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The Sound of the Nouvelle Vague: Politics and Conflict in the Film Music of Antoine
Duhamel

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Dedications

To Flavia Ruzi, Craig Alcantara, Quirico and Catalina Amora, and Cornelia Azucenas

ABSTRACT OF THE THESIS

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This thesis argues that composed film music can serve a political function in the cinema. Antoine Duhamel's film scores for Jean-Luc Godard's films *Pierrot le fou* (1965) and *Weekend* (1967) serves a political purpose as misdirection and subterfuge to avoid censorship, and as a *highlight* to gesture sonically towards political issues without words. This study uses Nicholas Cook's notion of contestation to explain how divergent musical styles from high European modernism to French chanson can function counter than their normative uses. Historical events such as the Algerian War, French post-war economic growth and consumption, and trends in musical aesthetics are considered alongside with Duhamel's scores and Godard's films. The consideration of world history and musical aesthetics in film music studies expands on works by Gorbman, Chion, McMahan, Brown, and Silverman and speaks to the current gap in methodology on treating film and film music as an open text influenced by national and global affairs. This work also explores how aspects of music composition such as dissonance and instrumentation can speak to larger issues of nationalism, sexual politics, and capitalism.

Table of Contents

Part 1: Introduction	1
Part 2: <i>Vous aimez la musique, Antoine ?</i> Antoine Duhamel, Composition, and the Narrative Arts.....	10
Part 3: The Political Dimensions of Film Music: Misdirection and Dissonance in <i>Pierrot le fou</i> and <i>Weekend</i>	21
Conclusion	41
Bibliography	41

List of Photographs, Scores, and Illustrations

Figure 1: Antoine Duhamel at the Festival d'Avignon	11
Figure 2: Pierre Degeyter's "L'Internationale" with Hungarian lyrics.	34

Part 1: Introduction

In the literature of film music studies on the French New Wave, the relationship between the film score and its historical context is noticeably absent. This is particularly curious since this period of filmmaking occurred during one of the most turbulent periods of modern French history: By the end of World War II, France was at war with their colonial territories French Indochina (Vietnam) and Algeria. The French nation relinquished control of North Vietnam to the Communist Viet Minh at the end of the First Indochina War (1946-1954). This event dovetailed into the Algerian War where guerilla warfare was waged between the French forces such as the 10th Parachute Division (commonly known as the “para”) and far-right paramilitary groups like the OAS (Organisation armée secrète) battled against the FLN’s (Front de libération nationale) desire for Algerian independence. French settlers called *pieds noirs* who inhabited French Algeria from the early 1880s to 1962 and were at odds with their Muslim neighbors. Battles were waged guerilla-style, primarily in urban centers. Gillo Pontecorvo’s *The Battle of Algiers* (1966) became the most famous cinematic re-enactment of the brutality and carnage of this style of conflict; the film even became a primer for the American military and their military actions in the Middle East under President George W. Bush.¹

The war was frequently referred to as the “Algerian Question,” alluding to France’s status as a colonial empire and their extensive use of torture, including waterboarding,

¹ Michael T. Kaufman, “The World: Film Studies; What Does the Pentagon See in ‘Battle of Algiers’?,” *The New York Times*, September 7, 2003, sec. Week in Review, <http://www.nytimes.com/2003/09/07/weekinreview/the-world-film-studies-what-does-the-pentagon-see-in-battle-of-algiers.html>; Gillo Pontecorvo, *La bataille d’Alger*, DVD (The Criterion Collection, 2013).

electric shock, sexual assault, and rape. The editor of the pro-Algerian independence newspaper, *Alger républicain*, Henri Alleg became famous for his memoir, *La Question*, which recounts his experiences as a victim of torture at the hands of the French para; he was waterboarded, electrocuted, and threatened with execution because of his sympathies to the FLN as a member of the Parti Communist Algérien (PCA) and his friendship to Maurice Audin, a fellow PCA member whom the Paras had abducted earlier.² The publication of *La Question* found an audience in France, but was soon banned by the French government. Copies were smuggled into France from Switzerland. Alleg's work became a *cause célèbre* for the French Left against torture; the most famous rebuke of its practice came from Jean-Paul Sartre in an essay entitled, "Une victoire," originally published in *L'Express* magazine, which was later added as Alleg's introduction.³

After a series of brutal conflicts from 1955-6, a group of pied-noirs had stormed into the offices of General Jacques Massu, the major general in charge of the Paras's operations, in Algiers to protest against the ineffectiveness of the Fourth Republic. The leader of the Fourth Republic, René Coty, fell from power, and General Charles de Gaulle was installed. He made concessions to the Algerian people after realizing that France's colonial power in North Africa could no longer hold. This paved the way for Algerian independence and the expulsion of countless *pieds-noirs* back to France.

² Henri Alleg, *The Question*, Bison Books ed (Lincoln: University of Nebraska Press, 2006); Donald Reid, "The Question of Henri Alleg," ed. Henri Alleg and John Calder, *The International History Review* 29, no. 3 (2007): 573–86.

³ Jean-Paul Sartre, "Une Victoire," *L'Express*, March 6, 1958, No. 350 edition.

The OAS, who still held onto ideas of France's colonial dominance in North Africa, had become increasingly dissatisfied with General de Gaulle, and as a result, this clandestine, right-wing paramilitary group had undertaken a number of assassination attempts on de Gaulle's life. Frederick Forsyth's novel, *The Day of the Jackal*, sensationalized these assassination attempts and spawned a number of cinematic adaptations including an eponymously named film with Edward Fox as the "Jackal" and a loose American adaptation in the mid-1990s, *The Jackal*, starring Bruce Willis in the title role.⁴

The Algerian War and similar major world conflicts played a strong role in the films of the French New Wave. Jean-Luc Godard's *Le Petit soldat* (1960) treated the Algerian War within the spy thriller genre.⁵ French censors banned the film for three years until the end of the conflict in 1962. Some films like Louis Malle's *Ascenseur pour l'échafaud* (1958) or Agnès Varda's *Cléo de 5 à 7* (1962) alluded to Algeria obliquely through asides or radio broadcasts.⁶ Other films like Jacques Demy's *Les Parapluies de Cherbourg* (1964) or Alain Resnais's *Muriel ou le temps d'un retour* (1963) evoked Algeria through its effects on the home front.⁷ Even Resnais's depiction of the Holocaust

⁴ Frederick Forsyth, *The Day of the Jackal*, Reprint edition (New York, NY: G.P. Putnam's Sons, 2012); James Jacks, *The Jackal*, DVD (Universal City, CA: Universal Studios Home Entertainment, 2010).

⁵ Jean-Luc Godard, *Le petit soldat*, DVD (Paris: Studio Canal, 2007).

⁶ Agnès Varda, *Cléo de 5 à 7* (Irvington, NY: The Criterion Collection, 2000); Louis Malle, *Ascenseur pour l'échafaud*, DVD (Paris: Gaumont Video, 2015).

⁷ Jacques Demy, *Les Parapluies de Cherbourg*, DVD (Irvington, NY: Criterion Collection, 2017); Alain Resnais, *Muriel ou le temps d'un retour*, DVD (Irvington, NY: Criterion Collection, 2016).

in *Nuit et brouillard* (1956) is a response to Algerian War.⁸ Jean-Marc Dreyfus writes, “Resnais admitted that the film’s message was related to the then ongoing war in Algeria. He emphasized that he did not want to merely make a film that commemorated the dead, but instead wanted to tell the historical truth and draw attention to other forms and systems of destruction.”⁹

Each film that I cited possessed scores by prominent composers and musicians: Miles Davis (*Ascenseur...*), Maurice Le Roux (*Le Petit soldat*), Michel Legrand (*Cléo, Les Parapluies...*, amongst others), Hans Werner Henze (*Muriel*), Hanns Eisler (*Nuit et brouillard*), and the subject of this study, Antoine Duhamel (*Pierrot le fou* and *Weekend*). Reflecting these film directors’s strong investment in film music, Claudia Gorbman coins the term *mélonomes*; they are auteurs who “treat music not as something to farm out to the composer or even to the music supervisor, but rather as a key thematic element and a marker of authorial style.”¹⁰ Though the relationship among the film music, the narrative, and the *mise-en-scène*, which has seen quite the surge of monographs, chapters, and journal articles, is the normative practice in film music studies, I suggest that film music can take on a political dimension in response to world conflicts and national politics through instrumentation and modernist musical aesthetics. Perhaps this is a modest thesis, since all films, regardless of the time depicted within the film, reflect its day. But what is special

⁸ Alain Resnais, *Nuit et brouillard*, DVD (Irvington, NY: Criterion Collection, 2016).

