

Iris ter Schiphorst

Eden Cinema (1994/95) für präp. Klavier und Sampler

*dedicated to **Marguerite Duras***

UA: Berlin, 1995, Pianist: Hermann Kretzschmar (Ensemble modern)

Composition sponsored by the Senate Department for Cultural Affairs/Berlin

Marguerite Duras (1914 –1996)*

A French novelist, playwright, screenwriter, essayist, and experimental filmmaker



Born and grown up in French Indochina (now Vietnam)

Her script for the film [*Hiroshima mon amour*](#) (1959) earned her a nomination for [Best Original Screenplay](#) at the **Oscars**

Her Mother played piano for silent movies in a cinema called EDEN CINEMA

Some of these aspects of her biographie retold in

- her novel: „**Un barrage contre le pacifique**“ (1950)
- her film: „**Un barrage contre le pacifique**“ (1973)

*(New version 2008 with Isabelle Huppert,
Director: Rithy Panh)*

- her theatre-play: “**EDEN CINEMA**“ (1977)

-> all these stories are always a ‚journey‘ into the past - >

A mixture of autofiction and autobiography

Why did I take this reference?

Because I was a fan of M. Duras

Because of some *similarities* between the biography of M. Duras and mine:

- e.g. Living at a lot of different places in the childhood and youth
- grown up bilingual
- Pianomusic as ,mother tongue‘
- Listening secretly to the mother playing piano

Why include a sampler and why prepare the piano?

1.) idea of a somewhat 'out of tune' piano (keyword: *nostalgia*) -> evoking the imagination of a very old (silent movie?) piano

2.) ..of a 'magic' piano in which e.g. voices reside -> images in the head

Samples:

- The voice of Marguerite Duras (from her film '**Le Camion**'* 1977)
- The voice of Marguerite Duras and Gérard Depardieu (from ,Le Camion')*
- self-recorded and edited piano sounds (mostly single notes)
- a self-made loop out of a piano sound (edited in Akai Hardware)
- The Lorry-Sound of 'Le camion (a very ,harsh' sound)

Technical Details (1994!!):

- **Sampler 1995:** Akai Hardware S 3000 with 32 MB
- **Trigger-Keybaord** with 88 keys and the possibility of program change
- **Volume-Pedal, Hold-Pedal**
- **Small Mixing desk** for the pianist at his place to to quickly and easily adjust volume and EQ in the performance space
- **Loudspeaker under, in or next to the piano** = Sample-Sound like emerging out of the piano

Set-up of the keyboards:

Remove the notes-stand of the grandpiano

Put the trigger-keybaord there instead



A hold Pedal for the
Sampler needed

Little table with
Mixing desk

Preparation of the piano

c#" , d" , e-flat" with metal (= bell-like sound in which the original pitch predominates)

subcontra A to major E-flat, major F and major F-sharp, c', a', b' should be damped (with rubber or Patafix) - > the original pitch (fundamental) should predominate

Set-up of the score/the hands: Choreography (= „dance“) of the hands

4 systems:
1 sampler
2+3 Piano
4 sampler

Iris ter Schiphorst

Upper
Keyb.
Right
hand

1

ca. 30
sehr langsam, quasi "frei"

r. H.

mf *p sub.*

Bank ①

2

Klavier

3

mf

mit Pedal

lower
Keyb.
left
hand

4

l.H.

mf

accelerando
(klingt 8bassa)*

3

3

EXAMPLE: Dance of the hands

Left hand jumps back and forth between keyboard and piano per 16th note, while right hand plays Quintuplets (score page 15)

The image displays a musical score for a piece titled "Dance of the hands". The score is written for piano and features a complex rhythmic pattern. The left hand part is marked with a red box and the text "left Hand!" in red. The right hand part is marked with a red box and the text "Right hand" in black. The score is divided into two systems. The first system shows the left hand playing a series of chords, while the right hand plays a series of quintuplets. The second system shows the left hand playing a series of chords, while the right hand plays a series of quintuplets. The score is annotated with dynamic markings: *mf* (mezzo-forte) for the left hand in the first system, *mp* (mezzo-piano) for the right hand in the second system, and *pp* (pianissimo) for the right hand in the third system. The score is also annotated with a red box around the right hand part and a blue box around the left hand part. Two blue arrows point from the blue box to the right hand part, indicating the relationship between the two hands. The score is written in a 2/4 time signature and features a key signature of one flat (B-flat).

left Hand!

