Three Piano Studies

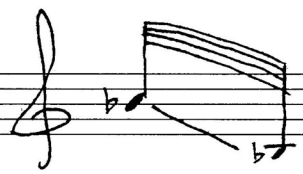
2014-2015

Maayan Tsadka

PIANO STUDY NO. 1

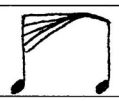
Preferably played on an amplified piano, or in a small room

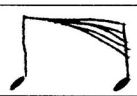
Performance Notes



chromatic scale; play as fast as possible.

◇ silently depressed keys.
hold down all depressed keys until the next transition/rest.

 rit.

 accel.

Fermatas (approximate durations)

𝄐 short (2-3 sec.) 𝄐 medium (4-7 sec.) 𝄐 long (7-10 sec.)

𝄐 very short (1 sec.) 𝄐 (2-3 sec.)

Maayan Tsalka
Santa Cruz
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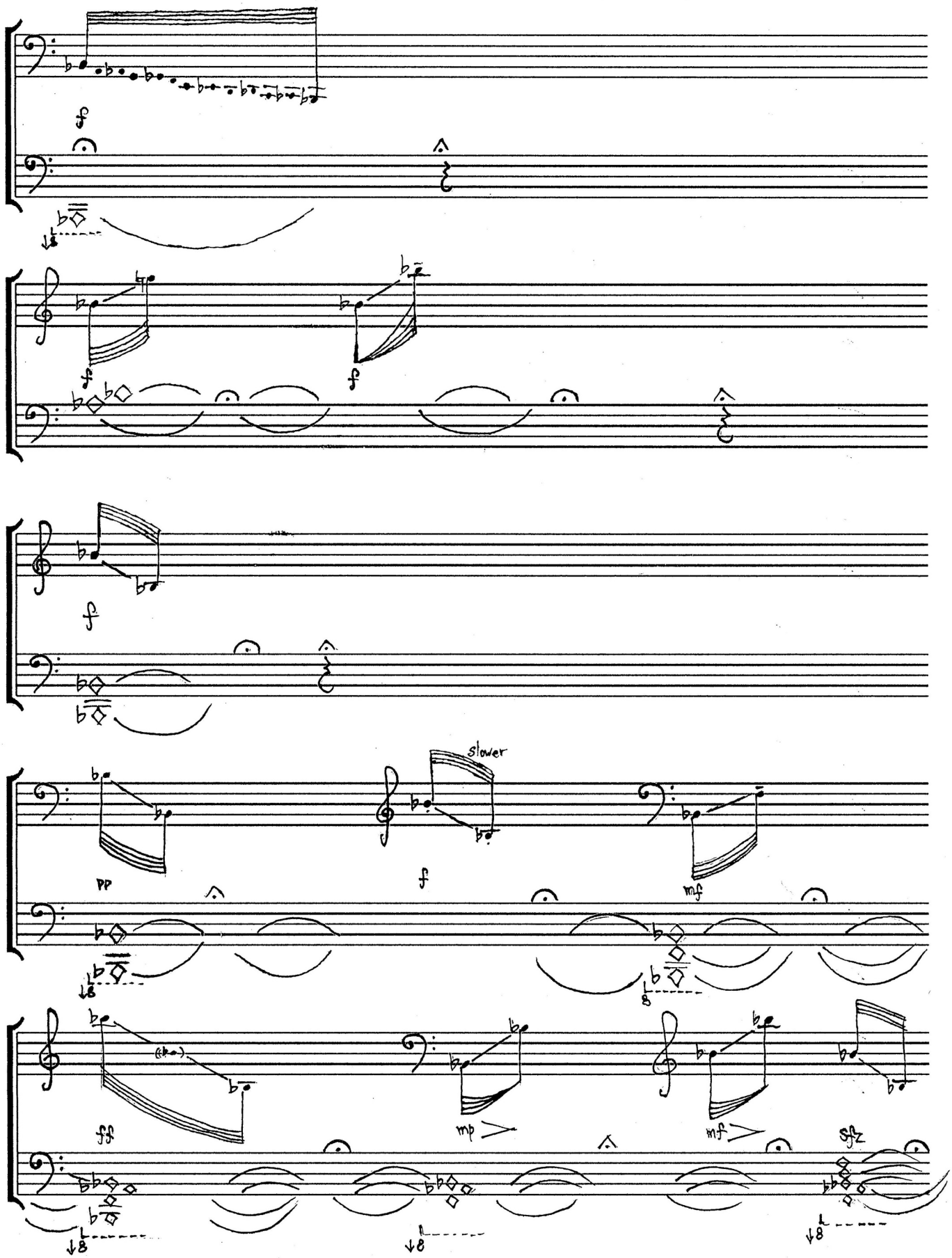

