# PETER JAMES LEARN

# FIVE RHYTHMIC ETUDES

For

INTERMEDIATE/ADVANCED PIANO STUDENTS

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# NOTES

These five pieces are written for intermediate/advanced piano students and are meant to introduce these musicians to some typical compositional devices found in late 20th and 21st century Minimalist and Postminimalist music. All tempo markings should be strictly observed and adhered to so that the rhythmic effects found in this repertoire are clearly articulated and easily understood by the performer and listener. Although any of the pieces are suitable as recital works, the fifth piece in the set is meant as a concert etude for the student's performance upon the mastery of the rhythmic devices found in the other etudes. In addition to providing a more challenging work for the student to play, it also greatly expands the limited range and difficulty found in the other pieces, using the full range of the piano and incorporating multiple Postminimalist compositional techniques.
- Peter James Learn

N.B.: Given fingerings are suggestions. Pedal marks are designed for simplicity (given ones will achieve the desired musical result), but if the student is sufficiently advanced and the instrument allows, the concept of partial/half-pedaling or more complex pedaling patterns may be introduced by the teacher as an aspect of interpretation.

## I. FOUR-FIVE-SIX

(Uses simple rhythmic cells of varying lengths in various combinations)

## II. CLUSTERS IN FOURS AND FIVES

(Uses slow combinations of four- and five-based durational units, as well as black and white key clusters)

## III. TOCCATA AND VARIOUS TINTINNABULI

(Uses several types of "tintinnabulation" techniques, as well as additive and subtractive rhythmic cells. Some few leaps of over an octave in either hand and high ledger lines in treble clef.)

## IV. SIMPLE CANONS AND LOCKED PHASES

(Uses additive and subtractive rhythmic canons and simple phasing techniques that happen in line with the pulse of the music)

## V. PLAIN LINES AND SIMPLE PROCESSES

(Uses various minimalist rhythmic processes. Focus on using the whole range of the piano and hand-independent multi-octave scalar passages. Leaps of over an octave. Comparatively difficult piece meant for recital performance)

Full Set: Ca. 20 min.

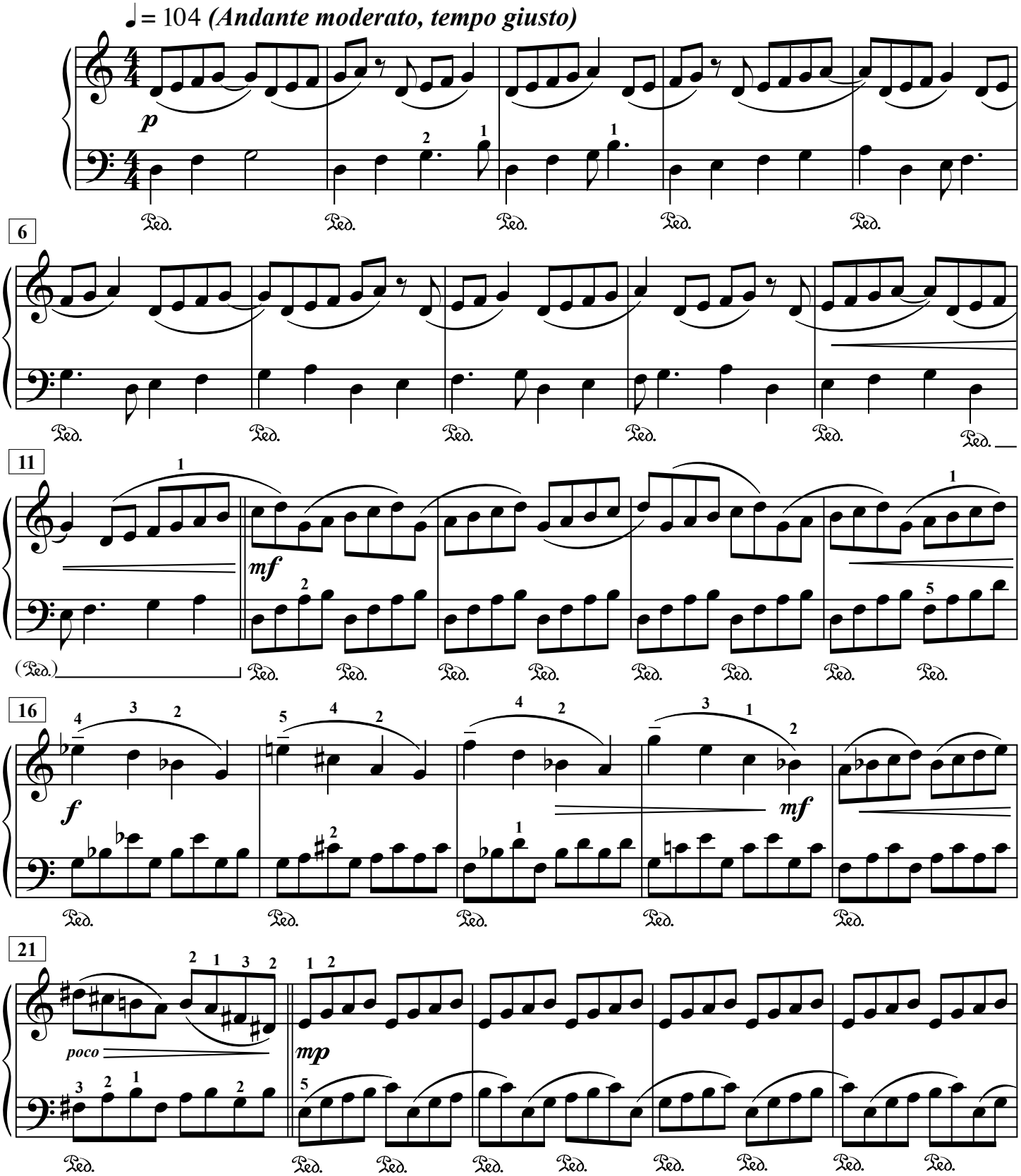
*(Special thanks to the remarkable pianist Mia Vassilev for her valuable pedagogical input)*

