of the single “Imaginary Female” motif. Recurring patterns are strongly reinforced by the prominent use of rising synthesizers and shifting guitar “sustain” effects. As with the “Imaginary Female” motif, recurring patterns in the piano also function as a “response” figure in *Série Rose*.

The Imaginary Female Motif

Série Rose contains a single primary motif; the author has designated this figure as the “Imaginary Female” motif. This motif speaks on behalf of the female from the beginning in m.3. According to Jodlowski, the motif recurs in various incarnations and functions as a leading motif for the majority of the piano part. The sensual and simple “Imaginary Female” motif is meant to guide the listener in forming his or her own perception of the lead female, demonstrated in Musical Example 6.1.

Musical Example 6.1. *Série Rose*, mm.1-3: “Imaginary Female” Motif

The musical score is presented in two systems: Electro and Piano. The Electro part consists of two staves (treble and bass clef) in 4/4 time. Measure 1 is marked '0'00"' and contains the text 'footseps, room ambiance'. Measure 2 contains the text '(male voice) "whaou !"'. Measure 3 contains the text '"it's a very very nice smell, hmm ?"'. The Piano part also consists of two staves (treble and bass clef) in 4/4 time. A tempo marking '♩ = 60' is shown. A box labeled 'START CD' with the instruction '(very calm, almost dreaming...)' points to the beginning of the piano part. A red box highlights the 'Imaginary Female' Motif in measures 2 and 3, with the word 'sensual' written above it. The motif is marked with a piano dynamic 'p'. At the bottom left, there is a marking 'Ad. sempre to end' with an arrow pointing right.

The melody of the “Imaginary Female” motif moves chromatically, similarly to the main motif of *Série Noire*. The motif recurs throughout the work in various forms including fragmentation and rhythmic manipulation (Musical Example 6.2) as well as rhythmic manipulation and the filling in of pitches (Musical Example 6.3).

Musical Example 6.2. *Série Rose*, mm.49-51: “Imaginary Female” Motif - Fragmentation and Rhythmic Manipulation

Musical Example 6.3. *Série Rose*, mm.59-60: “Imaginary Female” Motif - Rhythmic Manipulation and Filling in of Pitches

Recurring Patterns

Recurring patterns in *Série Rose* guide the listener in understanding the physical and emotional state of the protagonists. The work contains four major recurring patterns: long ascending patterns of guitar distortion, repeating patterns that correlate with ascending and descending sound effects, a chromatic flurry in the piano that indicates sudden excitement, and a possible response to the “Imaginary Female” motif.

The first important pattern that occurs in *Série Rose* lies in the tape. The sounds of guitar distortion are symbolic of the “highs and lows” that occur within the work. Long passages of guitar effects are usually indicative of arousal. The buildup of sound predominately functions as a bridge into the next section, featured in Musical Example 6.4.

Musical Example 6.4. *Série Rose*, mm.31-32: “Guitar Distortion Effects”

The musical score for Musical Example 6.4, mm. 31-32 of *Série Rose*, consists of two staves: 'Elec.' (Electric Guitar) and 'Pno.' (Piano). The guitar staff shows a long, sustained, rising line of distortion, with a red box labeled 'Guitar Distortion Effects' spanning measures 31 and 32. The piano staff features a complex, fast-moving chromatic pattern, with a red box labeled 'Asymmetrical Four-Note Patterns' spanning measures 31 and 32. The piano part includes dynamic markings 'pp' and 'ff', and a '7' indicating a seventh. The guitar part includes a '7' indicating a seventh and a 'noises' annotation. The score is marked with measure numbers 31 and 32.

In *Série Rose*, repetitive patterns are another recurring figure in the piano part that exaggerate the various sound effects on tape. Musical Example 6.17 also features a passage where the pianist is required to time a succession of asymmetrically-phrased four-note patterns.

Small chromatic flurries often recur within the piano of *Série Rose*. Once more, the composer seems to channel the compositional style of Debussy and incorporates sprightly patterns of ambiguous tonality. These brisk gestures often arise in quieter sections and are meant to alert the listener to a sudden rise in mood. This excitement is akin to a musical “palpitation” and represents a moment of restlessness for the protagonists. Musical Example 6.5 and 6.6 depict the use of this pianistic gesture.

Musical Example 6.5. *Série Rose*, mm.52-54: “Palpitations”

3'11,3"

52 53 54

Elec. (strings)

Pno.

p 10 3

500 →

Musical Example 6.6. *Série Rose*, mm.67-68: “Palpitations”

The musical score for Musical Example 6.6, mm. 67-68, is presented for Electric (Elec.) and Piano (Pno.) instruments. The tempo is marked as 3'48,6". The score spans measures 67 and 68. In measure 67, the Elec. part features a series of notes with a 'hhh...ahh' marking. The Pno. part begins with a fortissimo (ff) dynamic. A red box highlights a specific passage in the Pno. part, marked with a piano (p) dynamic and a '10' marking. The Elec. part continues with a series of notes, and the Pno. part concludes with a fortissimo (ff) dynamic. The score is labeled with '(synth)' above the Elec. part.

A recurring diatonic double-chord pattern is heard throughout the calmer sections of *Série Rose*. It is possible to make a supposition that this pattern serves as a form of response to the “Imaginary Female” motif. While the opening “Imaginary Female” motif conveys a sensual stimulation, this diatonic chord pattern functions as a counterpart in calmer sections. The diatonic chords channel a sense of contentment and ease in contrast to the chromatic “Imaginary Female” motif.

The movement of the diatonic figure Musical Example 6.7 features a version of the diatonic double-chord pattern, moving from a partial open position C chord to an octave Eb. Musical Example 6.8 features the final pattern for piano in *Série Rose*; all of the notes within the chords remain the same except for the uppermost line, or melody. The melody presents the pitches G and A in an alternation and provides a lilting sensation in the final passages of the work.

Musical Example 6.7. *Série Rose*, mm.100-107: “Diatonic Double-Chord”

5'03,3"

100 101 102 103

Elec. (synth chord) hhhaa

Pno. *pp* *p*

5'14"

104 105 106 107

Elec. (synth chord) hhhaa hhhaa hhhaa hhhaa

Pno.

Musical Example 6.8. *Série Rose*, mm.247-253: “Diatonic Double-Chord”

12'47,4"

unstable harmonic synth

247 248 249 250 251 252 253

Elec. I breathe you I touch you I kiss you I dream you I eat you I desire you I feel you I construct

Pno. completely mental, introspective *mp* *sempre to end*

A Touch of Theater

The influence of George Crumb's artistic style is discernible in the repertoire of Jodlowski. Contemporary composer George Crumb and Jodlowski are both inclined towards a flair for the theatrical. Crumb and Jodlowski's repertoire demonstrate a flair for exhibitionist gestures, often incorporating the performer into setup. The dramatic nature of their work provides the soloist with ample time to prepare for physical gestures. The composers must synchronize these physical gestures with selected sound effects in the hopes of enhancing the visual aspect of their work. With stylistic influences from Crumb, Jodlowski's repertoire demonstrates a fine fusion between the *mise-en-scène* and narratives of visual multimedia as well as histrionics pertaining to theater.

