

Notes on performance:

Rhythm Studies I (1971) for two pianos

Both pianists play the same material.

Each figure is repeated over and over. The exact number of repeats is free and will depend on the judgement of the players in the context of a performance: as a rough guide, the shorter figures could be played 25-30 times, the longer ones 15-20 times. An overall duration of between 12 and 15 minutes is recommended. Shorter performances are also possible, but the duration should not be less than 10 minutes.

Pianist 1 begins playing figure 1, and Pianist 2 enters after a few repeats, also playing figure 1 but beginning it on a different beat, so that the figure is combined with itself to create a new resultant pattern. After a number of repetitions of this pattern Pianist 1 moves on without a break to figure 2, while Pianist 2 continues playing figure 1. When the relationship created by the combination of figures 1 and 2 has been played for a while, Player 2 moves on without a break to figure 2, beginning it on a different beat from Player 1.

Move through the 15 figures in this way, playing alternately the same figure and adjacent figures. Do not pause between figures. When both players are on the same figure, they should avoid playing in unison.

When both players are repeating the final figure (no.15), either player may decide to play the ending phrase (once only): the other player then completes the repetition of fig. 15 and plays the ending phrase.

Rhythm Studies I should be played without sustaining pedal. The dynamic level should remain fairly constant, between *mf* and *f*.

Rhythm Studies II (1971) for two pianos

Performing instructions and overall duration are as for Rhythm Studies I.

The sustaining pedal may be used. A wider dynamic range may be appropriate - e.g. between *mp* (at the beginning) and *f* (in figures 10 and 11). Fig. 15 may be played with a gradual decrescendo, and the final sustained notes should be held to extinction.

Rhythm Studies II for two pianos

Michael Parsons (1971)

1 $\text{♩} = 300$

2

3

4

5

6

Preview File Only

Musical notation for measures 7, 8, and 9. Measure 7 features a continuous eighth-note pattern in the right hand. Measure 8 shows a change in the right hand pattern, and measure 9 continues with a similar eighth-note texture.

Musical notation for measures 10, 11, and 12. Measure 10 has a more complex right-hand texture with some beamed notes. Measure 11 features a prominent slur over the right-hand notes. Measure 12 continues the right-hand pattern.

Musical notation for measures 13, 14, and 15. Measure 13 shows a change in the right-hand melody. Measure 14 continues with a similar right-hand line. Measure 15 concludes the sequence with a final note in the right hand.

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