# FIVE RHYTHMIC ETUDES

PETER JAMES LEARN (b. 1982)
BMI

## FOR INTERMEDIATE/ADVANCED PIANO STUDENTS

## I. FOUR-FIVE-SIX

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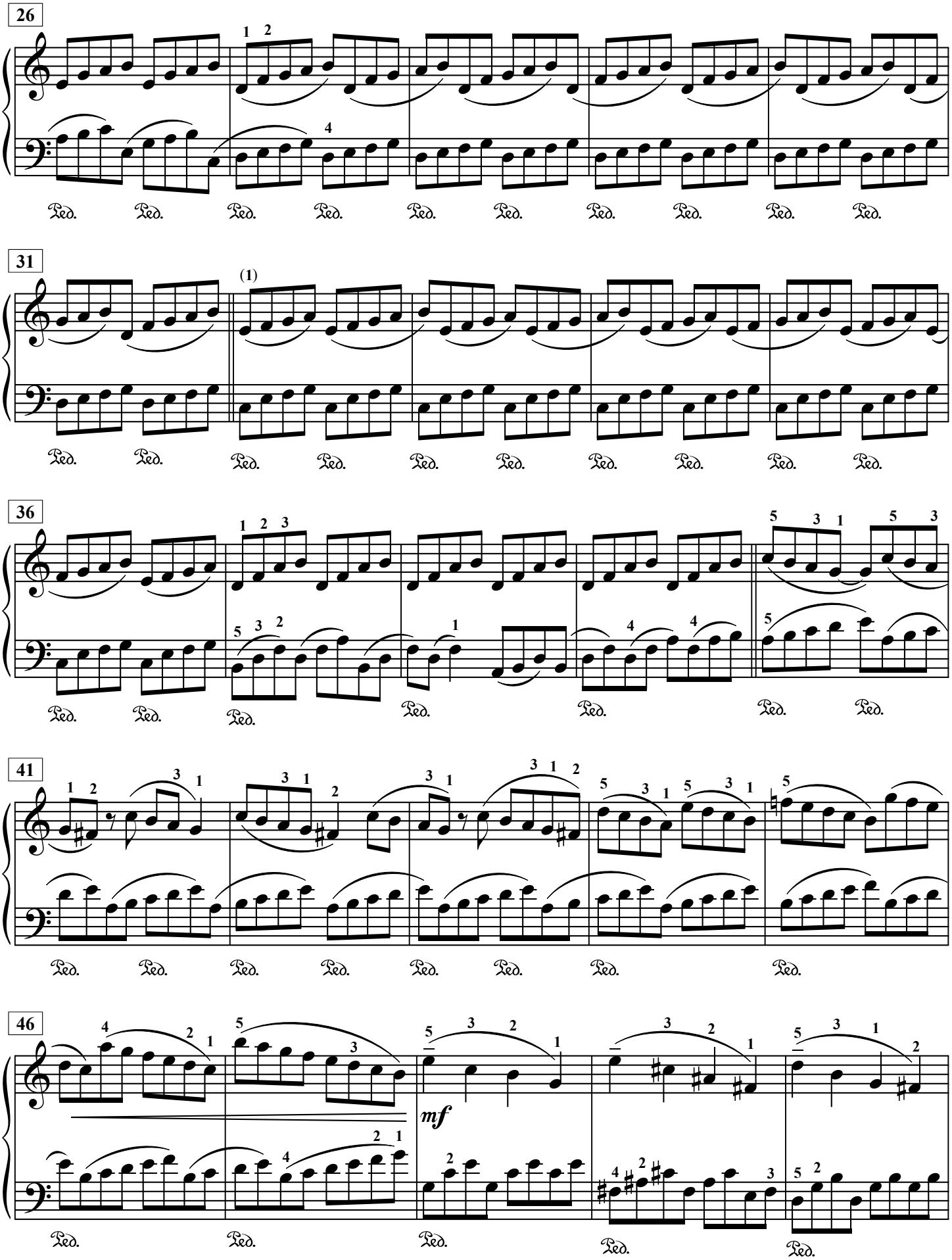
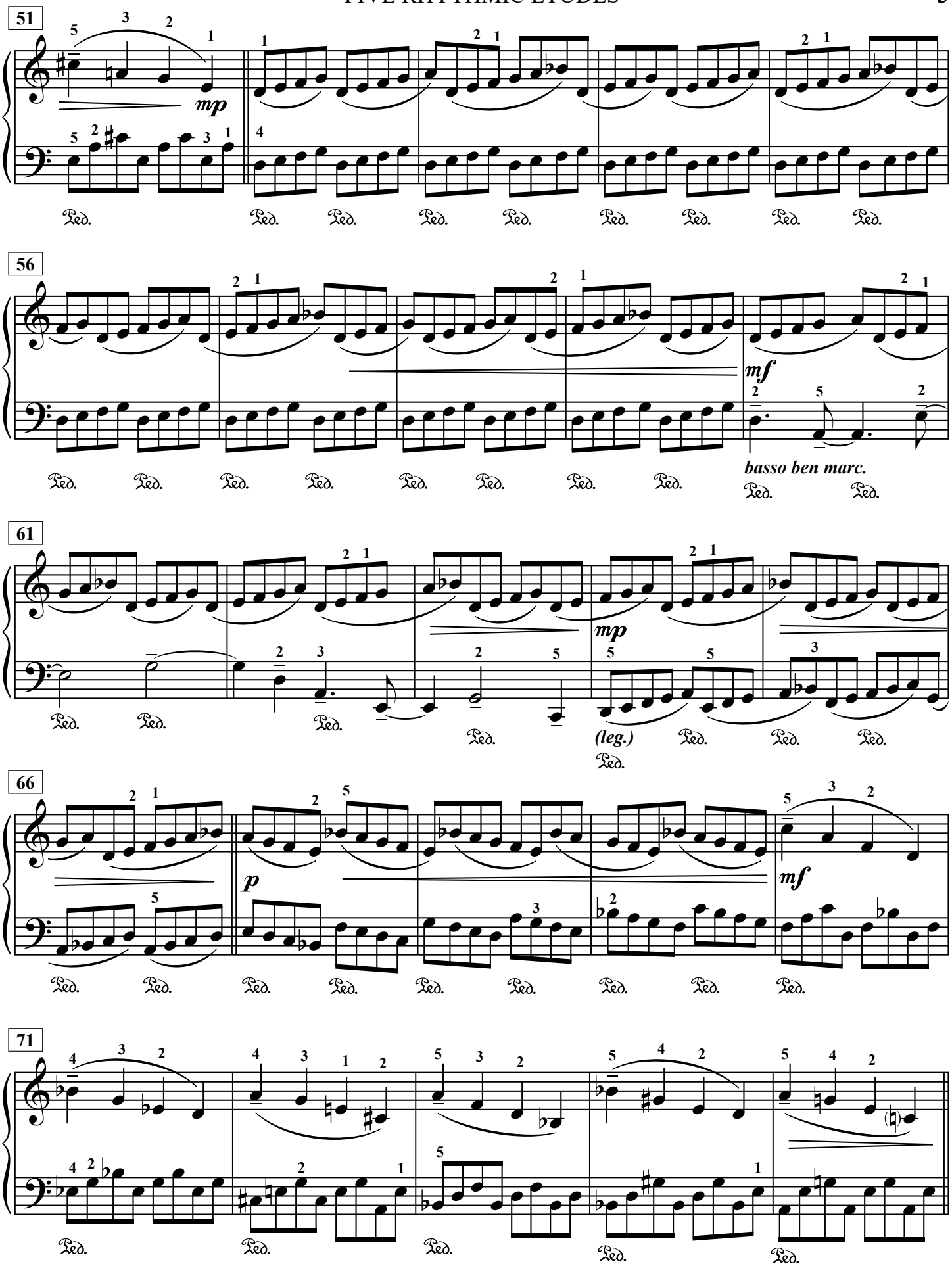
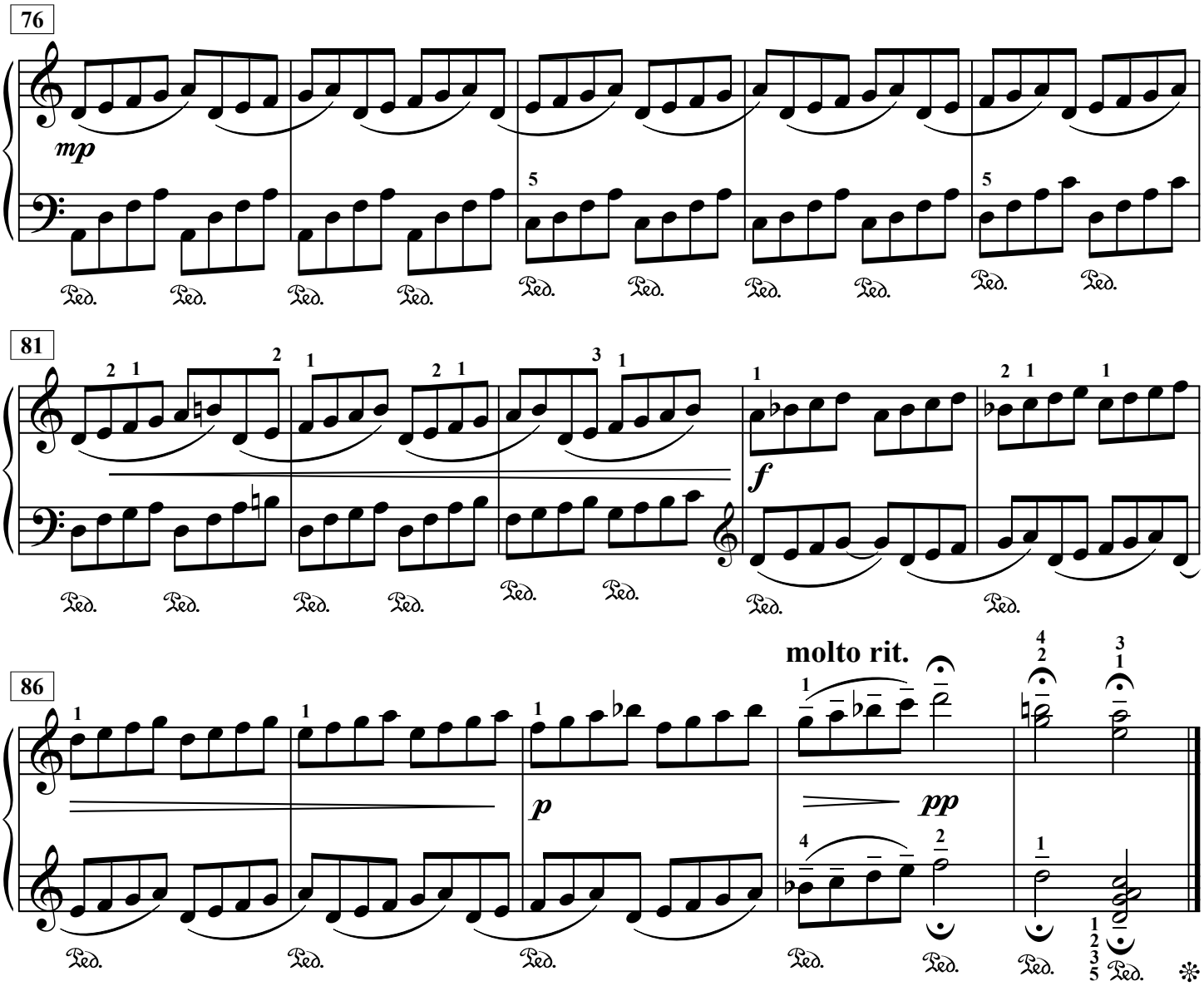
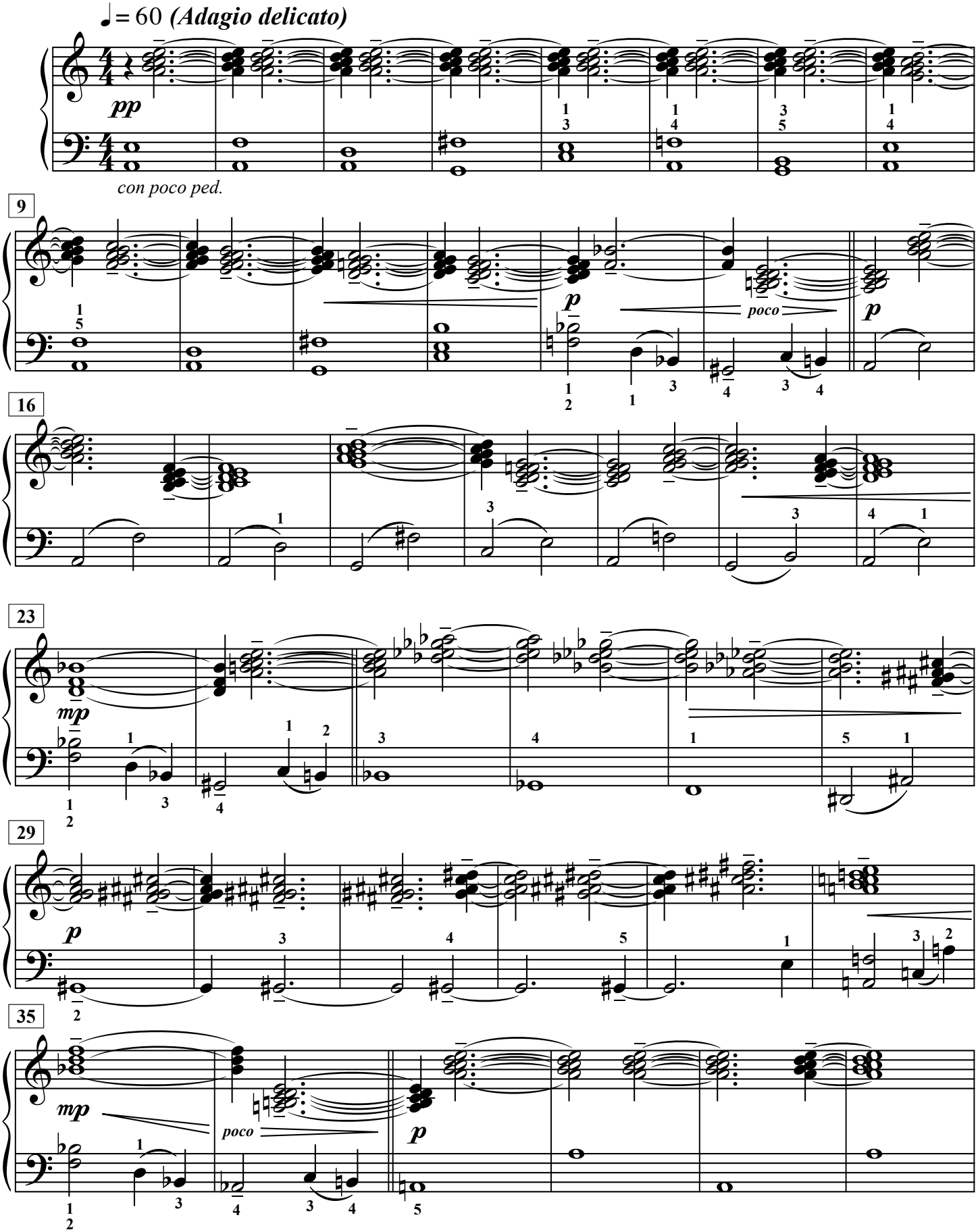

