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GERMAINE TAILLEFERRE'S FILM SCORE TO
LES GRANDES PERSONNES

by

Jenna Elizabeth Moghadam

A THESIS

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GERMAINE TAILLEFERRE'S FILM SCORE TO

LES GRANDES PERSONNES

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French female composer, Germaine Tailleferre (1892-1983) is well-known for her small chamber music compositions, but less known for her film score compositions, and her elusive film scores have not been a topic of discussion in music scholarship at the time of this writing. The aim of this thesis is to analyze one of thirty-eight films for which Tailleferre composed a score, *Les Grandes Personnes* (1961), and the information will be presented in three chapters. Chapter 1 provides information on Tailleferre's life and compositional career, her inclusion in and the aesthetic endeavors of *Les Six*, and a background on French culture to necessitate the discussion of French cinematic history and music. In Chapter 2, French cinematic history in the context of film music will be discussed, as well as some filmic background on *Les Grandes Personnes*. Finally, Chapter 3 contains a musical analysis of Tailleferre's score to *Les Grandes Personnes* by means of score transcriptions and stills taken from the film. The overarching goal of this thesis project is to provide more insight into Tailleferre's compositional style by exploring a medium other than her chamber works, a general outline of her film score composing aesthetic, and her non-conformity to the prevailing trends of French cinema around 1961.

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Last, I want to thank my husband and personal IT support, Tory Moghadam. Without his help, I would never have located the DVD from France or be able to compartmentalize the pieces of music into MP3 formats which made my analysis much more smooth. Nonetheless, this thesis would literally not exist without his aid.

...Soli Deo Gloria

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INTRODUCTION

This thesis project is an outgrowth of research I previously conducted on Germaine Tailleferre in fall of 2009 when I gave my senior presentation on the first movement of her Violin Sonata No. 1 in C-sharp Minor, “Modéré sans lenteur.” I was going to include some information about Tailleferre’s film scores in my presentation, and since she composed so many, I assumed that I could easily locate Tailleferre’s film scores or recordings of her scores. However, there were no accessible recordings or films, and I was unable to include any information about her film scores in my discussion.

Tailleferre’s list of compositions shows, as Robert Shapiro indicates in his book, *Germaine Tailleferre: A Bio-Bibliography*, that she wrote a great amount of music for short films, documentaries, and full-length feature films (between 1930-1970). However, obtaining her film scores for research proved to be difficult, and prompted me to consider why her films were inaccessible despite their prominent place in her output.

As I attempted to locate the film scores by conducting searches through various places in UNL’s online catalog system, such as WorldCat, RILM, JSTOR, Music Index, and Academic Search Premiere among many others, I noticed that the one film that showed up on the results page most prominently was *Les Grandes Personnes*. I attempted to acquire the film through inter-library loan, even reaching out to UCLA and the Bibliothèque Nationale de France, but because both were in film reel format, I was not allowed to borrow it from either institution. Then, after an exhaustive search my husband, Tory Moghadam, located *Les Grandes Personnes* in a DVD format on the website of a French film company, *Gaumont*.¹ Therefore, the accessibility of *Les Grandes Personnes* is the chief reason why I chose to analyze this film score.

¹ Located at www.gaumont.com [Accessed 16 April 2012].

The next challenge was to transcribe Tailleferre's film score from scratch, utilizing Finale to map out the music being heard in the film. Therefore, the score examples you will see in Chapter 3 are my own transcriptions based on Tailleferre's score as I heard it in the film. In Example 3.5 (Chapter 3), which accompanies Michèle's opening cab ride, there was one instance in which capturing the cue's harmonic content proved to be difficult because of bad recording quality. The bass line in the cue's last two measures was difficult to ascertain because the sonorities intermingled with the fuzz of the recording. In addition, because the DVD copy of the film contained no English subtitles, I had to use Google Translate to interpret the French subtitles.

The thesis is divided into three chapters. Chapter 1 will give a broad background on Tailleferre's upbringing, life, and career, as well as her inclusion in *Les Six* and their compositional styles. Chapter 2 provides a frame of reference for Chapter 3 in that it discusses French film aesthetics and history as it relates to the works of Tailleferre and *Les Six*. Finally, Chapter 3 contains the entire film score analysis of *Les Grandes Personnes*, including various stills from the film and original transcriptions of the score as I heard them in the film.

I have been asked several times why Tailleferre, though she wrote a large number of film scores, has not been recognized as a film score composer and there are many answers. To begin with, most of her unpublished film score manuscripts are located in various private collections throughout France,² but the films are more difficult to find, as I discovered with *Les Grandes Personnes*. However, the ideas presented in this paper emphasize her work and style as a composer, and although the sizable lack of research on

² Robert Orledge, "A Chronological Catalogue of the Compositions of Germaine Tailleferre (1892-1983)." *Muziek and Wetenschap* 2 (1992): 139-149.

Tailleferre's film scores should not be neglected, it is not the main focus of my research.

CHAPTER 1

Germaine Tailleferre (Taillefesse)³ was born in a Parisian suburb on April 19th, 1892. Her mother, Marie-Desiree, was a pianist and gave piano lessons to Germaine when she was four years of age. Germaine's father, Arthur, was a wine merchant who greatly disapproved of her musical studies, thus, Germaine's piano practicing and plans to further her musical education were often hidden from him. Despite Arthur's disapproval of Germaine's musical education, Marie-Desiree sought different avenues to foster Germaine's budding capacity for music. In 1904, Marie-Desiree introduced the twelve-year-old Germaine to Eva Meyer-Sautereau, under whom she studied piano and solfege at the Conservatoire de Paris. Tailleferre was successful in her musical studies at the Conservatoire, winning many awards in different musical divisions such as sight-reading, accompaniment, and fugue. When Tailleferre's father stopped paying for her expenses at the Conservatoire, these prizes helped fund her education.⁴

In 1914, a majority of students left the Conservatoire because of the war,⁵ but Tailleferre and two of her classmates from counterpoint class, Arthur Honegger (1892-1955) and Darius Milhaud (1892-1974), stayed to study composition with their teacher, Charles-Marie Widor (1844-1937).⁶ Tailleferre's compositional study at the Conservatoire played a significant role in her ambition to be a composer. Plus, the professional rapport she established with her classmates, Milhaud and Auric, was

³ The family name was Taillefesse when Arthur and Marie-Desiree were married in 1877. The surname was eventually changed to Tailleferre. The impetus for the surname change came from the fact that "Taillefesse" was closely defined as, "to spank." Patricia Painter-Wakefield, "Germaine Tailleferre and Her Setting Of *Le Maître*," M.M. thesis, University of Oklahoma, 1995: 4. See also Laura Mitgang, "Before, During, and After Les Six." *The Musical Woman* 2 (1984): 180.

⁴ Robert Shapiro, *Germaine Tailleferre: A Bio-Bibliography*. (Connecticut: Greenwood Press, 1994), 1-2.

⁵ Mitgang, 180.

⁶ Shapiro, 2-3.

indispensible in the 1920s when they would be known as part of the group *Les Six*.⁷

In 1917, a series of distinct events occurred in Tailleferre's personal and professional life. The Conservatoire had closed as the First World War continued in Paris, and all the classes at the Conservatoire were canceled, causing Tailleferre to leave Paris with her mother, sister, and infant niece to seek refuge in the region of Brittany for a short time.⁸ After returning to Paris that same year, Tailleferre resided in the Montparnasse district and supported herself financially by giving piano lessons.⁹ Returning to Paris allowed Tailleferre to reflect on her prospects as a potential composer as well as a visual artist.

Tailleferre frequented a cafe in Montparnasse called *La Rotonde*, where she mingled with Pablo Picasso (1881-1973) and Amadeo Modigliani (1884-1920). These encounters prompted Tailleferre to study art at *L'Académie de la Grande Chaumière* and she studied under Raymond Roussel at *l'Académie Ranson*.¹⁰ Yet Tailleferre's impetus for studying art did not just come from her meetings with Picasso and Modigliani. Tailleferre was afflicted with stage-fright whenever she performed as a pianist in large, formal concert settings.¹¹ While she felt that composition would be a better field for her to pursue, she considered art as an alternative career path. However, Roussel wanted Tailleferre to continue composing, just as Picasso reassured Tailleferre that, "she must continually evolve to re-invent herself in her work, not to repeat with the familiar, or

⁷ Mitgang, 180.

⁸ While there is no conclusive reason why Tailleferre and her family left for Brittany, it can be inferred that they temporarily moved to Brittany because of its location in western France, making it farther away from the German invasions that inhabited Paris during the First World War. Martin Gilbert, *The First World War: A Complete History* (New York: Henry Holt, 1994), 26, 47. Tailleferre also traveled to the city of Biarritz, France near the Spain-France border, and into Barcelona, Spain. Shapiro, 4.

⁹ Mitgang, 181.

¹⁰ Shapiro, 4-5.

¹¹ Shapiro, 5.

comfortable approach and aesthetic solutions.”¹² Living in Montparnasse allowed Tailleferre to interact with other composers and artists, and it provided a sophisticated cultural haven where music and the visual arts were intertwined.

Salons and studios along the *Rue Huyghens* in Montparnasse provided exhibition spaces for artists.¹³ Small concerts were held in the same studios and salons as these art exhibitions, and it was here that Tailleferre first became recognized as a serious composer, and where she met the composers who would later become her colleagues in *Les Six*. In 1917, Erik Satie hosted a concert and art exhibit at the *Salle Huyghens* in Montparnasse.¹⁴ Louis Durey, Arthur Honegger, George Auric, and Satie, all featured their original compositions that afternoon. At this point, Durey, Honegger, Auric, and Satie were assembled together as *Les Nouveaux Jeunes (The New Young Ones)*.¹⁵ The purpose of their showcase was to provide concurrent background music for the public who came to see the art exhibition, which comprised a majority of the work composed by *Les Nouveaux Jeunes*, or the future *Les Six*.

Shortly thereafter, pianist Marcelle Meyer (1897-1958) held a concert at her home in Montparnasse. Here, Tailleferre premiered her composition, *Jeux de plein air (Outdoor Games, 1917)* for two pianos. Concerts that were held at homes or salons were ideal for Tailleferre since her stage fright contributed to an output of more economical compositions for intimate and informal settings. Thus, it seemed fitting that Tailleferre’s compositions would align with the artistic standards of the composers from *Les Nouveaux*

¹² Shapiro, 4-5.

¹³ Matthew Reinders, Mechthild Offermanns, Edwin Mullins, and Jean-Marie Drot. *The Composers* (Chicago, IL: Home Vision, 1993), VHS.

¹⁴ Mitgang, 181.

¹⁵ Nancy Lynn Perloff, “Art and the Everyday: The Impact of Parisian Popular Entertainment On Satie, Milhaud, Poulenc, and Auric,” (Ph.D. dissertation, University of Michigan, 1986), 2-3. Charles Koechlin was also included in this group. Koechlin left the group the same year as Satie, in 1918. Roger Nichols, *The Harlequin Years: Music In Paris 1917-1929* (Los Angeles: University of California Press, 2002), 264.

Jeunes, who often wrote music for art exhibits in intimate settings. Satie was present at this concert, and was so impressed with Tailleferre's *Jeux de plein air* that he introduced her to Durey, Auric, and Francis Poulenc, hoping the composers would find a commonality between their compositional styles. Tailleferre's former classmate from the Conservatoire, Honegger, was also in attendance that night. *Les Nouveaux Jeunes* now included seven composers with the addition of Tailleferre, Poulenc, and Milhaud (who was in Brazil at this point).¹⁶ Satie, the seventh member of *Les Nouveaux Jeunes*, left the group in 1918 because he wanted to mentor the group of composers instead of being directly involved with their compositional activities.¹⁷

A champion for the emerging aesthetic of *Les Nouveaux Jeunes* was French writer and film director, Jean Cocteau. Previously, Cocteau collaborated with Satie and Picasso on a surrealist ballet entitled, *Parade (Parade)*, premiered on May 18, 1917.¹⁸ With its eclectic and unusual scoring for non-traditional instruments, such as typewriters, *Parade* was considered a disaster by the dissenting Parisian audience. However, the premiere of *Parade* was also pertinent in the establishment of an emerging French musical aesthetic that relied on, "tuneful ideas, French and American popular genres, and principles of popular entertainment such as diversity, parody, banality, and nostalgia."¹⁹

Cocteau, as the self-appointed spokesman of the group, believed that the compositions of *Les Nouveaux Jeunes* demonstrated this new musical aesthetic. In 1918, he documented the new musical styles of the composers in an iconoclastic polemic entitled, *Le Coq et l'Arlequin (The Cock and Harlequin)*. *Le Coq et l'Arlequin* was a

¹⁶ Perloff, 2.

