

studies in resonance II
for piano

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studies in resonance II for piano explores the physical functioning of the instrument and the physicality of piano playing through the use of various unconventional playing techniques. The movements of the pianist can be regarded as choreographed in the notation, therefore the visual aspect of the performance is almost as important as the aural. Instead of becoming restricted by the notation, the performer should let himself go in the physical act of playing, the raw energy and playfulness inherent in it. If in this process a few notes should be missed, it would not harm the general outcome as much as an overly restricted performance.

Techniques on keys:

Various different hand and arm parts are used. (See chart with parts of hand.)

Right hand/arm – R

Left hand/arm – L

Parts of hand to be used for playing:

Hand – [hnd] – hit keys with the whole hand (from heel to fingertips)

Fingers – [fg] – fingertips

Palm – [plm] – from the heel of the hand to the joints where the fingers begin

Heel – [hl] – the heel of the hand

Fist – [fst] – hit keys with a clenched fist

Ways the arm is to be used for playing:

Arm: elbow to fingertips – [e-fg] – arm length on white keys 2 octaves + 6th

Arm: elbow to fist – [e-fst] – arm length on white keys 2 octaves + 2nd, occasionally 3rd

Arm: elbow to wrist – [e-w] – arm length on white keys 1 octave + 6th, occasionally 7th

If no special indications are given, the player should play with his fingers in a normal way.

Arm lengths given above are of course ideal conditions – if the player's arms are longer or shorter, he should adjust the range of the arm clusters accordingly, taking into account that the range where the notes need to be silently depressed after the cluster is taken off remains either covered or uncovered, depending on the author's intentions as seen in any given passage. The beginnings of glissando clusters should remain fixed as they are in the score and the length of the cluster should be measured from there in all cases except when doing so would interfere with the intended resonance of the silently depressed keys.

All clusters are chromatic unless otherwise indicated. To facilitate reading, chromatic clusters are notated with a thicker line than only white or black key clusters.

In *crystalline* section the lower two notes of all the chords are to be played with the thumb. If this is not possible, keep the lowest note of the chord and leave out the one above.

Techniques inside the piano:

Remove front panel/music stand to gain easy access to the strings.

Piano harmonics:

Remove finger from string quickly after hitting the key to gain maximum resonance.

3 different harmonic nodes are used that should yield complex bell-like sounds. The positions of the harmonics are notated with a tablature-style damper+string symbol:



1 cm up from damper 5 cm up from damper 1 cm down from damper

Retakes – hitting keys once with harmonics and immediately thereafter silently depressing a key – should produce a clearly audible single harmonic sound. The pedalling there is intended to help catch the harmonic's resonance.

Harmonic glissando (*senza misura*) – move right hand fingers slowly up and down the indicated strings from near the damper to 2nd harmonic node at ca 20 cm up from the damper. Listen out for various very high partials.

Glissandi on strings:

The range of glissandi can be adjusted to fit the position of the beams inside different pianos, provided that the various sonic principles in the piece are adhered to, as already explained above with regard to arm clusters and silently depressed keys. The glissandi here work well on a Steinway model with 3 beams, where beam I (lowest) is situated between E and F (Great Octave) and beam II between c'' and d-flat''. Some pianos have more than 3 beams dividing the strings. *Ossia* staves in the beginning of the piece show possible solutions in case a beam is inconveniently in the middle of a glissando. The *ossia* versions should be seen as guidelines of how to possibly deal with the specifics of different pianos, but the performer is free to find his own ways.

Fingernail symbol. Play glissando with surface of fingernail, palm turned upwards, nail surface towards the strings; *thumb* – thumbnail surface turned towards the strings; *fingertip* – flesh of the fingertip

Scraping strings with nails – the direction of the scraping movement can be either towards or away from the performer, whichever gives better sonic results for each individual performer.