Right hand

left Hand!

Quotes in the score:

Fragment of B.A. Zimmermann (1918-1970) Piano-Trio ,Présence' (1961)

Fragment of L.v. Beethoven 2nd movement of the Hammerklaviersonate (but ,hidden')

M. Duras takes often Piano-music of L. v. Beethoven in her films, so in **Le Camion**

Main Musical source material:

1) = **Melody** – from an old song in gipsy – minor (on G)

2) = **„Groove“** in 27/16 (=14/16 +13/16tel)

The original Melody (from the song ,Nightdances')

The image shows a musical score for the song 'Nightdances'. The score is written in treble clef, 2/4 time, with a tempo marking of = 140. The melody is presented in three staves. The first staff contains measures 1-4, the second staff contains measures 5-8, and the third staff contains measures 9-12. Red boxes highlight specific intervals: a minor 2nd (F# to G) in measure 3, a minor 3rd (G to Bb) in measure 4, a minor 2nd (A to Bb) in measure 5, and a minor 2nd (Bb to C) in measure 6. A speaker icon is located in the bottom left corner of the image.

Gipsy-minor-scale on ,g'

2,1,3,1,1,3,1

A lot of minor 2nds

Minor 3rds

1. Melody in Eden Cinmea in 4/4

ca. 80 → Bank 6

4-6 x spielen "Groove" umspielen, ruhig rechte Hand "frei" im timing

Loop "Groove" (play to End)

ppp

blissard

,verse a'

,verse b'

G1

Gipsy-minor scale in g

Whole melody only in the very end of the piece

2. ,Groove' that 'stumbles'

Range A-> kontra E

small seconds
inverted

The image shows a musical score for a bass clef instrument in 14/16 time. The score is divided into two measures. The first measure contains a triplet of eighth notes and a single eighth note. The second measure contains a triplet of eighth notes and a single eighth note. The notes are marked with 'b' for flats. The score is annotated with blue circles around specific notes and a blue box around a section of the second measure. The text 'mit Pedal' is written below the first measure.

Both materials (**Melody** and **Groove**) are **not developed** in the classical sense, but fragmented, cut up, and put together in different ways ->

Sometimes in the **horizontal**, sometimes in the **vertical**.

2. ,Groove' that stumbles

The image shows a musical score in bass clef, 14/16 time signature, marked 'PPP mit Pedal'. The score consists of two measures. The first measure contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A triplet of eighth notes is indicated above the last three notes. The second measure contains a sequence of notes: a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note. A triplet of eighth notes is indicated above the last three notes. A box highlights a section where the time signature changes to 13/16. The notes are in a minor key, indicated by flat signs.

By cutting **Groove-Material** or new arranging in the **Horizontal**

-> different time signatures appear: e.g. **7/16 bar, 15/16 bar, 8/16 bar, 16/16 bar**

Combining the numbers of time signatures in the **vertikal**:

-> Polyrythmics appear: **10 :6, 7:5. 7:6, 14:8, 7:6, 7:8, 14:12, 10 :7**

Intro bar 1 til 31 (page Nr.4)

Built mainly from ,Groove'-Material

First section also with material from ,melody'

Intro – main Material ,Groove' = blue colour

Different time signatures by cutting away groove material

ca. 30
sehr langsam, quasi "frei" *accelerando*

Sample
Bank ①
mf *p sub.* *mf*
b, a, gis (source: Melodie, there: es, d, cis) (klingt 8bassa)* Zum Stimmen de Samplers!

Klavier
mf *mit Pedal*
Melody-Material
a tempo *small sec. vertical*

10
sehr zart und ausdrucksvoll, quasi "sprachlich", jedes Mal ein wenig anders

pp
mit Pedal
kleine Sekunden abwärts
a, as, g, ges, f, e
Töne gleichzeitig

17
pp
8/16
sehr langsam
pp

19
sehr leise: die Stimme von Marguerite Duras
(Anschlag ϕ) sehr erzählend, jeden Takt ein wenig anders

p
immer mit Pedal

21
pp

13
p
7/16
leicht p

15
pp sempre
7/16

10
leicht p
15/16

12
4 x spielen
pp
7/16
leicht pp
7/16
sofort weit

The tuning and beating by use of the sampler -> listen track 1)