26
31
36
41
46
mf

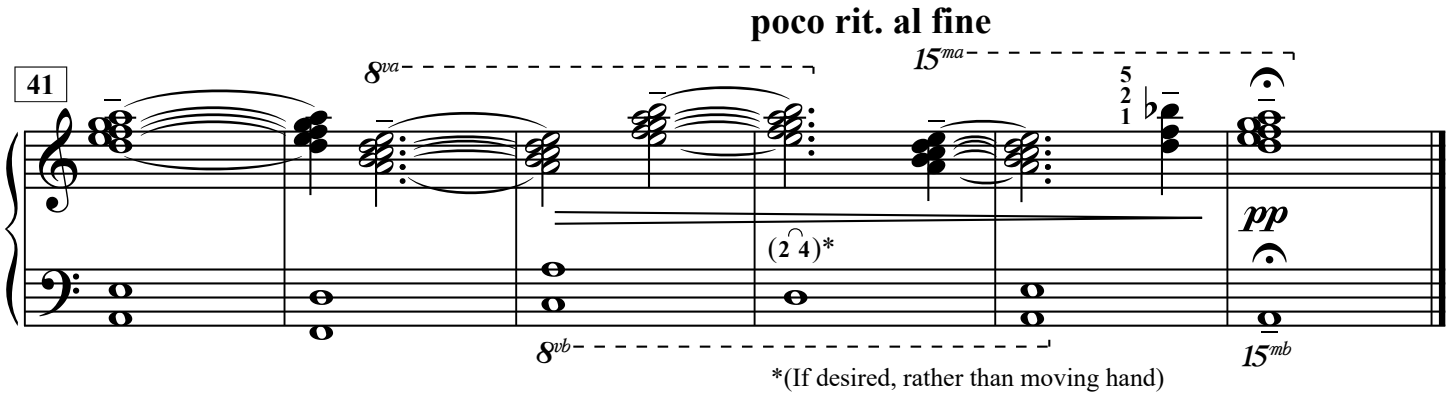

51
mp
56
mf
basso ben marc.
61
mp
(leg.)
66
p
mf
71


76
mp
81
f
86
molto rit.
p
pp
(Una corda, if desired)

# II. CLUSTERS IN FOURS AND FIVES

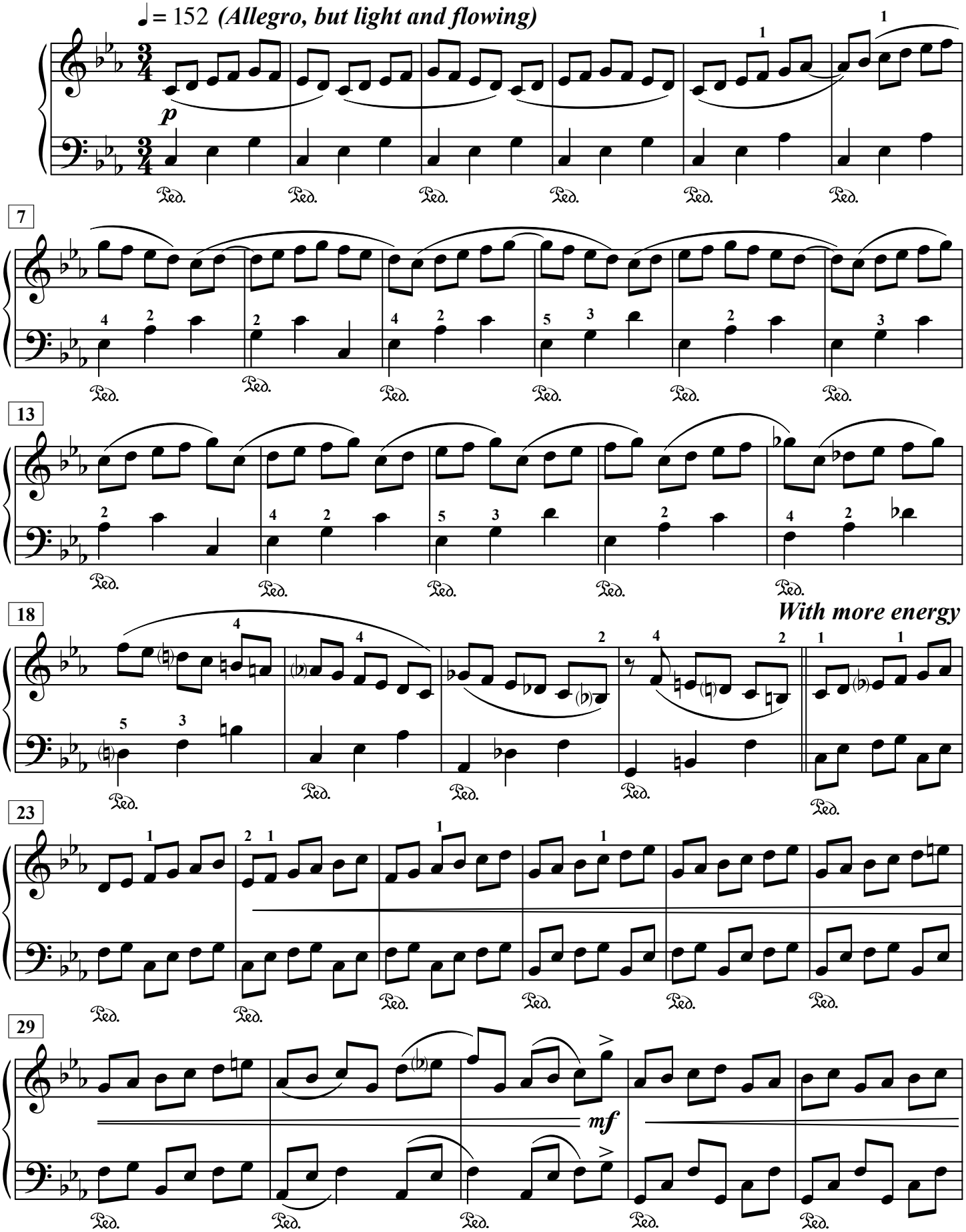


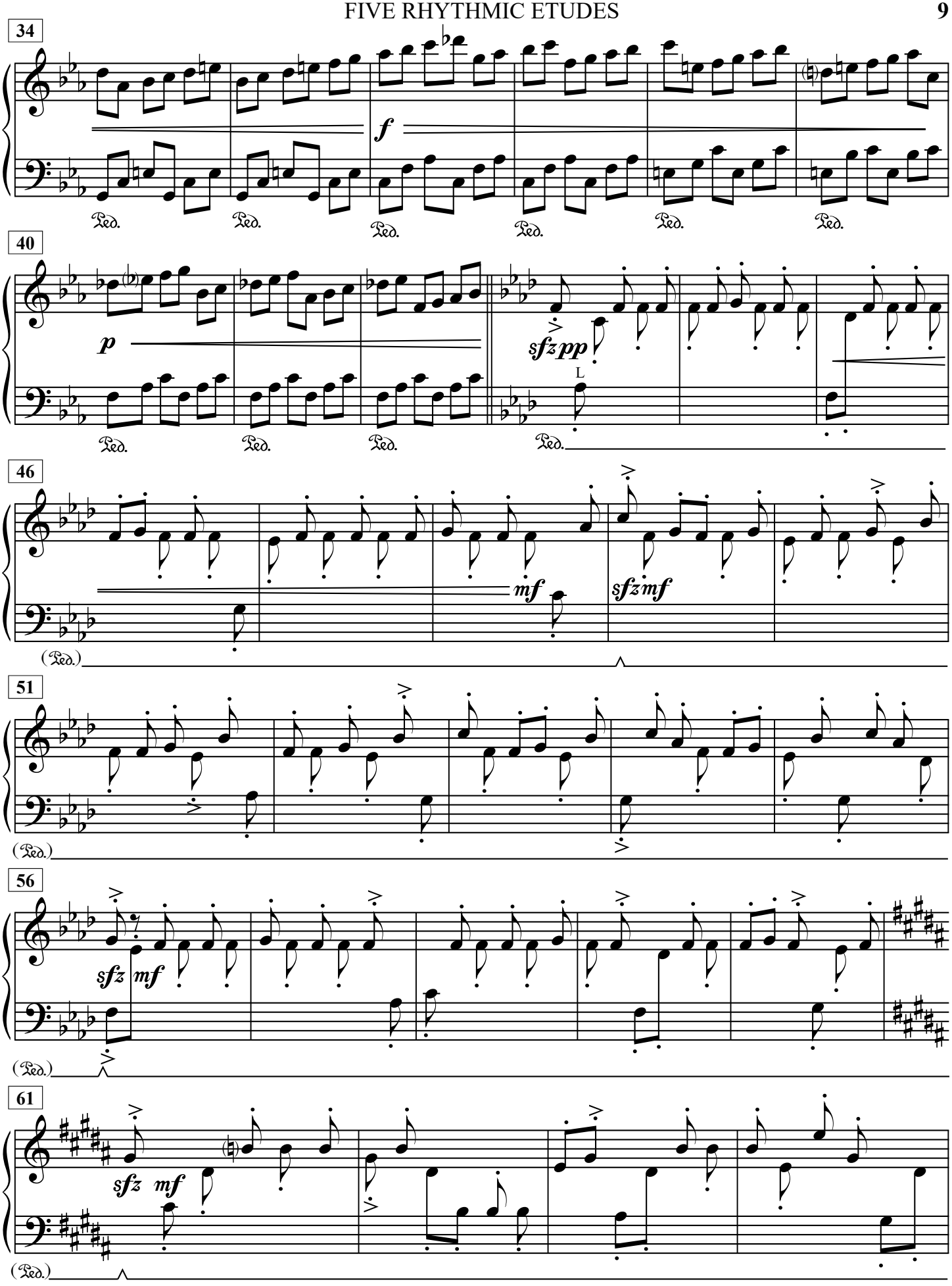

*N.B. - Black-key clusters may be fingered traditionally or played with with r.h. palm.