¹⁷ Perloff, 3.

¹⁸ Mitgang, 181.

¹⁹ Perloff, 257.

metaphor for the contrasts between the modern, French musical style, as represented by the Cock, and the foreign influences on French music, the Harlequin.²⁰ More specifically, the influences Cocteau mentions in this writing are those of Richard Wagner and Claude Debussy. Using Wagner and Debussy as points of departure, Cocteau attacked both the “academicism” of German music and the “cloudiness” of French impressionism. Cocteau also uses Erik Satie as a representative of the emerging modernism in French music:

Wagner’s works are long works which are long, and *long-drawn-out*, because this old sorcerer looked upon boredom as a useful drug for the stupefaction of the faithful ... The opposition of the masses to the elite stimulates individual genius. This is the case in France. Modern Germany is dying of approbation, carefulness, application and scholastic vulgarization of aristocratic culture ... Satie remains intact. Hear his “Gymnopédies” so clear in their form and melancholy feeling. Debussy orchestrates them, confuses them, and wraps their exquisite architecture in a cloud ... The thick lightning-pierced fog of Bayreuth becomes a thin snowy mist flecked with impressionist sunshine.²¹

Les Nouveaux Jeunes were mindful of Cocteau’s discourse as they composed their music throughout the 1920s, fully aware of their status as representatives of the new French aesthetic.

1920 was a prominent year for *Les Nouveaux Jeunes*. The six composers collaborated on an album of original piano compositions entitled *Album des Six* in which each composer contributed one piano composition.²² Tailleferre’s contribution was a work entitled *Pastorale* in D major (1920),²³ and foreshadows her style as a whole: brevity, bitonality, and variety of rhythmic distribution. *Pastorale* in D major is a representative example of her compositional style, and some of these characteristics can be found in her film score to *Les Grandes Personnes*.

²⁰ Nichols, 39.

²¹ Jean Cocteau, “Cock and Harlequin.” *A Call to Order: Written between the Years 1918 and 1926 and Including Cock and Harlequin, Professional Secrets, and Other Critical Essays*. (New York: Haskell House Publishers, 1974), 14-17.

²² Shapiro, 6.

²³ Shapiro, 6.

Pastorale is a through-composed work beginning in a 5/8 meter, switching often with 6/8, and ending in 3/8. The instability of time signatures causes the piece to deviate from a true pastorale, which is commonly in 6/8. Only 53 measures long, *Pastorale* moves swiftly, and is played expressively as indicated by its marking, “Enjoué” (Playful). Bitonality is frequently used in Tailleferre’s compositions, and can be found often throughout this work, an example of which occurs from mm. 17-19. An arpeggiated bass outlines F major and D minor sonorities, whereas, in the treble part, the melody moves in chords that suggest E major.

Ex. 1.1, *Pastorale* mm. 17-19. Tailleferre’s use of bitonality.²⁴

Variety of rhythmic distribution in this piece occurs when the rhythmic movements of the treble and bass lines in one section are reversed in another. Here, Tailleferre initially establishes a moving melodic line in the treble and open fifths in the bass:

²⁴ Les Six. *Album des six*. (Paris: E. Demets, 1920), 11-12.

Ex. 1.2, *Pastorale* mm. 9-12. The moving melody in the treble and open fifths in the harmony.²⁵

Eventually, the treble melody is given to the bass line, and the original bass harmony migrates to the treble line. The rhythms, harmonies, and melodies from mm. 29-34 are not exact replicas of the originally established statement found in mm. 9-12. Two differences in the reversed measures (mm. 29-34) include the presence of triplet figures and an open fifth drone in the new bass line. This substitution of melodic and harmonic lines displays Tailleferre's variety in the rhythmic movement while maintaining the general melodic contours of the lines:

Ex. 1.3, from *Pastorale* mm. 29-34 with the reversed treble and bass lines.²⁶

Pastorale in D major is an example of Tailleferre's work that was composed at an earlier point in her career. More specifically, Tailleferre's use of bitonality and method of

²⁵ Ibid.

²⁶ Ibid.

rhythmic distribution are used in her later compositions as well.²⁷ But in her score to the 1961 film, *Les Grandes Personnes (Time Out For Love/The Adults)*, bitonality is the most commonly expressed feature out of all the aforementioned musical characteristics exemplified in *Pastorale*.

After *Album des Six* was released, Milhaud hosted a concert at his apartment featuring the music of the six composers at which French music critic, Henri Collet, was also present.²⁸ In an article written for the French publication, *Comoedia*, Collet innovatively dubbed the six composers as *Les Six (The Six)*, substituting it for their previous, *Les Nouveaux Jeunes*.²⁹ The end of the First World War provided *Les Six* the opportunity to become the new musical voice of post-war France. Laura Mitgang writes: “With the Armistice of 11 November 1918 came a vital necessity to laugh, to rebuild, and to celebrate a youthful French spirit. The arts ridiculed a pompous nobility that had been debased in the trenches ... The public begged to believe in fresh artistic ideals.”³⁰ After the first release of *Album des Six* in 1920, their second collaborative effort was a ballet with dialogue entitled *Les Maries de la Tour de Eiffel (The Newlyweds of the Eiffel Tower)* in 1921.

Les Maries de la Tour de Eiffel was written by Jean Cocteau, musical numbers were composed by each composer in *Les Six*, and choreography was provided by Serge Diaghilev. Tailleferre was assigned to compose one piece of music within the ballet that she titled, “Quadrille.” Louis Durey quit the project just four days before its premiere, leaving Tailleferre the responsibility to compose another piece to add to the ballet (“The

²⁷ *Modere sans lenteur*, the first movement of her Sonata for piano and violin is another example of her work that features these qualities. James R. Briscoe, et al. *Historical Anthology of Music by Women*. (Bloomington: Indiana University Press, 1997), 316-321.

²⁸ Perloff, 5-6.

²⁹ Shapiro, 6.

³⁰ Mitgang, 183.

Waltz of the Telegrams”). On opening night in 1921 at the *Théâtre des Champs-Élysées* in Paris, the audience was appalled by the spectacle of the show. What was intended to be a new and exciting production for the post-war Parisian audience ended sourly with angry shouts and hurled objects. Shapiro writes, “*Les Maries de la Tour de Eiffel* was not benign in any sense, as the audience was subjected to some rather *nouveau* traits, such as characters impersonating phonographs, the echo of off-stage voices ...”³¹ This ballet received the same dissenting reception as Satie’s *Parade* in 1917. Despite the disastrous premiere of their ballet, the members of *Les Six* remained active in different sectors of the Parisian art scene, one of which was the cinema.

Some composers from *Les Six* became successful film score composers. For example, Auric’s and Milhaud’s connection with Cocteau, who was a budding film director and playwright, led to their careers as film score composers.³² Tailleferre, however, is acknowledged more for her chamber works than for her thirty-eight film scores. Just as Auric and Milhaud used their association with Cocteau to collaborate on film productions together, Tailleferre also utilized her connections around Paris as leverage for composing film scores. Such is the case in Tailleferre’s collaboration with Auric on a joint score to *Torrents* (*Torrents*, 1946),³³ but she also connected with American silent film actor, Charlie Chaplin. It is probable that Tailleferre became acquainted with Chaplin’s work from his films that were frequently shown in World War I Paris.³⁴ Tailleferre eventually forged a close friendship with Chaplin and received a

³¹ Shapiro, 7.

³²Perhaps the best known of Auric’s film scores was to *Roman Holiday* (1953) directed by William Wyler. Mervyn Cooke, *A History of Film Music* (New York: Cambridge University Press, 2008), 316-317, 376.

³³ Shapiro, 63.

³⁴ Perloff, 67-68.

request to compose a score for his film *The Circus* (1928).³⁵ However, Tailleferre felt that Chaplin could convey the sentiment of his film more effectively if he composed his own music.³⁶ This occurred a year before Tailleferre composed her first score to the short film, *Pastorale Incas* (*Pastoral Incas*, 1929).³⁷ Before composing the score to *Pastorale Incas*, Tailleferre had extensive experience writing music for both staged and non-staged dramatic works. Tailleferre's compositions for dramatic works, combined with her formal studies in art, probably aided in her willingness to compose music for films.

The connection between staged works and cinema from early 20th-century France was close-knit, and Parisian stage works were often adapted to film.³⁸ The dramatic works for which Tailleferre wrote music included ballets such as *Le Marchand d'oiseaux* (*The Bird Seller*, 1923) and *La Nouvelle Cythere* (*The New Kithira*, 1929); and incidental music to the play, *Mon Cousin de Cayenne* (*Cousin of Cayenne*, 1925). Tailleferre's transfer from chamber compositions to larger art forms shows her willingness to adapt to changing musical aesthetics in Paris and displays her growing interest in stage works, which is probably why she became interested in composing film scores. Tailleferre's composition of dramatic works continued throughout her career as she continually expanded her compositional repertoire to radio dramas and television shows.³⁹ The engaging, artistic environment of Paris fostered many opportunities for Tailleferre to compose film scores as French cinema evolved throughout the decades of the early 20th century.

³⁵ Shapiro, 12.

³⁶ Shapiro, 12. Tailleferre's husband at the time, Ralph Barton, also prevented her from traveling to Hollywood to collaborate with Chaplin on the film score. Mitgang, 194.

³⁷ Shapiro, 52.

³⁸ Perloff, 66.

³⁹ Shapiro, 83, 85, 93.

CHAPTER 2

Between Germaine Tailleferre's birth in 1892 and the beginning of World War I in France, Paris experienced a cultural explosion, where new artistic venues such as cafés, cinemas, music halls, cabarets, salons, and circuses became popular with the public.⁴⁰ Particularly around 1910, cinemas became not only the most popular source of entertainment among all the aforementioned venues, but they were integral to the financial success of Parisian music halls, which relied on showings of films during staged theatrical and musical productions.⁴¹ Such is the case with the “father figure” of *Les Six*, Erik Satie, who was at the forefront of French film music history before *Les Six* composed their first film scores.

Satie composed the film score to and starred as an actor in *Entr'acte* (1924), directed by René Clair. *Entr'acte* was a silent film shown between the two acts of Satie's ballet, *Relâche*, with choreography by Francis Picabia. As a film, *Entr'acte* bridged the gap between Dadaism of the late 1910s and Surrealism from 1924 to the late 1940s, and both of these artistic movements were popular with French visual artists and filmmakers.⁴² The filmic features of Surrealism, as they appear in *Entr'acte*, include “non-narrative” story lines and parodies of solemn social events such as funerals, both of which cause the scenes to appear arbitrary, bizarre, and dream-like.⁴³ An example of Dadaism⁴⁴ in *Entr'acte* includes the use of Clair's montage scenes which “create strong

⁴⁰ Perloff, 25-70.

⁴¹ Richard Abel. *The Cine Goes To Town: French Cinema, 1896-1914* (Berkeley: University of California Press, 1994), 31-32, 67, 84.

⁴² Dadaism and Surrealism were internationally-renowned artistic movements, and were not limited to just French visual artists and filmmakers. Cooke, 32-33. David Hopkins. *Dada and Surrealism: A Short Introduction* (Oxford: Oxford University Press, 2004), xiv, 24, 66.

⁴³ Cooke, 32. Hopkins, 92.

⁴⁴ Dadaists, “...formulated their opposition in anarchical, irrational, contradictory and literally ‘sense-less’ actions, recitations and visual art-works.” Dietmar Elger. *Dadaism* (Los Angeles: Taschen, 2004), 7.

emotional or intellectual effects in the viewer ...”⁴⁵ Because *Entr’acte* transitioned from Dadaism to Surrealism, there were artistic differences between Dadaist, Clair, and Surrealist, Picabia on the film’s content. However, both compromised, settling for “a lengthy semi-abstract sequence, in which the billowing skirts of a pirouetting ballet dancer are intercut with images such as the geometric lines of a building, [which] ends when the dancer is revealed to be a bearded man.”⁴⁶ Musically, Satie enhanced the Dadaist and Surrealist features of *Entr’acte* by using ostinatos and creating parodies of prominent, popular melodies which were heard in stark contrast with serious scenes of the film (such as the aforementioned funeral scene) to create a sense of irony.⁴⁷ These elements exerted some influence on Tailleferre’s film score to *Les Grandes Personnes*, composed thirty-seven years after *Entr’acte*.