Musical Example 6.9 features the final system from the *Sea Nocturne (...for the end of time)* from Crumb's chamber work *Vox Balaenae: For Three Masked Players (Voice of the Whale, 1971)*. This excerpt depicts several theatrical qualities that are consistent with those found in Jodlowski's *Série Rose*. The expressive marking contains the terms (*dying, dying - - -*) are indicative of how the performers should act, as well as allowing the music to continue in the process of "dying" away. In the final measure, the pianist and the cellist must mimic the act of actual performance, seemingly continuing without the presence of sound. They are required to maintain their "attitude" until the final fermata.

Musical Example 6.9. *Vox Balaenae: for Three Masked Players – Sea Nocturne (...for the end of time)*, Final System

(dying, dying - - -)

play in pantomime (absolutely silent!)

[hold attitude]

June 1971
Media, Pa.

George Crumb "Vox Balaenae: For Three Masked Players"
© Copyright 1971 by C.F. Peters Corporation, New York, USA.

In *Série Rose*, Jodlowski requires the performer to leave his or her comfort zone in order to immerse him or herself fully into the piece. In the process of establishing the *mise-en-scène* of erotic cinematography, the piano itself is also involved in the theatrical representation. During the *Climax* of the work, the pianist is required to completely depart from the keyboard and must literally re-enact a sense of bonding with the instrument. This action is described in Musical Example 6.10. For the brave performer, the theatrical quality of *Série Rose* is reinforced by his or her own perception of a gentle stroke alongside the right leg of the piano for forty seconds. However, Jodlowski states that this gesture must not look too “erotic” at the risk of appearing comical rather than sensual.

Musical Example 6.10. *Série Rose*, mm.230-238: The “Stroking” of the Piano

12'06,6" unstable harmonic synth

230 231 232 233 234 235 236 237 238

Elec. breathes after making love...

Pno.

just after big climax, place right hand on top of right foot's piano and stroke it very slowly up to very down part ; this gesture must NOT look too much "erotic", it must be done very simply, very slow, with eyes close (duration approx. : 40').

To conclude the formal analysis of *Série Rose*, Table 6.1 presents the author's interpretation for the overall structure of the work in relation to erotic cinema. The *musical scenes* are intended to help provide a sense of clarity for the performer. The “Imaginary Female” motif serves as the leading pattern of *Série Rose*, often functioning as the female proxy in order to maintain a sense of mystery. Recurring patterns in the tape and piano are often featured in long passages marked with *crescendo* and *decrescendo*, signifying arousal and withdrawal. Small chromatic flurries in the piano indicate sudden excitement. A diatonic double-chord pattern functions as the counterpart to the seductive “Imaginary Female” motif. The requirement of a theatrical touch is particularly prominent in *Série Rose*, where unexpected physicality help accentuate pianistic gestures. All of these features come together to unify the widely contrasting sections of *Série Rose*.

The Influence of Erotic Cinema in *Série Rose*

Commissioned in 2012 by the *Ensemble Cabaret contemporain*, *Série Rose* premiered on May 27, 2012, in Lyon, France as the most recent addition to the *Works Based on Colour*.⁶⁵ In *Série Rose*, Jodlowski delves into eroticism in cinema within his most recent piece of the *Works Based on Colour* and examines the visceral aspect of “in-the-moment” love discourse. The concept behind *Série Rose* directly correlates with the assertions of French film critic Gérard Lenne. Lenne, whose work *Sex on the Screen: Eroticism in Film*, defines the aim of erotic film:

Eroticism is what we think, pornography is what we do. Yet, when we think, we think about what we might be doing. Eroticism is, therefore, mental pornography; which, in turn, explains the difficulty, in cinema, of separating one from the other: imagination and representation coincide.⁶⁶

Jodlowski’s ever-present quest to awaken the imagination of the listener is prominent in *Série Rose*. The composer intends for the listener to become lost in “music that is chaotic, littered with the advances of pulses, where the listener gets lost in the words from imaginary movies, voices, murmurs, and groans that are sometimes pathetic and sometimes pleasurable.”⁶⁷

Erotic Cinema, Gender, and the Color Pink

Whereas white and black are universally recognized as polar opposites and symbolically used to express extremities, the color pink lies in the neutral zone of the color palate. Pastel colors are commonly associated with softer emotions and thoughts rather than impulse and power. As a cognate hue of the darker crimson, pink represents the naïve and muted version of a “red-hot” passion.

⁶⁵ Personal Website of Pierre Jodlowski, “*Série Rose*.”

⁶⁶ Gérard Lenne, *Sex on the Screen: Eroticism in Film*, Trans. D. Jacobs in collaboration with Henri Veyrier (New York, NY: St. Martin’s Press, 1985), 3.

⁶⁷ Personal Website of Pierre Jodlowski, “*Série Rose*.”

The color pink brings forth the aspect of gender and sexuality. Pink classically represents feminine qualities such as beauty and love. These qualities may inspire lust and sexual passion. Jodlowski emphasizes the feminine in the tape of *Série Rose* by incorporating the sounds of heeled footsteps, gentle breathing, and light percussion (suggesting heartbeats). However, the pink “lightness” eventually subsides as the sounds on tape become more chaotic and reveal a darker side of love.

While *Série Noire* and *Série Blanche* focus on the protagonist’s struggle between the dark and the light (i.e., good versus evil), *Série Rose* aims to achieve a completely separate purpose: to create an atmosphere of delirium and reflect the transient state of carnal desire. Jodlowski also intends for *Série Rose* to be labeled as a work of ‘pure’ music, which he describes as “free from any expression” and “rooted in the narrative and evocative, especially not trying to be other than what it can evoke.”⁶⁸ The composer describes the color for *Série Rose* as “a terrible pink, an indestructible and dreadful picture of love.”⁶⁹ This statement implies that the “softness” associated with pink may be indicative of a foreboding passive aggressiveness.

In order to relate to Jodlowski’s perception of the color pink, one must be familiar with the use of pink in the context of sensual and erotic cinema. The following figures demonstrate how pink functions as a symbol of femininity, escapism, and female exploitation in cinema.

⁶⁸ Ibid.

⁶⁹ Ibid.

Figure 6.1 depicts Lorelei Lee (Marilyn Monroe) donning the color pink as she belts the lyrics to Carol Channing's original Broadway song "Diamonds are a Girl's Best Friend." Lorelei in "Gentlemen Prefer Blondes," directed by Howard Hawks, is stereotypically portrayed as an icon of American femininity, beauty, and sensuality.



Figure 6.1. Howard Hawks, "Diamonds are a Girl's Best Friend" Scene from *Gentlemen Prefer Blondes*, 1953. Copyright by 20th Century Fox.

In *Série Rose*, the female is also portrayed as a figure to be gazed and projected upon. This functions in alignment with Laura Mulvey's assertion,

The magic of the Hollywood style at its best arose, not exclusively, but in one aspect, from its skilled and satisfying manipulation of visual pleasure. Unchallenged, mainstream film coded the erotic into the language of the dominant patriarchal order.⁷⁰

⁷⁰ Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen*, no. 16.3 (Autumn 1975): 7.