Intro – of Material ,Melody‘

The image shows a musical score for 'Intro' of 'Iris ter Schiphorst' with several annotations and callouts:

- Intro different register:** A red box highlights the notes **b, a, gis** in the Sample part, with a note that they are the source of the melody (originally **es, d, cis**).
- One below the other:** A red box highlights a **small sec. vertical** interval in the piano accompaniment.
- minor second in Sampler 'Seufzer' motif:** A green box points to a **gis** note in the piano part, indicating a minor second interval.
- Out of melody, in different order, gis, a, b instead of cis, d, es:** A blue box highlights a sequence of notes in the piano part.
- b, e, fis, g out of melody (verse b) in lower register:** A red box highlights a sequence of notes in the piano part, indicating they are out of the melody and in a lower register.

Intro – listen! (page 3-5)

Intro

Iris ter Schiphorst

ca. 30
sehr langsam, quasi "frei"

Sample
mf p sub.

Bank ①
b, a, gis (source: Melodie, there: es, d, cis)
(klingt Rbasso)* Zum Stimmen des Samplers!

Klavier
mf
mit Pedal

small sec. vertical

a tempo

p

ca. 120
sehr zart und ausdrucksvoll, quasi "sprachlich", jedes Mal ein wenig anders

ppp mit Pedal

kleine Sekunden abwärts
a, as, g, ges, f, e

2 Töne gleichzeitig

12

p ppp

14

ca. 30
sehr langsam

p pp

19

ca. 120 sehr leise: die Stimme von Marguerite Duras
(Anschlag 96) sehr erzählend, jeden Takt ein wenig anders

p inomer mit Pedal

21

pp

23

p leicht

25

Quote

pp sempre

30

leicht p

32

4 x spielen

pp

sofort weiter

„Hauptteil“

a) Bar 32 - 40

Listen Page 6 !

3 Layers of ,melodies' (Polymodality)

6
(Achtel Triole ca. 50)
espressivo, legato

Hauptteil

1st layer

2nd layer

3rd layer

G, a, b, cis, d, es, fis, g -> eg.triads on es, fis, g, d

2nd on es

3rd on d

35

p

mf (pesante)

mf

mf

pp

Pedal s. Vorbemerkung

39

mf

pp

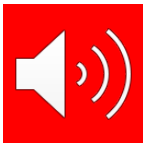
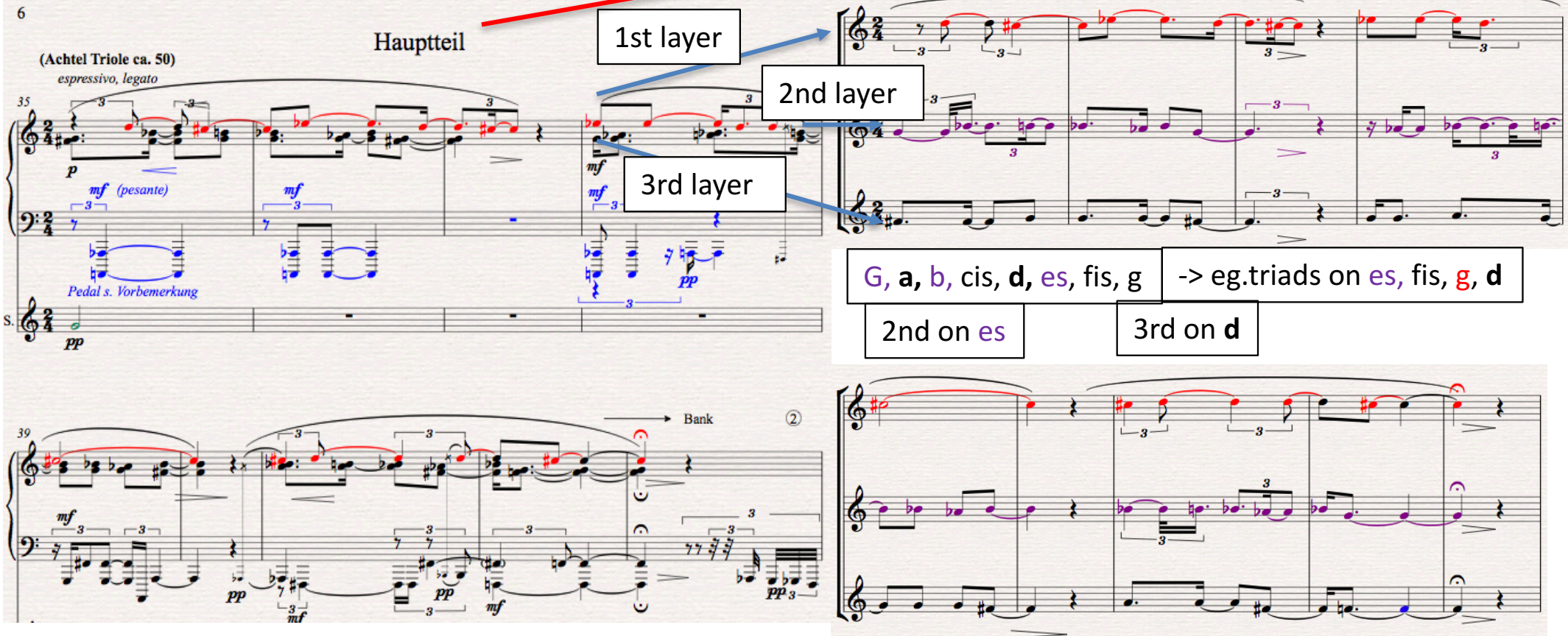
pp