These early French silent films became obsolete as the onset of technological advances in film ushered in a new age of artistic modernism in French film. As a result of this modernization, French audiences in the 1920s were able hear the dialogue in a film, but the contents of the dialogue and plot of this time were of a darker nature, based on themes of destruction, a byproduct of World War I aftershocks, as the filmmakers were still experiencing post-war trauma. After the war’s end in 1918, France’s film productions and output dwindled, forcing film companies to use demolished buildings as settings for their films when money was insufficient for elaborate sets.⁴⁸ The majority of central themes in French film from 1923 to 1930 were based on forms of destruction, whether it was the devastation of towns, landscapes, architectural works, or villages.

⁴⁵ Hopkins, 92.

⁴⁶ Hopkins, 92.

⁴⁷ Such alterations in *Entr’acte* include a musical parody of the third movement, “Marche Funèbre” from Frederic Chopin’s Piano Sonata No. 2 in B-flat Minor, “Funeral March.” Cooke, 32-33.

⁴⁸ Elizabeth Ezra. “Apocalypse Then: French Disaster Films of the 1920s.” *Studies In French Cinema* 1 (2001): 10-11.

Images used in these films leaned towards shots of a deserted Paris, and the characters were often made to stand alone against the deserted city.⁴⁹

In the early 1930s, the destruction film movement came to an end, and the interwar French colonization of Africa inspired exotically-themed radio dramas in France. The French colonization of Africa was romanticized in these exotic radio dramas, giving listeners the impression of a world far-removed from their own, and evoking exoticism that extended beyond Africa into the Middle East and Southeast Asia.⁵⁰ In return, radio programs broadcasted dramatic stories with titles such as *Arabian Nights* and *Two Men in Morocco*,⁵¹ and they were well-liked in France. The radio dramas manifested a sense of “exoticism” by incorporating music with Oriental scales and depicting the cultural life of the non-Western world.⁵² Ostensibly, the exotic radio dramas seem to have no relevant part in the history of French film or music, but it is likely that there was some influence from the exotic radio dramas based on the title of Tailleferre’s first film score.

Tailleferre composed a total of thirty-eight film scores,⁵³ beginning with *Pastorale Incas (Pastoral Incas, c. 1929)*.⁵⁴ *Pastorale Incas* was a short film with an anonymous director, and information concerning the plot, music, or reception of

⁴⁹ Ezra, 1-3. René Clair echoed the techniques of destruction-film directors by using the city of Paris and its buildings and monuments as the setting, opposed to shooting on film sets. Two destruction films he directed include *Le Voyage imaginaire* (1927) where he used Notre Dame as a setting and *Paris qui dort* (1923) which uses the Eiffel Towers as the backdrop. Ezra, 5, 7.

⁵⁰ Joelle Neulander. “Airing the Exotic: Colonial Landscapes on French Interwar Metropolitan Radio.” *Historical Journal of Film, Radio, and Television* 27 (2007): 313, 316-317.

⁵¹ Neulander, 313-315.

⁵² One such example of a non-western culture in French radio dramas was through the depiction of a muezzin, or one who is responsible for leading prayers during Muslim prayer services. Neulander, 315.

⁵³ This list excludes her scores for television shows, which will not be considered in this discussion.

⁵⁴ This date of *Pastorale Incas* is disputable. According to Sharp, 52 this film score was composed around 1929, but according to Georges Hacquard, this film score was not composed until 1931. Georges Hacquard. *La Dame des Six*. (Paris: L'Harmattan, 1998): 273.

Pastorale Incas is elusive.⁵⁵ The title's reference to the Incan tribe may suggest that the film's plot or music could have been influenced by the exotic radio dramas, since the over-arching theme for the dramas pertained to the non-Western world. The popularity of the exotic radio dramas in France probably influenced her to compose a score for a film with a title such as "*Pastorale Incas*," and this case shows that the early part of her film composing career was, perhaps, spent conforming to the aesthetic standards of French film music.

From 1933-1940, a majority of films for which Tailleferre wrote scores were devoted to short films or documentaries. During this era of film composing, Tailleferre had a tendency to draw upon sources from her previously-composed works and incorporate them into her film music. Songs were in integral part of French film scores in the mid-1930s, and Tailleferre would self-borrow her own songs to incorporate into films of this time. For example, Tailleferre's song, *La Chasse a L'enfant* (*Hunting a Child*, 1934) was used in the film *Hotel du Libre Echange* (*Hotel of Free Trade*, 1934).⁵⁶ A year later, Tailleferre's *Chanson de Firmin* (*Firmin Song*, 1935) was used in the film *Les Souliers* (*The Shoes*, 1935). French filmmakers and composers favored the use of songs as the film's source music⁵⁷ in the 1930s, for example, Vincent Scotto, who composed over 4,000 songs for French films.⁵⁸ In addition, the actors and actresses in films of this time, such as Edith Piaf and Louise Brooks, would capitalize on songs they sang in movies to boost their careers in the French film industry.⁵⁹

In 1937, Tailleferre worked extensively with certain directors, in particular

⁵⁵ Shapiro, 52.

⁵⁶ Shapiro, 55.

⁵⁷ Source music in films is also referred to as diegetic music, in which the music has an active part within the narrative of the film, opposed to background music which is not part of the film's narrative.

⁵⁸ Cooke, 312.

⁵⁹ Cooke, 311-312.

Maurice Cloche. Maurice Jaubert, a prominent French film composer of the 1930s and colleague of Tailleferre's, had connections with Cloche and referred him to Tailleferre to compose scores for Cloche's upcoming documentary series.⁶⁰ Cloche used Tailleferre's score first in 1936 for the short documentary film, *Terre d'amour et de liberté (Land of Love and Freedom, 1936)*.⁶¹ This film was received with admiration by critic, Paul Achard⁶² who writes:

..To congratulate in particular Mme Germaine Tailleferre, who has gone through the trouble of writing a complete score, perfectly adapted to this poem of images; lively music, descriptive, sometimes suggestive, always evocative and full of art as much as of science, and, above all, singularly intelligent. It is soothing to see finally true talent become available to a form of spectacle too long monopolized by mediocrity.⁶³

That same year, Cloche branched out from directing short films and documentaries, to directing the full-length film, *Ces Dames Aux Chapeaux Verts (These Women In Green Hats, 1937)*.⁶⁴ This film gave Tailleferre her first opportunity to compose a score for a full-length film. Another critic, Michaud, provided positive approval for the ingenuity of Tailleferre's film score:

... Mme Tailleferre ... confirms there right from the beginning her sense of invention and variety: utilizing, for example, the radio to introduce jazz at the old women's home ... the amateur vocalist who entertains his fellow citizens by the symbolic distortion of the image and the sound, but which avoids, nevertheless, with a surprising levity, the danger of sarcasm as well as realism ... she [Tailleferre] attaches herself profoundly to the great musical art; she belongs to the interior domain. The composer performed her task with supple talent.⁶⁵

Michaud's review also divulges Tailleferre's post-production processing of the score and

⁶⁰ Shapiro, 17.

⁶¹ Shapiro, 58.

⁶² Shapiro, 119.

⁶³ The review was found in Paul Achard's "Les nouveaux films: À Édouard VII, La Provence, Terre d'Amour." *L'ami du Peuple*, February 11, 1936, as found in Shapiro, 119.

⁶⁴ Shapiro, 61.

⁶⁵ Quote taken from pages 158-159 of Michaud's review in *La Revue Musicale* 181 of February 1938, found in Shapiro, 200-201.

compositional practices that strayed from the popular, diegetic⁶⁶ use of songs:

... It is while preparing the editing of the film that they [Cloche and Tailleferre] have created the accompanying score: establishing the “musical frame” the scenes, choosing the themes, drafting the score at the piano ... this music was recorded in the studio by a real orchestra, chosen and hired especially.⁶⁷

Michaud continued his review by informing readers that the techniques used by

Tailleferre and Cloche in the film’s post-production were “otherwise proceeded

differently” than the post-production film score writings of Tailleferre’s contemporaries

by having the studio orchestra record her score before placing it in the film.⁶⁸

Tailleferre’s film composing and post-production methods differed from those of her

contemporaries in that it was more common to create scores that used pre-existing French

songs, opposed to composing a score that incorporated an orchestra. Tailleferre enjoyed

more success composing original film scores for orchestra than with scores in which she

used songs.

French film and film music from the late 1930s and the first half of the 1940s

underwent great scrutiny as the German armed forces invaded France, precluding

Tailleferre from obtaining necessary compositional resources, including staff paper or

instrumentalists.⁶⁹ Tailleferre was outraged at the German anti-Semitic laws that

governed France, and resided in the United States from 1942-1946 with her daughter,

Françoise.⁷⁰ Tailleferre describes the harrowing time when she was unable to compose,

saying, “In the cinema industry, production has dwindled to almost nothing...Among

⁶⁶ Diegetic music, or as it is also referred, source music, is described by Mervyn Cooke as, “[music] formed in part of the film’s narrative world and its purported source was often, though not exclusively, visible on the screen.” Cooke, 9. The opposite effect of this, or music which is not heard in the film’s narrative, is simply referred to as non-diegetic (or non-source) music.

⁶⁷ Shapiro, 201.

⁶⁸ Shapiro, 201.

⁶⁹ Shapiro, 18, 242.

⁷⁰ This was Tailleferre’s second trip to the United States, the first being from 1925-27. Shapiro, 11-12, 18-19.

composers, the Jews, many of whom were prominent...in the cinema industry, have been the object of additional restrictions.”⁷¹ Tailleferre managed to compose two film scores between 1940 and 1942: *Bretagne (Brittany)*, 1940) directed by Jean Epstein and *Les Deux Timides (The Timid Two)*, 1941) directed by Yves Allegret. Between 1942 and 1946 though, Tailleferre’s compositions came to a temporary halt. Before her four-year hiatus in the United States, Tailleferre was busy with film score compositions, and after the German occupation of France ended, she composed film scores again starting in 1946, a year which was devoted solely to her composition of film scores.⁷²

The devastation following the war could have caused Tailleferre to preserve her film scores by transposing them for piano. For example, in 1946 Tailleferre created piano reductions from her scores to two full-length films, including a two-piano reduction of her collaborative film score with fellow composer and member of *Les Six*, Georges Auric to the film, *Torrents (Torrents)*. Tailleferre created another reduction from *Torrents* and adapted the music for piano and flute, re-titling the reduction, *Intermezzo* (1946). The second full-length film for which Tailleferre created a piano reduction was her score for the film *Coincidences (Coincidences)*, 1946).

From 1946 to the 1960s, Parisian film composers emphasized the diegetic and non-diegetic uses of jazz into their film scores, attributing jazz’s inclusion to its prohibition during the Nazi German occupation of France.⁷³ In the 1950s, there were a few distinguishing examples of jazz in Parisian cinematic scores, such as its incorporation into French urban crime dramas and thriller genres, both of which stemmed

⁷¹ Quote taken from the article, “From the South of France.” *Modern Music* (November/December 1942): 13-16, as found in Shapiro, 242.

⁷² Shapiro, 63-64.

⁷³ Cooke, 318.

from the pre-existing film aesthetics of the Italian neo-realist film movement⁷⁴ and *film noir* which became popular in United States. While Milhaud, Honegger, and Auric included diegetic and non-diegetic passages of jazz in their 1950s film scores, Tailleferre did not. In fact, Tailleferre composed mostly scores for smaller projects like short films and documentaries during the 1950s. Auric, on the other hand, was best known for incorporating jazz in his film scores from the 1950s, such as Jules Dassin's *Du Rififi chez les hommes (Rififi)*.⁷⁵ The diegetic and non-diegetic uses of jazz carried through into the 1960s as the urban crime dramas coalesced into the French New Wave, which defined the filmic style of the 1960s.

The film aesthetics of the French New Wave called for “[the rejection of] montage techniques ... in favour of long and often static takes that encouraged spectators to immerse themselves fully in the cinematic experience.”⁷⁶ In return, this gave French New Wave films the ability “to appear as seamless and effortless exercises in storytelling.”⁷⁷ *Les Grandes Personnes* (Time Out For Love/The Adults) was released when the French New Wave emerged, and the American actress who played Ann in *Les Grandes Personnes*, Jean Seberg, starred in the French New Wave film from the previous year, *À Bout de Souffle (Breathless, 1960)* directed by Jean-Luc Godard, who, along with Francois Truffaut, were considered to be the archetypal film directors of the French New Wave.⁷⁸ Other prominent French New Wave films during this time included: *Les quatre*

⁷⁴ Neo-realism was a genre that began in 1943 Italy, and was highly contested by the Italian government due to its documentary-like film techniques, arbitrary inclusion of town citizens as actors, and the realistic plots that chronicled life of Italian citizens. Cooke, 365.