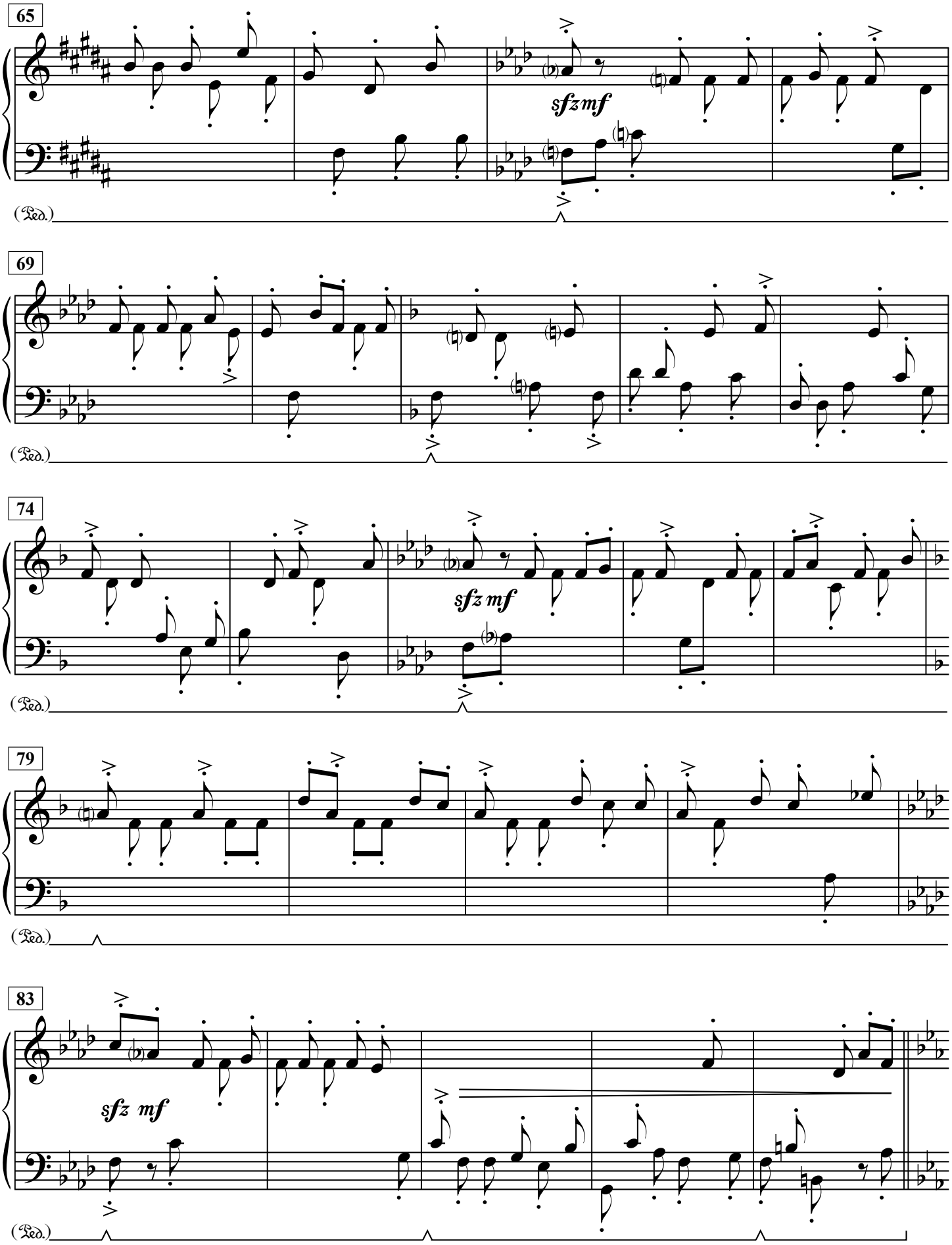

poco rit. al fine
41
8va
15ma
5
2
1
(2 4)*
pp
8vb
15mb
*(If desired, rather than moving hand)