mf

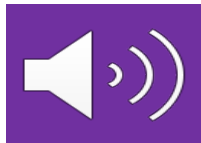
pp

Bank

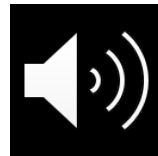
2



1) g



2) es



d)



all

ca. 80 → Bank ⑥

4-6 x spielen "Groove" umspielen, ruhig rechte Hand "frei" im timing

Loop "Groove" (play to End)

ppp
blindsaal

= metal preparation

→ from c# small second up and down

= based on Gipsy-minor scale in g

= g a b c# d es f# g

= 2, 1, 3, 1, 1, 3, 1

„Hauptteil“

b) Bar 41 – page 7

etwas schneller (Triolen Achtel ca. 60) *sehr weich, melodios*

Schneller (Triolen Achtel ca. 116)

Pitches 1st.+2nd layer

sehr weich, gebunden

,hidden' waltz

langsamer (Triolen Achtel ca. 56)

Da Capo al Signe

p leicht

sfz

ppp

pp

(klingt 8va)

Triolen Achtel ca. 116

langsamer Triolen Achtel = 56

schneller

p leicht

sfz

espressivo

pp

ppp

Destroying of bar focal points

pp

mf

(3+2)

Pitches from

a) Melody

b) 2nd. layer

c) Groove

Red = pitches from original melodie

Blue = Groove Pitches

Green = minor 2nd
Gis, G

Purple = 2nd. Layer melody

Polyrhythm: 10:6 5:7 7:6 7:5

Listen bar 41- end of page 7

etwas schneller (Triolen Achtel ca. 60)
sehr weich, melodios
 41

sehr weich, gebunden

,hidden' waltz

1.

 (klingt 8va)

Destroying of bar focal points

Triolen Achtel ca. 116
 2.

 Triolenachtel

Con grande Espressione

 (3+2)

Polyrhythm: 10:6 5:7 7:6 7:5

Red = pitches from original melodie

Blue = Groove Pitches

Green = minor 2nd
 Gis, G

Purple = 2nd. Layer melody

,Development‘

Page 8 + 9

,Development' 'Groove-Material' as ,walking bass', Polyrhythmic

Langsamer (14-tolen Achtel = 60)
g1 = Loop "langsames Klavier"

sfz (= Anschlag) *pp*

p *sempre molto legato, espressivo*
(stumm niederdrücken) *sfz* (ori.) *sfz*

(pesante) 14:9 14:9

(14-tolen Achtel ca. 69)
"langsames Klavier"