⁷⁵ Cooke, 317.

⁷⁶ Cooke, 319.

⁷⁷ Cooke, 319.

⁷⁸ Cooke, 321, 326.

cents coups (*The 400 Blows*, 1959),⁷⁹ *Cléo de 5 à 7* (*Cleo From 5 to 7*, 1962),⁸⁰ and *Une Femme est une femme* (*A Woman is a Woman*, 1961).⁸¹

While *Les Grandes Personnes* features a few scenes with jazz and blues (though not composed by Tailleferre) in addition to some scenic “jump cuts,”⁸² a prominent filmic feature of the French New Wave, it does not fit the traditional mold of French New Wave, either by filmic elements, narrative, plot, or most important, music (as will be discussed in greater depth in Chapter 3). According to Mervyn Cooke, “The French New Wave movement brought with it a marked decline in traditional symphonic scoring in general, and of the popular monothematicism that had come to dominate mainstream French films.”⁸³ Jazz was used most prominently in French New Wave films, and was treated ambiguously, blurring the distinctions between treatments of diegetic and non-diegetic music. In an example from *À Bout de Souffle*, Mervyn Cooke says, “...the film’s jazz score by Martial Solal was not in itself unusual...the non-diegetic jazz from the start of the film materializes from his car radio.”⁸⁴ Tailleferre’s score to *Les Grandes Personnes* does not place a heavy emphasis on jazz, but rather, includes traditional orchestral instruments that were not popularly used in French New Wave films, such as strings, brass, woodwinds, and percussion. It also utilizes thematic material, although not strictly monothematic. In a 1962 interview conducted by Martine Cadieu, Tailleferre

⁷⁹ Sukhdev Sandhu, “Film As An Act of Love.” *New Statesman* (April 6, 2009): 44. Francois Truffaut directed this film and the composer was Jean Constantin. Cooke, 326.

⁸⁰ Directed by Agnès Varda, score by Michel Legrand. Cooke, 332. See also Sandhu, 46.

⁸¹ Directed by Jean-Luc Godard with a score also by Michel Legrand. Cooke, 321-323. See also Sandhu, 46 for more prominent films of the French New Wave.

⁸²“Jump cuts” is a technique where one scene moves abruptly to another scene without scenic or narrative transition. Cooke, 320.

⁸³ Cooke, 320.

⁸⁴This is meant to imply that although the beginning appeared to be non-diegetic, the scenes eventually showed that the non-narrative background music was actually stemming from the character’s car radio, thereby, creating a progressively diegetic setting for the jazz music. Cooke, 321.

discusses the heavily-edited rough sketch of her film score as well as her general methods of composing, describing that she composes “very fast, once I get into it...Here, just look...my scores are full of scribbles.”⁸⁵ Then 70, Tailleferre also alluded to and displayed support for the growing trend of electronic music amidst “conventional music” in film, saying, “The image, the movement of the camera agree very well with these sounds that the commoner finds ‘inhumane’.”⁸⁶

Electronic music became more popular and prevalent in French films of the late 1960s and 1970s as the music of French New Wave, now in its later years, adapted to new instruments. Electronic instruments, such as the electronic organ and the *ondes martenot*, were typically used in a more avant-garde fashion when combined with chamber music such as trios or string quartets, which could be heard in French film music from the late 1960s and 1970s by composers such as Pierre Jansen.⁸⁷ In addition, the style of film score composition during this era, as exemplified by Jansen, harkens to the style of the Second Viennese School through atonality and lack of thematicism.⁸⁸ Claude Chabrol, the French film director with whom Jansen collaborated for several films, utilized Jansen’s atonality to make audiences “subliminally disturbed in order to render them more attentive to the images and their implications.”⁸⁹ Though Tailleferre supported the use of electronic music in French film, she did not use this type of music in either her film or chamber works in the years following the completion of her score to *Les Grandes Personnes*. France experienced a growth of television shows and made-for-television films, the latter of which Tailleferre composed three scores from 1964 to 1966.

⁸⁵ Shapiro, 140.

⁸⁶ Shapiro, 140.

⁸⁷ Cooke, 330.

⁸⁸ Cooke, 330-331.

⁸⁹ Cooke, 330.

Tailleferre worked again with Jean Valère, the director of *Les Grandes Personnes*, on a film made for television, *Anatole* (*Anatole*, 1966); again, Tailleferre sets up the same formal structure as *Les Grandes Personnes* by placing the music-scenes in categories separated by Roman numerals as movements.⁹⁰ Three years later, Tailleferre created four different extractions from *Anatole*, basing their titles on the emotional features of the film such as *Chattering*, *Bitterness*, and *Anguish*, arranged for a small ensemble of orchestral instruments.⁹¹ Tailleferre's compositions for film ended in 1970 with her score to the short film, *Impressions: Soleil levant* (*Impressions: Rising Sun*), a film that recalls the works of Impressionist painters.⁹² A majority of her compositions thereafter were smaller chamber works and several pieces for orchestras and bands with the exception of one incidental music to a play in 1978.⁹³ Tailleferre remained steadfast to the composition of chamber works amidst the growing popularity of electronic music among mainstream film and television score composers in France. Tailleferre's independent creations versus the prevailing popular musical trends in Paris are evidenced in her film score to *Les Grandes Personnes*.

⁹⁰ Shapiro, 92-93.

⁹¹ Shapiro, 94.

⁹² Shapiro, 94.

⁹³ Shapiro, 95-104.

CHAPTER 3

In *Les Grandes Personnes*, Ann, an American nursing student, is staying in Paris for three months with her uncle, and befriends an emotionally unstable fashion designer, Michèle. Ann eventually falls in love with Michèle's former lover, Philippe, a racecar driver, but both part ways in the end.⁹⁴ The music in *Les Grandes Personnes* is predominantly non-diegetic, with only one exception of diegetic music in the film.⁹⁵ Bill Byers and Georges Delerue provided the diegetic music for three party scenes that occur at separate points throughout the film. The songs they wrote are entitled: "Blues for Ann," "Blues for Michèle," "*Les Grandes Personnes* Cha-Cha," and "Fox de Philippe,"⁹⁶ and because these songs for the dancing scenes were written and arranged by different composers besides Tailleferre, they will not be discussed during the course of this paper.

Tailleferre's music to *Les Grandes Personnes* is a pastiche of style and technique, incorporating thematic material that varies throughout the film, ephemeral and atmospheric music to comment on the imagery of the scene, and the liberal use of an "audiovisual score," a feature of film music that is reminiscent of mickey-mousing, though without the strategic placement of music to coincide with the physical action of a character.⁹⁷ The audiovisual score method is traced to Russian filmmaker Sergei Eisenstein, who described this technique as one in which the musical notation artfully

⁹⁴ American Film Institute Catalog: Feature Films 1961-1970. (Los Angeles: University of California Press, 1976), 1113.

⁹⁵ See Examples 3.15 and 3.16.

⁹⁶ Bill Byers is credited with providing "dance music." The dancing scenes comprise a majority of the diegetic music in the film, and are not to be confused with the score that Tailleferre provided. According to online vinyl record sources, George Delerue also aided in the dance music, though he is not appropriately credited for his contributions. See also < <http://www.cdandlp.com/item/2/0-1605-0-1-0/114810238/bill-byers-georges-delerue-les-grandes-personnes.html> > [Accessed 19 April 2012].

⁹⁷ Mickey-mousing occurs when the music is synchronous to the physical action of a film character's movement. Cooke, 29. Roy Prendergast, *Film Music: A Neglected Art: A Critical Study of Music in Films*. (New York: W.W. Norton & Company, 1992), 14-16, 211-214.

depict the image being displayed in the camera shots.⁹⁸ Two of his films that used this technique were *The Battleship Potemkin* (1925), with music by Edmund Meisel and *Alexander Nevsky* (1938), with music by Sergei Prokofiev. One way in which Prokofiev's score to *Alexander Nevsky* harkened to the audiovisual score technique was by creating pictorial representations of the picture frames through the notation of the music. For example, one particular scene "imitates the steeply sloping rocks by descending down a triad. The descent down the triad in the music actually has the appearance of a precipitously falling curve in the notation."⁹⁹ Tailleferre uses such techniques in her score to *Les Grandes Personnes*

Tailleferre's music in *Les Grandes Personnes* also sticks to her own compositional aesthetic and creates a score atypical of its kind in the early 1960s, when popular film score trends were heavily influenced by jazz. Tailleferre uses her score for *Les Grandes Personnes* to provide psychological refinement for, and subliminal revelation of her characters by statements and distortions of themes, commentary on wide ranges of moods and scenic atmosphere through the audiovisual score, and technical variety by self-borrowing from her own compositions, primarily by means of bitonality, ostinato, and neo-classical techniques.¹⁰⁰

The structure that Tailleferre formulates for her music in *Les Grandes Personnes* is achieved by creating sparse, separate movements of music throughout the film, opposed to "wall-to-wall" where music is constantly being heard throughout the film.

⁹⁸ Prendergast, 212-213.

⁹⁹ Prendergast, 213.

¹⁰⁰ Tailleferre's music was described by many of her critics as neo-classical, as she drew much of her inspiration from Igor Stravinsky, Johann Sebastian Bach, and a variety of French Baroque composers. Her neo-classicism is particularly evidenced in Example 3.12 with her setting of a gavotte. Laura Hamer, "Germaine Tailleferre and Hélène Perdriat's *Le Marchand d'oiseaux* (1923): French Feminist Ballet?" *Studies In Musical Theater* 4 (2010): 117-118. Shapiro, 9.

Two other film scores that were composed before *Les Grandes Personnes, Coincidences* (*Coincidences*, 1946) and *L'Homme, notre ami* (*Man, Our Friend*, 1956), are constructed similarly, arranged and divided according to the order of the film's narrative.¹⁰¹ The score of *Les Grandes Personnes* is divided into eight sections: 1) Suicide- André ouvre la fenêtre¹⁰² (Suicide- Ann Opens the Window); 2) Luxembourg; 3) Promenade canot (Boat Ride); 4) Boîte de nuit (Nightclub); 5) Promenade nuit- Espagne (Night Walk- Spain); 6) Aube- Scène d'amour (Dawn- Love Scene); 7) Jalousie- précipitation (Jealousy- Precipitation); and 8) Téléphone- Final (Telephone- Final).¹⁰³ These movements are blocks of cues, each of which can cover up to several sparse scenes with different scoring. For example, the first cue block, "Suicide- Ann Opens the Window," actually contains three separate musical scenes and points of narrative, though one might believe that the cue block suggests music for only two scenes.

I. Suicide- Ann Opens The Window: (Overture, Suicide Attempt, Ann Opens The Window)

Contrary to what the initial brooding title, "Suicide," suggests, the initial scene of the film begins jovially as the camera pans the large space of a market to show a bustling crowd of customers at the end of the day. The purpose of Tailleferre's overture-like movement is twofold: first, the melodic content and tempo combine to develop an atmospheric depiction of a busy crowd in a Parisian market; second, by use of trumpet calls, the overture-like movement also suggests a fanfare to invoke the beginning of the film.

¹⁰¹ Shapiro, 64, 83.

¹⁰² This is presumably a typographical error in Shapiro's listing, as there is no character named "André" in the film. In the beginning of the film, the only person who opens a window is the character Ann.

¹⁰³ Shapiro, 89.

Figure 1. The opening shot of *Les Grandes Personnes*. The camera pans over a Parisian market filled with busy customers.¹⁰⁴



The instrumentation of the overture consists of strings, piano, harp, percussion, various woodwinds such as the oboe and piccolo, and the trumpet, which is featured most prominently throughout this segment. Before the trumpet enters to play short, interpolated themes, the overture begins with the piano, exploring the F-sharp major scale with fast-paced, downward cascades of melodies:

Ex.3.1. The fast-paced beginning melody of the overture heard most prominently in the piano.¹⁰⁵



The strings enter briefly after the piano melody begins, and they develop a mass of ornamental flourishes with the piano, causing the texture to sound polyphonic and “busy”

¹⁰⁴ This still and any other subsequent stills throughout this chapter are derived from *Les Grandes Personnes*, dir. Jean Valère, 91 min. Les Films Ferdinand Rivers S.A. (Paris) Peg Produzione (Rome), 1961, DVD.