Figure 6.2 depicts “Pan” (Bobby Kendall), a male escort who slips in and out of erotic fantasies that feature exotic settings and colorful visuals from the arthouse film “Pink Narcissus,” directed by James Bidgood. The film observes the magical quality of imagination and its inexorable pull towards sensual self-indulgence. Much like *Série Rose*, *Pink Narcissus* focuses on the visceral and features dramatic music, hyperbolic sound effects, as well as extravagant *mise-en-scène*.

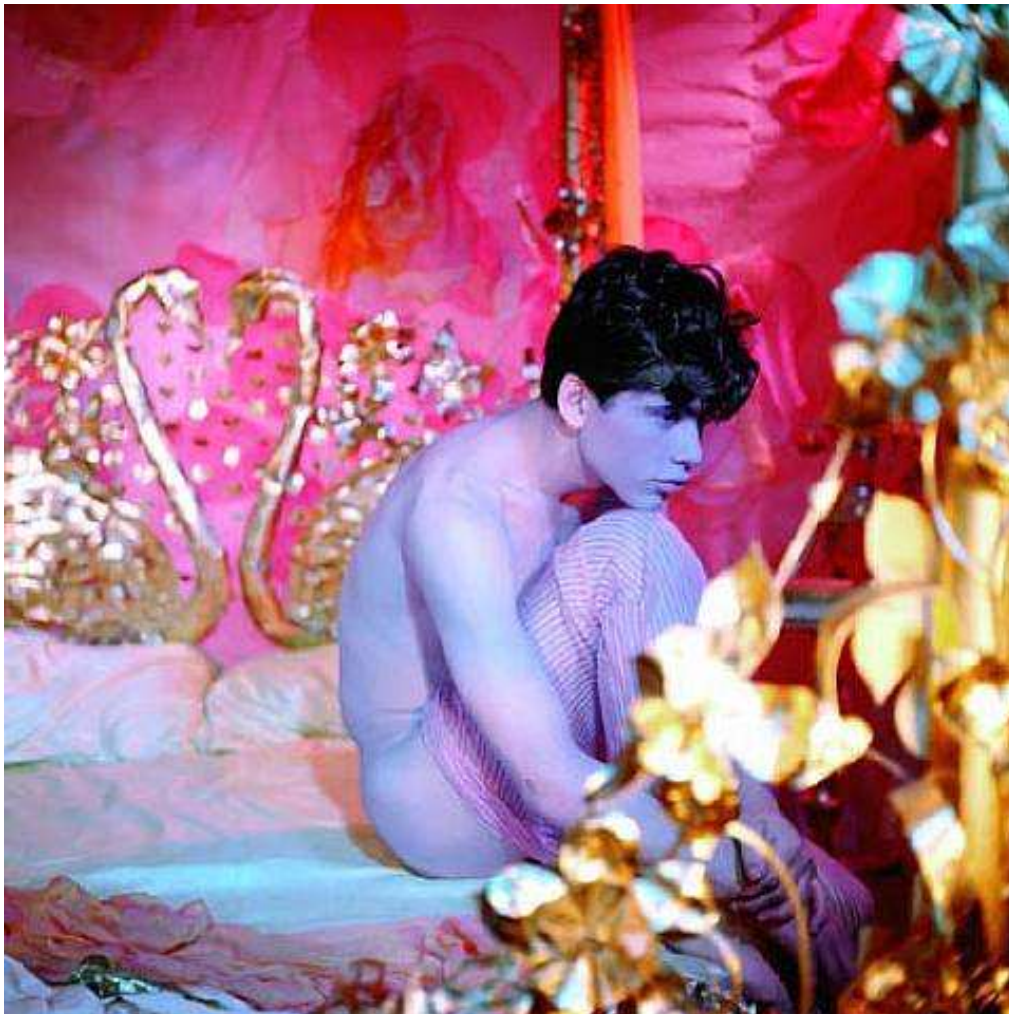


Figure 6.2. James Bidgood, “Pan Fantasizing” from *Pink Narcissus*, 1971. Copyright by Sherpix Inc.

Pinky violence, a subgenre of Japanese *pink films*, is a cinematic term used to describe many Japanese exploitation films. Hence, the color “pink” is linked to a cinematic genre that features the defilement of the “flesh and the spirit.” The *pinky violence* film, “School of the Holy Beast,” directed by Norifumi Suzuki, features the journey of a young woman (Yumi Takigawa) who becomes a nun at the Sacred Heart Convent. However, the abbey is corrupt with lewd affairs and masochistic rituals. Similar to the female’s submission in order for personal gain in *Série Rose*, Figure 6.3 depicts the young woman as a victim of degradation and exploitation.



Figure 6.3. Norifumi Suzuki, “The Flogging Scene” from *School of the Holy Beast*, 1974. Copyright by Teoi Company.

These examples feature how the color “pink” functions in alignment with Jodlowski’s perceptions. The collection of films features rigid mores of gender roles, the dangerous departure from reality in the midst of erotic fantasy, as well as the exploitation of females under the male gaze.

Musical Representation of Erotic Interaction

The power of erotic cinema lies upon interaction and imagination as much as visual imagery. According to Jodlowski, “*Série Rose* tries to suggest that the fascination we feel for somebody, our attraction for his (her) body as well as his (her) mind and soul prevails on the crude instincts shown in a pornographic, second-class movie.”⁷¹ Where the portrayal of sex is at its most explicit, the narratives and settings often ascribe to a certain *modus operandi*.

In *Série Rose*, a male voice opens the piece; he is the aggressor in his transaction with the female. The male “objectifies” the female during the initial interaction and deprives her of a voice (i.e., any assertion of individuality). Therefore, the piano becomes the instrument that represents the presence of the female. Since she is still a mystery, the opening double-chord motif conveys the essence of her allure in the opening passages of *Série Rose*. This motif is also accompanied by the audio effects of heeled footsteps and soft breathing.

⁷¹ Personal Website of Pierre Jodlowski, “*Série Rose*.”

Musical Example 6.11 depicts the role of male domination versus female submission as a major scenario of the work. The pianistic representation of the female's presence will be referred to as the "Imaginary Female" motif since she is still primarily "imagination-based" for the male protagonist.

Musical Example 6.11. *Série Rose*, mm.7-9: "Male Dialogue and Female Presence ('Imaginary Female' Motif)"

The image displays a musical score for two staves: 'Elec.' (Electronic) and 'Pno.' (Piano). The score is divided into three measures, numbered 7, 8, and 9. Measure 7 is labeled 'Male Dialogue' in red. The 'Elec.' staff contains the lyrics: "Show me your bad things" followed by a dashed line and "Oh yeahhh...". The 'Pno.' staff shows a piano part starting with a dynamic marking 'p' (piano). Measure 8 is labeled 'Female Presence' in red. The 'Elec.' staff contains the lyrics: "True one..." followed by a dashed line and "ahouhh...". The 'Pno.' staff shows a piano part with a long, sustained note. Measure 9 continues the 'Female Presence' motif. The 'Elec.' staff contains the lyrics: "True one..." followed by a dashed line and "ahouhh...". The 'Pno.' staff shows a piano part with a long, sustained note. The score is written in a key signature of one sharp (F#) and a 2/4 time signature.