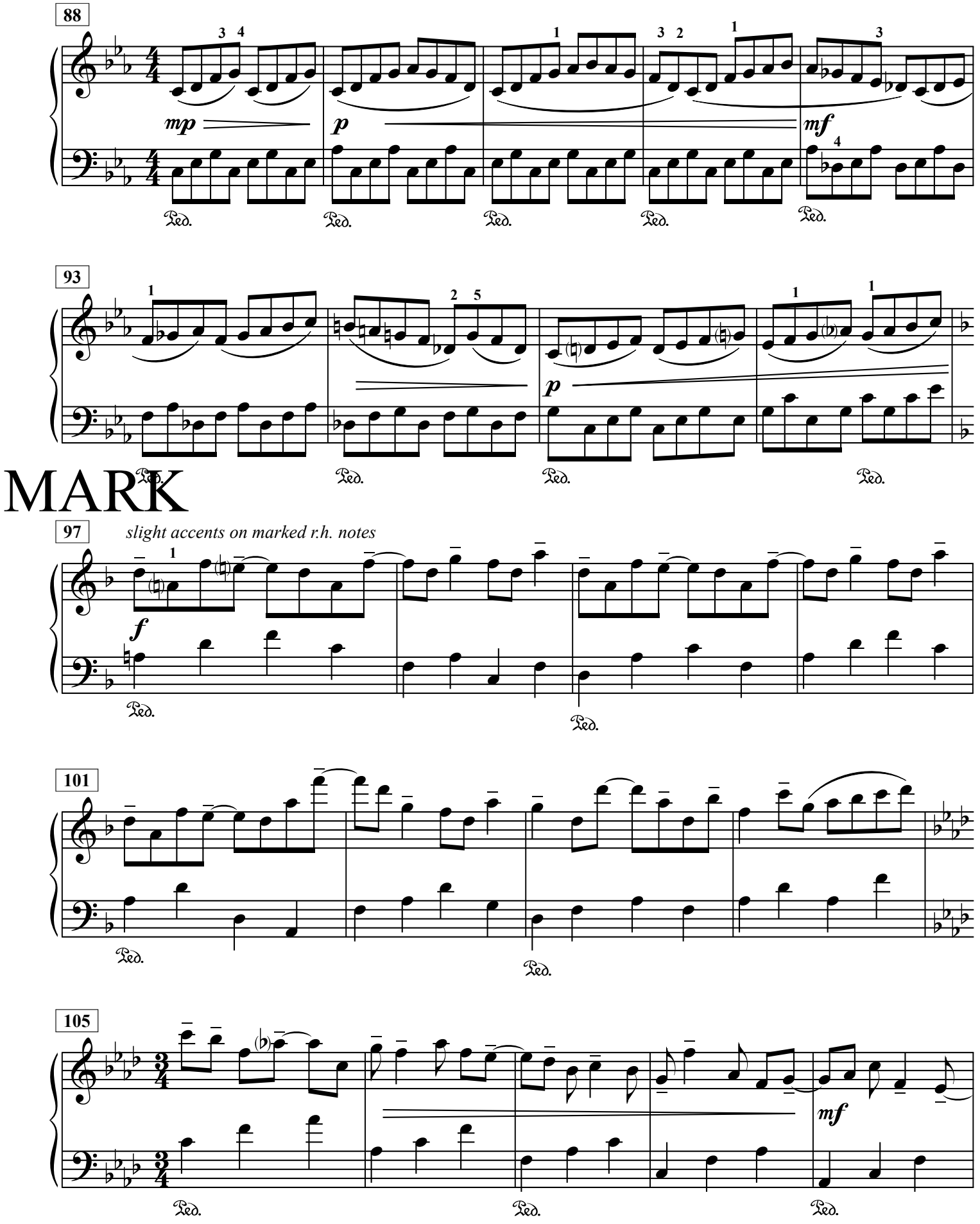
**[BLANK PAGE]**

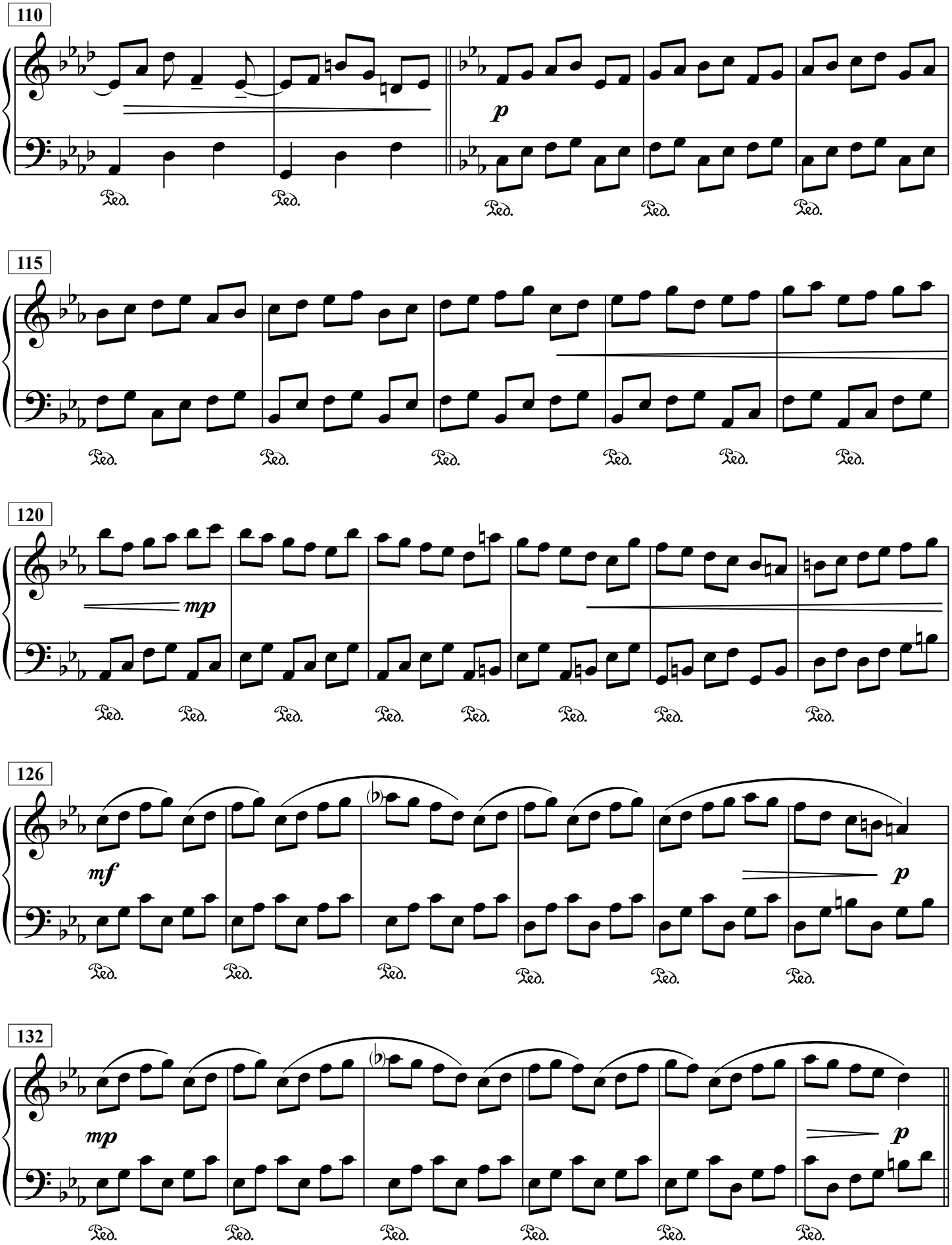
# III. TOCCATA AND VARIOUS TINTINNABULI

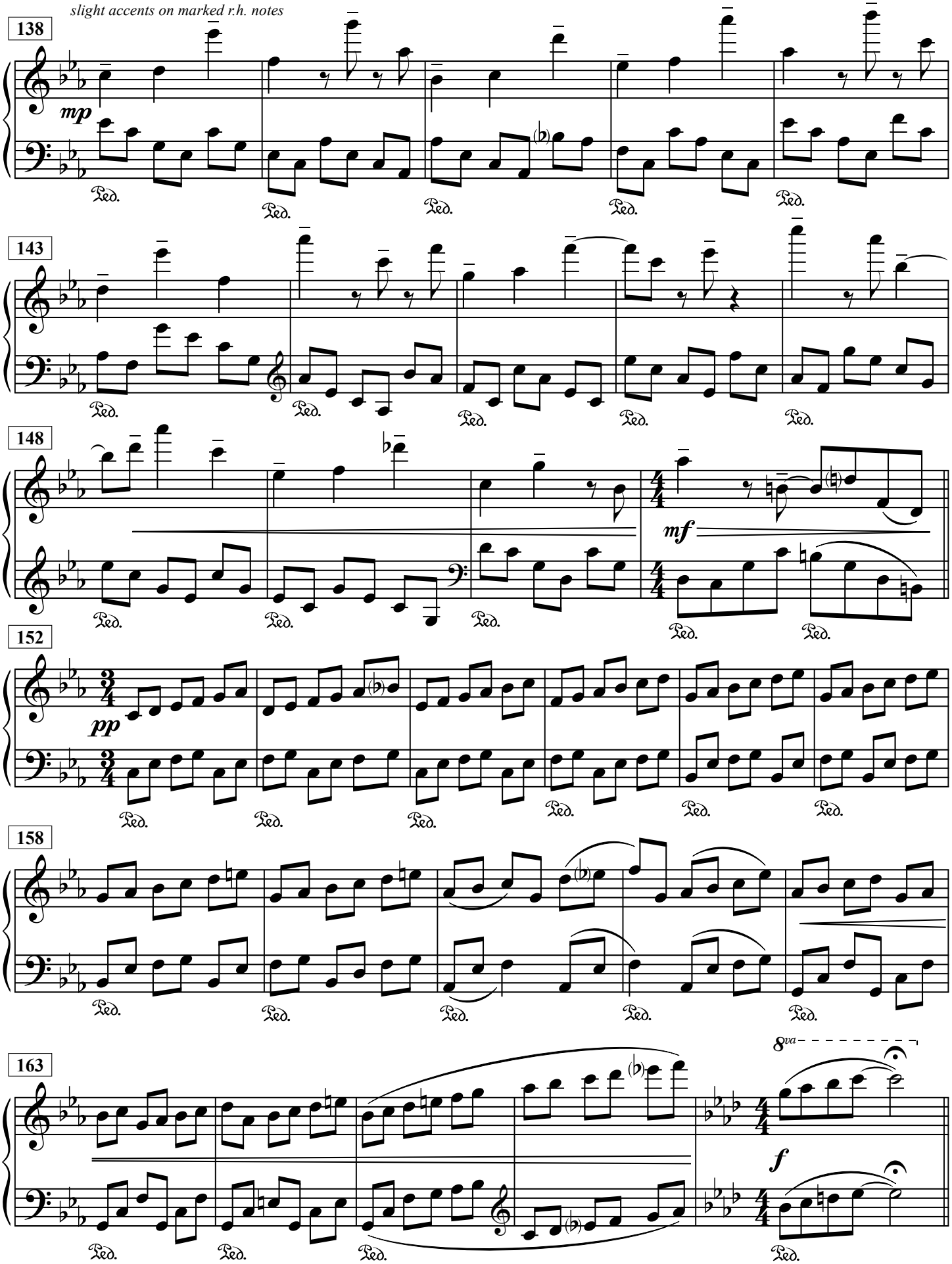


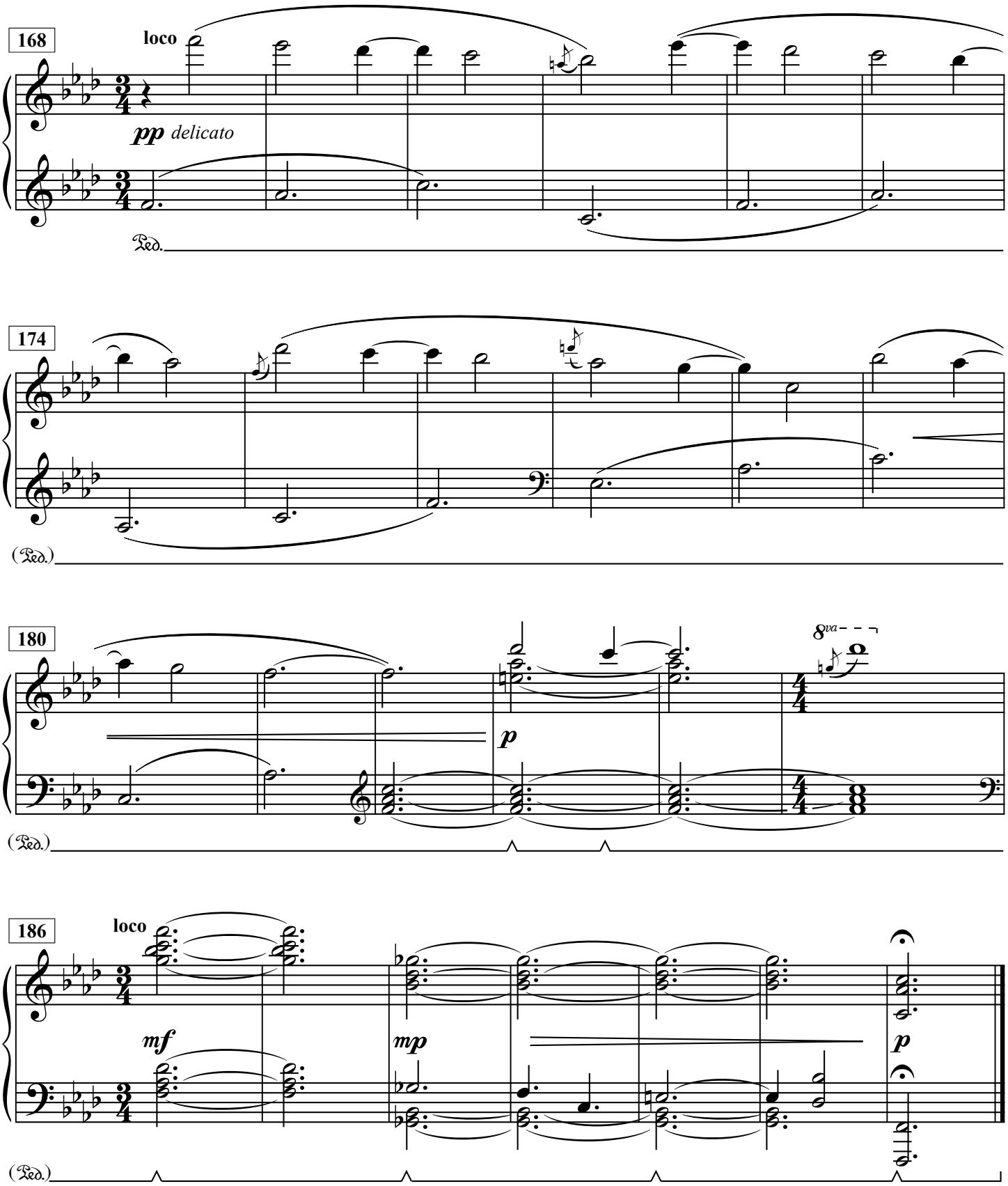

34
f
Ped.
40
p
sfzpp
L
46
mf
sfzmf
51
56
sfz mf
61
sfz mf


65
sfz mf
(Ped.)
69
(Ped.)
74
sfz mf
(Ped.)
79
(Ped.)
83
sfz mf
(Ped.)