⁹ Jean-Marc Dreyfus, “Censorship and Approval: The Reception of *Nuit et Brouillard* in France,” in *Uncovering the Holocaust: The International Reception of Night and Fog*, ed. Ewout van der Knaap (London, UK; New York, NY: Wallflower Press, 2006), 17.

¹⁰ Claudia Gorbman, “Auteur Music,” in *Beyond the Soundtrack: Representing Music in Cinema*, ed. Daniel Goldmark, Lawrence Kramer, and Richard Leppert (Berkeley, CA: University of California Press, 2007), 149.

about film music is that it can be activated to illustrate, to highlight, and even to allude to politics and conflicts as a kind of subterfuge from the control on truth by state apparatuses. This is in contrast with the commonly held view that film music is a derivative art form. James Wierzbicki offers a critical review on how and when the bias against film music occurred in the introduction to *Film Music: A History*. He writes,

Film music is motivated not by artistry but by market forces; film music is derivative to the extreme, sometimes exemplifying downright plagiarism and typically resorting to gimmicks and clichés; film music is a field for hacks, not for “real” composers; the only decent film scores are the occasional efforts by composers whose principal work was for the concert hall, and the only Hollywood regulars worth mentioning are those who at least made an effort to write for that more prestigious venue.

These received views on film music do not reflect the political-aesthetic positions of the French New Wave filmmakers and composers. It does not account for how certain compositional techniques ranging from the Hollywood musical to twelve-tone serialism can be used in ways other than entertainment. Many of the criticisms Wierzbicki cited can be traced to Theodor Adorno and Hanns Eisler’s *Composing for the Films*, a landmark text on various stylistic tendencies in film music.¹³ Based in Marxist theory, their main argument criticizes how film music serves a utilitarian, capitalistic purpose. Gorbman continues their critique of melody and leitmotif through describing film music as “hyper-explicit;” this is where the music overstates the visual material, like a cue of Tchaikovsky’s *Romeo and Juliet Fantasy Overture* during a love scene.

¹³ Theodor W. Adorno and Hanns Eisler, *Composing for the Films*, Continuum Impacts (London: Continuum, 2007).

There is a precedent for considering a film as a total work including music among French New Wave directors and their precedents. Agnès Varda and Alexandre Astruc film as a form of writing. Varda coined her filmmaking process as “cinéma-écriture” or “cinema-writing,” which she explains as being “...something that comes from emotion, sound emotion, feeling, and finding a shape for that, and a shape which has to do with cinema and nothing else.”¹⁴ Similarly, Astruc’s essay from 1948, “The Birth of a New Avant-Garde: La Caméra-Style” argued for the consideration of cinema as a new form of expression like the painting and the novel, and therefore, possessing a new language and grammar.¹⁵ These considerations of filmmaking owe elements to Wagner’s notion of *gesamtkunstwerk* for the stage, but instead of Nordic myths, vast scores and staging, the New Wave films have a strong tendency for social realism in mind.

Jean-Luc Godard’s films often uses music idiosyncratically, but as Alan Williams notes, his films possess a high degree of social realism: “All of Godard’s early features are ground in contemporary social reality to a degree unusual for their period, which—we should recall—made a kind of religion of ‘relevance.’”¹⁶ In an interview in the *Cahiers du cinéma*, Godard discusses his experience working on *Le Petit soldat* and elucidates the political dimensions of his early films:

The film should bear witness to the period. Politics are talked about in it, but it has no political bias. My way of engaging myself was to say: the Nouvelle Vague is

¹⁴ Agnès Varda and Barbara Quart, “Agnès Varda: A Conversation with Barbara Quart,” *Film Quarterly* 40, no. 2 (Winter 1986-7), 4.

¹⁵ Alexandre Astruc, *The French New Wave: Critical Landmarks*, ed. Peter John Graham and Ginette Vincendeau, New and expanded ed. (London: Palgrave Macmillan, 2009), 32-3.

¹⁶ Alan Larson Williams, *Republic of Images: A History of French Filmmaking* (Cambridge, Mass: Harvard University Press, 1992), 45.

accused of showing nothing but people in bed; my characters will be active in politics and have no time for bed. Well, politics meant Algeria [...] I spoke of what concerned me, a Parisian in 1960, belonging to no party. And what concerned me was the problem of war and its moral repercussions.¹⁷

For Godard, music is an element (like any other as he often says) that interacts with all of these aspects; film music in his movies do not exist outside of the period depicted. He seriously considers sonic elements as being able to constitute a time period.

There are several film music and audiovisual theorists who offer useful ways of analyzing film music in the historical manner that I propose here. Michel Chion argues that a film engages in the process of synchresis, a neologism between synchronism and synthesis, where the audio and visual tracks are not separate entities.¹⁸ This manner of thinking of about film music describes the process of reception that does not privilege any one aspect of a film over another. To take a more macro view, Rick Altman holds that cinema should be regarded as an “event” as opposed to a textually-based, closed entity.¹⁹ He critiques film theory scholarship that treats cinema as self-contained texts, divorced from their material existence and the outside world. Much of his critique, however, is based more on the production end of filmmaking rather than the “outside world.” And to approach composed music without text, Lawrence Kramer espouses a hermeneutic reading of music such that understanding a musical score (which for Derrideans is text) requires rigorous

¹⁷ Jean-Luc Godard, *Godard on Godard: Critical Writings by Jean-Luc Godard* (New York: Da Capo Press, 1986), 178.

¹⁸ Michel Chion, *Audio-Vision: Sound on Screen*, trans. Claudia Gorbman (New York: Columbia University Press, 1994), 63-5.

¹⁹ Rick Altman, ed., “General Introduction: Cinema as Event,” in *Sound Theory, Sound Practice*, AFI Film Readers (New York: Routledge, 1992), 1–14.

inquiry.²⁰ The practice of score analysis and musical cue identification is only a means to an end to this understanding.

This study will show how Duhamel's compositional style, the political movements in France of the 1950s and 1960s, and the aesthetics of the French New Wave coalesce into a new manner of how a film score works. I begin with a biography of Antoine Duhamel's musical development to show how he cultivated his compositional style with audiovisual material in mind. This process is in direct contrast with the idea that the film composer is somehow beneath "real" composers who write exclusively for the concert hall. Then I show how Duhamel's film music can be engaged within a socio-political discourse with regards to their placement within the mise-en-scene of Godard's *Pierrot le fou* and *Weekend*. Royal S. Brown has already done most of the work in terms of the analysis of the music in *Pierrot le fou*, including an extensive chart with descriptions and timings of each cue.²¹ As far as I know, no such analysis has been done for *Weekend*.

In addition to taking a closer look at Duhamel's compositional style and a detailed rendering of the historical currents that run through Godard's films, I use Nicholas Cook's procedures for looking at audiovisual material as a way to analyze film scenes from his work in *Analyzing Musical Multimedia*.²² In it, he offers three kinds of relationships between music and media: conformance, complementation, and contestation. To determine whether a work of multimedia fits within each model a test of similarity or difference is

²⁰ Lawrence Kramer, *Music as Cultural Practice, 1800 - 1900*, California Studies in 19th Century Music (Berkeley: University of California Press, 1993), 6.

²¹ Royal S. Brown, *Overtones and Undertones: Reading Film Music* (Berkeley: University of California Press, 1994).