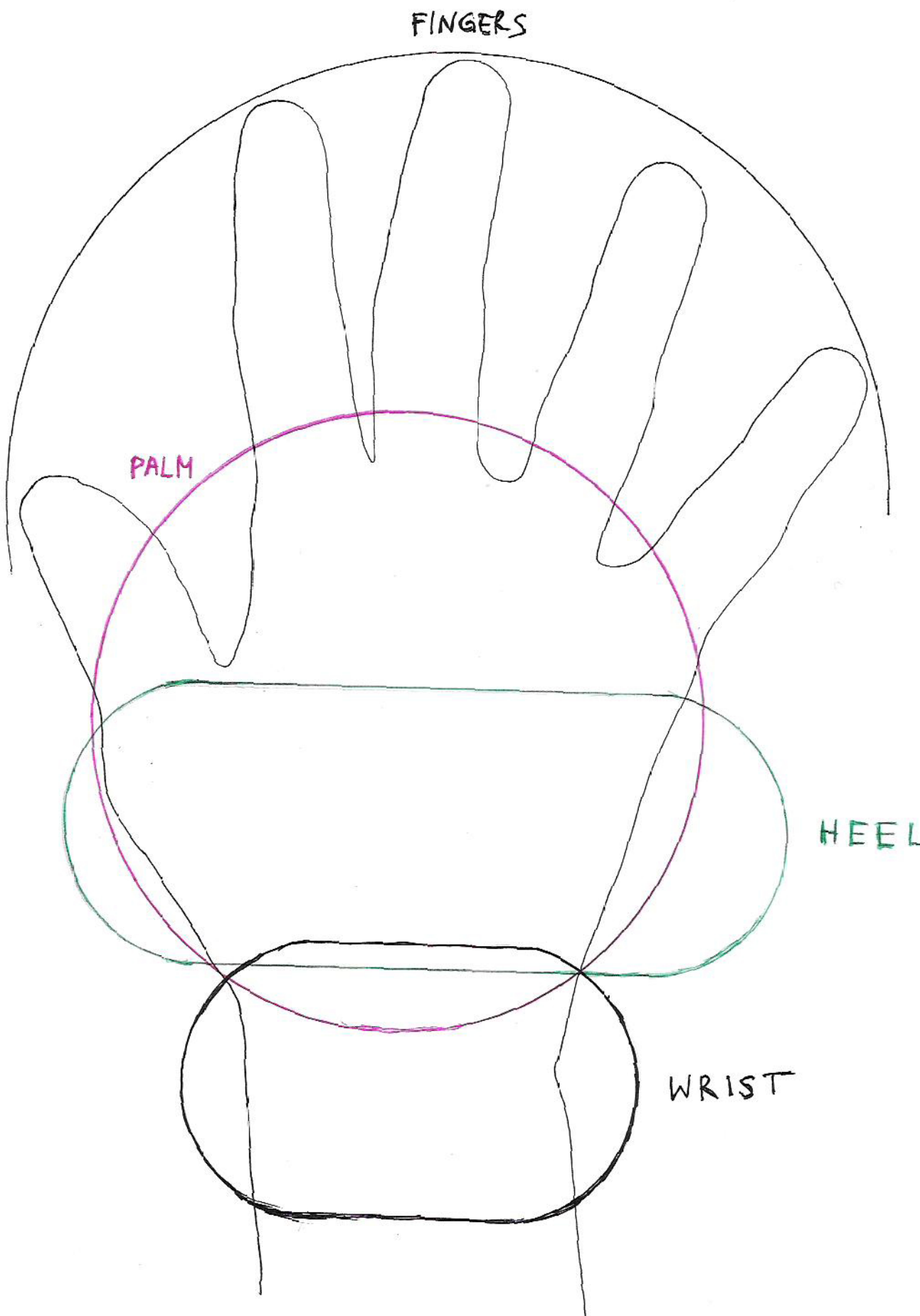
General notes:

Diamond note heads signify silently depressed keys.