¹⁰⁵ This score example and the subsequent score examples throughout this chapter are from my own transcriptions dictated from the film.

as the market crowd continues to shop.

The trumpet plays three contrasting themes in this overture. The first theme outlines the key of F-sharp major, creating a jagged melodic contour that moves in disjunct and arpeggiated motion. The tempo is brisk, in common time,¹⁰⁶ and the fanfare-like quality of the trumpet line stems from the initial movements by leaps of fourths, fifths, and an octave:

Ex. 3.2. The beginning trumpet theme from *Les Grandes Personnes*.



The second contrasting theme outlines an arpeggiated D-sharp minor triad. This secondary theme, though not as melodically disjunct as the first theme, also retains its declamatory sentiment, resulting in part from the use of triadic arpeggiated motion and the continuity of quartal and quintal leaps downward in combination with the loud, brassy timbre of the trumpet:

Ex. 3.3. The secondary theme from the overture to *Les Grandes Personnes*.



After the completion of the secondary theme, the music returns to the original piano and strings statement (See Example 3.1) before modulating suddenly to a closely related key, inferably C-sharp major, as outlined by the third and final trumpet call:

¹⁰⁶ With the overture's march-like sound, the meter could also be conceived of as duple instead of quadruple.

Ex. 3.4. The third brief trumpet melody before the end of the overture.



The overture in its entirety, with its fast-paced motion, emphasis on declamatory trumpet lines, and its reliance on melodic movement with open spaces, captures the audience's attention in the opening of the film. These trumpet calls are used primarily for establishing the atmosphere of the scene. Yet the music of the overture does not foreshadow the dark content of the scenes that are to follow as the character, Michèle, leaves from her fashion designing job in the market to her apartment.

The music for the suicide attempt starts shortly after Michèle summons a taxi cab to take her home. There are five different scenic and musical elements in the suicide attempt section of the movie: the ride in the taxi cab, contemplation, momentary solace, the suicide attempt, and after her suicide attempt. The taxi cab, contemplation, and momentary solace scenes show Michèle as an unassuming individual coming home from work. However, Tailleferre immediately sets the music to imply a sense of apprehension for the viewers and to foreshadow the harrowing events which will unfold.

Figure 2. Michèle in the taxi cab going home to her apartment from her job at the market.



As Michèle enters the taxi cab to go home, Tailleferre uses the pitches of the car engine to dissolve into a dissonant trill on minor seconds in the woodwinds and strings, thus replacing the rumbling of the engine. The trill continues with a slow crescendo to a languorous, four-note descending melody in A-flat major played by the oboe (see Example 3.5). The A-flat major triad in the melody clashes in a bichordal dissonance with an accompaniment comprised of an A diminished chord in its second inversion at m.1 of Example 3.5 (4:05).¹⁰⁷ A repetitive ostinato on E-flat in the treble line (mm. 2-4/4:07), pulsates in between the dissonant mixtures of sounds, thereby contributing to an air of suspense.¹⁰⁸ Tailleferre adopts this technique of bitonality (mm. 1-2) in various

¹⁰⁷ “4:05” references the musical example as it occurs in time, or four minutes and five seconds into the film. I will use this method of classifying the subsequent excerpts throughout the remainder of this paper. Because the transcriptions are not from Tailleferre’s actual score, the measure numbers I list are merely approximations for the sake of referencing specific parts of the excerpts.

¹⁰⁸ Tailleferre uses another ostinato in between treble and bass voices in Example 3.18.

forms throughout the film to either foreshadow or comment on the scenes that are more dramatic and serious.

Ex. 3.5. The four note descending pattern against a dissonant accompaniment as Michèle rides in the taxi cab.

The image shows a musical score for a four-measure phrase. The top staff is in treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody in the treble clef consists of a descending sequence of four eighth notes: G4, F4, E4, and D4. The accompaniment in the bass clef is dissonant, featuring chords and single notes that do not align with the harmonic structure of the melody. The first measure has a whole note chord in the bass clef. The second and third measures have eighth notes in the bass clef. The fourth measure has a whole note chord in the bass clef.

Manipulating the music in a film to mimic its surroundings was a technique common in many film scores from the 1930s. For instance, Maurice Jaubert, a French film composer of the 1930s, collaborated with the director, Jean Vigo on their first film together, entitled, *Zero de Conduite* (*Zero For Conduct*, 1933). Jaubert scores the music in a particular scene where, “the ensuing train journey is scored with mechanistic music featuring saxophone above an ostinato accompaniment ...”¹⁰⁹ Similarly, Tailleferre adopts this ostinato-like movement throughout the entirety of the suicide attempt scenes.

¹⁰⁹ Cooke, 312-313.

Figure 3. Michèle paces about her apartment and contemplates her surroundings.



When Michèle enters her apartment, she appears to be stoic and unsure of what to do next. Immediately, two motives are heard simultaneously, using arpeggiated melodies in the treble oboe line and the lower clarinet line (see Example 3.6). An F augmented triad is spelled out in the clarinet at mm. 2 and 4 (4:25), whereas the oboe line outlines a tetrachord comprising the first four notes of the Phrygian scale in mm. 1 and 3 (4:23). The scalar movement of the oboe line juxtaposed against repetitive minor sixths and augmented triads of the clarinet create jagged, angular movements in both melodies, thereby developing a contrapuntal texture which produces various sonorities that ebb and flow between consonance and dissonance with each beat. The waves of dissonance and consonance created by this contrapuntal movement reveal the “pushing and pulling” of Michèle’s emotions, her confusion, and troubled state of mind.

Ex. 3.6. The eerie contrapuntal melodies can be heard as introspective and contemplative as Michèle paces slowly around her apartment.

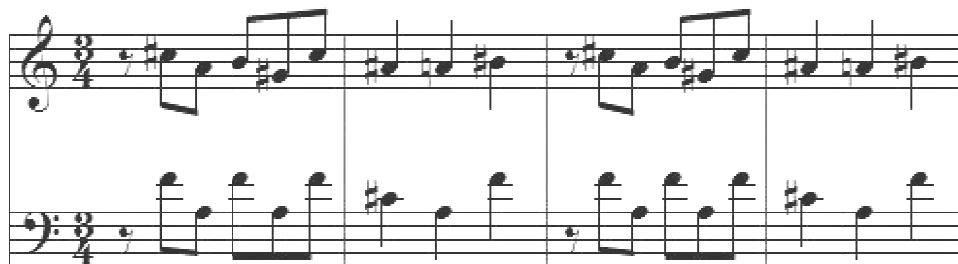


Figure 4. Michèle contemplates making a phone call, but does not follow through.



As Michèle picks up the phone to call someone, the harsh dissonances momentarily resolve. The flute carries the melody, which is supported by D major chords in the accompaniment, and is a major contributing factor towards Michèle's psychological state in the scene (see Example 3.7). Because the tonal center of D major resounds in the bass, the melody, from mm. 1-3 (5:21), gravitates toward a resolution to the tonic D at the end of the cadence (m. 3), but is evaded from the E on the upbeat of m.

2 to the mediant on F-sharp (m. 3). This happens a second time as the melody repeats (mm. 3-4) and skips from the E to the dominant. The D major harmonies, whenever sounded, continue only in the second inversion of the chord, evoking the prospect that though the chords are unstable, an ephemeral sense of hope for Michèle can be surmised. Blocks of augmented chords in the harmonies at m. 3 and the first chord of m. 4 propel the harmonic progression of the phrase, which is more grounded in diatonic major harmonies, and thereby providing a short-lived sense of solace for Michèle as she entertains the thought of making a phone call.

Ex. 3.7. Music that depicts momentary solace for Michèle.

The musical score consists of two staves. The upper staff is in treble clef and contains a melody of eighth notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4. The lower staff is in bass clef and contains a series of augmented chords in second inversion, specifically D major augmented (F#2, A2, C#3, D3). The chords are sustained across measures, with some notes circled in the final measure to indicate their persistence.

As Michèle retreats to her bathroom, she decides to attempt suicide by overdosing on pills, and the D major musical phrase grows dissonant slowly with the gradual addition of expanding, harsh tone clusters that simultaneously crescendo. The tone clusters cease after Michèle grabs the pills from the cabinet situated at her left.

Figure 5. Michèle pauses briefly before grabbing the pills from her cabinet.



As Michèle grabs the cup and pills from her bathroom cabinet, a brief cello line begins a four-note ascent that suggests a Phrygian mode in mm. 1-2 (see Example 3.8) (5:41).¹¹⁰ The treble line recalls the previous D harmonies on an open fifth between D and A heard against the cello's first note of F-sharp (mm. 1-2). With a C-major chord anchored in the bass line, and the open fifth on D and A that continues until the end of the second measure, an 11th chord is sounded in its first inversion. These tones crescendo until a solo timpani roll sounds (m. 3/5:47) while Michèle runs the water in the sink before taking her pills, another instance of which Tailleferre uses an instrument to mimic a sound effect. After the four-beat timpani roll, a loud and heavily-sounded minor third resounds in brass instruments, creating sharp dissonances with the strings that appear a beat and a half into the measure (m. 4/5:51). The strings create an augmented triad on A,

¹¹⁰ The first four notes of the Phrygian scale were also used previously with Example 3.6.

D-flat, and F as the brass sound their minor third on C and E-flat (m. 4). The A is interlocked between these pairs of intervals, where it is the fifth of the augmented chord, and root of the diminished chord. As this dissonant blend of chords settles into one sound, the camera becomes blurry, and fades away. The music, with its harsh dissonances, provides an outward commentary not only on Michèle's physical actions, but reveals an insight into her psychological state and avoidance of life's realities.

Ex. 3.8. The three divisions of scenic music: Michèle grabbing the pills (mm. 1-2), pouring the water in the cup (m. 3), and the taking of the pills (m. 4).

The camera's haziness from the suicide attempt scene filters into the next scene, where Michèle is lying in a drugged daze on her apartment floor. Within this brief scene, Michèle does not move, and the camera remains fixed upon the twisted curvature of her body. The music that follows narrates Michèle's clouded psychological state in a dream-like manner.

Figure 6. Michèle in a drug-induced daze after taking the pills.



Tailleferre uses three specific musical methods to capture Michèle's state. First, the instruments used for this scene include high-pitched bells, flute, clarinet, and vibraphone. The instrumental timbres are also much higher than the instruments used up to this point, which contribute to the scene's dream-like atmosphere. Second, Tailleferre develops two layers of sounds that contain ostinatos. In Example 3.9, the top line of continual triplets is played by a flute, and the bottom line is played by a clarinet. The top flute line repeats the figures A-flat, F, and A-natural in triplets until the end of the scene. The bottom clarinet line, however, contains an ostinato but is much more extended in phrasing than its flute counterpart. While the top line repeats its ostinato every measure, the bottom line repeats its ostinato every four measures. The bottom line's extended ostinato changes its melodic contours in call-and-response fashion, where B-flat, F, and A-flat (mm. 1-2, 5-6) interchange with A-flat, B-flat, and F (mm. 3-4, 7-8) with a quick

Figure 7. Ann opens the window for fresh air after tending to Michèle throughout the night.



The music for this scene services a dual purpose: first, as atmospheric commentary that provides insight into Ann's thoughts; second, as thematic material¹¹¹ known as "Ann's Theme." This theme is recycled three more times throughout the film, and is melodically transformed according to different situations in which Ann is involved. Tailleferre presents "Ann's Theme" immediately after Ann pushes the window open,¹¹² and sets the theme in a 6/8 meter, evoking pastoral scenery alluding to her eventual exploration of Paris and of a new love, Philippe. The initial theme is in the key of C-sharp major, and the melodic contour of this theme is jagged, incorporating large leaps of intervals within the melody, though the range stays within the octave G. The harmonic dissonances used previously in the suicide scene served to depict the drama

¹¹¹ "Ann's Theme" is one of two prominent themes recycled throughout the film, the other being for the opening of the film which shows up again in Example 3.13.

¹¹² The cue for "Ann's Theme" as Ann opens the window could be considered an example of mickey-mousing because the music aligned precisely with the physical action of the character.

surrounding Michèle. It is with Ann opening the window that the harmonies shift toward prevailing consonances to highlight Ann’s longing for adventure in Paris and simultaneously gives us an example of Tailleferre’s treatment of diatonic melodies and consonance.

Ex. 3.10. “Ann’s Theme” as heard when Ann opens the window for fresh air.