The piano and feminine breathing appear to serve as a proxy for the female protagonist, whom at this point represents the sexual imaginary. Feminist film theorist Laura Mulvey elaborates upon this concept:

In a world ordered by sexual imbalance, pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its phantasy on to the female form which is styled accordingly. In their traditional exhibitionist role women are simultaneously looked at and displayed, with their appearance coded for strong visual and erotic impact so that they can be said to connote to-be-looked-at-ness.⁷²

⁷² Laura Mulvey, "Visual Pleasure and Narrative Cinema," *Screen*, no. 16.3 (Autumn 1975): 9.

Musical Example 6.12 reveals the female's subdued breathing as it continues to reinforce her subservience to the male protagonist. In contrast to her soft expression, the male responds to her utterance by passing vulgar judgment regarding her physical appearance.

Musical Example 6.12. *Série Rose*, mm.10-12: “Male Dialogue and Female Breathing”

The musical score is divided into two systems. The top system is for the Electric (Elec.) instrument, and the bottom system is for the Piano (Pno.).

Top System (Elec.):

- Measures 10 and 11 are marked with a dashed line and the word "(cut)".
- Measure 12 is marked with a red box labeled "Female Breathing" and contains the text "ahhhhhh" with a long horizontal line underneath it.
- Measure 13 is marked with a red box labeled "Male Dialogue" and contains the text "fucking breasts..." with a long horizontal line underneath it.

Bottom System (Pno.):

- Measures 10 and 11 are marked with a dashed line and the word "(cut)".
- Measure 12 is marked with a red box labeled "Female Breathing" and contains the text "ahhhhhh" with a long horizontal line underneath it.
- Measure 13 is marked with a red box labeled "Male Dialogue" and contains the text "fucking breasts..." with a long horizontal line underneath it.

The score includes dynamic markings: *p* (piano) in measure 12 and *pp* (pianissimo) in measure 13. A dashed line with a curved arrow connects the "Female Breathing" section to the "Male Dialogue" section.

In *Série Rose*, the female submissiveness is reinforced by her various fragments of dialogue. Musical Example 6.13 depicts the female's need for validation as she calls out "See! See!" in an anticipatory manner. This dialogue is framed by a jazz-like passage on the piano, adding slight playfulness to the ambiance.

Musical Example 6.13. *Série Rose*, mm.35-36: "See! See!"

The musical score consists of two staves. The top staff is for the vocal part, labeled 'Elec.' on the left. It shows measures 35 and 36. In measure 35, the vocal line begins with 'ahhh' and then 'see!' (the latter in a red box). In measure 36, it continues with 'see!' (also in a red box). The bottom staff is for the piano part, labeled 'Pno.' on the left. It is marked 'swing' at the beginning. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include *f* (forte) at the start of measure 35, *p* (piano) at the beginning of measure 35 and at the end of measure 36, and *mf* (mezzo-forte) in the middle of measure 36.

Musical Examples 6.14a and 6.14b depict a period of fear for the female protagonist, who continues to ask in a question-like manner “Hello?” Her anxiety is reinforced by the instrumentation on tape including: constant percussive beats, scattered drums, and string tremolos.

Musical Example 6.14a. *Série Rose*, mm.43-51: “Hello? Hello?”

The musical score for Musical Example 6.14a is divided into two systems. The first system covers measures 43 to 45, with a time signature of 2/4 and a tempo marking of 90. The second system covers measures 46 to 48, with a time signature of 2/4 and a tempo marking of 90. The score is written for two staves: Elec. (Electric) and Pno. (Piano).

System 1 (Measures 43-45):

- Measure 43:** The Elec. staff has a "voice off" annotation. The Pno. staff has a *mp* (mezzo-piano) dynamic marking.
- Measure 44:** The Elec. staff has a "hello?" annotation. The Pno. staff has a *mp* dynamic marking.
- Measure 45:** The Elec. staff has a "hello?" annotation. The Pno. staff has a *mp* dynamic marking.

System 2 (Measures 46-48):

- Measure 46:** The Elec. staff has a "drums" annotation. The Pno. staff has a *mp* dynamic marking.
- Measure 47:** The Elec. staff has a "drums" annotation. The Pno. staff has a *mp* dynamic marking.
- Measure 48:** The Elec. staff has a "(strings - tremolo)" annotation. The Pno. staff has a *mp* dynamic marking.

The score includes various musical notations such as notes, rests, and dynamic markings. The Elec. staff also features a "voice off" annotation in measure 43 and "hello?" annotations in measures 44 and 45. The Pno. staff features a *mp* dynamic marking in measures 43, 44, 45, 46, 47, and 48. The score is divided into two systems by a double bar line.

Musical Example 6.14b. *Série Rose*, mm.43-51: “Hello? Hello?” – *continued*

3'03,3"

49 50 51

Female Dialogue

Elec.

(strings)

(strings)

(drums)

hello ?

Pno.

mp

In addition to the spoken word, inarticulate utterances also play an important role in stirring the listener's imagination. The tape sporadically incorporates the sound of sighing and moaning from both genders. According to Sonnenschein,

Archetypal templates work in our favor when we discover or create nonhuman sounds that appear to have vocal characteristics with an “emotional envelope.” This occurs most often when there is some kind of air friction involved, as this is what creates the human vocal sounds like speech, i.e. laughter, crying, groans, etc.⁷³

Série Rose contains many fragments of “human vocal sounds,” which reference the aspect of intimacy in pornographic films.

⁷³ Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, 61.

The *Mise-en-scène* of Erotic Cinema

Imagination, flirtation, and visual stimulation in erotic cinema would not be possible without the proper *mise-en-scène* and ambiance. The sounds of the internal and external world are responsible for providing clues about environmental surroundings. In the words of film theorist John Gibbs,

This might not immediately strike us as one of the contents of the frame, but space is a vital expressive element at a film-maker's disposal. In thinking about space we might include the personal space between performers and our sense of when it is impinged upon, but also 'blocking,' that is, the relationships expressed and patterns created in the positioning of the actors.⁷⁴

In the initial encounter of *Série Rose*, the listener can easily deduce that everything is occurring within a fairly small indoor space. The audio fragments of flirtatious banter and breathing also represent the excitement and tension of the encounter. Unlike *Série Noire* or *Série Blanche*, Jodlowski's mention of room ambiance specifically proposes that much of the setting is meant to be private and personal.

Musical Example 6.17 features the private settings of an initial encounter via tape in the initial measures of the work, where the protagonist's voice further describes the circumstance, "It's a very very nice smell, hmm?"