In the whole piece accidentals apply only to the octave they are written in and for the duration of the bar they appear in.

Throughout the piece pedalling instructions given by the author should be carefully followed.

LEFT HAND
PALM UPWARDS



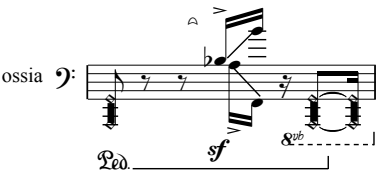
studies in resonance II

for Zubin Kanga

Elo Masing

dark and mysterious ♩ = c. 56

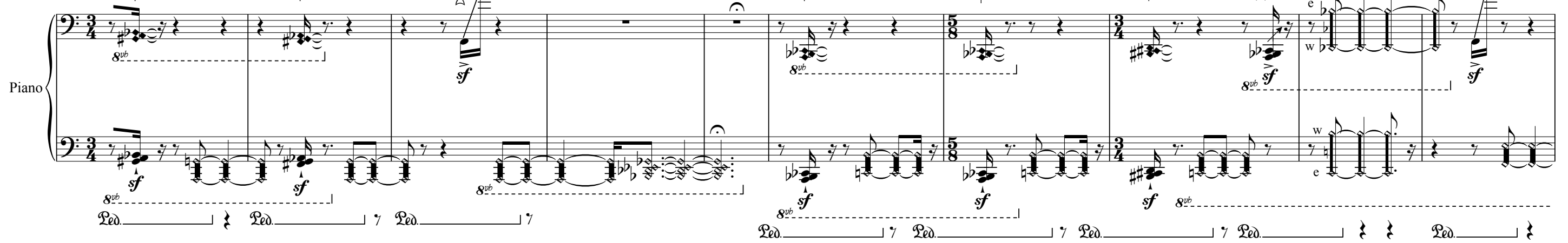
on strings harmonics

ossia ♩: 