II. Luxembourg: (Luxembourg and Transformation)

When Michèle fully recovers the day after her suicide attempt, Gladys implores her to venture into Paris and avoid staying indoors. Michèle and Ann travel to the Jardin du Luxembourg, a large Parisian park, to walk around and relax.

Figure 8. Ann and Michèle walking around in the park the day after suicide attempt.



Ann and Michèle’s entry into the park is characterized by a brisk waltz, which is played by the piano and heard most prominently as they pass by a carousel (see Example

3.11). The melody for this scene not only brings fresh perspectives to Ann and Michèle, but also captures the youthfulness of the carousel that Ann and Michèle pass as they walk around the park. The scene's music is set in A-flat major, and adheres to a strictly diatonic harmonic progression. The diatonicism of the phrase provides scenic stability as well as revealing the emotional states of both Ann and Michèle, at ease in the park and unaffected by the drama that previously occurred. This prominent melody continues throughout the Luxembourg scene when Michèle and Ann are relaxing beside a pool.

Figure 9. Michèle and Ann at the Jardin du Luxembourg, sitting beside a pool.



However, the only difference between the melodic material of the carousel walk and the shot at the pool is that a condensed version of the melody is heard at the pool. The piano plays the first five measures of the melody, but evades the cadence that occurs two measures later, and instead plays a brief conclusion consisting of downward-moving eighth notes on E-flat and C. The phrase moves briefly to an F and exits with an ostinato that outlines the tonic chord.

Ex. 3.11. The Luxembourg waltz, heard when Ann and Michelle enter the Jardin du Luxembourg and also in a reduced format when both characters sit by a pool.



Michèle decides to employ Ann as a new model and assistant in her office and Ann moves into Michèle’s apartment. When Gladys hears of this news, she grows jealous, calling Ann a “mechanical doll,” perhaps in anger that another, younger model must work with her. Yet, Michèle stands by her decision in employing Ann as her new model. Michèle brings Ann to her apartment to try out her newest design for a dress.

The following scene captures Ann and Michèle in a conversation, but their dialogue cannot be heard because it is succeeded by a segment reminiscent of the neo-Classical style for which Tailleferre was often credited by her critics.¹¹³ The “transformation” passage shares similarities in counterpoint, diatonicism, periodicity, and unadorned melodic content with that of Johann Sebastian Bach, one of Tailleferre’s reportedly greatest musical influences.¹¹⁴ In particular, the musical “transformation” is comparable to gavottes, found in various suites composed by Bach and other various composers through its symmetrical phrasing, quadruple meter, and movement in triadic arpeggiated melodies played by a solo harp. The “transformation” is divided into four distinct formal sections, and the start of each section adapts to the changing content of the scenes. The first part of the transformation scene shows Ann getting measured for a dress designed by Michèle. The harp plays a four-measure introduction that remains in the

¹¹³ Shapiro, 9, 222.

¹¹⁴ Shapiro, 9.

tonic A-flat major throughout, as this key was stated previously in the Luxembourg park scene. Tailleferre's score here evokes the innocence and youth of Ann before she becomes a fashionable woman.

Figure 10. Ann's transformation from girl to fashionable woman



Ex. 3.12. Gavotte-style passage as played by the harp (20:06).



The “transformation” harmonies then progress from the tonic A-flat major to a major supertonic (II) on B-flat (20:16), a harmonic progression which “transforms” just as the scene itself does, from Ann's measurements to her actual fitting of the dress.

Figure 11. Ann tries on a dress designed by Michèle.



The supertonic B-flat phrase continues until Ann walks in the living room with her new dress and shoes. The music then portrays Ann's sense of uneasiness as she struggles to walk in her new attire. Here, the "transformation" music suddenly switches to a minor passage (20:26).

Figure 12. Ann walks back and forth in the living room to test her gracefulness in her new outfit.



When Ann regains her composure, she turns around and begins to walk towards Michèle with ease. Again, a sudden change in mood is heard through the music. The minor passage ceases upon Ann's turning around and the last section of the "transformation" music begins, initially in a minor key, but then modulating to the unrelated key of F major (20:33). The juxtaposition of unrelated keys indicates Tailleferre's interpretation of Ann's transformation. By using progressive tonality in her "transformation" music, Tailleferre scenically chronicles Michèle's influence on Ann's wardrobe and gracefulness, and subtly notes Ann's own progression from a young, naïve girl to a woman

Figure 13. Michèle pulls Ann's long hair back to see what Ann would look like with a shorter haircut.



III. Boat Ride

The evening of Ann's "transformation," Michèle takes the "new and improved" Ann via speedboat to a party held by Michèle's colleagues from the market. During this scene, Ann and Michèle are excited about the ensuing party and react eagerly to the Parisian scenery from the river. But concern about the party and its outcome lingers, specifically with Michèle, who knows she will meet her ex-lover, Philippe there. Ann, however, is unconcerned about who or what she will encounter at the party; she only knows thus far that she will be recognized as Michèle's new model.

Figure 14. Michèle and Ann in a speedboat on the river going to a party.



Tailleferre recycles the main melody from the overture to the film, which utilized a fuller orchestra with strings, woodwinds, brass, and percussion. But for the boat ride, Tailleferre sets up the main melody much differently in terms of orchestration and execution. First, Tailleferre uses only two instruments for the boat ride music, a piano and harp, where the piano plays the main melody (see Example 3.13) and the harp provides an array of glissandos to illustrate the motion of the boat ride. Tailleferre begins the music for the boat ride with a loud, 4-measure passage of sixteenth notes played by a snare drum (22:52), perhaps to mimic the sound of the speedboat traveling on the water. The piano melody follows a similar melodic pattern to the opening theme of the film, but becomes increasingly indistinguishable and ambiguous as the melody evades cadences. The flowing melody becomes more intense as the harp performs a cascade of rising and falling glissandos, and the music ends inconclusively. The reinstatement of the passage from the film's opening may indicate that Ann and Michèle are trying to "start over" to

Figure 15. The grand entry of Michèle and Ann at the party.



Ex. 3.14. The march-like music played by the house band as Michèle and Ann walk into the party.



The melodies that follow the march-like statement are reminiscent of Tailleferre's use of bitonality to convey dramatic tension. Gladys not only introduces Ann as Michèle's new model, but taunts her deliberately by exaggerating the grandness of Ann's new position to the crowd at the party. When she leans over to Ann secretly in front of the crowd and says, "I'm prettier than you," Jean Valère uses a "spinning camera" technique that focuses on the faces of Ann and Gladys while the background faces blur in the spinning motion. This means that Gladys and Ann had to turn in the camera's direction so the shots could capture their faces. The spinning camera provides a visualization that highlights Ann's discomfort with the situation.

Figure 16. Gladys taunts Ann as the camera, while fixated on their faces, spins around the room, causing the background characters to appear blurry.



As Gladys introduces Ann to the crowd, the house band finishes the lively march sequence, and begins a contrasting section of music containing a four-bar ostinato of chromatic notes.

Ex. 3.15. The house band's four-measure chromatic ostinato that reveals Ann's tension.



very well signify the tumultuous relationship between Ann and Gladys, not only over Ann's new modeling gig, but also over Philippe, Gladys's love interest.

Ex. 3.16. Bitonal clashes in an ostinato that are heard when Gladys loudly exposes Ann to the party attendees.



The day after the party, Michèle leaves for New York on business, and Ann is left in the care of Philippe. Ann visits Philippe's racing garage, where he is fixing his vehicle for the next big race. Philippe drives the car around the race track for practice as Ann watches him drive with admiration and curiosity. After a day at the track, Ann and Philippe spend a day together in Paris.

V. Night Walk-Spain (Day Walk, Night Walk, Spain, Dance on the Champs-Élysées)

Figure 17. Ann and Philippe begin their day together with a walk on the streets of Paris.



As Ann and Philippe begin their sightseeing around Paris, Tailleferre establishes

Figure 18. Ann and Philippe near the river, the onset of the music's more harrowing mood change.



Again, Tailleferre uses bitonality to forecast the tension that is to occur, this time by manipulating the harmonies and melodies of “Ann’s Theme.” The overall treatment of “Ann’s Theme” includes the addition of dissonant textures, a jagged, intervallic alteration of the theme’s melody, and an ambiguous tonal center (see Example 3.18).

Tailleferre then moves the theme from D major to, what appears to be, the key of B-flat major, but not by means of standard modulation. The key is blurred by rows of 16th notes, interchanging on F and G-flat in the middle of the textures. The rocking motion of D and F in the bass creates unstable harmonies, avoiding the implied tonic of B-flat throughout the section, and emphasizing the third and fifth of the B-flat major chord. The most prominently altered part of the theme, however, is the melody. Tailleferre maintains the sentiment of the altered theme by keeping the rhythm and meter similar to the previous thematic statements, though small and nuanced changes occur. Previously, the

dominant of the tonic key was emphasized in the first measures of the theme by creating a jump from the dominant to tonic on the second and third notes of the measure. Here, the opening measure of the theme outlines the B-flat major triad, where the second and third notes of the measure leap from the tonic to the third of the triad, then to the dominant on the upbeat going into m. 2 of Example 3.18 (45:20). In the second measure (45:20), one voice splits into two voices: the top line continues to cap off the arpeggiation from m. 1 (45:18) to rest at a high B-flat, which immediately moves down an octave; and the bottom layer of m. 2 (45:20) maintains the rhythmic integrity of the previous thematic statement. Measures 3-4 (45:21) are altered melodically with movement by jagged leaps and wider intervals while keeping the exact rhythmic movements from the original theme. Measures 5 and 6 (45:24) usher in new changes both in the harmony and the melody, and the presence of bitonality is even more transparent. The downward-moving melody outlines an F major triad as the bass continues its same rhythm, but on a D-flat and G-flat in contrast to the previous D and F. The last two measures, mm. 7 and 8 of the sequence (45:26) represent a distorted take on the initial theme by condensing the texture of the top layer in the bass clef with minor thirds on C and E-flat. The singular melody now contains a harmonic underpinning consisting of trills on minor seconds above a repetitive bass. Tailleferre fashions these musical components to foreshadow the impending pain that Ann will experience as she partakes in an ephemeral love affair with Philippe in the days that follow, not to mention the emotional toll it takes for Ann to keep her affair with Philippe hidden from Michèle, with whom she has become close.

Example 3.18. The textural and tonal additions to “Ann’s Theme,” modified to make the theme sound distorted as Ann and Philippe continue their day together.

The musical score is presented in two systems. The first system contains three measures. The second system contains five measures. The notation includes a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The bass line is a simple eighth-note accompaniment. The treble line features a melodic line with various ornaments and a descending chromatic line in the final measures of the second system.

Measures 7-8 repeat before the orchestra moves four notes upward chromatically in the two measures thereafter, followed by a chromatic fluttering line that descends in the flute. Immediately after the flute finishes the descending statement, the camera quickly switches from the day, where Ann and Philippe were walking along the river, to a night scene where Ann and Philippe are strolling more slowly, and the “night music” enters. Ann and Philippe continue to remain in each other’s company into the night, though at this point in the film, they have not yet become romantically involved.

Figure 19. Ann and Philippe remain with each other into the night.



The audiovisual score is recalled in the “Night” scene, with its emphasis on the visual aspect of notation. The audiovisual score technique is presented on two different levels: first, to depict the setting sun through the notation; second, to mimic the sound of rain. As can be seen in Example 3.19, the bass notes, which hold a B diminished chord for over seven measures, visually show in the score the setting of the sun and the unpredictability of the night by holding the B diminished chord for long durations. The melody gradually moves upward and is plucked by the harp. Some tones of the melody clash with the B diminished chord. The last two measures, mm. 6 and 7 of the stated example (45:43), continue in an ostinato as a decrescendo occurs on the B diminished chord, eventually dropping out to leave the solo melody line in the harp. The solo harp then dissolves into the sound of rain in the next scene.

Example 3.19. The night scene, where Tailleferre's establishment of long-held notes in the bass represent the setting of the sun.

The image shows a musical score for a piece in 3/4 time. The top staff is in the treble clef and contains a melodic line starting with a quarter rest, followed by eighth and quarter notes. The bottom staff is in the bass clef and features long-held notes, each with a slur and a fermata, representing the setting of the sun.

Ann and Philippe have now taken shelter from the rain in Philippe's car, but no prospect of romance has been established between the characters, despite the close quarters of the car. Ann and Philippe distract themselves by discussing a hypothetical world in which Philippe will win the car race and take Ann to Spain. These cheerful thoughts coalesce into a more sincere conversation about building a life together in Spain.