Musical Example 6.17. *Série Rose*, mm.1-3: "Room Ambiance"

The musical score is presented on two staves. The top staff is for the Electro. instrument, and the bottom staff is for the male voice. The score is divided into three measures, labeled 1, 2, and 3. Measure 1 is marked with a time signature of 4/4 and a tempo of 0'00". The Electro. part in measure 1 is labeled 'footseps, room ambiance'. The male voice part in measure 1 is labeled '(male voice)'. Measure 2 contains the male voice part with the text 'whaou !'. Measure 3 contains the male voice part with the text 'it's a very very nice smell, hmm ?'.

⁷⁴ John Gibbs, *Mise-en-scène: Film Style and Interpretation* (London, UK: Wallflower Press, 2002), 17.

Quick changes in the ambiance are often indicative of transitions as well as creating contrast between different moments during the same setting. Aside from interior ambiance, exterior ambiance briefly occurs within *Série Rose* as well, demonstrated in Musical Example 6.18.

Musical Example 6.18. *Série Rose*, mm.170-173: “Storm Ambiance”

The musical score for Musical Example 6.18, mm. 170-173 of *Série Rose*, is presented for two staves: 'Elec.' (Electric) and 'Pno.' (Piano). The 'Elec.' staff features a dense, rhythmic texture of vertical lines, with a red box highlighting the section from measure 171 to 172 labeled 'storm ambiance + erotic sounds...'. The 'Pno.' staff shows a more melodic line with a triplet in measure 170, a 'ppp' (pianissimo) dynamic in measure 171, and a 'ff' (fortissimo) dynamic in measure 173. A wavy line above the piano staff indicates a tremolo or sustained vibration effect.

In the context of cinema, a storm may serve a prophetic purpose; the most stereotypical interpretation may be that discord and “stormy times” lie ahead. In contrast to the earlier physical and mental bonding, the storm represents a point of friction between the male and female protagonists. It is unclear as to whether this “*Storm Ambiance*” that begins at measure 173 is heard from an indoor setting or an outdoor one.

Pulse and Percussion

The author has interpreted that varied use of percussion may represent the physical state of the protagonists. Elongated drum patterns induce a meditative state upon the listener. The percussion is often enhanced by the use of synthesizers and electronic sound effects. Various inarticulate utterances are then juxtaposed over these sound effects in rhythmic increments that add another layer of pulse to each passage. According to Sonnenschein, “Rhythm is rooted in the body with our breathing, walking, heartbeat, brainwaves and ecstasy.”⁷⁵

Musical Example 6.19 depicts a portion of Jodlowski’s use of long passages featuring electronic pulses by replaying sounds of “little cracks.” The sense of “pulse” continues throughout the work, sometimes briefly truncated, but consistently driving all parts towards the climax.

Musical Example 6.19. *Série Rose*, mm.179-180: “Pulse”

The musical score for Musical Example 6.19, titled "Pulse", spans measures 179 and 180 of the piece *Série Rose*. The score is presented in two staves: "Elec." (Electronic) and "Pno." (Piano). The "Elec." staff features a "regular pulse" of short, sharp notes, with a "hh hhaaa" sound effect in measure 180. The "Pno." staff shows a complex, rhythmic pattern of notes, with dynamics marked *mp*, *f*, and *p*. A time signature of 10'00,6" is indicated at the top left.

⁷⁵ Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, 115.

Musical Example 6.20 features Jodlowski's inclination towards the sounds of inanimate objects as a percussive tool. The relentless ticking of the clock recurs in long passages and often doubles as a "pulse" element throughout *Série Rose*. In the words of Sonnenschein, "a clock ticking could stress nervousness or uncertainty."⁷⁶ This may indicate the sense of heightened emotions between the protagonists during their encounter.

Musical Example 6.20. *Série Rose*, mm.88-89: "Clock Percussion"

The musical score for Musical Example 6.20, measures 88-89 of *Série Rose*, is presented in two staves. The top staff, labeled 'Elec.', contains a rhythmic pattern enclosed in a red box, with the annotation '(clock perc.)' above it. Above this staff, the tempo is marked '(quarter tone piano.)'. The bottom staff, labeled 'Pno.', features a melodic line with the annotation 'melancolic...' above it. Both staves include triplets and other musical notations. A time signature of 4'31,3" is indicated at the beginning of the 'Elec.' staff. A small 'Rec.' marking with an arrow is located below the 'Pno.' staff.

The piano eventually joins the audio and conveys a sense of realism by manifesting living traits. As the climax of *Série Rose* approaches, the piano essentially becomes the heartbeat through the use of alternating triple-pitch clusters. This acceleration of tempi may be indicative of a rising heartbeat and signify the condition of physical arousal during this "erotic scene." As Jodlowski approaches the climax, the piano introduces new textures and sonorities into the soundscape.

⁷⁶ Ibid, 29.

Musical Example 6.21 demonstrates the ascent towards the climax. This “Heartbeat Pulse” in the piano is used to increase intensity as the phrase continues to *crescendo*.

Musical Example 6.21. *Série Rose*, mm.217–222: “Heartbeat Pulse” during “Erotic Scene”

11'35,4" 217 erotic scene..... 218

Elec. Regular patterns, constant beat

Pno. 6 6 6 6 6 6 6 6

11'40,2" 219 erotic scene..... 220

Elec. Regular patterns, constant beat

Pno. 6 6 6 6 6 6 6 6

11'45,0" 221 erotic scene..... 222

Elec. Regular patterns, constant beat

Pno. 6 6 6 6 6 6 6 6

mf

Extracts of Dialogue

Amidst the plethora of sounds in *Série Rose*, dialogue functions as a prominent element in the electroacoustic tape. The excerpts of dialogue come from erotic scenes in cinema, pornography, as well as the composer himself. In lieu of naming specific sources for the voices heard on tape, Jodlowski asserts that it is imperative that the dialogue must maintain a faceless identity. *Série Rose*, along with *Série Noire*, seeks to be free of any particular associations to fictional or nonfictional characters onscreen.

After a series of truncated dialogue from the male and female, an actual conversation occurs between the male and the female towards the center of the work. The female contemplates finding work in the X-rated industry (during “A Bawdy Endeavor”), which leads toward an unexpected dark turn of events when the male protagonist discovers this.

Musical Example 6.22 depicts a portion of dialogue detailing the female's predicament. The protagonists speak in a casual manner and convey a sense of familiarity. The banter is framed by small gestures on the piano that emphasize certain syllables and certain words.

Musical Example 6.22. *Série Rose*, mm.129-136: Banter in “A Bawdy Endeavor”

The musical score is divided into two systems, each featuring an electric guitar (Elec.) and piano (Pno.) part. The first system covers measures 129-132, and the second system covers measures 133-136. The electric guitar part contains the dialogue, while the piano part provides accompaniment with various dynamics and textures.

System 1 (Measures 129-132):

- Measure 129:** Elec. part has a rest. Pno. part starts with a *mf* dynamic.
- Measure 130:** Elec. part has a rest. Pno. part continues with a *f* dynamic.
- Measure 131:** Elec. part: "I know a guy...". Pno. part: *p* dynamic.
- Measure 132:** Elec. part: "he pays girls to party with him" (brush snare), "he always got a lot of cash". Pno. part: *p* and *f* dynamics.