Oberstimme lauter

p *sempre molto legato, espressivo*

(pesante) 14:9 14:9

'2 Melody-Materials' at the same time, polyphony

New harsh sample

Tempo der Septolen ♩ = 60 → Bank ③
Schneller (♩ ca. 80)

sfz (= Anschlag, Sound bis Ende 1. 01)
cl

ppp *rit.* *gewaltig* *p*

(pesante) 7:8 mit Pedal

Cut + new mounted

schneller (♩ ca. 72)

sfz (= Anschlag)
Gis1
Fis1
"Iris Kurz"
Fis1 = Ausgang 8

mit Pedal

Le Camion/the Lorry out of the film „The Real“

ca. 120
4 x spielen

p leicht

Cut – only 1st half of 'Groove' as 7/8 loop

Development

'Groove-Material' as ,walking bass', Polyrhythmic

Listen page 8/9

Langsamer (14-tolen Achtel = 60)
g1 = Loop "langsames Klavier"

sfz (= Anschlag) *pp*
p sempre molto legato, espressivo
(stumm niederdrücken) *sfz* (orig.) *sfz*
(pesante) 14:9 14:9

(14-tolen Achtel ca. 69)
"langsames Klavier"

Oberstimme lauter
p sempre molto legato, espressivo
(pesante) 14:9 14:9

New harsh sample

Tempo der Septolen ♩ = 60 → Bank ③
Schneller (♩ ca. 80)

sfz (= Anschlag. Sound bis Ende T. 61)
ppp *rit.* *gewaltig* *p*
(pesante) 7:8 mit Pedal

schneller (♩ ca. 72)

sfz (= Anschlag)
Gis1
Fis1
"Iris Kurz"
Fis1 = Ausgang 8
mit Pedal

ca. 120
4 x spielen

p leicht *sfz*

Cut – only 1st half of 'Groove' as 7/8 loop

Development - >

Page 10+ 11

Development -> Page 10/11

Listen!

p leicht

sfz

langsamer (14-tolen Achtel ca. 72)

sfz

pp sub.

con rubato

poco a poco accel. e cresc.

con rubato

sempre accel. e cresc.

E2

E2

Detailed description: This system contains the first three staves of the development section. The top staff is the piano part, starting with a piano (*p*) dynamic and a 'leicht' (light) instruction. It features a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The middle staff is the vocal part, beginning with a fortissimo (*sfz*) dynamic and a 'sub.' (subito) instruction. It includes a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The bottom staff is the vocal part, starting with a piano (*p*) dynamic and a 'con rubato' instruction. It features a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The system concludes with a piano (*p*) dynamic and a 'con rubato' instruction. The tempo is marked 'langsamer (14-tolen Achtel ca. 72)'. The key signature has one flat (B-flat). The time signature is 2/4. The system includes various performance markings such as *sfz*, *pp sub.*, *con rubato*, and *poco a poco accel. e cresc.*. The system concludes with a piano (*p*) dynamic and a 'con rubato' instruction. The system includes various performance markings such as *sfz*, *pp sub.*, *con rubato*, and *poco a poco accel. e cresc.*. The system concludes with a piano (*p*) dynamic and a 'con rubato' instruction.

sfz

pp

con rubato

pp umgedeutet als 4 in Es

Bank ④

Detailed description: This system contains the next three staves of the development section. The top staff is the piano part, starting with a fortissimo (*sfz*) dynamic and a 'con rubato' instruction. It features a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The middle staff is the vocal part, beginning with a piano (*pp*) dynamic and a 'con rubato' instruction. It includes a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The bottom staff is the vocal part, starting with a piano (*pp*) dynamic and a 'con rubato' instruction. It features a melodic line with triplets and a bass line with a steady eighth-note accompaniment. The system concludes with a piano (*pp*) dynamic and a 'con rubato' instruction. The system includes various performance markings such as *sfz*, *pp*, and *con rubato*. The system concludes with a piano (*pp*) dynamic and a 'con rubato' instruction. The system includes various performance markings such as *sfz*, *pp*, and *con rubato*. The system concludes with a piano (*pp*) dynamic and a 'con rubato' instruction.

Short interlude - >

Page 12

Short Interlude

Page 12

,new' melody built from layer 1,2,3
Fundamental tone:
Es -> C

The image shows a musical score for a 'Short Interlude' on page 12. It features three systems of music. The first system (measures 12-16) is for 'S.+ Klav.' and includes a vocal line with lyrics: 'Achtung! rechte Hand wechselt in Klavier', 'quasi frei unspielerisch, rufend, espressivo eigentlich ces', and 'B1 "Langsames Klavier"'. The piano part has a 'ppp' dynamic. The second system (measures 17-20) is for 'S. Sampler:' and includes a vocal line with lyrics: 'Leitit', 'f (stolz)', and 'mf'. The piano part has a 'sfz (= Anschlag)' dynamic. The third system (measures 21-24) is for 'nach C' and includes a vocal line with lyrics: 'Blies' and 'Ende'. The piano part has a 'mf' dynamic. There are three red boxes highlighting specific musical passages: one in the first system (measures 12-16), one in the second system (measures 17-20), and one in the third system (measures 21-24). A blue arrow points from the first system to a text box on the right. A red arrow points from the second system to another text box on the right.