²² Nicholas Cook, *Analyzing Musical Multimedia* (Oxford: Oxford University Press, 2004).

employed. If the musical material is consistent with the images presented, then this would be determined as conformance. If it this relationship, however, is coherent, but not necessarily consistent, such as images of a soldier's death in the Vietnam War paired with Samuel Barber's "Adagio for Strings," then this relationship is considered as complementation.²³ From there, if the visuals and the audio function contrary to each other, then the work is a model of contestation. This structuralist gesture does have its limitations, as I show in Godard's treatment of Duhamel's score, but nonetheless it still serves as a useful model.

In the broader discussion of film music studies, this work on Duhamel and Godard will attempt to address two major dichotomies within the field. The first is by Anahid Kassabian when she maps out the methodological binary in film music studies with Eisler and Adorno and Claudia Gorbman as one where "[Eisler and Adorno] treat film music at the moment of production as an 'art,' whereas Gorbman at the moment of text."²⁴ What Kassabian means by "text" is the image and the musical score together as the total work. The approach in this study is a mix between the two, since both the level of "text" and musical production itself are integral to the explain the processes that the New Wave composers and directors utilize. The second is raised by Orlene Denice McMahon when she notices that there is a dichotomy between Mervyn Cooke's and Michel Chion's assertions about the French New Wave and its film music: Cooke argues that the New Wave had ushered a radical new way of approaching the film score, whereas Chion does

²³ Oliver Stone, *Platoon*, Film (Orion Pictures, 1986).

²⁴ Kassabian, *Hearing Film*, 38.

not.²⁵ McMahon cites Chion's argument, declaring, "it is not certain whether the phenomenon of the French New Wave [...] was accompanied by a revolution in the area of music."²⁶ As a corollary, I will reconcile these two points of departure, since though the New Wave did not necessarily usher in a new stylistic change in musical composition, it did, however, change the vocabulary of how film music can function within a film.

Though Godard had said that "he knows nothing about music," the use of music in these films are complicated and sophisticated, both on the level of musical material and its use within each of these films.²⁷ The question of whether Duhamel actively composed his film scores as a political statement is not necessarily the question I wish to answer, since the music's affect along with the images function together to foster a kind of interpretation. This study, then, approaches these various spheres with an emphasis on Duhamel's music as a way to connect them all.

Part 2: *Vous aimez la musique, Antoine ? Antoine Duhamel, Composition, and the Narrative Arts*

The way that most listeners come to know Antoine Duhamel's music is through media. Composer Alexandre Desplat discovered Duhamel's music as a teenager at the movies in the Latin Quarter watching *Pierrot le fou*.²⁸ Similarly, Orlene Denice McMahon, whose monograph, *Listening to the French New Wave*, is the only extent work on

²⁵ Mervyn Cooke, *A History of Film Music* (New York: Cambridge University Press, 2008), 319.

²⁶ Chion cited in McMahon, *Listening to the French New Wave*, 9.

²⁷ Jean-Luc Godard and Thierry Jousse, *Les Ecrans sonores de Jean-Luc Godard*, CD (Signature, 2000).

²⁸ Antoine Duhamel and Stéphane Lerouge, *Conversations avec Antoine Duhamel* (Paris: Textuel, 2007), 7.

composers affiliated with the French New Wave, begins with how she became aware of Duhamel at a special ceremony for him and his work in more than 60 films at the Cinémathèque Française.²⁹ French children and their parents during the 1960s would also recognize Duhamel's lively opening gallop in *Tintin et les oranges bleues* (1964), or his theme for the television program, *Belphégor ou Le fantôme du Louvre* (1965).³⁰ Americans would recognize Duhamel's music, not only at their local arthouse theatre during Godard and Truffaut retrospectives, but also on MTV: the main sample from Wu-Tang Clan's "Gravel Pit" (2000) from the album *The W* used the *Belphegor* theme extensively.³¹

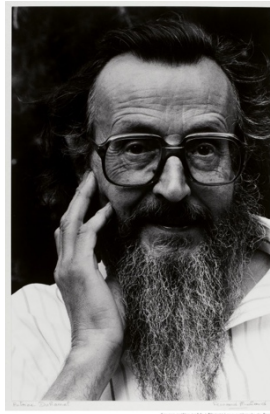


Figure 1: Antoine Duhamel at the Festival d'Avignon³²

Antoine Duhamel was born in 1925 in the village La Naze about 24 miles north of Paris. This year has a special significance, since those born in '25 had become adults

²⁹ Orlene Denice McMahon, *Listening to the French New Wave: The Film Music and Composers of Postwar French Art Cinema*, New Studies in European Cinema, vol. 16 (Bern: Peter Lang, 2014), 1.

³⁰ Philip Condroyer, *Tintin et les oranges bleues*, DVD (JPO Films, 2006); Claude Barma, *Belphégor ou le fantôme du Louvre*, DVD (TF1 Films, 2001).

³¹ Wu-Tang Clan, *Gravel Pit*, CD (Loud Records, 2000).

³² Ferdinand Michaud, *Antoine Duhamel at the Festival d'Avignon*, 1986, Photograph, 1986, Bibliothèque nationale de France, <http://gallica.bnf.fr/ark:/12148/btv1b10329610w>.

around the end of the second World War. Georges Delerue and Pierre Boulez were also born in the same year and had similar educational foundations with studies at the Paris Conservatoire with Olivier Messiaen, Darius Milhaud, and outside of the institution, René Leibowitz, who had introduced twelve-tone serialism to the French. Boulez and Duhamel were friends for some time, but their friendship dissipated because of competing aesthetics, mirroring the conflict between French high modernist music and French film music.

The occupations of Antoine Duhamel's parents presaged his own development as a composer working in narrative art forms. His father, Georges Duhamel, a member of the Académie Française received his training as a physician and served in that capacity during World War I. He developed an interest in classical music during the war, and he learned how to play the flute competently enough to perform chamber works. Upon returning from war, Georges founded an orchestra comprised of his family members and such high-profile friends such as Albert Einstein, the composer Charles Koechlin, conductor and member of the French Resistance, and Maurice Hewitt, famous for conducting a performance of Gabriel Fauré's Requiem after the fall of the Vichy government. During WWII, the Duhamel orchestra performed works in the repertoire for *divertissement*, both to learn the Western art music canon and to combat the sadness of the war years.³³

His mother, Blanche Albane (born Blanche Alice Sistoli), was a famous stage and film actress in Paris during the early 1900s, performing in some of the earliest silent films as well as productions of Shakespeare, Chekov, Shaw, Tolstoy, and her husband's works

³³ Duhamel and Lerouge, *Conversations avec Antoine Duhamel*, 36.

throughout her career.³⁴ Because of her work as an actress, she had fans from the French intelligentsia like André Gide and Jean Cocteau. In 1967, Michel Druon replaced Georges Duhamel's seat at the Académie Française after his death, and in his speech he spoke of his mother's recollection of Albane as someone with incomparable beauty and an unmatched voice.³⁵ After an illustrious career, she devoted her life to raising her children and to helping her husband with his literary work.

With Georges's domain in literature and Blanche's in film and on the stage, Antoine was conscious of differentiating himself from his parents' and his brothers' musical tastes. His brother, Bernard Duhamel, took after his father as a physician and became a celebrated pediatrician; he was partial to the Romantic repertoire. His brother, Jean, was primarily interested in baroque music. To create his own identity away from his family's musical interests, he discovered contemporary French music of what we consider today as high French modernism. A clandestine listening session of Stravinsky's *Le sacre du printemps* in 1944 had a tremendous effect on the young Antoine. Maurice Ravel and Olivier Messiaen had become the contemporary models for the teenage Antoine Duhamel to emulate.

In 1945, Antoine Duhamel became a student at the Paris Conservatory, first studying harmony with Prix de Rome winning composer Jacques de la Presle—Maurice

³⁴ See : Hélène Plat, *Blanche Duhamel: la jeune fille de juillet: Biographie* (Pézenas: Domens, 2009).

³⁵ Maurice Druon, "Discours prononcés dans la séance publique pour la réception de M. Maurice Druon" (Réception de M. Maurice Druon, Paris, France, December 7, 1967), <http://www.academie-francaise.fr/discours-de-reception-de-maurice-druon>.