System 2 (Measures 133-136):

- Measure 133:** Elec. part: "he'd be easy to rob" (brush snare). Pno. part: *mf* dynamic.
- Measure 134:** Elec. part: (brush snare). Pno. part: *p* dynamic.
- Measure 135:** Elec. part: (noise gliss.). Pno. part: *f* dynamic.
- Measure 136:** Elec. part: "(synth.)", "than we'd have the money...". Pno. part: *p* dynamic.

Musical Example 6.23 demonstrates the composer's own input. Jodlowski selects, writes, and recites nineteen phrases and reflections that he associates with eroticism. The composer records and includes these phrases into the finale of the work which he describes as "introspective."

Musical Example 6.23, *Série Rose*, mm.247-253: Portion of the "Composer's Dialogue"

12'47,4"

unstable harmonic synth

247 248 249 250 251 252 253

Elec. I breathe you I touch you I kiss you I dream you I eat you I desire you I feel you I construct

Pno. completely mental, introspective

mp

sempre to end

Jodlowski uses a medley of sounds to convey the sensuality and passion associated with the feminine in *Série Rose*. However, his connotation of the color pink as a "terrible" color indicates that he also examines the pitfalls of lust. Jodlowski's works are linked to the cinematic depictions of the color pink as an exploitative symbol. The musical representation and the *mise-en-scène* of erotic cinema are portrayed by the composer's choice of sound effects and music. Pulse and percussion represent excitement and arousal among the protagonists. The addition of inanimate objects and inarticulate utterances litter the texture of the piece and contribute to variety and the visceral quality of *Série Rose*. Extracts of dialogue unify the work, delineating the predicaments of the protagonists. *Série Rose* ends with the composer's own contribution; Jodlowski's expressions of love and lust are heard in the finale.

To conclude the influence of erotic cinema in *Série Rose*, Jodlowski's primary inspiration for *Série Rose* comes from pornography and the cinematic portrayal of eroticism. An analysis of the color pink and its function in cinema reveals various perspectives on femininity, escapism, and female exploitation. The composer's reference of pink as a "terrible" color fortifies his opinion that *Série Rose* conveys the negative effects of love and love discourse.⁷⁷ The musical representation of the *mise-en-scène* in *Série Rose* indicate that the setting begins in a private place and features dialogue between a male and female protagonist. The sensual aura of the female protagonist is represented by the "Imaginary Female" motif, sounds of breathing, calls for validation, and heeled footsteps. Pulse and percussion are representative of the "heartbeat," indicating the physical state of arousal. Extracts of dialogue introduce conversations between the protagonists and conclude with the composer's own reflections on the subject of sex.

⁷⁷ Personal Website of Pierre Jodlowski, "*Série Rose*."

CHAPTER VII: CONCLUSION

Pierre Jodlowski's *Works Based on Colour* essays the creation of a sound experience inspired by and referencing multimedia. Jodlowski's deep interest in cinema, the natural world, and electroacoustic devices are manifest in his music. Understanding how Jodlowski incorporates cinematic elements into his compositional choices in the *Works Based on Colour* can be illuminating for the performer and the listener.

Jodlowski's works for piano and electroacoustic device, *Série Noire*, *Série Blanche*, and *Série Rose* are fine examples of how technology can provide a deep layer of detail in the establishment of hypothetical narrative "events." Tables 4.1, 5.1, and 6.1 present detailed analyses and interpretation of the structure of the three pieces and delineate the function of each section and transitions between sections. These tables may help the performer to understand how each section may draw upon cinematic techniques to convey musical meanings. Although Jodlowski does not explicitly designate titles and names for the various sections and patterns within these works, each musical "event" or "pattern" draws its inspiration from a particular cinematic genre. It is possible to arrange all of the works into a structure of *musical scenes* that feature motifs that recall specific cinematic phenomena and symbols. The chosen cinematic genres had interested the composer since they featured mysterious, cluttered, and dystopian worlds. With the aid of electroacoustic tape, Jodlowski collected various sound effects characteristic of these worlds and merged them with a musical narrative of the complementary atmosphere.

The choice of colors in Jodlowski's *Works Based on Colour* refers to meaning in color symbolism that derives from many sources, ranging from the *mise-en-scène* of certain cinematic genres to the composer's own interpretations and associations with color. The colors black,

white, and pink present endless possibilities in their meaning; however, Jodlowski focuses on the symbolism of these colors within a grim context. *Série Noire* presents the black or dark side of the thriller genre through the implementation of *film noir* environs, displaying violent spectacles and fearful chatter. Nevertheless, the composer claims that “a sense of humour and a hint of the ‘cliché’ are quite obvious here.”⁷⁸ The symbolism of “white” in *Série Blanche* deviates from the age-old notion of purity and innocence; instead, “white” represents the hypnotic state in all-consuming monotony. Classically associated with the qualities of femininity, even the color “pink” in *Série Rose* conveys a sinister aspect of underlying passive-aggressiveness. Stereotypically characteristic of love, the color pink crosses over into the territory of misguided lust and passion in *Série Rose*.

The composer was particularly drawn to the wide range of sound effects that were found within the cinematic genre known as *film noir*. In *Série Noire*, the listener finds a fusion of various types of sound effects, including fragments of dialogue and inarticulate utterances taken from Terry Gilliam’s *neo-noir* film “Brazil” as well as the audio-technological devices found in classic *film noir*. The sounds of the city, including car horns and pedestrians, are representative of the urban world in which many *film noir* altercations have taken place. Jodlowski also utilizes the tinkering of inanimate objects within the context of *film noir*, harkening back to the everyday noises of the post-war urban environment. Jazz-like instrumentation sporadically appears within the thick textures of *Série Noire*, alluding to the orchestration of classic *film noir* soundtracks and the popularity of jazz in the post-war era. Sudden changes in dynamics and articulation from the piano also contribute to the ever-present uneasiness of *noir* themes. Specific motifs such as the “Chromatic Triple Motif” and the “Pattern of Three” often function as a cue, unifying the alternating sections within the work.

⁷⁸ “*Série Noire*,” Personal Website of Pierre Jodlowski.

Série Blanche, a work that displays the “dark” side of white, was largely inspired by author Jean Giono’s novel *Un Roi sans Divertissement*. The expressive markings found within *Série Blanche* are directly inspired by the François Leterrier’s 1963 film adaptation of *Un Roi sans Divertissement*. The composer was also drawn to the effect of nature on the characters, and how homogenous visual surroundings may ultimately influence the mental state of its inhabitants.