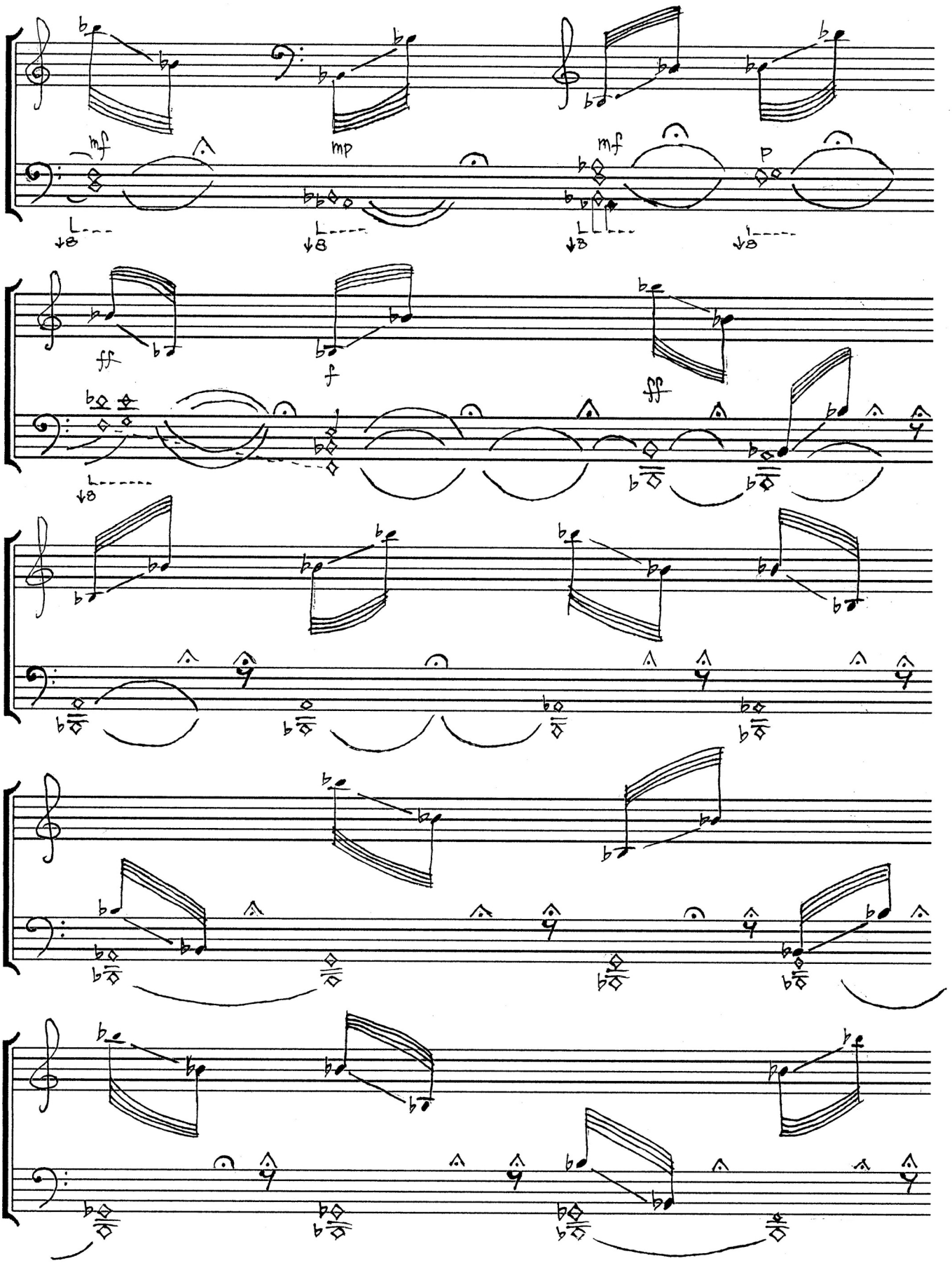
mf
mp
mf