Jarre had also studied with de la Presle.³⁶ After a year's worth of studies with de la Presle, he changed composition teachers and joined Olivier Messiaen's celebrated harmony course. While there, his classmates included Pierre Henry, Serge Nigg, Yvonne Loriod, and Pierre Boulez. Henry introduced Boulez and Duhamel to each other and they became friends because of their mutual interest in twelve-tone serialism. Neoclassicism and the "conservatory style" had been outmoded for many of these students. It was only during the break between the school year's end and summer vacation when Messiaen would conduct his course on musical analysis of contemporary works by Stravinsky, Bartok, and others.

Boulez and Duhamel studied twelve-tone serialism with the same teacher, the conductor and composer René Leibowitz. Leibowitz had introduced the Second Viennese School to the Parisian public. The Nazis and the Vichy government had banned most twelve-tone music because of Schoenberg's Jewish faith. In 1947, Leibowitz organized the first festival of twelve-tone music in Paris. Serge Nigg recounts this event in Jean Boivin's study of Messiaen's pedagogy, *La classe de Messiaen*:

They were two concerts [presented in the hall of the Ecole normale de musique] and organized by the Studio d'essai where Pierre Schaeffer had started to work. These concerts attracted everyone in the Parisian music scene and it was also broadcasted on the radio. During this occasion, we had given the premiere of Schoenberg's Ode to Napoleon Bonaparte where I [Nigg] played the piano part. On the program, there was also Berg's Four Melodies (Op. 2), interpreted by Irène Joachim—the Mélisande of [the] Désormière [recording]—, along with a work by Antoine Duhamel [Variations on Schoenberg's Op. 19 for piano (1949)] and a work by Paul Dessau, one of Schoenberg's students who was exiled to the United States.³⁷

³⁶ Brown, *Overtones and Undertones*, 305.

³⁷ Jean Boivin, *La Classe de Messiaen*, Collection Musique/Passé/Présent (Paris: Christian Bourgois, 1995), 61.

Later, Nigg reflects on Leibowitz's influence on the French musical scene: "What Leibowitz brought, I think, was exactly what my generation needed: a possible opening, the means of a new language, a syntactical organization."³⁸

Duhamel and Boulez were the most fervent students of Leibowitz, but because of aesthetic differences, this friendship did not last. When Duhamel spoke to Boulez to talk about his love of Kurt Weill's *Die Dreigroschenoper* and the operas of Giuseppe Verdi, the young Boulez dismissed him. Furthermore, the students of Messiaen's class were further polarized by two contrasting viewpoints on music: radical modernity and social realism as put forth by Andreï Jdanov. The Soviet social realist policy of creating accessible music for the people clashed with Boulez's famous essay "Schoenberg is Dead" excoriating the failure of Schoenberg's version of serialism for not going far enough in its control of musical elements.³⁹ Influenced by Messiaen's *Quatre études de rythme*, Boulez's musical aesthetics encompassed not only the intervallic relationship between notes, but also to note values and durations as well as articulations and dynamics. According to Martin Iddon, however, Messiaen did not teach at Darmstadt nor did he fully realize the *Quatre études de rythme* while there.⁴⁰

Duhamel's admiration for Schoenberg's music extend to his essay "*Arnold Schoenberg, la critique, et le monde musical contemporain*" published in a special issue of

³⁸ Ibid, 62.

³⁹ Pierre Boulez, "Schoenberg Is Dead," in *Notes of an Apprenticeship* (New York, NY: A.A. Knopf, 1968), 168-175.

⁴⁰ Martin Iddon, *New Music at Darmstadt: Nono, Stockhausen, Cage, and Boulez, Music since 1900* (Cambridge: Cambridge University Press, 2015), 31.

La revue musicale on contemporary music.⁴¹ Alongside articles ranging from Jean Cocteau on his work with Stravinsky on the cantata *Oedipus Rex* to Virgil Thomson's reflections on ballet and opera in the United States, Duhamel wrote an appreciation and an analysis of Schoenberg's *Erwartung* (Op. 17) where he argues that this piece is set apart from Schoenberg's other atonal works because of its through-composed nature. He writes, "[*Erwartung*] accomplishes, it seems to me, Monteverdi's former commitment, expressed again by Wagner and in particular by Debussy: a dramatic action evolving in complete freedom."⁴² What is notable about Duhamel's article is his belief in Schoenberg's humanistic appeal and, for the time, how current his system was in 1952. A few years later, however, Boulez wrote "Schoenberg is Dead," and the musical world of the 1950s followed along, too.

Duhamel's first film score was composed for Alain Resnais's short film on the German painter, Hans Hartung, and the opportunity allowed him to write avant-garde music for the screen. The work was premiered at the 1949 meeting of the Darmstadt International Summer Course for New Music and was retitled "Musique pour Hans Hartung." The orchestration is *Pierrot*-like with flute, cello, percussion, piano, and harmonium. Prodromidès conducted "Hartung," but because of technical changes in the way Resnais's re-conceptualized his film project on Hartung, Duhamel's music was cut. This began a ten-year period of no new works for the screen.

⁴¹ Antoine Duhamel, "Arnold Schoenberg, la critique, et le monde musical contemporain," *La Revue Musicale* Special Number, no. 212 (April 1952), 77-85.

⁴² *Ibid*, 77.

Though his compositional output was prolific during the 1950s, his music was rarely performed. Works included a radio opera created during his time as a researcher at Pierre Schaeffer's Club d'Essai, a one-act opera, *Le scieur de long* (1952) based on the works of Charles Baudelaire, two sonatas for piano and violin (1954; 1957), as well as a piano concerto (1958) and a ballet, *Le concile féerique* (1958). "It's the eternal problem," Duhamel said. "A composer whose works aren't performed doesn't exist [...] When the cinema came to my doorstep with offers, I didn't hesitate for a second [...] [Writing for the movies] was the only solution for composing music that would be instantly recorded. You are no longer an abstraction but someone real."⁴⁴ With this self-realization of becoming a composer for television and film, Duhamel became more estranged to the Second Viennese school, Leibowitz, and Boulez. Not entirely dispensing with dodecaphonic music, he focused his attention to commercial work required Duhamel to compose in popular genres from bebop to tango.

This transition from art music to commercial music may be perceived to be a downgrade in style, but his compositional process for writing music for advertisements was approached with the same kind of craftsmanship as any other work. Duhamel's friend, Roland Manuel, reassured him that composing for films and television is not unlike being a court composer for the Esterhazy family. It wasn't until 1962 when Duhamel was commissioned to write film music for Phillippe Condroyer's *Diamètres*, a documentary film about subway factories; it was his work on this film that led to him to believe that film music can be a genre where the music itself can "have a life of its own." The score works

⁴⁴ Duhamel and Lerouge, *Conversations avec Antoine Duhamel*, 44.

both in the context of the film and as a standalone piece, and stylistically, it has much in common with Francis Poulenc's Concerto for Organ in its aesthetics and orchestration. From then on, the coupling of writing for the cinema and concert music (which Duhamel often refers to as "*musique serieuse*" as a way to express the delineation between commercial music and art music) became reconciled.

Duhamel's score for *Pierrot le fou* is his best known work. Godard asked Duhamel to compose in a German romanticist's style à la Robert Schumann. The Ferdinand-Pierrot duality had conceptual similarities to Schumann's schizophrenia. Jean-Paul Belmondo's character, Ferdinand, is often called "Pierrot" by Karina's character; with each utterance of his new name, Ferdinand says, "That's not my name." Duhamel wrote several themes that function as musical works, like his score for *Diamètres*. However, Godard mixed the themes with his footage in a manner that treats the musical score as a raw material to be processed in the mixing and editing sessions. Although Duhamel's music was performed, nearly half of the composed music for *Pierrot* was edited out, leaving approximately thirteen minutes worth of music left in the film. In Duhamel's interview with Lerouge, he oddly does not express any antipathy for the director editing out the bulk of his work. In fact, Duhamel says, "This high awareness of musical and non-musical sounds, [Godard] is perhaps the only filmmaker with whom I was compatible."⁴⁵ Later, Duhamel would go on to write for Godard again for *Weekend*, which prefigured the student and worker strikes of May '68, and for François Truffaut, the other "pope of the New Wave."