88
mp
p
mf
93
p
MARK
97
slight accents on marked r.h. notes
f
101
105
mf

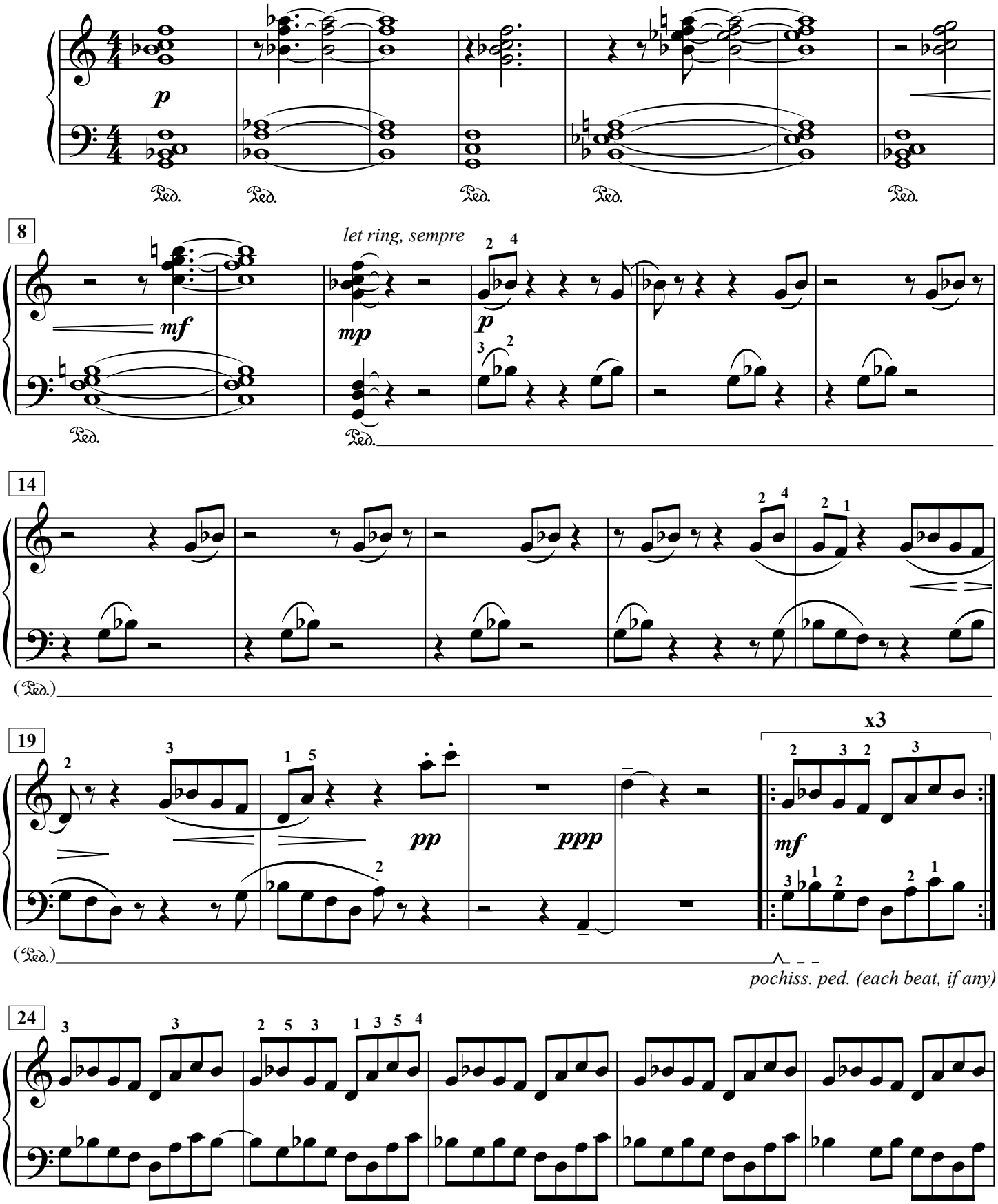

110
p
115
120
mp
126
mf
p
132
mp
p

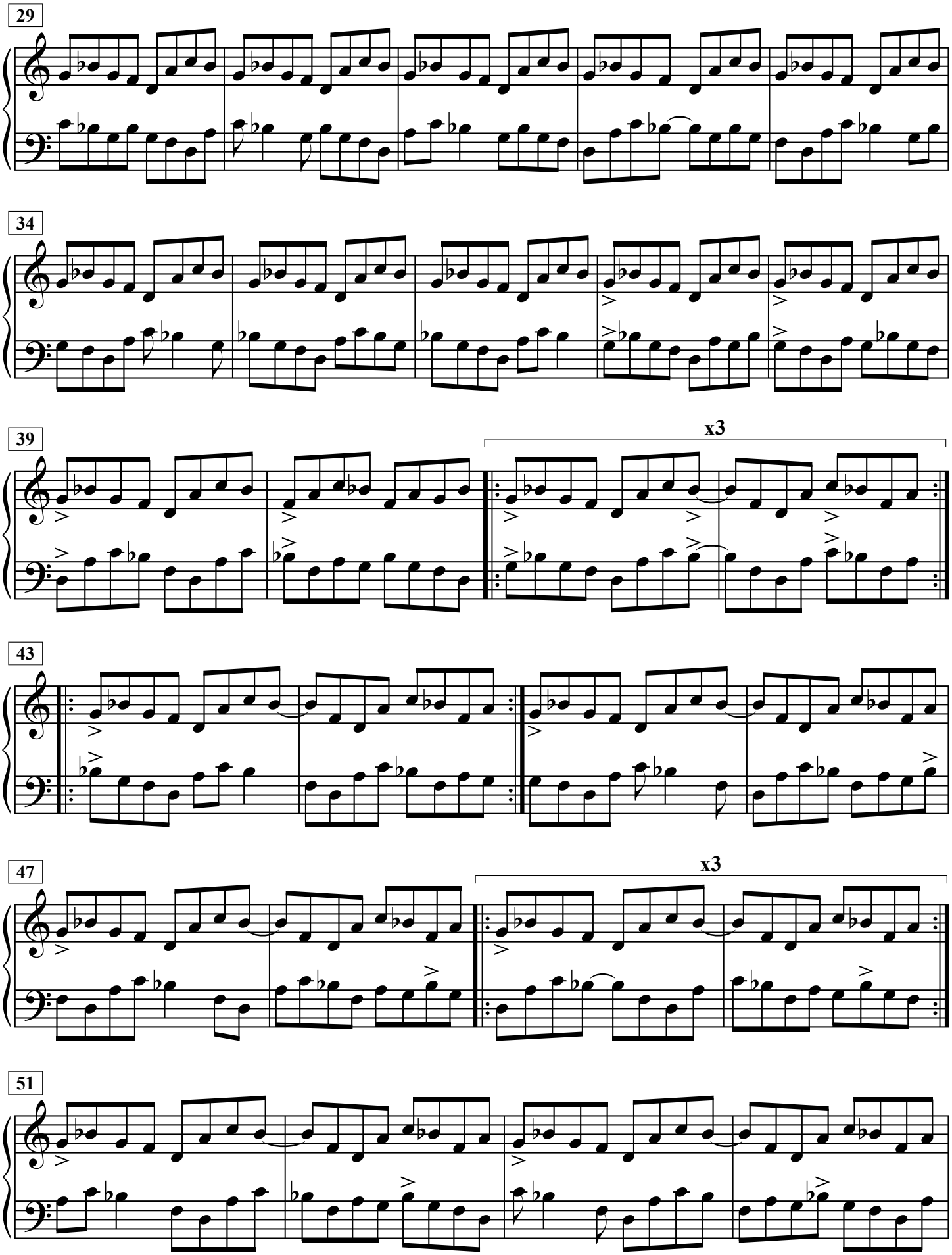

slight accents on marked r.h. notes
138
mp
143
148
mf
152
pp
158
163
8va
f
Ped.

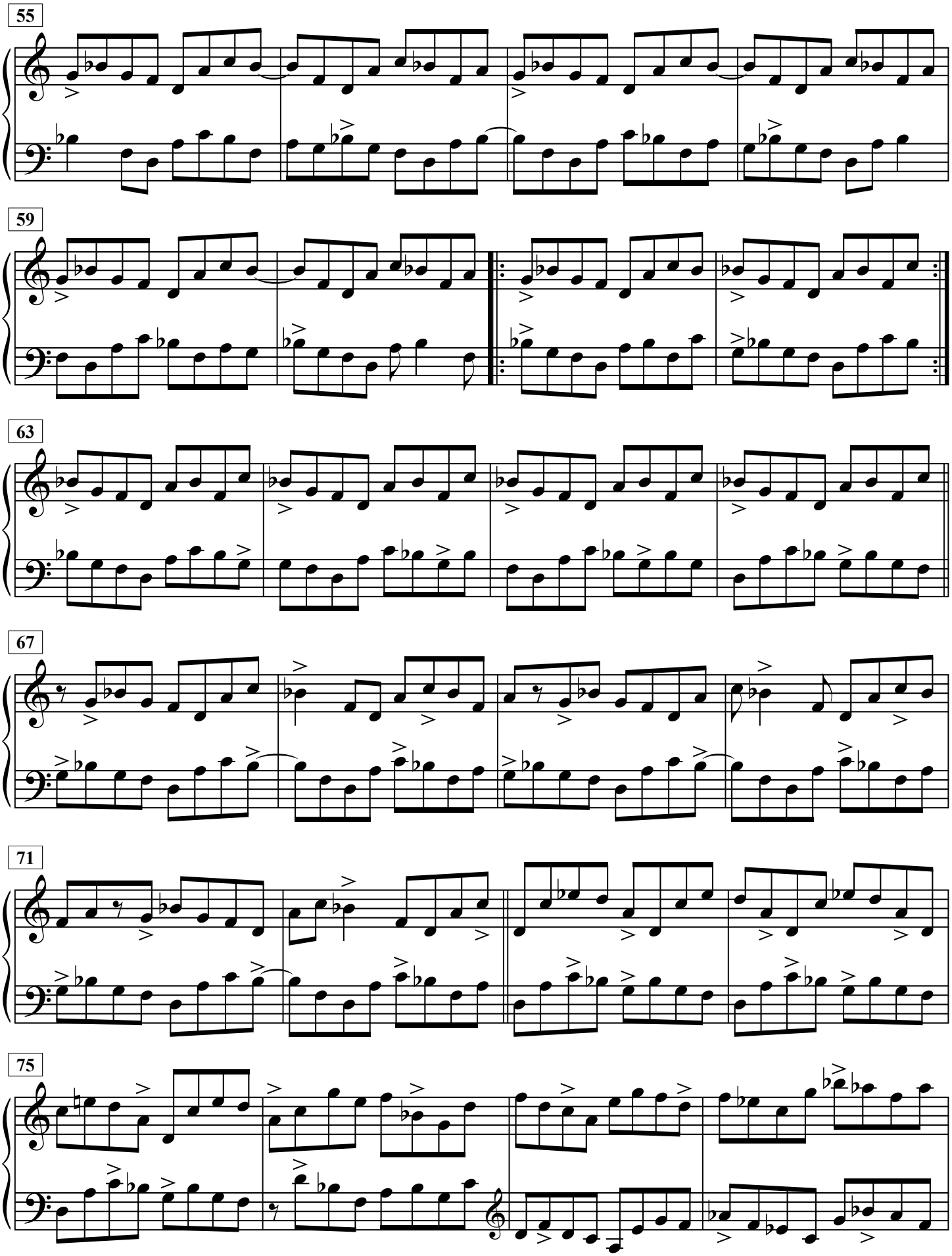

168
loco
pp delicato
Ped.
174
(Ped.)
180
p
8va
(Ped.)
186
loco
mf
mp
p
(Ped.)