Jodlowski’s use of minimalistic textures, particularly the additive process as well as the use of recurring and repetitive patterns, all come together to conjure an effective musical portrayal of the gradual “erosion of mental processes.” The composer uses a single “Opening Motive” as the basis for most of *Série Blanche*. Through this technique, Jodlowski also became aware of how a lack of silence played a significant role in the musical representation of the monotony, creating hypnotic waves of sound in order to entrance the listener. The lack of dialogue fortifies the atmosphere of loneliness and isolation, depriving the listener of any specific details or familiar entities. The sounds of percussion are often characteristic of anxiety and the human heartbeat in cinema; Jodlowski uses drumbeats as a possible means of portraying the ever-growing anxiety of the protagonist. He also incorporates sounds of nature, howling winds in unison with long passages of trills in the piano, which progress towards an open-ended finale for *Série Blanche*.

Série Rose boasts a wide medley of concepts that are drawn from his previous works. Erotic cinema and pornography inspired the composer to create a highly visceral work that incorporated dialogue and inarticulate utterances directly from films. Mental shifts are often supported by theatrical gestures, requiring the performer to demonstrate an appropriate physical presence. The *mise-en-scène* of erotic cinema plays a significant role in this creation, where the

composer includes the sounds of private room settings, heeled footsteps, sensual breathing, as well as elevated heart beating.

Although the use of dialogue and inanimate objects were also present in *Série Noire*, *Série Rose* is unique in its gradual approach towards a single dramatic and display of virtuosity in the cadenza, much like the overall arch-like structure of *Série Blanche*. The extracts of dialogue represent a wide range of emotions associated with love discourse in *Série Rose*, ranging from ecstasy to conflict. The use of synthesizers and guitar distortion effects contribute to the overall arc of *Série Rose*. Among the plethora of sound effects, the extended passages of a “pulse” heard throughout *Série Rose* is representative of the human heartbeat; this pulse appears in various electroacoustic forms, including ticking clocks, repeated fragments of “cracking” vinyl sounds, and the “freezing” and repetition of female breathing. Jodlowski uses percussion as a means of representing anxiety or arousal, bringing *Série Rose* towards its grand climax. The work concludes with recorded phrases spoken from the composer himself, presenting all of the emotions and affects that are associated with the visceral nature of passion and desire.

Jodlowski uses many recurring motives and patterns in order to create cohesion between the various hypothetical “scenes” within his *Works Based on Colour*. The composer meticulously places each of these figures, designating them with a quality of importance through pitch and rhythmic manipulation, transposition, overlapping, register shifts, as well as fervent reiteration. As important markers, these figures often “cue” an upcoming section, creating a smoother transition between many vastly differing passages.

All of these concepts come together to express Jodlowski’s vision, enhanced by the irreplaceable aid of electroacoustic technology. Every sound effect is drawn from various cinematic circumstances and tropes, drawing upon stereotypes that are characteristic of each

particular film genre.⁷⁹ The electroacoustic tape and piano are inseparable in their recreation of cinematic ambiance; both essentially function as an extension of one another. The fusion of both parts also reinforce the sudden changes in circumstances and provide the listener with the element of surprise. The “thriller” in *Série Noire* would be impossible without the sound effects of frantic inarticulate utterances, the clanging of inanimate objects, and urban environs supported by the virtuosic thrashing of the piano. The slow yet deadly psychological deterioration in *Série Blanche* could not be conveyed without the gradual buildup of sound, the distressing beating of drums in the climax, and the mysterious howling wind in the finale of the work. The visceral and inexorable pull of eroticism in *Série Rose* would not be possible without the pre-recorded fragments of breathing, heartbeats, and love discourse supported by the sensual gestures of the piano. The compositional technique of these works correlate with the composer’s intuitive philosophy, highlight the importance of seemingly “unmusical” sounds, while upholding the tradition of Schaeffer’s *musique concrète*.

It is the author’s intention that this analysis will expand interest in cinema, the influence of cinematic genres and other visual multimedia in contemporary music, and will lead towards a greater comprehension of Jodkowski’s piano music with new discoveries that have been little explored until now.

⁷⁹ See Glossary for definition of “Tropes.”

APPENDIX A: GLOSSARY

Cinematography: A general term for all the manipulations of the film strip by the camera in the shooting phase and by the laboratory in the developing phase.⁸⁰ Cinematography focuses on relations between the individual shots and groups of shots that make up a scene to produce a film's effect.⁸¹

Diegetic/Non-diegetic Music: Diegesis refers to the world of the characters and the story within the film. Everything that happens to those people and in the environment portrayed on screen is considered *diegetic*. The opposite is *non-diegetic*, or elements that are not of the characters' story world.⁸²

Doppler Shift: The *Doppler Shift* is the effect of change of pitch when a wailing vehicle comes toward you, then drops in frequency as it passes. This is caused by the air being pushed forward to shorter wavelengths of sound, the being pulled apart to longer lengths with the change of pressure.⁸³

Hierarchy of Sound: Also known as the "Auditory Hierarchy," the *Hierarchy of Sound* is the term designated for the organization of soundtrack regulation in cinema. This hierarchy is arranged as follows: 1. *Dialogue*, 2. *Music*, 3. *Sound Effects*, 4. *Silence*.⁸⁴

Mise-en-scène: *Mise-en-scène* encompasses both what the audience can see, and the way in which we are invited to see it.⁸⁵ Defined by Robin Wood as follows: "A director is about to make a film. He has before him a script, camera, lights décor, actors. What he does with them is *mise-en-scène*, and it is precisely here that the artistic significance of the film, if any, lies."⁸⁶

⁸⁰ Kristin Bordwell et al., *Film History: An Introduction*, 3rd ed., s.v. "cinematography." (NY, New York: The McGraw-Hill Companies, Inc., 2010), 731.

⁸¹ Merriam-Webster Dictionary, s.v. "Cinematography." Chicago: Encyclopaedia Britannica, 2013. <http://www.merriam-webster.com/dictionary/cinematography> [accessed April, 6 2013].

⁸² Sonnenschein, *Sound Design: The Expressive Power of Music, Voice, and Sound Effects in Cinema*, 152-153.

⁸³ *Ibid.*, 88.

⁸⁴ Miklitsch, *Siren City: Source and Sound Music in Classic American Noir*, 2.

⁸⁵ Gibbs, *Mise-en-scène: Film Style and Interpretation*, 5.

⁸⁶ Robin Wood. "New Criticism?" *Definition* (1960/61): 10.

Musique Concrète: Pierre Schaeffer: “I have coined the term *Musique Concrète* for this commitment to compose with materials taken from “given” experimental sound in order to emphasize our dependence, no longer on preconceived sound abstractions, but on sound fragments that exist in reality and that are considered as discrete and complete sound objects, even if and above all when they do not fit in with the elementary definitions of music theory.”⁸⁷

Narrative: *Narrative Cinema* consists of relating an event through film, real or imaginary.⁸⁸

Neo-Noir: Directors David Lynch and Terry Gilliam are prime examples of *neo-noir* film directors that were influential in Pierre Jodkowski’s writing process. Based on classic *film noir*, these films are characterized by the use of “colored light” to heighten the atmosphere of sex and violence while evoking the monochromatic tradition of high contrast, black-and-white thrillers.⁸⁹

⁸⁷ Schaeffer, *In Search of a Concrete Music: California Studies in Twentieth Century Music*, 14.

⁸⁸ Aumont et al., *Aesthetic of Film*, 70.