⁴⁵ Ibid, 65.

Duhamel took a break from writing for film after generally negative experiences with Truffaut and focused his compositional energies to other genres. His most successful work outside of the cinema, *Gambara*, was an opera commissioned by the National Opera of Lyon, and based on a short story by Honoré de Balzac.⁴⁶ The titular character, Gambara, is a composer whose musical output is aided by his wife, Marianna, and alcohol. A count sees Marianna at the Palais-Royal and wishes to seduce her; he pays Gambara with money and alcohol in exchange for sex with his wife. At the end of the story, however, the count drops Marianna for another woman, and the married couple continue their destructive existence together. David Conway notes that “Gambara” the short story was commissioned by Maurice Schlesinger as a way to promote Giacomo Meyerbeer’s opera, *Les Huguenots*.⁴⁷ Another layer of meta-commentary, the character of Gambara has a fictional opera, Mahomet, that Balzac describes as an allusion to Meyerbeer’s lesser-known opera, *Robert le diable*. Similarly, Duhamel retains the operatic structure of a Meyerbeerian opera with an overture, airs, choral sections, recitatives, and ensemble numbers.⁴⁸

Apart from Duhamel’s lasting contributions to film and television, in a career move not unlike Boulez’s creation of IRCAM (Institut de recherche et coordination Acoustique/Musique), he established a music school in the town of Villeurbanne outside of Lyon. The Ecole nationale de musique, danse et art dramatique (ENM) was created as an alternative to the elitism, social selection, and competition of other conservatories. Musical

⁴⁶ François Piatier, *Gambara: Antoine Duhamel*, Editions Premières Loges, Opéra Aujourd’hui 7 (L’Avant-Scène Opera, 1995).

⁴⁷ David Conway, *Jewry in Music: Entry to the Profession from the Enlightenment to Richard Wagner* (New York: Cambridge University Press, 2012), 255.

⁴⁸ Piatier, *Gambara: Antoine Duhamel*, 13.

genres such as rock, jazz, musical theater, and Western art music all had a place for study in the curriculum of the ENM. This teaching philosophy is constant with Duhamel's musical aesthetics, embracing literature, film, Western art music, and pop music forms in his own work. Similar to Ralph Vaughan Williams' and Benjamin Britten's work to create and to promote music for public utility, one of Duhamel's later works, *Les Travaux d'Hercule*, a children's opera, is an example of this outreach.

Even though Duhamel is lesser known in the United States than the other members of the generation of 1925, his influence on French musical culture extends through a myriad of venues and musical styles. His later meetings with Godard and Boulez were moments of personal disappointment. On the chance occasion where Godard and Duhamel dined at the same bistro, they hardly spoke each other. Also, on the occasion of Duhamel's and Pierre Jansen's new score for D.W. Griffith's *Intolerance*, Boulez firmly rejected an invitation to see this screening. In a moment of sadness, Duhamel recalls, "Once I finished my meal when I found myself alone with my wife, Elizabeth, I cried. Boulez's reaction had reawakened an old wound from my youth that I thought was healed."⁴⁹ Whereas Boulez created a rarified musical institution in IRCAM that required specialized knowledge of contemporary musical practices, Duhamel, though having similar aesthetic sensibilities and training as Boulez, demonstrated an openness to a plurality of music.

⁴⁹ Duhamel and Lerouge, *Conversations avec Antoine Duhamel*, 39.

Part 3: The Political Dimensions of Film Music: Misdirection and Dissonance in *Pierrot le fou* and *Weekend*

There is a scene in Godard's *Weekend* where the late Mireille Darc's character, Corinne Durand, recounts a group sex encounter to her lover and psychoanalyst. The light source comes from a window covered in semi-transparent drapes, and Durand is in her underwear sitting on a table while her lover is seated asking her questions about her encounter. Godard lifted this scene from Ingmar Bergman's *Persona* and cribbed most of Darc's dialogue from Bataille's erotic novella, *L'Histoire de l'oeil*.⁵⁰ Non-Francophone audiences have access to the semantic and lexical content of her speech through subtitles. Without subtitles, however, the reception of this scene changes. Duhamel's music obscures Darc's speech. Explicit depictions of her and her partners' sexual activities are masked with the dissonant underscore. Why would Godard include music in this scene at all if the actor's dialogue is not comprehensible?

Now consider the scene from Godard's *Pierrot le fou* where Anna Karina's character, Marianne Renoir, sings in her apartment after a night with Ferdinand/Pierrot (Jean-Paul Belmondo). The apartment is unfinished with exposed brick walls in the bathroom, posters (often times of dictators and postcard-sized reproductions of art works), guns strewn about the living room, and a corpse is on a bed. Instead of using film music typical for a horror film, Godard opts for Karina to break into the song "Jamais je ne t'ai dit que je t'aimerai toujours" ("I Never Told You That I Will Always Love You") by Bassiak and Duhamel à la Hollywood musical. The camera follows her around the

⁵⁰ Georges. Bataille, *Histoire de l'oeil* (Paris: Gallimard, 2009).

apartment while she is doing her morning rituals. We cannot help, but find her affect charming, regardless of the grim scene. These graphic images and the upbeat, jaunty chanson are at odds with one another.

Often times, music functions differently in Godard's films than other films of this era: Melodies occur and abruptly stop; a piano sonata presented non-diegetically becomes diegetic with a pivot of the camera; a character breaks into song diegetically with non-diegetic musical accompaniment; and sometimes the music floods the theater and obscures the dialogue. When I watched *Weekend* for the first time at the theater, I wondered: Why is this music here and now? Does Godard want the viewer to have a "freak out" or to feel uneasy? Or is it something else?

Musicologists today hold that the historical context of a musical work leads to a fuller understanding of its musical elements. But in the case of film music studies, this methodological route is not taken, even though the links between music composition and political history is well documented.⁵¹ Take for example the addition of the bass drum, triangle, and cymbals in Beethoven's Ninth Symphony. Beethoven's decision to use these instruments stems from the popularity of Turkish culture during the 1700s. This trend had a residual lasting influence on the musical aesthetics on many composers as diverse from Mozart (*Abduction from the Seraglio* to Piano Sonata No. 11, K. 331) to Dave Brubeck ("Blue Rondo à la Turk"). Even though Rick Altman criticizes film theory as a field that that considers film as a closed entity (or a "text" as he calls it), what is usually proffered

⁵¹ Mary Hunter, "The 'Alla Turca' Style in the Late Eighteenth Century: Race and Gender in the Symphony and the Seraglio," *Exoticism in Western Music*, 1998, 43–73.

with regards to historical context concerns the film's production.⁵² In texts that focus on the French New Wave and film music, these scholars tend not to consider the film score as related with this turbulent time in French history between the First Indochina War to May '68.⁵³ I claim that politics and world conflicts influence film music compositions. Antoine Duhamel's collaboration with Jean-Luc Godard on *Pierrot le Fou* and *Weekend* illustrates the two ways that film music compositions can take on a political dimension: Film music as misdirection and film music as a way to avert censorship. Understandably, music's political content may not be as clear as protest songs where there are lyrics to analyze like Boris Vian's "Le déserteur" or Bob Dylan's "The Times They Are A-Changin'," but spectators must be able to listen critically to the musical score and sounds combining historical contexts, mise-en-scène, and narrative. My aim here is to show how Godard uses Duhamel's film music from Hollywood musical to European high musical modernism to gesture to historical events and political critiques without words (spotlighting). In the following analysis, I do close readings of example scenes from *Pierrot le fou* and *Weekend*, both taking into account the score and the mise-en-scène. Cook's notion of contestation, that is, an inherent dissonance between the image and audio tracks, and I employ terminology from sound studies and music theory with the hope that the disparity between the two approaches can be bridged.

⁵² Rick Altman, ed., *Sound Theory, Sound Practice*, AFI Film Readers (New York: Routledge, 1992), 2.