on strings

scrape on keys on strings

Piano



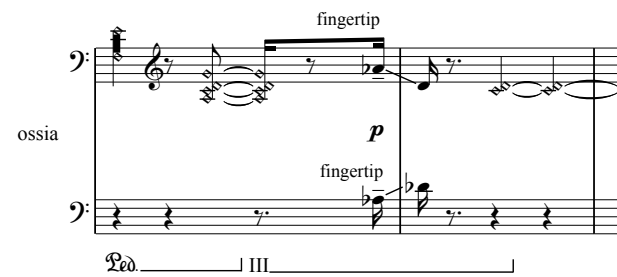
Ped. 7 Ped. 7 Ped. 7 Ped. 7 Ped. 7

ossia

fingertip

p

fingertip



Ped. III

poco giocoso, leggero

thumb

on keys

on strings

scrape

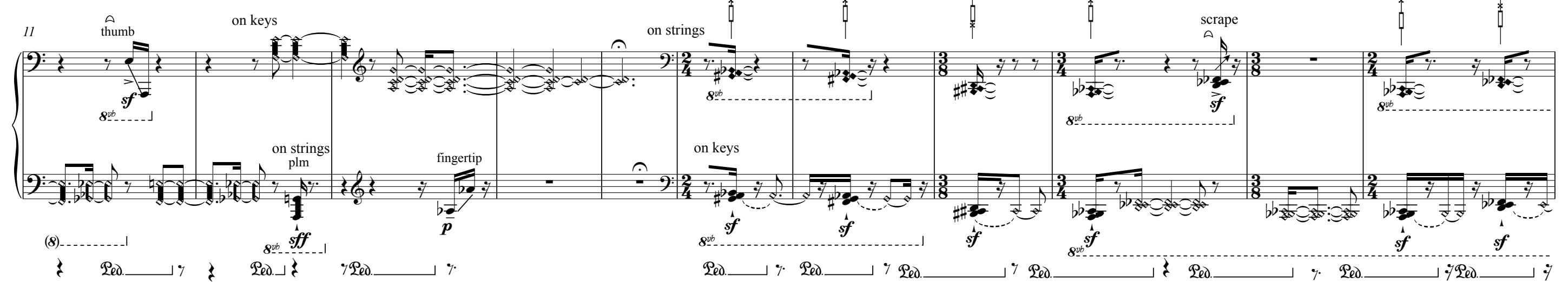
on strings plm

fingertip

on keys

scrape

thumb



(8) Ped. 7 Ped. 7 Ped. 7 Ped. 7 Ped. 7 Ped. 7 Ped. 7 Ped. 7

Musical score for measures 15-21. The score is written for two staves in 3/4 time. The upper staff contains melodic lines with various articulations and dynamics. The lower staff contains accompaniment with dynamic markings and pedal points. Performance instructions include 'on keys', 'on strings fingertip', and 'on strings plm'. Dynamics range from *sf* to *p*. Pedal markings are present at the bottom of the lower staff.

Musical score for measures 22-30. The score is written for two staves in 3/4 time. The upper staff features melodic lines with articulations like 'on keys' and 'fingertip'. The lower staff has accompaniment with dynamic markings and pedal points. Performance instructions include 'on strings plm' and 'fingertip'. Dynamics range from *sf* to *p*. Pedal markings are present at the bottom of the lower staff.

Musical score for measures 31-40. The score is written for two staves in 2/4 time. The upper staff includes melodic lines with articulations like 'on strings', 'scrape', and 'fingertip'. The lower staff has accompaniment with dynamic markings and pedal points. Performance instructions include 'on strings', 'scrape', and 'fingertip'. Dynamics range from *sf* to *mp*. Pedal markings are present at the bottom of the lower staff.

40

This block contains the musical score for measures 40 through 49. It features two staves: a bass staff on the left and a grand staff (treble and bass) on the right. The music is in a minor key, indicated by the key signature (two flats). Measure 40 starts with a piano introduction (Ped.) and a forte (sf) dynamic. The piece is marked with various performance instructions such as 'on keys', 'on strings', and 'on keys'. There are also dynamic markings like *sf* and *ff*. The notation includes slurs, ties, and fingerings. A repeat sign with first and second endings is present at the end of the block. Pedal markings include 'Ped.' and 'Ped. III'.

wild, like a force of nature

50

This block contains the musical score for measures 50 through 57. The title 'wild, like a force of nature' is written above the first staff. The music continues with a strong, driving character. It includes dynamic markings such as *mf* and *f*. Performance instructions like 'on strings', 'on keys', and 'on strings' are used. There are also 'fg' (for emphasis) markings. The notation includes slurs, ties, and fingerings. A repeat sign with first and second endings is present at the end of the block. Pedal markings include 'Ped.' and 'Ped.'.

58

This block contains the musical score for measures 58 through 67. The music continues with a strong, driving character. It includes dynamic markings such as *f* and *mp*. Performance instructions like 'on strings', 'on keys', and 'on strings' are used. There are also 'fg' (for emphasis) markings. The notation includes slurs, ties, and fingerings. A repeat sign with first and second endings is present at the end of the block. Pedal markings include 'Ped.' and 'Ped.'.

66

Musical score for measures 66-73. The system consists of two staves. The upper staff is in bass clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Measure 66 starts with a box containing 'Ab' above the staff. Dynamics include *mf*, *f*, *p*, *f*, *sub. pp*, and *f*. Performance markings include *fg*, *hl*, *fst*, *5*, *3*, *8^{va}*, *loco*, and *Ped.*. Fingerings are indicated with numbers 1-5. Pedal markings are shown as horizontal lines with 'Ped.' below.

74

Musical score for measures 74-79. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *mf*, *f*, *pp*, *sub. pp*, *mf*, *f*, and *ff*. Performance markings include *hl*, *fg*, *fst*, *hnd*, *5*, *6*, *7*, *8^{va}*, and *Ped.*. Fingerings are indicated with numbers 1-7. Pedal markings are shown as horizontal lines with 'Ped.' below.