⁸⁹ Naremore, *More than Night: Film Noir in its Context*, 192.

APPENDIX B: LETTERS OF PERMISSION

Report of the Ad Hoc Committee of the Society for Cinema Studies, "Fair Usage Publication of Film Stills" by *Kristin Thompson*⁹⁰

The Ad Hoc Society for Cinema Studies Committee on Fair Usage Publication of Film Stills was formed in order to devise a policy statement that could provide both authors and presses with information and guidelines to help them with decisions concerning the reproduction of frame enlargements and publicity photographs. The recommendations contained in this report should in no way be considered legally binding. So far no legal precedent has been set that would firmly determine the status of frame reproductions or publicity photos. If litigation were initiated concerning fair use, the judgment would be rendered on the basis of the specific case, and there are no precise rules that would allow an author to predict the outcome. This report simply gathers available information and offers a series of tentative conclusions based on the existing fair-use law, the views of experts in the area of copyright, the policies of a number of prominent scholarly-press and trade editors, and the experiences of scholars who have used-or been denied the use of-frame enlargements and publicity photos in their publications.[1]

Film-related Illustrations and Fair Use. "Fair use" refers to a provision in American law that allows scholars and educators to quote or reproduce small portions of copyrighted works in various media without obtaining permission from the copyright holder. The entire text of the fair-use provision (United States Code, title 17, section 107) runs as follows

Limitations on exclusive rights: Fair use. Notwithstanding the provisions of section 106, the fair use of a copyrighted work, including such use by reproduction in copies of phonorecords or by any other means specified by that section, for purposes such as criticism, comment, news reporting, teaching (including multiple copies for classroom use), scholarship, or research, is not an infringement of copyright. In determining whether the use made of a work in any particular case is a fair use the factors to be considered shall include:

- (1) The purpose and character of the use, including whether such use is of a commercial nature or is for nonprofit educational purposes;
- (2) The nature of the copyrighted work;
- (3) The amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
- (4) The effect of the use upon the potential market for or value of the copyrighted work. [2]

⁹⁰ Kristin Thompson, " Report of the Ad Hoc Committee of the Society for Cinema Studies: Fair Usage Publication of Film Stills," *Society for Cinema & Media Studies*, Winter 1993, accessed September 20, 2013, http://www.cmstudies.org/?page=related_topic_1.



Angela Owyang <aowyang@email.arizona.edu>

Permission for Image Use in DMA Dissertation

2 messages

Angela Owyang <aowyang@email.arizona.edu>

Thu, Aug 1, 2013 at 6:31 PM

To: Pierre Jodlowski <p.jodlowski@orange.fr>

Dear Pierre Jodlowski,

My name is Angela Owyang and I am a DMA candidate in Piano Performance at the University of Arizona in the United States. I am currently in the process of writing my dissertation entitled: The Influence of Cinematic Elements in Pierre Jodlowski's *Works Based on Colour* from Pierre Jodlowski's *Series Cycle for Piano and Tape*. I would like to request permission to use the following images for your website collection:

Série Blanche: 18 Pictures for Video Projection

I look forward to a reply at your convenience. Please do not hesitate to contact me for further information. Thank you for your consideration.

Sincerely,

Angela Owyang
DMA Candidate in Piano Performance
The University of Arizona

Pierre Jodlowski <p.jodlowski@orange.fr>

Fri, Aug 2, 2013 at 2:55 PM

To: Angela Owyang <aowyang@email.arizona.edu>

Yes,

you can use them at the condition you mention copyright Pierre JODLOWSKI

Le 2 août 13 à 03:31, Angela Owyang a écrit :

[Quoted text hidden]



Angela Owyang <aowyang@email.arizona.edu>

Permission for Music Use in DMA Dissertation

2 messages

Angela Owyang <aowyang@email.arizona.edu>

Thu, Oct 10, 2013 at 10:11 PM

To: Pierre Jodlowski <p.jodlowski@orange.fr>

Dear Mr. Jodlowski

I am currently in the process of writing my dissertation entitled: The Influence of Cinematic Elements in Pierre Jodlowski's Works Based on Colour. I would like to request permission to use musical examples from your publication.

Série Blanche: pour piano et dispositif électroacoustique (for piano and electroacoustic device)
mm.1-7, mm.30-33, mm.55-56, mm.61-72, mm.81-82, mm. 83-96

Série Rose: pour piano et dispositif électroacoustique (for piano and electroacoustic device)
mm.1-3, mm.7-9, mm.10-12, mm. 31-32, mm. 35-36, mm. 37-38, mm.41-42, mm. 43-51,
mm.52-54, mm. 88-89, mm.59-60, mm. 67-68, mm.100-107, mm.124-128, mm. 129-136, mm.137-140,
mm.170-173, mm. 174-176, mm.179-180, mm .217-220, mm. 230-238, mm.247-253

I look forward to a reply at your convenience. Please do not hesitate to contact me for further information.
Thank you for your consideration.

Sincerely,

Angela Owyang

The University of Arizona
DMA Piano Performance (ABD)
Media and Theater Arts
San Francisco State University
MM Piano Performance 2009
BM Piano Performance 2007

Pierre Jodlowski <p.jodlowski@orange.fr>

Fri, Oct 11, 2013 at 5:25 AM

To: Angela Owyang <aowyang@email.arizona.edu>

no problem !

Le 11 oct. 13 à 07:11, Angela Owyang a écrit :

[Quoted text hidden]

Pierre Jodlowski

www.pierrejodlowski.fr

www.pierrejodlowski.com

www.studio-eole.com



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October 2, 2013

Angela Owyang
12353 N Paseo Penuela,
Marana AZ, 85658

Dear Ms. Owyang,

Thank you for your e-mail correspondence requesting permission to include excerpts from George Crumb's *Vox Balaenae for Three Masked Players* in your dissertation at The University of Arizona.

We will grant you this permission, gratis. In your acknowledgements you must include the following copyright dates and the credit notice, *Copyright © 1972 by C. F. Peters Corporation. Used by Permission. All Rights Reserved.*

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With all best wishes for success with your studies, I am

Sincerely,

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October 18, 2013

Angela Owyang
The University of Arizona

RE: Pierre Jodlowski / *Série Noire*

Dear Angela Owyang

We hereby grant permission for you to include excerpts, as described in the attached Schedule A, from the above referenced work in the The Influence of Cinematic Elements in the Works Based on Colour from Pierre Jodlowski's Series Cycle for Piano and Tape, to be published on the following terms and conditions:

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A file copy of the dissertation must be sent to us promptly upon publication for our files.

No fee is payable for the use of this music.

With kind regards,



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Schedule A

Série Noire (Thriller) by Pierre Jodlowski

mm. 1-4, mm. 5-8, mm. 9-12, mm.17-19, mm. 41-44, mm. 47-50, mm. 53-57,
mm. 64-67, mm. 79-82, mm. 83-86, mm. 91-92, mm. 109-113, mm. 118-123,
mm. 129-133, mm. 144-146, mm. 169-170, mm. 171-174

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