⁵³ Chion, *Audio-Vision*; McMahon, *Listening to the French New Wave*, 2014; Brown, *Overtones and Undertones*; Claudia Gorbman, *Unheard Melodies: Narrative Film Music* (London : Bloomington: BFI Pub. ; Indiana University Press, 1987).

Let's return to *Pierrot le fou*. Here is a brief synopsis of the film: A married man, Ferdinand (Belmondo), ditches his bourgeois Parisian life to run away with Marianne (Karina) who is also his former lover, a friend's babysitter and lover, and a gun runner for the OAS. They leave Paris for Cote d'Azur in a variety of stolen vehicles and briefly live an idyllic life in an abandoned home next to the Mediterranean Sea. They inadvertently possess a large sum of money belonging to a terrorist cell in one of their escape vehicles. While on the run, Ferdinand and Marianne lose the money in a car fire. Marianne throughout their journey frequently talks about finding her brother, Fred, but Ferdinand shoots him and Marianne dead after he finds out that Fred is not her brother, but her lover. After the murders, Ferdinand finds blue paint, covers his face with it, places two chains of dynamite around his neck, and blows himself up. Godard ends his film by panning from the explosion on a cliffside to the sun above the water with voiceover narration with a text by Rimbaud.

The previously mentioned scene where Karina dances and sings Duhamel's chanson "Jamais je ne t'ai dit que je t'aimerai toujours" exemplifies how misdirection can appear as a Hollywood musical. The song's lyrics was written by the Iranian writer Serge Rezvani (also known as Bassiak) before the filming commenced, and had written numerous texts chansons, the most famous of his works is "Le Tourbillon (de la vie)" ("The Windmill of Life") featured in François Truffaut's *Jules et Jim*.⁵⁶ In Truffaut's film, this musical number is presented diegetically and it serves as a meta-commentary on the protagonists' love triangle. Godard uses his musical number similarly with Ferdinand asking Marianne

⁵⁶ Francois Truffaut, *Jules et Jim*, DVD (London, UK: Tartan Video, 2002).

about her feelings for him; then as is normative practice in a Hollywood musical or an opera, Karina sings her feelings. Duhamel played the piano accompaniment live on set in another room in the apartment complex, and the camera follows her in a medium around the apartment as an interior establishing shot. Her body is often framed in a two shot where Karina is paired with an image. These images vary from paintings by Renoir and Modigliani to photojournalism of fascist leaders like Idi Amin. A centerfold from the September 9th, 1964 edition of Paris Match has the caption “Congo: Les affreux sont revenus,” in reference to pro-colonial French mercenaries against the ANC (Armée nationale congolaise).

An obscured film poster of Godard’s formerly banned film, *Le Petit soldat* (1963), plays a pivotal role in understanding this musical number as an act of misdirection. During Karina’s musical sequence, she moves from behind a privacy curtain with a dress in her hand to the other side of the bedroom. The room is painted with a neutral color like a blank canvas and Karina becomes the focal point because of her blue dressing robe. Since Karina is singing Duhamel’s chanson, the spectators’s attention is focused on her figure. In the mise-en-scene, Godard has her framed in a two-shot where she is on the left and a poster of Godard’s *Le Petit soldat* is hanging on the right. Considering the amount of images on the walls in this sequence, it is easy to disregard this moment since only a portion of the poster is visible, but this poster is an extra-textual, meta signifier to Karina’s previous character, Veronica Dreyer, an FLN sympathizer. In the earlier film, the FLN and an OAS-like French paramilitary organization, Le Main rouge (The Red Hand), play cloak and dagger against each other in Switzerland. The graphic depictions of torture led to the film’s

ban, but it becomes a feature of Godard's early style in *Pierrot le Fou* with Ferdinand's waterboarding sequence. *Le Petit soldat*, though filmed in 1960 after the success of *A bout de souffle*, was not released in France until 1963 after the Algerian War ended.

This scene's pretense is to establish Ferdinand and Marianne's relationship through the cinematic trope of the Hollywood musical; however, Godard's visuality suggests a topos of violence and fascism contemporary to the mid-1960s. Godard problematizes Cook's notion of contestation because the competing media (the images on the walls and Duhamel's music) are inert until a spectator activates them in a dialectic. A spectator may choose to ignore the images on the walls and focus primarily on Karina's performance. Given Godard's tendency to make films that contend with its present moment, the historical context behind France of the 1960s may not be accessible for most contemporary viewers. As a result, this form of Godardian audio-visual contestation is obscure, but nevertheless present. Other films illustrate Cook's notion of contestation clearer; typically, when the image track depicts strong imagery and the soundtrack is divergent in style. Johan Grimonprez's documentary on the history of air-jacking *Dial H-I-S-T-O-R-Y* is one example; Grimonprez uses disco music (Van McCoy's "The Hustle," most notably) with footage of airplane crashes.⁵⁷ The catchy, lively affect of "The Hustle" is at odds with the brutality of, say, air-jacking-related deaths or the harsh reality of airplanes exploding on take-off or landing.

With Godard, it is substantially harder to discern how Karina's musical number is an instance of contestation because it requires a working knowledge of global and French

⁵⁷ Johan Grimonprez, *Dial H-I-S-T-O-R-Y* (Soda Pictures, 1997).

politics in the mid-1960s. Eisenstein's theory of montage is a useful model here because it's based on the idea that two shots/images shown one after another inherently court a dialectical reading. When Karina's face and body is paired in a two-shot with a poster, the spectator is invited to synthesize the visual information. The problem, however, is that the musicality of *mise-en-scène* (including the musicality of the camera's movements in time, Karina's singing, and Duhamel's accompaniment) resists such a dialectical reading. The *chanson* glosses over the fine artworks and stark political realities as depicted on the apartment's walls.

The following scene where Ferdinand dresses and inspects Marianne's apartment uses music in a less oblique manner. Godard chose Duhamel's Theme 4 to be played when Belmondo stands in front of the wall with the word "OASIS" written as graffiti. This text is a play on words of OAS (as in the Organisation de l'armée secrète) and "oasis." Since Godard removes the background noises from the scene, Duhamel's score becomes the predominate sonic event. The composition's construction reflects Ferdinand's unease: a simple motive of four eighth notes in A minor resolving to a C diminished 7th chord in second inversion. In the third measure, the harmony changes with the same rhythmic pattern to a Lydian-inflected F major chord with a raised fourth for three eighth notes followed by a D minor chord in second inversion as a passing tones to resolve on a Db major chord also in second inversion. None of these cadences resolve to consonant cadences (or a completed feeling), and the voice leading includes such dissonant intervals as augmented 2nds and major 9ths. Though Godard asked Duhamel to compose a score in the style of Schumann, his musical style, however, is only Schumannesque insofar that he

uses triadic harmonies. The expectation of a half cadence that comes from within the established tonal center is unfulfilled. In other words, the spectator expects to hear tension and resolution in these succession of chords, but Duhamel's music comprises chords that exude tension.

While Duhamel was engaged as the composer for *Pierrot and Weekend*, Godard edited his musical score similar to the composers affiliated with the *musique concrète* school of Pierre Henry and Pierre Schaeffer. Sound mixer Antoine Bonfanti and Godard worked together at the mixing board with Godard handling the music track and Bonfanti the rest. Duhamel notices Godard's sensitivity between music and the camera:

I remember a specific moment when the camera moved forward on Mireille Darc's back, and Godard made a little shift in the intensity of the music. I told myself he was wrking like a genius orchestra conductor. He was really acting on the musical material...That's when I understood the extraordinary relationship that exists between music and camera movement.⁵⁸

Godard's musical decisions come from the materiality of the film where the sonic information is stored. but unlike the *musique concrète* composers whose goal is to disassociate sounds from their source, Godard uses sound as a tool to highlight an issue that often cannot be spoken. Claudia Gorbman would consider Godard a "mélomane," which is an auteur who uses music in their films as a marker of the director's style, but it is difficult to pin down a particular musical style as representative of Godard's musical aesthetic: *Masculin, Féminin* stars yé-yé singer, Chantal Goya, *Sympathy for the Devil* features The Rolling Stones, the actress and pop singer, Catherine Ringer of Les Rita Mitsouko acts and sings in *Soigne ta droite*, and Mozart's Clarinet Concerto, K. 622 in *A*

⁵⁸ Alain Bergala, "Notes on *Weekend*" (The Criterion Collection, 2012), 25.

bout de souffle, Beethoven string quartets are in *Une Femme mariée* and *Prénom: Carmen* as well. Godard's "mélomania" stems more from how music can make meaning in a scene more so than commercial appeal for a film's soundtrack or self-consciously developing a sonic style, like George Lucas's and Steven Spielberg's films with scores by John Williams.