Little waltz = pitch material from Melody layer 2 (es) + 3 (d) of Hauptsatz 1, Fundamental tone es

A musical notation snippet showing a melody in 3/4 time. The melody consists of eighth notes and quarter notes, with a fundamental tone of 'es'. The notation includes a treble clef, a key signature of one flat, and a 3/4 time signature. The melody is written on a single staff.

Unisono of piano + Sampler in the new melody -> ,beating'

Short Interlude

Page 12

Listen

,new' melody built
from layer 1,2,3
Fundamental tone:
Es -> C

12

$\text{♩} = 17$ Achtung! rechte Hand wechselt in Klavier → *quasi frei unspielernd, rufend, espressivo eigentlich ces*

S.+ Klav. *ppp*

S. *ppp* *f* *sfz (= Anschlag)*

S. *f* *mf* *f* *stolz*

Achtung Sampler: B1 "Langsames Klavier"

$\text{♩} \text{ ca. } 17$ Sampler: *f* *mf* *f* *stolz* *Leitton*

nach C → Bank 5

Ende

Little waltz = pitch material from Melody
layer 2 (es) + 3 (d) of Hauptsatz 1,
Fundamental tone es

Unisono of piano + Sampler in the
new melody -> ,beating'

Repition ,Hauptteil' b

last 2 bars page 12 + page 13

Repetition of Hauptteil b

page 12

ca 120
(Triolen Achtel ca. 60)

sehr weich, melodios, aber auch skurril

sehr weich, gebunden

Page 12 'Repetition' begins Exactly the same

Hauptteil page 6

13

But on page 13 left and right hand run apart, different polyrhythmic relations →

→

Langsamer (Triolen Achtel ca. 56)

Listen page
12/13

ca 120
(Triolen Achtel ca. 60)

sehr weich, melodisch, aber auch skurril
10-6 10-6

sehr weich, gebunden

12 12

mf

14-12 14-12

Repetition of Hauptteil b

schneller (Triolen Achtel ca. 116)

pp *mf*

10 10 5 5

14:20 7:5 2:5

Langsamer (Triolen Achtel ca. 56)

p leicht

3 3 3 3

7:5 7:5 7:6

(klingt 8va) *p* *pp*

Repition ,Hauptteil' b

Page 14 - 15

Like in, Development': Melodie Vers a+b combined, walking = Bass Groove-Material

14

schneller (Triolen Achtel ca. 112)

f *di', eb' = präp.*

14.9

14.9

con rubato

ritard.

mp

pp

Dance of Hands

left Hand!

mf

mp

pp

,climax'-material+quintuplets from Hauptsatz b

Langsamer (Tempo wird von der Ausführung der Quintolen bestimmt)

starr narkotisiert

L.H.

Dynamik mit Volumenpedal

mp (Wdh. pp)

mf

mf

mf

G2

G1

ppp

pp

mf

mp

mf

*bei Wdh. beide Noten 2 Oktaven tiefer)

Listen Page 14/15

14

schneller (Triolen Achtel ca. 112)

f d¹, eb¹ = präp.

14.9

14.9

con rubato

ritard.

Dance of Hands

Langsamer (Tempo wird von der Ausführung der Quintolen bestimmt)

starr narkotisiert

L.H.

Dynamik mit Volumenpedal

mp (Wdh. *ppp*)

mf

G2

G1

* (bei Wdh. beide Noten 2 Oktaven tiefer)

15

left Hand!

left Hand!