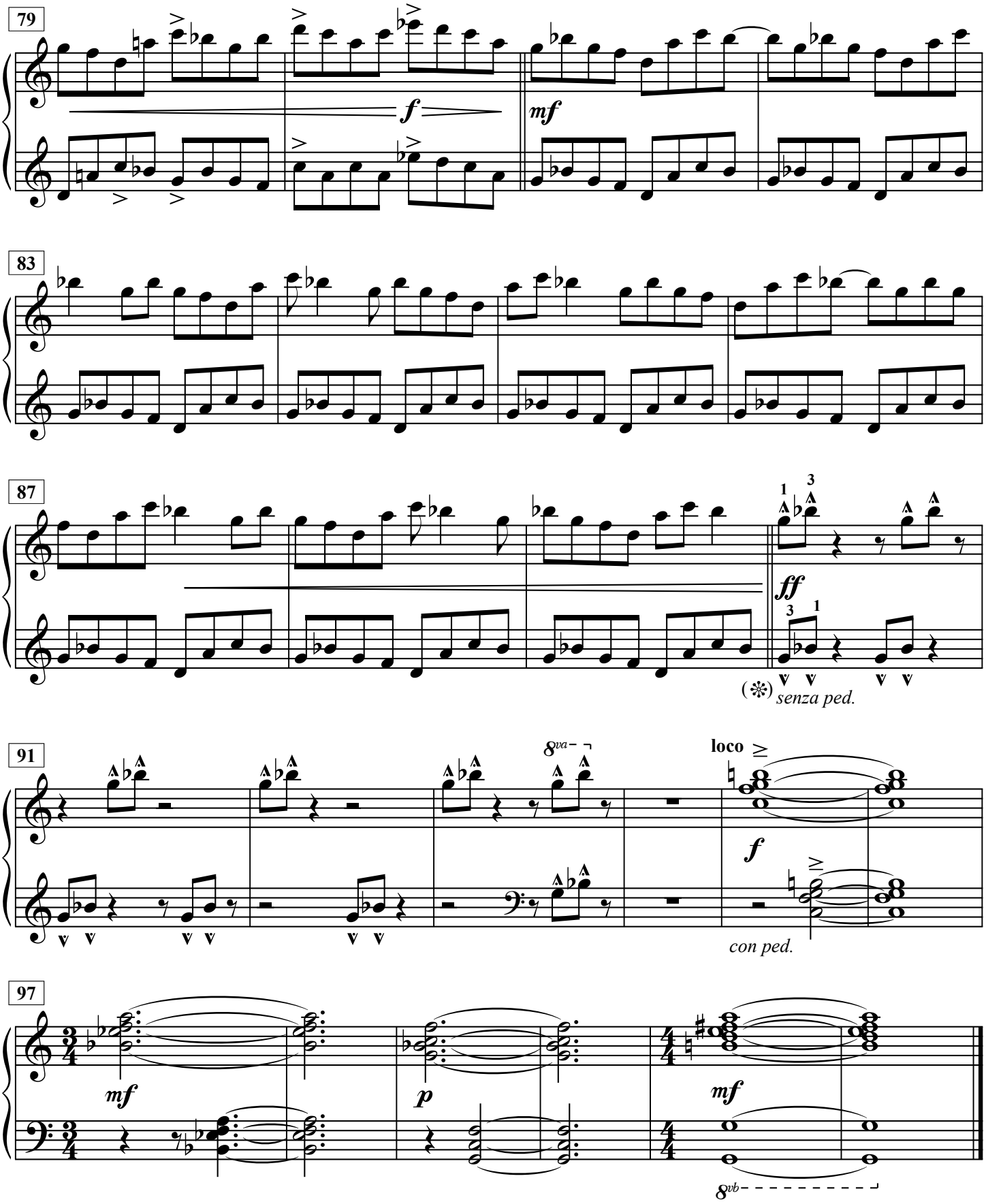
# IV. SIMPLE CANONS AND LOCKED PHASES

♩ = 132 ***(Tempo giusto, poco meccanico)***



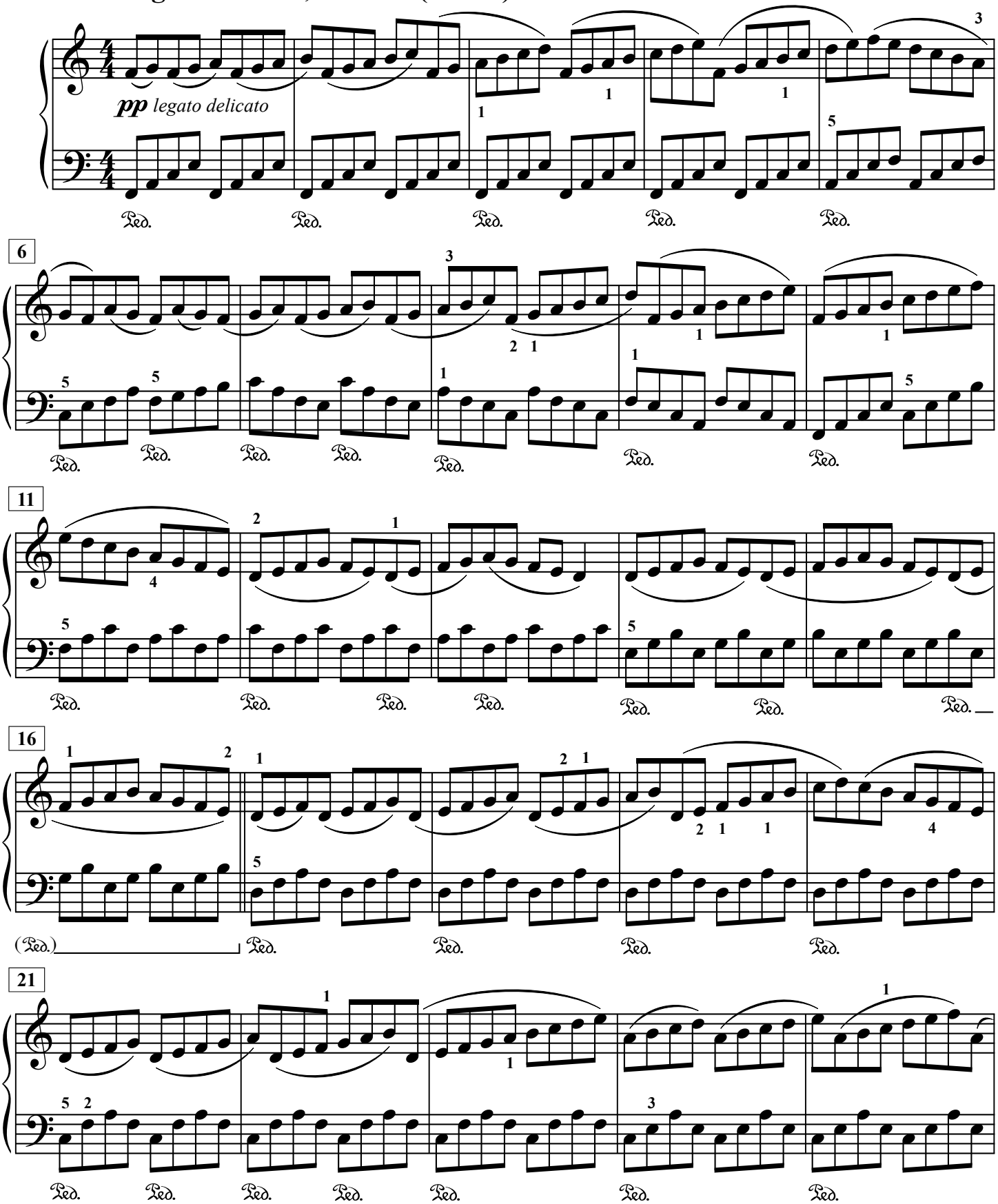

29
34
39
x3
43
47
x3
51

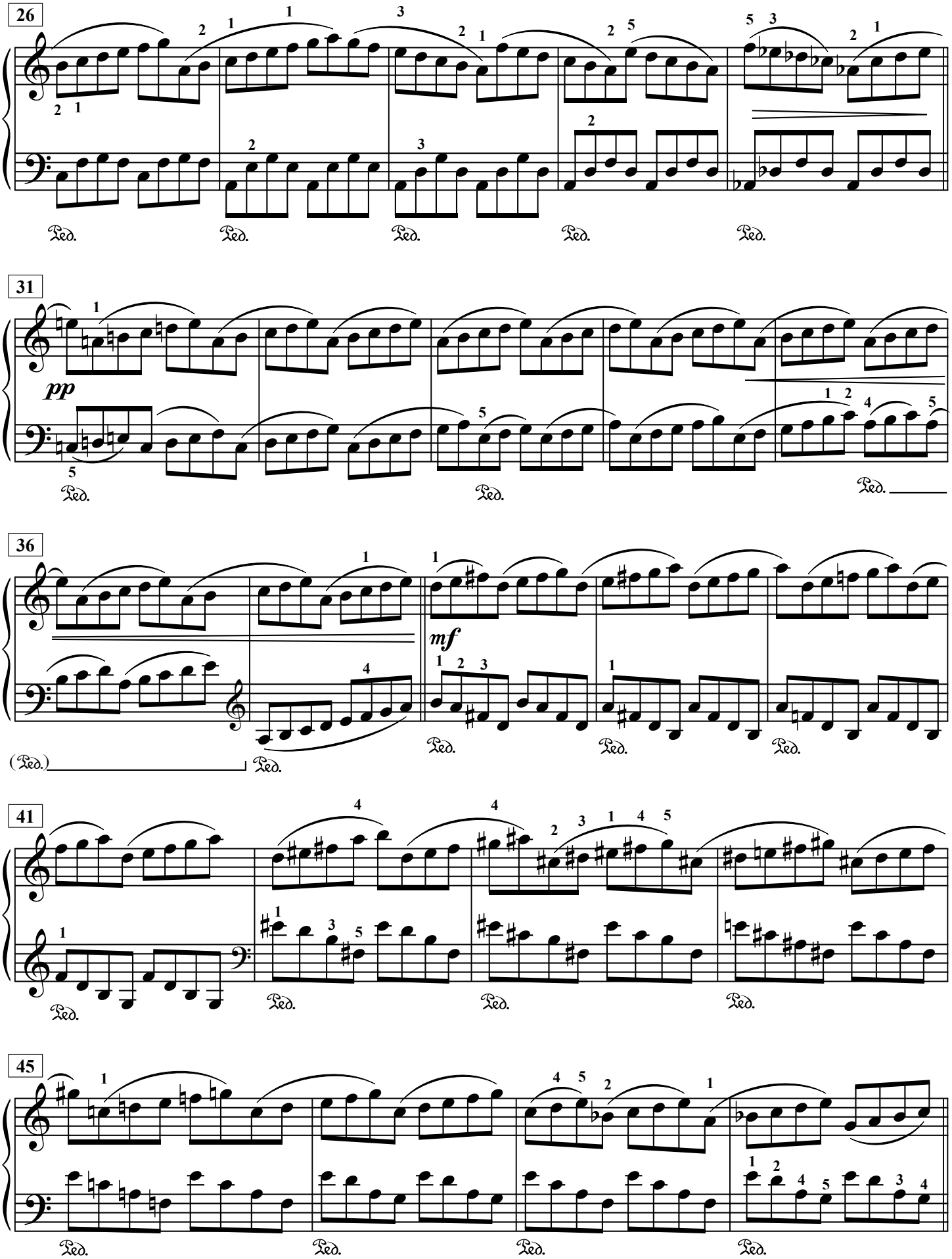

55
59
63
67
71
75