Weekend exhibits similar themes and a shared musical aesthetic with *Pierrot le fou*. Here is a summary of the film: Roland and Corinne Durand drive through the French countryside from Paris to murder Corinne's father before he writes her out of his will. The Durands are plotting to kill each other as well, but along their journey to Oinville, they meet a number of characters who stand in their way. At the end of the film, the Durands are captured by a fictional Leftist group, Roland is killed and made into human meat, and Corinne joins the group and eats him. End film. One character's line from earlier in the film summarizes Godard's overall thesis for the movie: "The horror of the bourgeoisie can only be overcome by more horror."

There are three scenes in *Weekend* that use film music as political gestures: First, I show how Corinne Durand's sexual confession and Duhamel's music elicit disgust at bourgeois sexual mores and attempts to side-step French censorship. The second scene involves a fatal car accident involving a sports car and a tractor, which uses the Socialist hymn "The International" in an arrangement that suggests that communion among the classes is an ironic position at best. The last scene involves a musical cue during the famous traffic jam scene.

The irony of Godard's use of film music as a way to subvert censors is that it was a failure in *Weekend*. With subtitles, spectators could read Corinne's speech, regardless of the volume Godard chose for the "Lamento." A screening without subtitles on the other hand was intended to obscure explicit speech from French censors. But as Bergala notes, the Control Commission banned the film to spectators younger than eighteen years old "due to the obscene nature of certain sequences and notably the tale told by the female lead at the beginning of the film, the meaning of which is clearly perceptible despite the sound effects."⁵⁹ For the state to single out the film's "sound effects" presumes that Duhamel's music and Godard's mixing significantly contributes to the scene's meaning. It is unfortunate, however, that the commission's designation of the music as "sound effects" ignores Duhamel's compositional craft and Godard's musical sensitivity.

The opening scene with Corinne Durand's sexual confession uses a fragment of Duhamel's score entitled "Lamento" in order to represent Durand's disgust at the sexual acts that she performed. Godard begins the musical cue when Corinne's lover and psychologist says, "Why should you be afraid?" in reference to her refraining from taking birth control before her group sex encounter. In the score, the music does not begin at bar 1 of the "Lamento," but bar 4 in favor for a sparser musical texture. Duhamel orchestrates this section with two B-flat clarinets, two bass clarinets, harp, accordion, and a small string ensemble, and even though Godard edited the music to fit his personal vision on this scene, it is still in ternary form: ABA. The "A" section begins at measure 4 with a drone in the first part of the divisi double basses on D while the other half plays an

⁵⁹ Bergala, 26.

ostinato figure of a sixteenth-note and eighth-note motive on F-sharp and B-natural. The second bass clarinet part mirrors the drone in the double basses, but this drone is disrupted by a trill in the viola section from D to E-flat. The dissonance consists of the drones on D and the clashing E-flats. The tempo indication is Adagio and each measure is subdivided in 9/8; so when the melody in the second violins arrives at rehearsal A, this drone had lasted for some time. At rehearsal letter A, the ostinato had ceased, but the drone on D and A is the basis for a melody that is organized in a twelve-tone row. The first violins move at the same pace and rhythm as the second violin section, but their intervallic distances range from minor 3rds to diminished 8ths: The voice leading between the drone and the melody consists predominately of unstable intervals, and this accounts for the dissonant affect in the film.

Duhamel uses, in addition to dissonance, instrumentation to criticize the French bourgeoisie. We have already seen how the dissonances function within the scene, but the timbral qualities of the accordion, which can be hard to discern just by viewing *Weekend in the theater*, are indexical to French culture. Even today, it is nearly impossible to walk through Paris without hearing a busker playing Edith Piaf's "La Vie en rose" on the accordion in the metro or at supermarkets. The accordion, which often doubles the violin sections, also functions as a drone. At rehearsal letter C of the "Lamento," the accordion holds a quintal chord with A-natural in the bass, E-natural in the tenor voice, and B-natural in the alto voice. The use of the accordion for its cutting timbral qualities as opposed to its popular function as the generic signifier for France is subversive here in

Weekend because of its non-idiomatic use. The textures surrounding the drone are dissonant and seemingly neverending since held notes are used liberally.

The connection between Duhamel's use of the accordion and the diegesis of the film occurs when Corinne and her husband reach a village after the traffic jam. The opening of this scene includes a farmer driving into a town on a tractor singing "The International" to himself. There is no musical accompaniment to back him up, so the music here is solidly diegetic. The ironic element occurs when Roland and Corinne are parked. They bicker back and forth on who should telephone ahead to Oinville; Corinne is especially cross that they reached didn't reach their destination as soon as they should have. An accordion is heard throughout their exchange as extra-diegetic music. The melody is that of any song heard in the cafés and sidewalks of Paris. Godard's inclusion of this music affirms this connection between the Durands as the model French bourgeois couple. The dark humor is rather potent given the many dead bodies and mangled automobiles that lined the traffic-laden highway that they were just on. It is, of course, a joke that the Durands would complain of not driving fast enough, but this regard of life and their fellows citizens coupled with this kitschy French accordion music normalizes and nationalizes their behavior.

"The International" under Duhamel's arrangement undergoes a solidly twentieth century re-harmonization comprised of dissonances and Godard links fragments of the melody to a segment of French society. The form can be considered as A A' since the melody remains the same. The first version takes fragments of the entire melodic phrase (essentially two measures at a time plus one silent measure), and in the fermata, Godard

shows members of the French class system: farmers, haute bourgeois, petit bourgeois, and so on. They are filmed against a backdrop of advertisements—Kaja Silverman and Harun Farocki misidentified “The International” for the Marseillaise and these posters as being political posters; one of the advertisements is for women’s underwear and the others are for gasoline (Total and the image of the tiger).⁶⁰ Each person is assigned to a segment of the melody, which when combined during the group shot, illustrates a kind of fraternite. Measure two's fermata coincides with the farmer and so on. The political import of this song has been depicted before in film, in particular, in Federico Fellini's *Amarcord* where a townspeople resists Mussolini's forces in his village by airing a gramophone record version of "L'Internationale." The music disturbs the fascist sympathizers that they fire their arms at the tower and phonograph to quell the music.

With regards to its structure, the melody is in C major, but its harmonic support ranges from suspended to half-diminished chords. The first chord used is Dsus9, seemingly in D dorian mode, which resolves to an F half-diminished seventh chord. The relationship between these two chords is through the missing third, F natural, in the first chord, which reappears subsequently, but as the root of the next chord. Per usual, this cadence does not lead to a consonant ending. The rest of the harmony during the first version of "L'Internationale" functions similarly with the intent to avoid traditional harmonic tension and release.

⁶⁰ Kaja Silverman and Harun Farocki, *Speaking about Godard* (New York: New York University Press, 1998), 93-4.

Internationale.

Kommunista hymnus.

A Magyar Tanácsköztársaság hivatalos kiadása.

Tempo di Marcia ma ben moderato



1. Föl, föl li rab-ja-i a föld- nek, Föl, föl te é-hes pro-le-
2. Vé- del- me-ző nin-csen fe- let- tünk, Nem véd sem is-ten sem ki-



tár! A gyö- ze-lem nap-ja-i jön- nek, Rab-sá- god- nak vé- ge-
rály! A hőz- jó al-ko-tó-i let- tünk, Vesszen el, ki el- len-



már! A mul- tat vég-kép el-tö- röl- ni Rabszolga- had, in- dulj ve-
áll! Szas- tul- jon ez a rab- ló- dan- da A rov- ság- ból e- lég ne-



Bárd Ferencz és Fia zeneműkereskedése Budapest.