,Repetition' whole Melody + ,Loop-Machine'

Page 16

ca. 80 → Bank ⑥

4-6 x spielen "Groove" umspielen, ruhig rechte Hand "frei" im timing

Loop "Groove" (play to End)

ppp klingend

pp sehr weich, zerbrechlich, "Groove" frei umspielen, zart

Sound macht cresc. im 2. Takt, daher: mit Pedal

C1 gegriffen Loop "Groove" (einmal anschlagen) = play to End Achtung, mit Volumenpedal decresc. im 2. Takt

Sampler Groover klingend:

mit Volumenpedal mit Volumenpedal

→ Bank ⑦

"Groove" klingend Achtung! im Folgenden wird des Groovers als 6 Sechzehntel des Klaviers aufgefaßt.

G1 anschlagen (= "Groove" 1 Oktave höher) play to End mit Volumenpedal

Loops werden im Folgenden nur noch graphisch notiert.

Complete Melody, in piano+sampler=
Beating result -> 'Nostalgie' („The Imaginary“*)

Sampler-loop like a machine, a kind of mechanical
clockwork, that forces the player under its rule
(„The Symbolic“*)

Listen page 16

* Jacques Lacan, french Psychoanalyst (1901-1981):
The Imaginary, The Symbolic, The Real.
These 3 registers are Lacan's attempt to
order the structure of the subject.

Repition ,Loop-machine' + ,Groove'-Material

Page 17 – 19

17

Achtung! Klavier spielt zum "Groove", aber:
 ♩ des Grooves = 6 Sechzehntel des Klaviers
 "Groove" klingend 8va!
 3 x spielen

Gr.
S.
piano
S. Loops

18

♩ ca. 84 = 1 Quintole
 "Groove" klingend 16va!

("Groove" klingend 8va!)

Gr.
S.
piano
S. Loops

Cis3 anschlagen (play to End = 4/4)

Mechanical Loop forcing the pianist more and more under its rule

♩ ca. 84 = 1 Quintole
 "Groove" wird hier anders, schneller aufgefaßt.
 "Groove" klingend 16va!

♩ des Grooves = 6 Sechzehntel des Klaviers
 altes Tempo, s. T.146
 "Groove" klingend 8va!

Achtung: Tempoänderung!

Gr.
S.
piano
S. Loops

Cis3 = "Groove" 16va
 anschlagen (play to End = 4/4)

♩ des Grooves = 6 Sechzehntel des Klaviers
 "Groove" klingend 8va!

♩ ca. 84 = 1 Quintole
 "Groove" klingend 16va!

Gr.
S.
piano
S. Loops

Cis3 anschlagen (play to End = 4/4)

♩ des Grooves = 6 Sechzehntel des Klaviers ♩ ca. 84 = 1 Quintole

"Groove" klingend 8va! "Groove" klingend 16va!

Gr.
S.
P.
S. Loops

Cis3 anschlagen (play to End = 4/4)

Loop (and struggle?) ends abruptly and out of the piano emerge Diabelli-Variations + 2 voices:

Gérard Depardieu asks Marguerite Duras:
„C'est un film?“ and she answers:
“Serait und film. C'est un film. Oui.“

♩ des Grooves = 6 Sechzehntel des Klaviers ♩ ca. 84 = 1 Quintole

"Groove" klingend 8va! "Groove" klingend 16va!

3 x spielen

Bank (8)

8va

C6 anschlagen (play to End) ca. 25 Sec.

Gerald Depardieu: "C'est un film?"
Marguerite Duras: "Serait un film. C'est un film. Oui."

3 x anschlagen

(ca. 25 Sec. danach sofort ins Ende)

Holdpedal treten, so, dass alle "Grooves" abreißen, gleichzeitig C6 drücken

Gr.
S.
P.
S. Loops

Cis3 anschlagen (play to End)

Holdpedal treten, so, dass alle "Grooves" abreißen, gleichzeitig C6 drücken

„Is this a film“?
„It would have been a film. **It is a film.** Yes.“

Could be meant
- the **imagination** of the listener?

- or the **sense of sight**? (eg. the struggle of the pianist or the 'dance of his hands' ?

Listen page 17/18/19

Achtung! Klavier spielt zum "Groove", aber:
 ♩ des Grooves = 6 Sechzehntel des Klaviers
 "Groove" klingend 8va!
 3 x spielen

♩ ca. 84 = 1 Quintole
 "Groove" klingend 16va!

♩ ca. 84 = 1 Quintole
 "Groove" wird hier anders, schneller aufgefällt.
 "Groove" klingend 16va!
 ♩ des Grooves = 6 Sechzehntel des Klaviers
 altes Tempo, s. T.146

♩ des Grooves = 6 Sechzehntel des Klaviers
 ♩ ca. 84 = 1 Quintole
 "Groove" klingend 16va!