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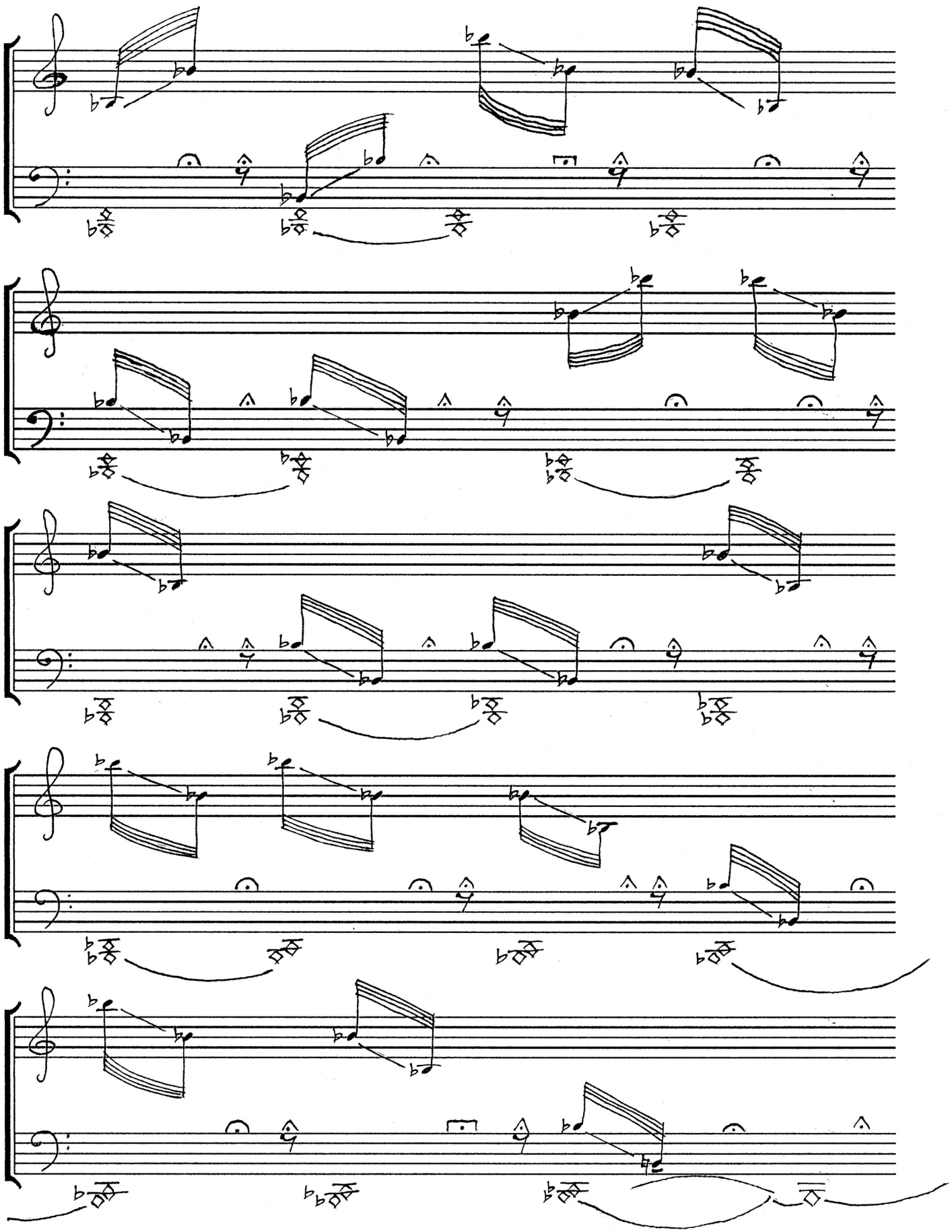
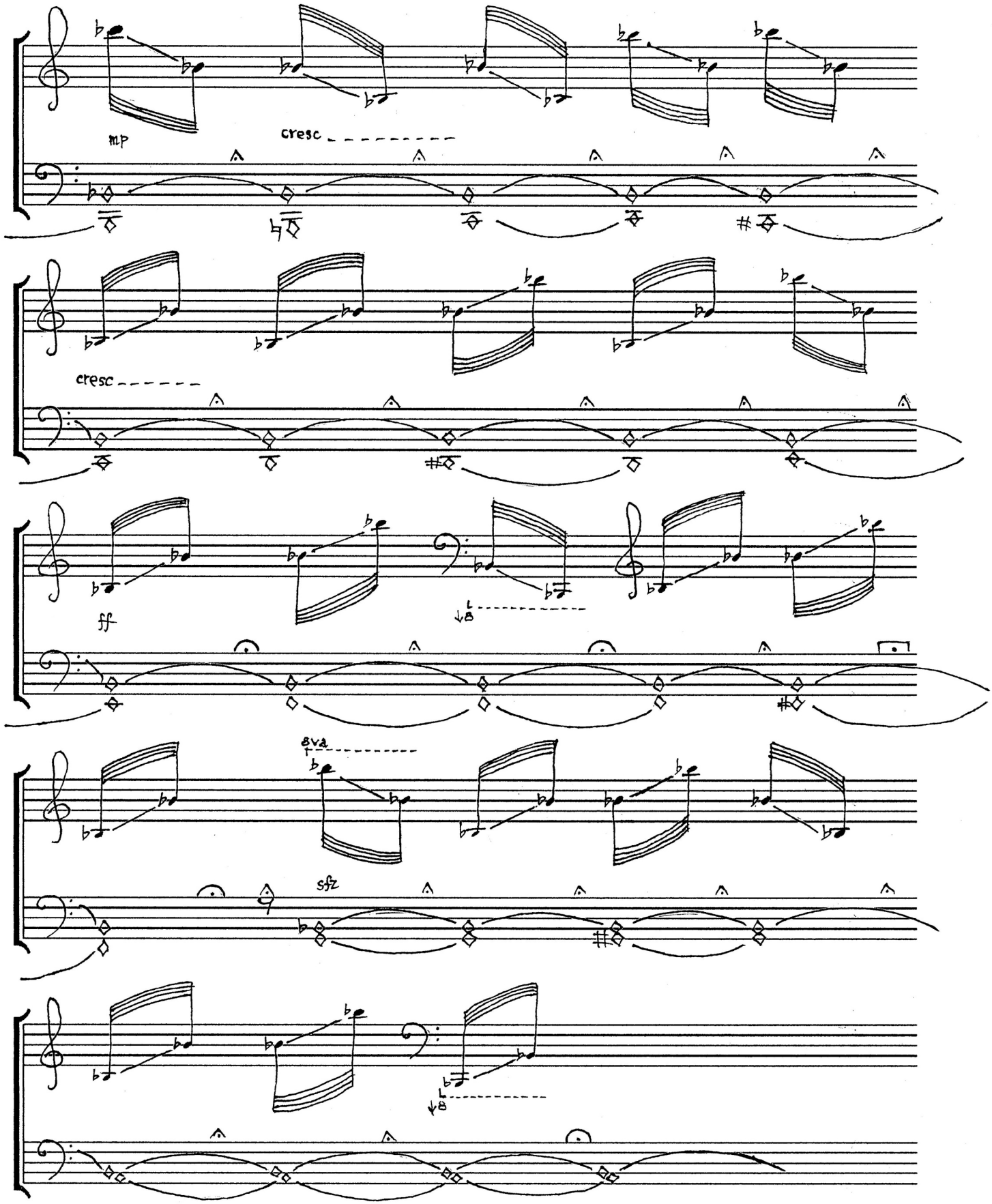
