

Two Studies

for MIDI-controlled piano – study score

This work is licensed under a Creative Commons Attribution-NonCommercial-ShareAlike 4.0 International License.
Completion dates: March 7th, 2017 (Study I), March 17th, 2017 (Study 2).

A.

Unlike a roll of music for player piano, a MIDI file can be edited freely, with any and all changes easily implemented or cancelled. When a MIDI-controlled piano is involved, such editing may be done, for example, to adjust the tempo and the duration of pauses in order for the piece(s) to work in a particular hall's acoustics. Or perhaps the editor has their own ideas about details of a piece, and they change what they see fit.

These two studies are designed with this kind of approach in mind. They will work well enough when performed as they are, but a proper performance requires you to first look at the study score, and then interpret it by editing the MIDI file.

B.

Both pieces contain many diverse elements which require your attention. Take a look at the first measure of the first study. The arpeggiated aggregates are fast – all being 16th notes – but their exact speed is up to you, and you are welcome to delay notes that follow. In the case of the very first arpeggio that's the B in the top quintuplet. You can choose to delay the rest of the quintuplet, in fact, and turn it into a free-flowing cantilena if you like, given that this figure is like a verse – repeated in measure 8 in a different register.

Following the same measure further, the third arpeggio contains a doubled pitch, which may be interpreted as a single note significantly louder than the rest, or as a quick repetition of the note in question. The next measure features a slowing down – again, it is completely up to you as to how slow the music is at the end of the measure. There is also a glissando, which may be either fast or slow, or very slow and slowing down – depending on how you decide to implement the *rit.* indication. The same glissando is seemingly at odds with the sustained F from the sustained chord – you can choose to either skip that note in the glissando, or retrigger it during the glissando and then keep it sustained. Or maybe the glissando cancels it out entirely, so it is not sustained – it's your choice.

This is just a sample of interpretation points you may want to work through in these pieces. There are a few things, however, which should remain as they are written. Please do not change the pitch content or the dynamic indications unless there is a mechanical/software problem (in which case you're welcome to contact the composer). The same goes for metronome markings when they are exact.

Two Studies for MIDI-controlled Piano

I

Jashiin
2017

Piano

$\text{♩} = 50$

ff mp mf ff p mp ff fff

pp mf mp pp mp ff mp ff

rit.

A tempo

4

pp fff p

gliss.

gliss.

gliss.

pp fff p

Ped.

accel.

6

p mp

5:4

gliss.

gliss.

gliss.

rit.

Ped.

8 $\text{♩} = 60$ rit.

10

13 $\text{♩} = 50$ rit.

Two Studies for MIDI-controlled Piano

II

Jashiin
2017

8va =150 *rit.* =170

Piano

mp *mf* *mf* *p*

mp *mf* *mp* *ff*

mp *mf* *f* *p*

gliss. *gliss.* *gliss.*

rit. *rit.*

3 *3* *3*

Ped. *Ped.*

rit.

7

mf *p* *mp* *mf*

ff *mf*

mf *ff* *pp* *ff*

gliss.

rit.

11 $\text{♩} = 80$ $\text{♩} = 70$ rit. p mp pp ff p pp mp p pp mp

15 $\text{♩} = 200$ accel. Andante accel. pp ff mp mp mp Ped. mp Ped.

19 $\text{♩} = 180$

p *ff* *ff* *mp* *mf* *pp* *ff*

rit.

Ped.

23

gliss. *ff* *ff* *3* *mp* *gliss.* *gliss.* *f* *gliss.* *mf* *mf* *ff*

rit.

Only white note glissandi from this point.

$\text{♩} = 105$ rit.

27 *8^{va}*

gliss. *p*

tr

pp 3

Chromatic glissandi from this point.

gliss. *gliss.* *gliss.* *gliss.*

pp

Ped.