Figure 20. Ann and Philippe in the car, discussing their dreams of living in Spain.



After Ann and Philippe lightheartedly think of places they could go to get away from the rain. Ann says, “Or rather Spain?” which ushers in the “Spain” segment, played by the clarinet for the first eight measures when the oboe takes over the melodic line. A

top layer of harmony is added in the flute as the oboe plays the bottom part of the harmony. The qualities of this “Spain” segment are characteristic of Spanish music, using ornamentation through triplets and a triple meter, which is reminiscent of a flamenco dance, although the tempo for the music is slow. Harmonically, the music is rooted in F-sharp major, and maintains its diatonicism even in the midst of occasional accidentals.

Ex. 3.20. The “Spain” segment that can be heard as Ann and Philippe talk about their future together in Spain.

After a brief transition without harmonic modulation, the beginning material repeats in the unrelated key of F major, but continues in a whole-tone treatment until the fourth measure. As the conversation progresses, the harmonies shift to B minor, particularly when Ann dreams of the places she wants to visit in Spain. The clarinet returns in the key of F-sharp major, but with a more ornamented melody with accidentals when Philippe says he would hide Ann from everyone if they were in Spain, including the prince.

When the rain ceases, Ann and Philippe grab chairs and sit on the side of the Champs-Élysées. After a short conversation, the music comes in and the scene is suddenly cut to show them dancing in the middle of the street. The dance music is set in the key of G minor but modulates briefly to D-flat major in mm. 12-13 of the example (48:58). The driving force of this segment is the meter in 6/8. In addition, the tempo is fast, which causes the 6/8 meter to sound more like a fast-paced waltz.

Figure 21. Ann and Philippe dance in the middle of the Champs-Élysées.



Example 3.21. The music heard as Ann and Philippe dance in the middle of the Champs-Élysées.

After the dancing scene, the camera jump-cuts to the Champs-Élysées that leads to the Arc de Triomphe in the distance as it appears at dawn. The next scenes show a montage of Ann and Philippe calling out each other's name to hear the echo of the sounds, and as this is occurring, many different shots of Paris can be seen, as the camera is not directly on Ann or Philippe even as the echoes continue.

VI. Dawn-Love Scene (Dawn, Ann's Dance, Love Scene)

A distant shot of Ann and Philippe opens the “Dawn” segment of the film, where Ann and Philippe come to the realization that they have spent a whole night together. In this scene they make their feelings known to each other. In the beginning of the shot, Ann is resting on Philippe’s shoulder. After an abrupt shot from the distance, the couple is in clearer view of the camera, which shows Ann waking up from her rest. Ann and Philippe then carry out a conversation and share their first kiss.

Figure 22. Ann wakes up in Philippe’s arms in the morning after their exploration of Paris from the previous day and night.



Strikingly similar to the “Night” scene, music for the “Dawn” scene exemplifies the audiovisual score by indicating that the sun is rising, but unlike the “Night” segment, where tones are held in the bass clef, here an octave on G-sharp is held in the treble clef by the high strings. A brief snippet of a trumpet line in the treble voice sounds atonal and dissonant when it clashes harmonically with the long-held tones of the octave. The music

and audiovisual score may indicate that Ann's eventual infidelity towards her fiancé in America begins at this moment when the sun is rising.

Ex. 3.22. Dawn, as represented in the audiovisual score by the long-held notes in the treble part.



The kiss prompts another immediate cut to Ann dancing in her room at the apartment as she twirls around, re-creating the dance she shared with Philippe in the street.

Figure 23. Ann relives the dance she shared with Philippe at the Champs-Élysées in her bedroom.



The music for this scene (52:16) is borrowed from the Champs-Élysées dance, but altered only in subtle ways. The two measures of cascading notes (from mm. 12-13 of the previous dance segment- 48:58) are condensed into one measure followed by a quick sweep of upward moving notes in the strings to an ending cadence on a high G.

Philippe and Gladys meet at the market that day, where Gladys expresses her

anger to Philippe over his time spent with Ann, but Philippe remains indifferent to her reaction. The scenes thereafter show Ann attempting to call Philippe, only to find that his line is busy because he is trying to contact her as well. This is a key scene because, although it is not set to music, it foreshadows Ann's inability to contact Philippe at the end of the film, in contrast to what is happening at this point as both attempt to call each other.

Despite Ann and Philippe's unsuccessful attempts at communication via phone during the day, a shot is cut immediately to nighttime, where Philippe comes to visit Ann at her uncle's flat. Ann leads Philippe to a large, dark living room replete with covered furniture and artwork where they declare their love for one another and consummate their fleeting relationship. The camera work is unique for its method in which the scene is executed. The spinning camera technique, used previously when Gladys taunted Ann at the party, returns to this scene, but instead focuses on capturing the room at 360-degrees as opposed to focusing on the faces of the characters (from the party). The spinning motion ceases and cuts to Ann and Philippe with still scenes, although the music continues to convey the idea of spinning in the scenes that ensue.

Figure 24. Ann and Philippe embrace each other in the apartment of Ann's uncle.



As the camera pans the room at 360 degrees, the harmonies are introduced softly in the strings but continue to swell in dynamic as they explore the higher ranges of the instruments. Modality replaces tonality in this section, where the constant movement of thirds highlights the B-flat Lydian scale with an underpinning of a D. This passage is played predominantly by the string section, which, along with the ebb and flow of constant thirds, evokes a formulaic romantic atmosphere for Ann and Philippe.

Ex. 3.23. The wave-like motion in thirds, building up to high points and coming back down as Ann and Philippe declare their love for one another.

VII. Jealousy-Precipitation

Michèle returns home from her trip to New York and is greeted by Ann, who at the start of Michèle's homecoming, carries a sense of guilt for her time spent with Philippe. As Ann tries to hide her guilt, Philippe appears out of a room in the loft and greets Michèle, but remains silent. As the film progresses, Ann makes a few attempts to confess that she slept with Philippe, but she avoids the subject each time, replacing her confession with something more lighthearted. However, Ann has become so transparent that Michèle realizes what they had done while she was away.

Michèle tries to put the situation out of her mind by working on her designs, but becomes increasingly jealous of Ann. The portrayal of Michèle's jealousy has an hallucinatory effect: as she takes a break from her drawing to light a cigarette, Philippe's voice beckons to her. Although he is not in the apartment, Michèle turns around as if she is startled by his voice. Philippe's voice slowly unites with Ann's voice as they exchange words in a romantic dialogue, where Michèle imagines they are telling each other how much they are in love, although this conversation between Ann and Philippe did not occur in the film thus far. The distraught Michèle continues the scenario in her mind as though the dialogue between Ann and Philippe were clear. She throws herself on her bed where the dialogue continues in her mind, and she remains ill at ease. After the suicide attempt at the beginning of the film, this is the second instance where Michèle's vulnerability and loneliness are disclosed.

Figure 25. Michèle throws herself on her bed in a fit of jealousy towards Ann.



As the voice of Ann says, “Will you still love me for a long time?” a dreadful clash of notes on F-sharp, A, and F-natural sound simultaneously (see Example 3.24), carrying syncopated rhythms in the bass, played by low brass. The top parts of the chords in the bass move along either by half steps or whole steps to form a curved contour as the bottom two notes of the chord, F-sharp and A, remain the same throughout the ensuing measures. Though the second measure proceeds to resolve the top bass part from its previous F-natural to an F-sharp that matches with the A and F-sharp below, the melody, from its beginning on the third beat of the first measure, manages to create even more dissonance as it contrasts with the chords of the bass. The melody does not follow a particular tonality or modality, but appears to be more arbitrary in its progression as first played by the oboe. In the fifth measure, a second texture is added to the melody in a higher part in the flute, which plays one measure of solo material in the next measure. By the seventh measure, the sense of tension can be discerned in various musical ways. First,

the oboe and flute both play together in an atonal manner, creating harmonic ambiguity, especially when sounded with the bass notes. Then, the use of contrary motion propels the two textures to develop a “push and pull” type of dissonance resolution from mm. 8-10 (1:04:47) of Example 3.24 by means of constant quarter notes in the oboe and half notes in the clarinet. At this point, while the brass is dropped from the bass line, the invented dialogue heard by Michèle leaves the scene as well. Here, the first beats of these measures create a major second that is resolved downward in the oboe line on the second beat by a half step. Then, a contrapuntal dialogue ensues between the oboe and clarinet. In the last two measures of the segment, the original bass chords are held over the strings, causing a sense of inconclusiveness.

When this musical segment is repeated, we see a close-up of Michèle’s pained face. Then, the camera artfully follows a single view of the rising and falling of Michèle’s widened hand like an arch, as she sets her hand down on the bed and squeezes the mattress tightly. One might expect Tailleferre’s music to copy the arch-like motion of the hand. However, Tailleferre does not focus her attention on the audiovisual score. Instead, she is intent on maintaining the dark atmosphere of the scene’s mood by cuing a simple return to the beginning portion of the music as if it were a reprise. The differences between the first line of the segment and the repeat of the segment are subtle, as are many of her musical reprises throughout this film. The repeated segment is half as long in duration as the first segment. The flute replaces the clarinet and doubles with the oboe at m. 4 until a cadence is reached with the F-sharp-A-F-natural in the bass—the point where Michèle squeezes the mattress out of jealousy and anger.

Ex. 3.24. Dark, dissonant harmonies and melodies convey Michèle's jealousy towards Ann and longing for Philippe.

The image displays two systems of musical notation. The first system consists of a treble clef staff with a melody and a bass clef staff with a bass line. The melody begins with a whole rest, followed by a series of notes including a sharp sign, and ends with a fermata. The bass line features a sequence of chords, many of which are dissonant, with some notes beamed together. The second system continues the melody and bass line. The melody has a fermata over the final two notes, and the bass line has a 'rit.' marking in the final measure.

Philippe attempts to fix the mechanical parts to the family car he races professionally as Ann vies for his attention in the garage where he works. Later that evening, Ann attends a party at the nightclub, acting as the “third wheel” with Michèle and Philippe, who deliberately ignores Ann in favor of Michèle throughout the evening. Philippe participates in a car race, which ends badly as the car he diligently worked on breaks down near the very end of the race, just before he reaches the finish line. Ann watches what happened to Philippe in the race on television, and she is filled with heightened anxiety at the loss of his race, propelling her to see Philippe as fast as she can to console him. After flagging down a taxi to take her to his racing garage, Ann is filled with trepidation and impatience, as if she cannot move fast enough to reach Philippe.

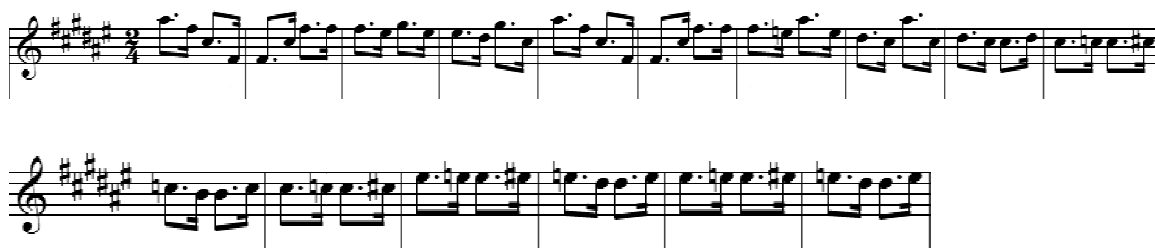
Figure 26. Ann learns of Philippe's loss in the race and rushes to meet him at his garage.



As Ann grabs her coat and runs out through the door, a low rumble in the percussion signals a fast-paced, upward sweep of notes in all of the orchestral voices. Tailleferre uses the music for this scene to establish a sense of urgency and unpredictability. The strings and woodwinds commence in a gallop, perhaps intended to suggest the idea of flight. This gallop is in a duple meter and replete with dotted rhythms throughout the entire segment. Harmonically, F-sharp major is present, but with some ambiguities. The melody in the first six measures is anchored not by the root of F-sharp, but solely by its dominant, the C-sharp, which causes the passage of notes to sound unstable. In addition, other factors such as the fast pace and the previous use of the upward flourish of notes to begin the passage contained some chromatic steps, which set the initial tone of urgency. These elements amalgamate to create a state of flux. As the scene changes to show Ann in the taxicab, the melody's jagged leaps even out to a

smoother contour. Yet, the melody retains its dark atmosphere with symmetrical patterns of chromatic notes within each measure, beginning in m. 9 of Example 3.25. These patterns of four notes that display chromatic symmetry contain half-steps downward on the “and” of the first beat and the start of the second beat, moving back up a half step on the “and” of the second. This pattern continues until measure 16.