80

Musical score for measures 80-87. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat). The time signature is 3/4. Dynamics include *f*, *pp*, and *ff*. Performance markings include *hl*, *fg*, *hnd*, *5*, *6*, *8^{va}*, *loco*, and *Ped.*. Fingerings are indicated with numbers 1-6. Pedal markings are shown as horizontal lines with 'Ped.' below.

Musical score for measures 84-90. The score is written for piano in 3/4 time. It features complex fingering and articulation markings. Measure 84 starts with a *mf* dynamic and a *f* dynamic. Measure 85 includes *sub. mf* and *f* dynamics. Measure 86 has *f* and *mp* dynamics. Measure 87 includes *f* and *mf* dynamics. Measure 88 has *mf* dynamics. Measure 89 includes *f* and *mf* dynamics. Measure 90 has *mf* dynamics. Performance markings include *fg*, *hl*, *hnd*, *plm*, *8va*, *loco*, *fst*, *8vb*, and *Ped.*. Fingering numbers 5, 6, 7, and 8 are indicated.

Musical score for measures 91-97. The score is written for piano in 3/4 time. It features complex fingering and articulation markings. Measure 91 starts with a *f* dynamic. Measure 92 has *f* and *mf* dynamics. Measure 93 includes *f* and *mf* dynamics. Measure 94 has *f* and *mf* dynamics. Measure 95 includes *f* and *mf* dynamics. Measure 96 has *f* and *mf* dynamics. Measure 97 has *f* and *mf* dynamics. Performance markings include *fg*, *hl*, *hnd*, *plm*, *8va*, *loco*, *fst*, *8vb*, and *Ped.*. Fingering numbers 5, 6, and 7 are indicated.

Musical score for measures 98-104. The score is written for piano in 3/4 time. It features complex fingering and articulation markings. Measure 98 starts with a *f* dynamic. Measure 99 has *f* and *mf* dynamics. Measure 100 includes *f* and *mf* dynamics. Measure 101 has *f* and *mf* dynamics. Measure 102 includes *f* and *mf* dynamics. Measure 103 has *f* and *mf* dynamics. Measure 104 has *f* and *mf* dynamics. Performance markings include *fg*, *hl*, *hnd*, *plm*, *8va*, *loco*, *fst*, *8vb*, and *Ped.*. Fingering numbers 5, 6, and 7 are indicated. The tempo marking *largamente* is present above measures 98-102, and *a tempo* is present above measures 103-104. The instruction "turn right arm around!" is written above measure 100.

93

una corda

Ped.

almost lyrical, very slightly calmer (♩ = c. 52)

98

III

III

III

105

III

III

III

112

hnd 8^{va} hl fg hl
f mf 5 loco pp f 3 ppp 3 f 6 pp f
hnd e hnd
f pp mf f mf f pp 5

III

119

on strings on keys on strings on keys on strings on keys
8^{vb} ppp 3 f 3 pp 8^{vb} 5 p
fst
8^{vb} sf e f sf sf f sf f
Ped. Ped. Ped. Ped. Ped. Ped.
III

126

on strings on keys on strings on keys
8^{vb} f 8^{vb} 8^{va} 5
hnd e hnd
f mp 6 sf
fst plm
Ped. Ped. Ped. Ped. Ped.
III

133

8^{va} e

on strings

on keys hnd.

8^{va} b^b

on strings

f

ppp

f

ppp

sf

f

sf

sf

III

Ped. _____

senza misura (c. 1')
on strings
harmonic glissando between near damper and 2nd partial (15-20 cm from damper)

141

on strings

on keys

pppp

sf

crystalline

143

long!

8^{va}

ff sempre

ppp sempre, dolce

Ped. _____

(8)

151

Ped.

(8)

158

Ped.

(8)

162

Ped.