Source gallica.bnf.fr / Bibliothèque nationale de France

Figure 2: Pierre Degeyter's "L'Internationale" with Hungarian lyrics.⁶¹

The irony of the group photo at the end of the sequence offers the strongest musical commentary on socialism in France in the film. The backdrop is the wall of advertisements and the petit bourgeois, farmers, and the haute bourgeois, including the girlfriend of the recently deceased man in a sports car, all standing shoulder to shoulder directly looking to camera. Duhamel's dissonant re-harmonization of "The International" plays, but the most telling feature of the score is at the end; the final cadence is a D-flat major 7 chord (written enharmonically) to an F major 7 to an F11th chord. The instability of this chord is the harmonic representation of the discord among the classes. The spectator saw the aftermath of the crash between the bloodied bourgeois man in his red convertible and the unharmed farm worker in his tractor. Compared to a major chord where the intervallic relations are the most stable in Western music, the F11th chord possesses many dissonances including the tritone between the bass and alto voices and a major 9th between the double bass and violin lines. These intervals in particular create the effect of dissonance. The staged photograph and this dissonant ending lends itself to the work's ability to suggest that France's *fraternité* is tenuous at best and its worst, an ironic position, only appearing to function for cameras.

At this point, I want to introduce a term *highlight* as a sonic component to a film that activates some aspect of a scene in a dialectic. This aspect of film music begs the ontological question, Why is there music here instead of silence? There are times when music included to increase the tempo of the elements in a film. For example, Philip Glass's

⁶¹ Pierre Degeyter, *Internationale, Kommunista Hymnus*, 1918, 1918, FOL-VM7-16028, Bibliotheque nationale de France.

operatic treatment of Jean Cocteau's *La Belle et la bête* possesses fast pulses that fill in the silence between each actor's lines.⁶² Other times, the inclusion simply fits the mood; represent the character(s)'s thoughts; create a commentary; and so on. Musical genres and popular songs equally have an important role in creating a particular time and place, but the approach for analysis is considerably different when one considers textless instrumental Western art music.

The most famous scene in *Weekend*, a ten-minute traffic scene in the French countryside, possesses the clearest example of music as a highlight, because the musical cue highlighting the Shell gas truck with Duhamel's music from the "Lamento" section activates Godard's critiques of the modern French economy. After the Durands have their altercation with a French family in their apartment building, they are in traffic on a two-lane highway where each lane goes in one direction. The logistics of filming this scene required a fleet of cars, trucks, boats, vans, and a gasoline truck, along with the entire stock of dolly track in all of France. The drivers and passengers either reject the boredom of the traffic by picnicing or playing games; complain and argue for the duration of their wait; or die, as evidenced with the bloodied corpses on the road. The Durands make their way through the traffic cutting off whomever is in their way, and throughout this scene, there is a stream of car horns blaring away that never ceases. The car horns stop for two musical cues: the first time when a bus appears; the second time is when a Shell Oil Company truck is in the center of the *mise-en-scène*; the last cue occurs when the cause of the traffic jam, a brutal vehicular death, is shown.

⁶² Jean Cocteau, *La Belle et la bête*, DVD (The Criterion Collection, 2003).

Throughout the scene, the spectator is focused on the Durands's movements in their Facel Vega, but when this cue occurs, the gas truck obscures them. Shell's signature colors and signage are front and center of the mise-en-scene. The gas truck is the common currency among all of the motorists, regardless of socio-economic status, age, race, and gender. The grim reading of this musical cue is that whether these drivers survive the traffic jam, the Shell Company profits. The rest of the drivers including the Durands are indifferent to or unaware of the reality that the blockage's source had been these vehicular fatalities.

The common thread connecting all of these motorists, both living and dead, is their use of fossil fuels and widespread car ownership in France as signs of modernity. Jean Fourastié's study *Les Trente glorieuses* (Thirty Years of Prosperity) shows this transition in the French economy and values through a comparison of two French villages: the pre-industrial village, Madere, and the modern village, Cessac.⁶³ Michael Hewitt comments that this modernization emphasizes comfort and convenience such that the automobile, the refrigerator, and the television became the trinity of modern France.⁶⁴ The French New Wave came with an economic prosperity after the end of World War II where France's economy shifted from one that was primarily in agriculture and luxury goods to that of an industrial power. With this prosperity came a higher birth rate, which had stagnated during the war, and the purchasing power of the French family also increased. For the French,

⁶³ Jean Fourastié, *Les Trente Glorieuses: Ou, La Révolution invisible de 1946 à 1975* (Paris: Fayard, 1979).

⁶⁴ Gilles Bousquet and Alain Pessin, "Culture and Identity in Postwar France," in *The Cambridge Companion to Modern French Culture*, ed. Nicholas Hewitt (Cambridge, UK: Cambridge University Press, 2006).

success became more Americanized especially with regards to materialism. The filmmaker Jacques Tati, in particular, critiqued France's economic change and values in films like *Jour de fête*, *Playtime*, and *Mon Oncle*. With this new economic power, the automobile became that symbol of freedom and liberty made popular in American films that were often times critiqued and praised between the covers of *Cahiers du cinéma*.

Godard frequently critiques gas companies and French car culture in his oeuvre, but in *Weekend* it is the musical score that demarcates and places a sonic spotlight on the issues of modernization. The dissonance between this interval of E-flat and E-natural in the musical cue is in line with Duhamel and Godard's musical aesthetic choices during moments of conflict. The cue occurs also in the "Lamento" movement at rehearsal letter "F" and lasts for eleven measures, eight of which feature an ostinato figure motive of an eighth note as an anacrusis followed by 4 eighth notes in the upper voices (violins, harp, and clarinets). The bass instruments play a ground bass in a simple quarter note rhythm; they establish the basis for varying unstable 11th chords throughout this section. Beginning at the end eighth measure in the remainder of this section, a melodic figure in C-sharp minor can heard doubled in the first clarinet part and first violin sections. Its harmonic underpinning moves chromatically from the bass notes, beginning with a C-sharp minor chord to D minor 9th chord to E-flat minor chord, but is dissonant with the repeating notes E-naturals in the melody lines.

Conclusion

Understanding *Pierrot le fou* and *Weekend* including its film music requires a working knowledge of French political and cultural history of the 1950s and 1960s. The Algerian War, French nationalism, modernization, and de-colonization, looms in the background of these films who for the spectators of its time was the present political situations. The problem is that the historical context tends to be obscured because of fear of censorship and contemporary policies controlling historical memory. In Godard's films, the music traverses these barriers by seeking points of rupture.

Duhamel's predisposition to compose for media and the narrative arts coupled with his training with the Paris Conservatory make his music and collaboration with Jean-Luc Godard especially fruitful. His use of modernist techniques in music such as non-functional harmony, irregular instrumentation, ostinati, and Godard's editing techniques similar to the music of Pierre Schaeffer's and Pierre Henry's conception of *musique concrète* colors Godard's conception of the historical moment. When utilized in Godard's films, Antoine Duhamel's film music functions as misdirection, its orchestration alludes to larger issues like French national identity, its dissonances reflects the ironies of socialism and fraternité, and it can also function as a subterfuge from French censorship. For further study, it would be interesting to see how musical forms such as twelve-tone serialism, the Hollywood musical, and jazz music, can also gesture towards or highlight a number of similar issues as Godard and Duhamel's music had done.

To return to the Chion-Cook binary, Duhamel's musical techniques can be found in the tonal, melodic music of Francis Poulenc who in light of Boulez and Stockhausen's

work in total serialism seemed outmoded, but as part of the film's total work, his music is original. Duhamel's compositional craft correspond to the Adorno and Eisler's idea of film music as an art, but the meaning derived from its use (albeit misunderstood as "sound effects) function as Gorbman calls *text*. Having the awareness to ask the ontological question, "Why is there music present here and now?" serves to be a useful line of inquiry when we are confronted with a narrative and a history that is foreign to the spectator's experience. As is often the case with auteur filmmakers, the spectator must be active in their reception of a film, since it is a total work that communicates ideas with images, words, sounds, and music.

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