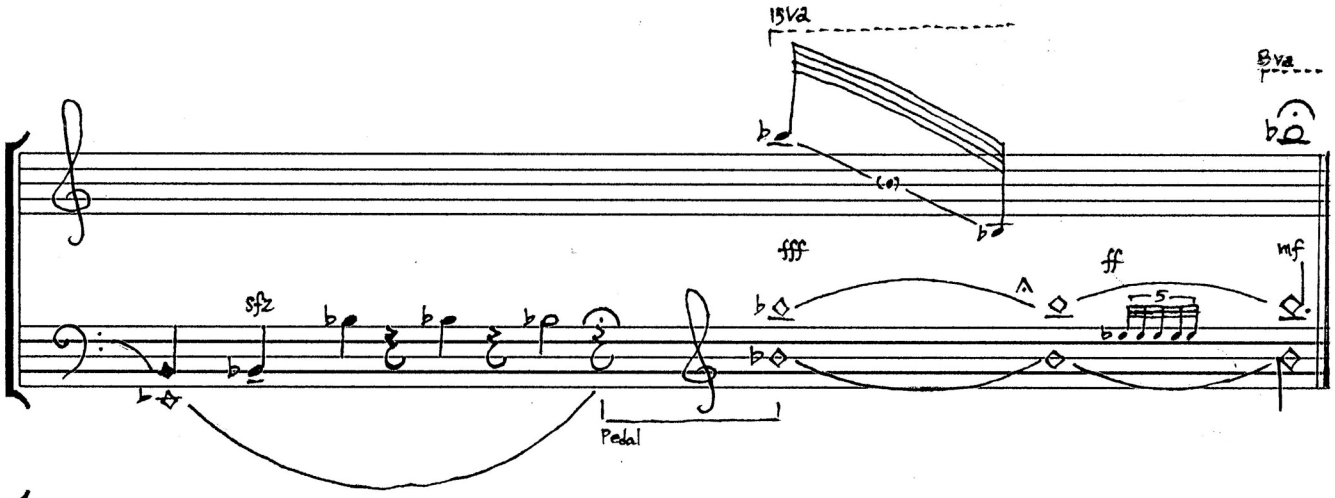