Ex. 3.25. The “Precipitation” music- urgent, galloping rhythm and fast-paced tempo of a seemingly tonic melody in F-sharp (mm.1-8/1:12:04), which transitions into an ambiguous key with chromatic movement in the melody (mm. 9-16/1:12:10).



VIII. Telephone-Final

At the garage, Ann finds Philippe staring at the television with anguish and disbelief as the race he was supposed to participate in continues without him. Philippe projects anger at the race on Ann, who tries to remind him of the wonderful things he told her when they were alone, but fails in her attempt. He then orders Ann to leave the garage so he can be alone, and, afterwards, disappears for three days. Ann, being unaware that Philippe has left for three days, paces about her uncle’s living room with the false hope that Philippe will call.

Figure 27. Ann awaits Philippe's call and considers calling him instead.



Tailleferre sets up this phone scene in three sections. The first section captures Ann's pacing and pensiveness as she awaits Philippe's call. The oboe plays a melancholy, disjunct line which, during the first half of the musical segment, outlines the notes of an E-flat minor chord (see Example 3.26). As Ann paces around the living room with anxiety, the tempo becomes languorous, similar to a slow-moving ticking clock by means of syncopated, pizzicato strings on the off-beats throughout the segment. The pizzicato strings resound dissonantly at a very quiet dynamic, allowing the oboe to be the focus of the music followed by the clarinet.

Ex. 3.26. A disjunct melodic line in the oboe plays as Ann waits for a call from Philippe.



In desperation, Ann decides to pick up the phone and call Philippe, where the second musical idea is introduced. The oboe and clarinet, both of which took turns playing the melody of the first segment, are replaced by the string section in this second segment (see Example 3.27). The key first gravitates towards G minor (mm.1-3/1:16:15), but the non-chord tones blur the key's centrality (mm. 3-6/1:16:23). The only moments of stability evident in this passage lie in its phrase periodicity with more complete cadences and lack of syncopation, which was left behind with the first segment, in addition to its use of sequential movement. The first half of the phrase, which outlines the implied center of G minor, is followed by another rhythmically equivalent statement, though adhering more to the key of F minor and its parallel non-chord tones. Tailleferre exploits the non-chord tones of this passage as if alluding to a question mark at the end of a sentence, conveying the inconclusiveness and uncertainty for Ann's situation as she makes a desperate attempt to contact Philippe. The last note of the segment, A-flat (m. 6), is the same pitch as the tone of the ringing phone. The A-flat at the end of this segment moves seamlessly into the final phone section at an octave higher, and as the incessantly ringing telephone maintains its same tone throughout the duration of the scene.

Ex. 3.27. The second segment of the "Telephone" scene as Ann picks up the phone to call Philippe, where the last note, A-flat (m. 6), carries the same pitch as the ringing phone on the other end of the line.



The last part of the phone scene involves a uniquely crafted (and arguably metaphorical) shot where Ann calls Philippe from a phone booth outside her uncle's apartment. Valère's camera work for the shot is inherently representative of Ann's situation, as a mirror in the shot reflects an endless array of Ann's image, symbolizing

Ann's endless attempts to reach Philippe.

Figure 28. Ann calls Philippe from a phone booth but does not reach him.



Tailleferre repeats “Ann’s Theme” a final time in the film: the first statement of “Ann’s Theme” heard when Ann opened the window, and the second when Ann went on a date with Philippe. The differences in musical quality of the first two scenes where “Ann’s Theme” was heard do not vary to a great extent; these differences are achieved by means of key and change of tempo, even though the second presentation of “Ann’s Theme” became more dissonant after its initial statement. Here, “Ann’s Theme” is presented much differently from its previous two statements. First, a metrical augmentation occurs as this theme has been transformed from its regular, fast 6/8 meter into a slower 3/4 meter. In this context, “Ann’s Theme” is connected with the previous phone segment, which ended on an A-flat and continued into the phone booth scene at an octave higher to begin this new take on “Ann’s Theme” in m. 1 (1:16:33) of Example 3.28. Because the tempo of this alternate version of “Ann’s Theme” is slow, the music is

more reminiscent of a dirge-like waltz. The first four notes of “Ann’s Theme” remain true to its original intervals as indicated by its two previous statements, but now leap down an octave on the second beat of the third measure, a third below its original statements. Minor seconds (m. 4/1:16:38) in the melodic movement replace the previous use of consonant-sounding major seconds. From mm. 5-8 (1:16:42), Tailleferre juxtaposes minor seconds, disjunct leaps, and tritones on A-flat and D. Tailleferre ends “Ann’s Theme” on an A-flat as the phone continues to ring on that same tone. This statement is not only a revelation into Ann’s chaotic state of mind, but is a summation that signals the end of her and Philippe’s relationship. Upon first hearing “Ann’s Theme,” there was a sense of excitement and wonder as Ann opened the windows for fresh air, wanting to explore the city of Paris. The second statement of “Ann’s Theme” continued to be joyful and consonant, though its presentation afterward transitioned into dissonance. Finally, with the third and final hearing of “Ann’s Theme,” it is obvious that Ann has developed distaste for the city she once wanted to experience. Tailleferre characterized the music legitimately by creating a nearly jarring, cacophonous version of the original joyful theme.

Ex. 3.28. The metrical augmentation and chromatic distortion of “Ann’s Theme.”¹¹⁷



Ann fails in her attempt to reach Philippe, but entertains the prospect of traveling around to find him. She visits Michèle at the mall to find him, but Michèle reassures Ann

¹¹⁷ I have labeled this as a metrical augmentation because the 6/8 meter in the original statements of “Ann’s Theme” have been stretched into a triple meter with a slower tempo.

that it is typical of Philippe to be alone for days at a time. Ann makes her final visit to Michèle's apartment to announce that she is going back to the United States. Cordially, Michèle tries to convince her to stay a while longer, but Ann has become too distraught to stay. In tears, Ann tells Michèle how much she loved her, but Michèle retorts coldly to Ann that everyone loves her.

The final scene of the film shows Ann and her nameless fiancé, who has escorted her back home on a train departing Paris. Ann's sadness and stoicism, even in her fiancé's presence, is evident throughout the scene, as she shares no excitement of seeing him after her long stay in Paris. Ann's fiancé struggles over reading the menu in French, and though Ann tries to smile and be polite in his attempt to appear more cosmopolitan, she sees him as unrefined and pathetic. But his attempt to read the menu in French also triggers an emotional response for Ann, who begins to dwell sadly on her most intimate moments with Philippe, established in a montage of scenes where music replaces sound effects and dialogue.

Figure 29. Ann and her fiancé on a train going back to the United States.



Tailleferre introduces new arrangements of instrumentation that have not been previously used by doubling the melody (mm. 1-16/1:28:00) on the clarinet and vibraphone above a repetitive and trudging accompaniment in the strings, which play straight quarter notes the entire way through the segment. The reverberation of the vibraphone with the persistent, repetitious rhythms provided by the string accompaniment creates a hypnotic effect, highlighting Ann and Philippe's passionate moments through a film montage containing new scenes of the two together that were not presented previously in the film. The melody follows no particular key structure or center as the harmonies in the strings are thick and atonal. But with the delineation of seventh and ninth chords in the melody, this segment appears to be the most jazz-like.

Ex. 3.29. A jazz-like melody triggered by Ann’s remembrance of Philippe in a montage of scenes as she sits, emotionally disconnected from her fiancé on the train.



Ann’s thoughts about her time spent with Philippe begin to overwhelm her, and “spin out of control” as the camera twirls around her uncle’s art room increasingly faster. When the camera transitions from the spinning room immediately to a shot of the power lines as the train passes, the music fades out by means of an ostinato pattern until a pause before the final chord, which dissonantly lies on F-natural, F-sharp, and A, spaced widely apart.

There is a greater significance with the pattern of these three notes, as they were used at the end of Michèle’s “Jealousy” sequence (see Example 3.24).

Ex. 3.30. The music provided for Ann’s thoughts, the train scene, and the film in its entirety exits by means of ostinato in the melody and a held decrescendo in the last two measures.

In sum, Tailleferre employs a wide variety of musical features to add depth to her characters, to comment on the scenic atmosphere, and to create a balance between thematic associations with characters and thematic commentary. Tailleferre has a

tendency to recycle the themes associated with moods or characters, such as Ann with “Ann’s Theme” and the two different statements of the overture-like theme that opens the film. Tailleferre used mostly non-diegetic music with the exception of the beginning of the party scene, also containing her characteristic use of bitonality. The music cues are intermittent and sparse, using only scenes where prominent action and forward motion of the plot took place.

A future project, comparing Tailleferre’s film music in *Les Grandes Personnes* with her other film music awaits further study. But her general compositional style is undeniably present in her score for this film. These musical markers include her use of bitonality to portray impending tension,¹¹⁸ flexibility of musical form to capture the mood of the scenes, and incorporation of instrumental variety in taking turns with the melodic statements. Her style of writing for this film strays from the mainstream of 1960s French film as many of the film scores were centered on the use of diegetic sounds and jazz scores from the French New Wave. Tailleferre drew her music for *Les Grandes Personnes* from her own compositional style, adhering to the sound of her previous compositions and the influence of Satie rather than prevailing aesthetic of French New Wave or the other composers of *Les Six* who composed music for film. In addition, Tailleferre drew her influences for her film music from older aesthetic ideas. As stated previously, Tailleferre’s use of the audiovisual score and the placement of music to blend with sound effects were both techniques created around the 1930s for both French and non-French films. Tailleferre’s older and more cosmopolitan influences show that she was not concerned with the French film music trends of the 1960s, but that she desired to

¹¹⁸ This harkens also to Erik Satie’s and *Les Six*’s general style as well, as this was featured in Satie’s score to *Entr’acte*.

create music that best revealed insight and inner workings of the characters and situations in the film, music most familiar to her, music akin to her own style of composing, and music so original that it fit no traditional mold in the frame of French film music conventions like the sparse use jazz and blues idioms. Tailleferre was sixty-nine years old when she composed the score to *Les Grandes Personnes*, and at this point in her life, it is probable that she eschewed the modern, mainstream film music by embracing music which was distinctively hers, by self-borrowing from her compositional techniques, and by creating, perhaps, a chain of masterpieces in film music that have yet to be discovered.

APPENDIX A

Chronological list of Germaine Tailleferre's film scores:¹¹⁹

1. *Pastorale Incas* (c. 1929)
2. *La Croisière jaune* (1933)
3. *Les Souliers* (1935)
4. *Terre d'amour et de liberté* (1936)
5. *Provincia* (1937)
6. *Symphonie graphique* (1937)
7. *Sur les Routes d'acier* (1937)
8. *Le Jura ou Terre d'effort et de liberté* (1937)
9. *Ces Dames aux chapeaux verts* (1937)
10. *La Petite Chose* (1938)
11. *Bretagne* (1940)
12. *Les Deux Timides* (1941)
13. *Les Confidences d'un micro* (1946)
14. *Torrents* (1946)
15. *Coincidences* (1946)
16. *Les Marchés du sud* (1950)
17. *Le Roi de la création* (1952)
18. *Caroline au pays natal* (1952)
19. *Caroline au palace* (1952)
20. *Caroline fait un cinéma* (1953)
21. *Cher Vieux Paris* (1953)
22. *Caroline du sud* (1953)
23. *Gavarni et son temps* (1953)
24. *Adler- L'aigle des rues* (1954)
25. *Le Travail fait par le patron* (1956)
26. *L'Homme, notre ami* (1956)
27. *Les Plus Beaux Jours* (1957)
28. *Poules avec poussins* (1957)
29. *Les Requins sur nos plages* (1959)
30. *Les Requins sur nos côtes* (1960)
31. *La Rentrée des foins* (c. 1960)
32. *Les Grandes Personnes* (1961)
33. *Impressions: Soleil levant* (1970)

¹¹⁹ This list is compiled in accordance with the titles found in Shapiro, 52-94. This list encompasses works that were short films, documentaries, and full-length feature films and excludes film scores for television.

Unknown dates of Tailleferre's film scores:

34. *Kaïma Danseuse Ouled-Nail*

35. *La Parisienne*

36. *Entre Deux Guerres*

37. *Robinson*

38. *Gonfaron*

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