

The Memory Void

for piano and fixed media



Introduction

I have visited Berlin twice in my life. The first time I went I was 13 years old and I travelled with my dad. On that first trip I visited the Jewish Museum. Once you are in there, I think it is really hard not to be deeply moved by all the horrific stories of the atrocities that took place in what was a very dark time for European history.

The museum is designed by architect Daniel Libeskind, who created empty spaces in several parts of the building called voids. These voids extend vertically through the entire museum and represent the absence of Jews from German Society.

I recently revisited the museum this Summer, ten years after my first visit. The part of the museum which had stuck in my memory the most during that decade was the 'The Memory Void'.

'The Memory Void' contains a work by the Israeli artist Menashe Kadishman, who calls his installation 'Shalekhet', or Fallen Leaves. He has dedicated the over 10.000 faces covering the floor to all innocent victims of war and violence.

These open-mouthed faces are coarsely cut from heavy circular iron plates. Visitors are permitted to walk across this floor. Due to the size of the hall and numerous visitors stepping on iron plates of different sizes, the void has its own unique sound. I decided to make numerous videos and recordings of me walking up and down the floor, and to later decide on studying one which was most interesting to me in sonority.

Process

Once I had chosen one of the recordings which interested me, I began to create an electronic track for me to set music to. After this was achieved, I analysed the spectral qualities of the tape so there could be a direct relationship between the instrumental and electronic material throughout the piece.

Performance Directions

Precise timings are given in the score by means of timecodes. These should be adhered to as closely as possible. The tape part has been transcribed in vague verbal means.

Dotted vertical lines in the score indicate precise moments where the tape and piano should be heard together.

Approximate Duration: 5'20"

The Memory Void

0.0" $\text{♩} = 60$ 3.0" 6.0" 9.0" 12.0"

Piano

Fixed Media

Rhythm depicts tape cue and exit.

15.0" 18.0" 21.0" 24.0"

Pno.

F.M.

27.0" 30.0" 34.0" 37.0"

Pno.

F.M.

40.0"

42.0"

44.0"

46.0"

48.0"

50.0"

14

Pno. *mf* *p*

F.M. $\frac{2}{4}$

20

Pno. *mf* *p*

F.M. $\frac{2}{4}$

25

Pno. *f* *mp*

F.M. $\frac{3}{4}$ $\frac{2}{4}$

30

Pno. *f* *mp* *p*

F.M. $\frac{2}{4}$ $\frac{5}{4}$

6 1'25.0"

1'30.0"

36

Pno. *mp*

8^{vb}
mp
Ped.

F.M.

3 second tape phrase is looped



1'35.0"

1'40.0"

38

Pno.

8^{vb}
Ped.

F.M.

loop continues



1'45.0"

1'50.0"

1'55.0"

40

Pno.

8^{vb}
Ped.

F.M.

1'58.0" 2'00.0" 2'02.0" 2'04.0" 2'06.0"

Pno.

43

f

8va

F.M.

Fast pitched material is added to tape line

p



2'08.0" 2'10.0" 2'12.0"

Pno.

48

f

8va

F.M.

mp



2'15.0" 2'17.0" 2'19.0" 2'21.0"

Pno.

51

f

8va

3

F.M.

2'23.0"

2'25.0"

2'27.0"

2'29.0"

55

Pno.

F.M.



2'32.0"

2'34.0"

2'36.0"

2'38.0"

2'40.0"

59

Pno.

F.M.

mf

mf

3

3 layers of tape work off one another to make a looped rhythm



2'42.0"

2'45.0"

2'48.0"

2'51.0"

2'54.0"

64

Pno.

F.M.

ff

ff

new loop

2'57.0" 2'59.0" 3'01.0" 3'03.0" 3'05.0" 3'07.0"

FIXED MEDIA IS SOLO FOR TWELVE SECONDS.

F.M. A hissing sound which gradually gets louder until 3:07

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3'09.0" 3'11.0" 3'13.0"

75

Pno.

F.M. low hum in tape part begins

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3'16.0" 3'20.0" 3'24.0" 3'28.0" 3'32.0"

78

Pno.

F.M. $\frac{4}{4}$ Tape becomes very low in pitch

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3'36.0" 3'40.0" 3'44.0" 3'48.0"

83

Pno.

F.M. 8^{vb}

3'52.0" 3'56.0" 4'00.0" 4'04.0" 4'08.0" 4'12.0" 4'16.0" 4'20.0"

Pno.

F.M.

3'54.0" - tape cue 4'01.0" -small crescendo



4'24.0" 4'28.0" 4'32.0" 4'36.0" 4'40.0" 4'44.0" 4'48.0"

Pno.

F.M.

4'26.0" - tape cue

4'36.0" - second layer



4'52.0" 4'56.0"

F.M.



5'00.0"

Pno.

F.M.

5'00.0" - final cue

Tape finishes at 5'15.0"