mp
cresc
cresc
ff
8va
sfz


15va
8va
fff
ff
mf
sfz
Pedal

Maayan Tsadka

P i a n o S t u d y N o . 2

For 2 performers and one grand piano

One performer plays repeatedly one of the bass notes on the piano keyboard (which has a single string) in a steady and moderate tempo. The second performer plays a very slow glissando on the string of the played key, starting from the closest point to the damper, moving to the far end of the piano. Listen closely and explore the transitions between the pure and complex partials.

When the far end of the string is arrived at, start going back (towards the keyboard, glissando only). Move freely back and forth on the string. The person playing the keys gradually accelerates. Coordinate the ending so that the last played note is not muted.

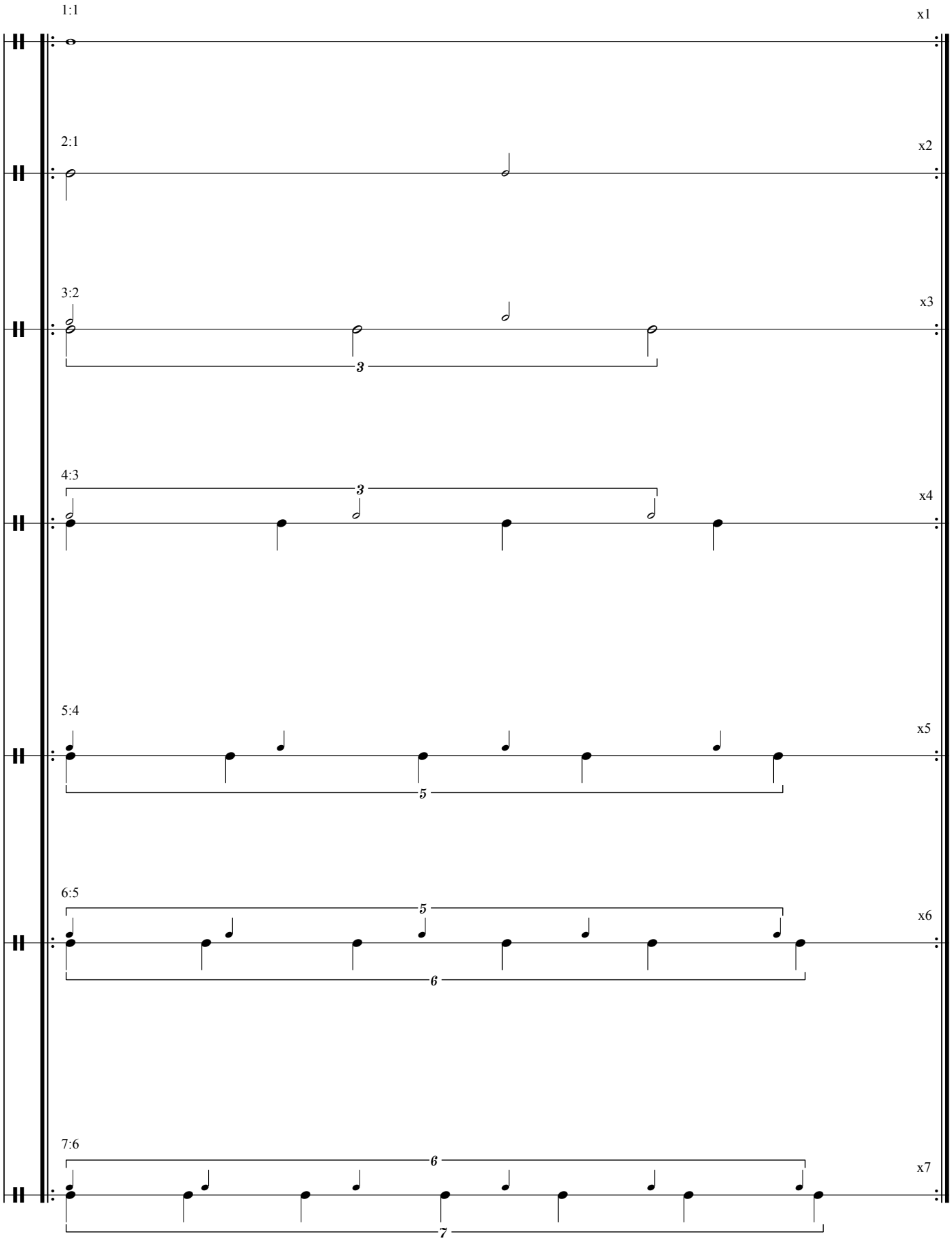
Pressure level: heavy pressure.

Variation: when arriving a pure partial on the string, add another string/key, and follow the same instructions.

To be performed in a very small room.

piano study no.3

maayan tsadka



P i a n o S t u d y N o . 3

For 2 performers and one grand piano

Mark the nodes of one piano string up to the 7th harmonic
(see diagram).

Follow the score.

In each measure, the bottom line indicates the played key. The top line (smaller notes) indicates the muted string.

Each line in the score corresponds to a harmonic.
The first line: fundamental (1st harmonic); second line: 2nd harmonic; etc., up to the 7th harmonic.

Each line in the score is in 4/4, and should be the same length. The ratios represent the rhythm.

The repetition of each line corresponds to the harmonics and rhythm. First line is played once; second line is played twice; etc.