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(ca. 25 Sec. danach sofort ins Ende)

Holdpedal treten, so, dass alle "Grooves" abreißen, gleichzeitig C6 drücken

Gr.
S.
P.
S. Loops

Cis3 anschlagen (play to End)

Holdpedal treten, so, dass alle "Grooves" abreißen, gleichzeitig C6 drücken

"Is this a film?"
„It would have been a film. **It is a film.** Yes.“

Could be meant
- the **imagination** of the listener?

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Coda

Page 20 - 22

Coda

ca. 18 = $\frac{7+8+3}{4}$
 Gis5 anschlagen = Loop "Iris" (play to End)
 mf (mit Volumenpedal)
 Loop von vorn; nach 7/4 Einsatz des 14/16 Taktes
 ungefähre rhythmische Struktur + Tonhöhe

ca. 168
 Wdh. 3 x spielen
 Loop immer weiter, bis zum Ende; versuchen dazu zu spielen, dabei jedoch dem notierten Rhythmus den Vorrang geben

(immer weiter)

Harsh and low sample (le camion=the lorry-sound), **"the Real"***

Groove dominating -> see intro, but in Time of Sample!

and with Inserts of melody 1 +2

*Jacques Lacan, french Psychoanalyst (1901-1981):
The Imaginary, The Symbolic, The Real.
 These 3 registers are Lacan's attempt to order the structure of the subject.

21

ppp p mf sfz ppp p sfz ppp p sfz ppp p sfz

22

ppp p leicht p ppp p sfz ppp p sfz ppp p sfz ppp p sfz

Fine

Im Verlauf der Wiederholung kontinuierlich ausfaden (Sampler mit Volumenpedal)

Groove + rhythm.-play with Inserts and Sample *g/g#*

Coda

Listen page 20-22

ca. 18 = $\frac{7+8+3}{4}$
 Gis5 anschlagen = Loop "Iris" (play to End)
 mf (mit Volumenpedal)
 Loop von vorn; nach 7/4 Einsatz des 14/16 Taktes
 ungefähre rhythmische Struktur + Tonhöhe

Harsh and low sample (le camion=the lorry-sound), "the Real"

ca. 168
 Wdh. 3 x spielen
 Loop immer weiter, bis zum Ende; versuchen dazu zu spielen, dabei jedoch dem notierten Rhythmus den Vorrang geben

Groove dominating -> see intro, but in Time of Sample!

(immer weiter)

and with Inserts of melody 1 + 2

Musical score for page 21, featuring piano and bass staves. The score includes various dynamics such as *ppp*, *p*, *mf*, and *sfz*. There are several red boxes highlighting specific musical phrases in the piano part, and green boxes highlighting specific notes or rests in the piano and bass parts.

Musical score for page 22, featuring piano and bass staves. The score includes dynamics such as *ppp*, *p*, *mf*, and *sfz*. A red box highlights a phrase in the piano part with the text "rhythm.-play with Inserts and Sample g/g#". The score concludes with a "Fine" marking.

rhythm.-play with Inserts and Sample *g/g#*

Im Verlauf der Wiederholung kontinuierlich ausfaden (Sampler mit Volumenpedal)

Kontext 1994

I never wanted to write a piano piece (piano too close to me)

my own electro-acoustic Ensemble **Intrors** ->

active in the experimental music scene of Berlin

tired of traditional music

Questions about (my) musical identity

EDEN CINEMA tries to investigate this with the help of Lacan's 3 categories: **The Imaginary**, **The Symbolic**, **The Real**, which helped to structure the composition process

FORM

Intro a) bar 1-10 Melody-fragments

b) bar 11-31 mainly the, Groove'-Material (+ melody-material)

Hauptteil a) page 6, bar 32-40 Melody-fragment (+ Groove-fragments)

b) Bar 41-51

3 Transition-bars 51-53 (Beethoven as waltz)

Development of all materials page 8-11

Short interlude waltz and ,new melody' page 12

Repetition of **Hauptteil b**, in different variations -> whole Melody with Loop-machine
last bar page 12-19

Cut with spoken part

Coda – mainly Groove – material with melody fragments+harsh sample page 20 - 22