Where there is more than one node for a partial play the same or different position.

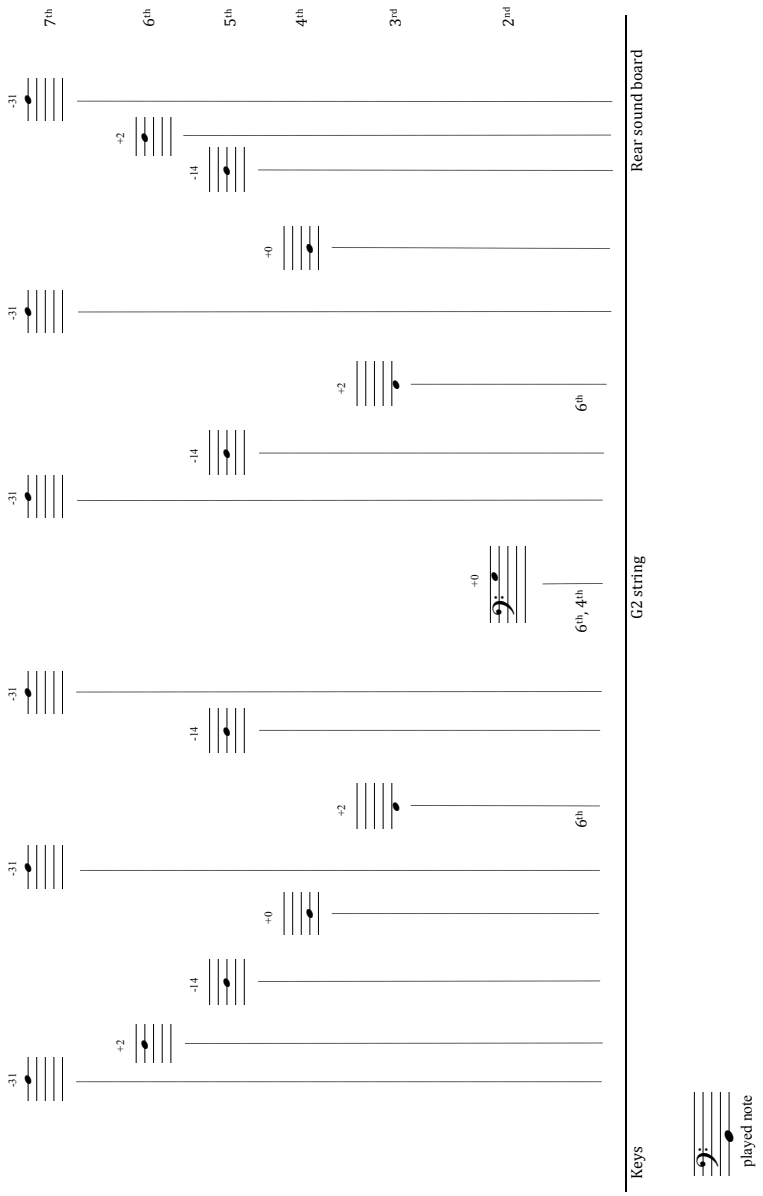
Begin with an open string for the fundamental.
In the following measures harmonics should be muted simultaneously or after the played note, according to the indicated rhythm.

After the last measure has been repeated seven times, read the score from bottom to top, repeating the 7th line.

This time, the person playing the keys plays the fundamental for the first beat of each measure, holding down the key for the full duration of that measure. The remaining beats in the measure are played on the piano key which is the note of muted harmonic (the approximated sounding pitch). For example, when G is the fundamental and the 5th harmonic, B, is sounded as a harmonic, that same B is played on the keyboard as well.

Incorporate short rests between the played notes, if possible, in order to hear the deviation of the harmonic from the equal temperament (where, except for the octaves, the intonation deviates from 2¢ to 31¢).
The person muting the string plays only the first beat of each measure, keeping the string muted for the full duration of a measure.

To be performed in a very small room

Diagram of Nodes on a G String

All notes to be read in treble clef unless specified otherwise.