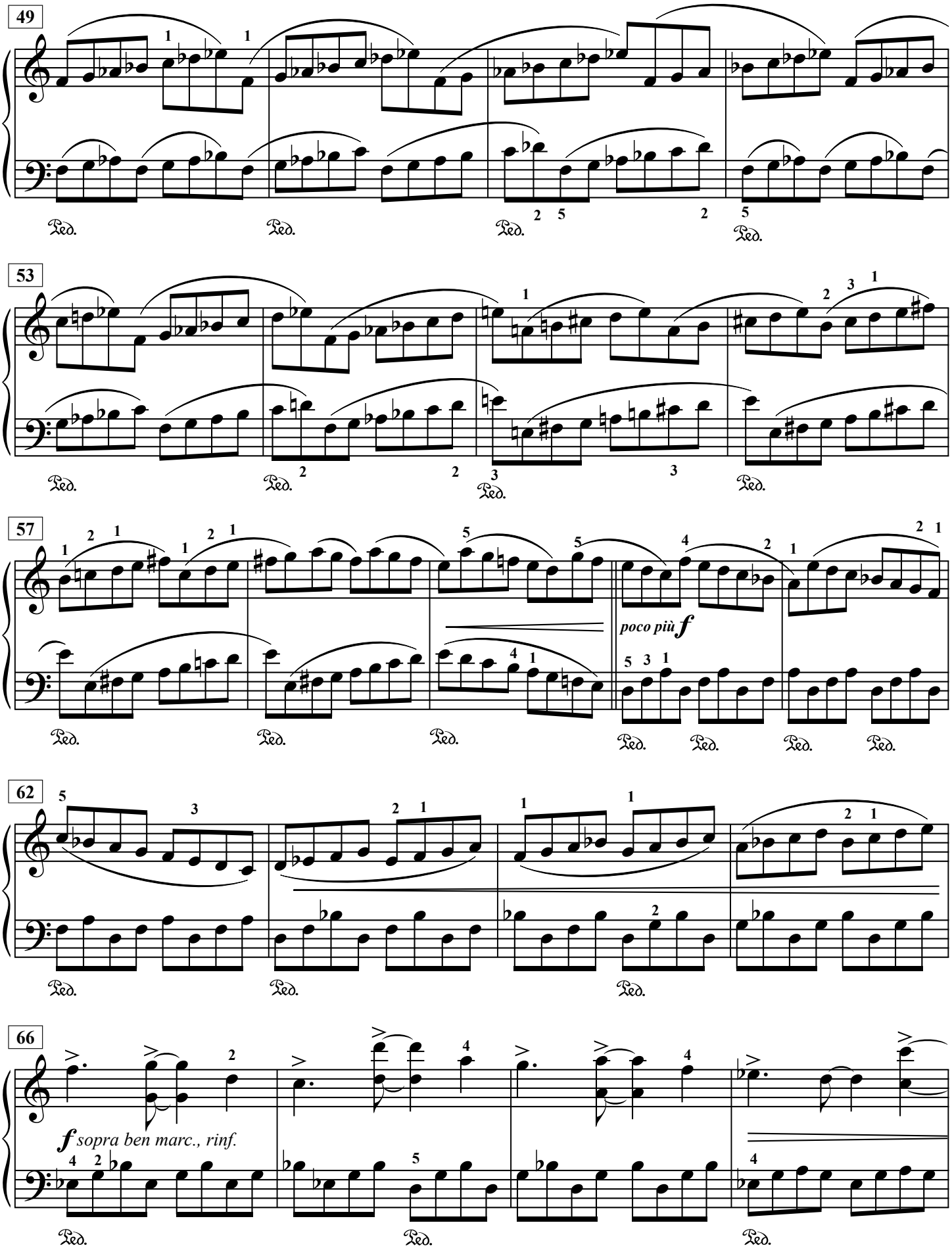

79
f
mf
83
87
ff
(❊) senza ped.
91
8va
loco
f
con ped.
97
mf
p
mf
8vb

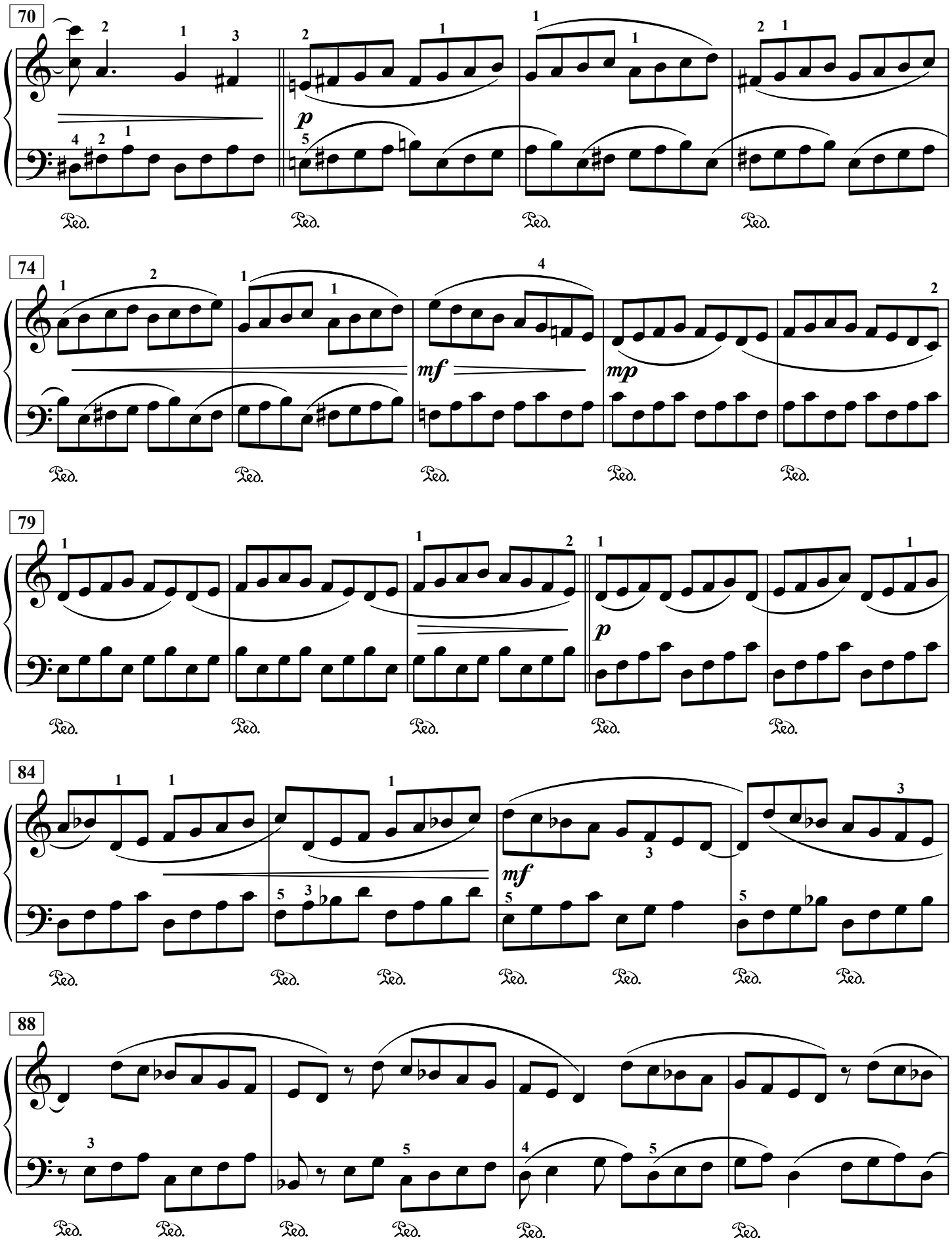
# PERFORMANCE ETUDE:
# V. PLAIN LINES AND SIMPLE PROCESSES

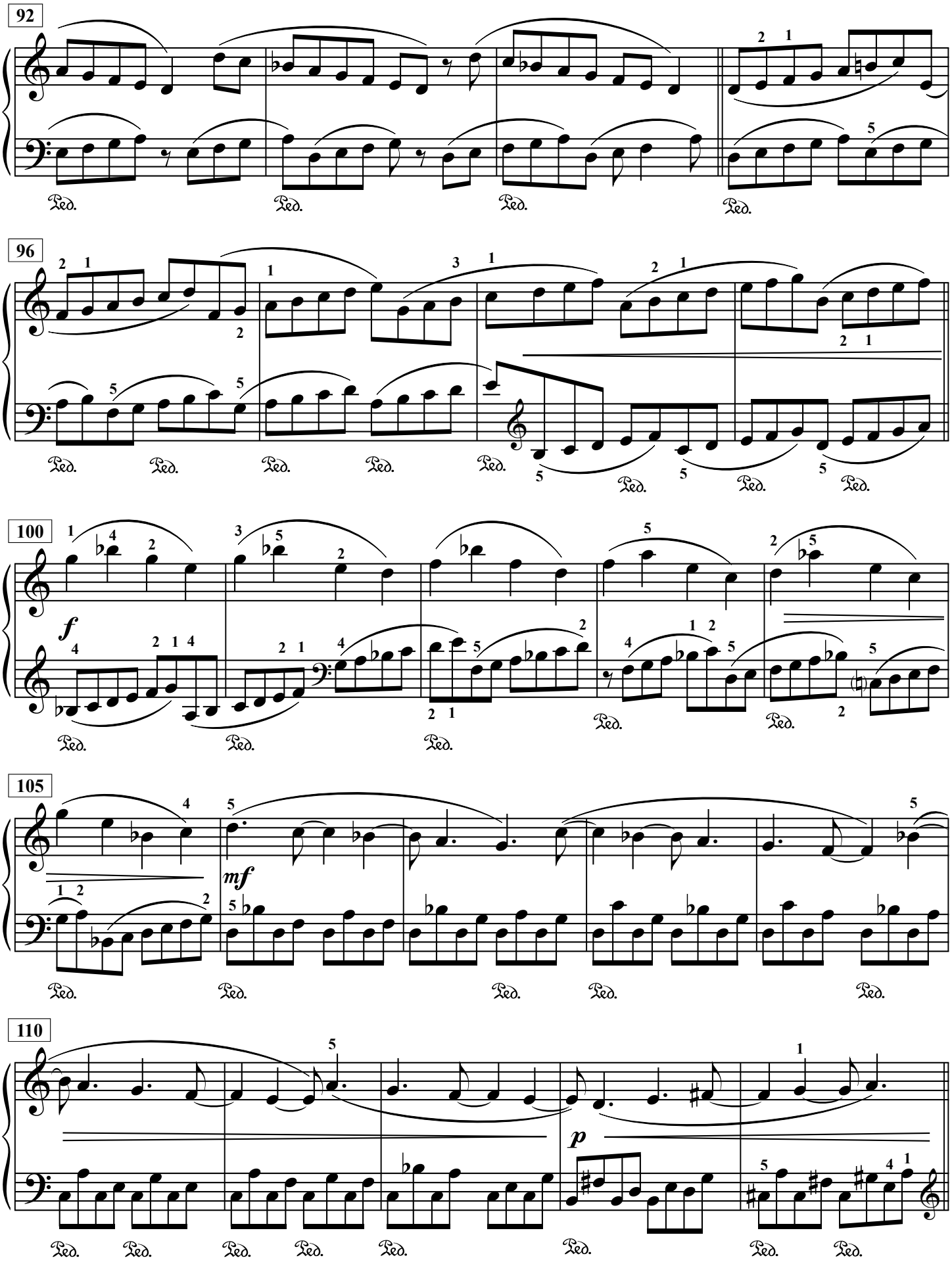
**Allegro con brio, ritmico (♩= 144)**

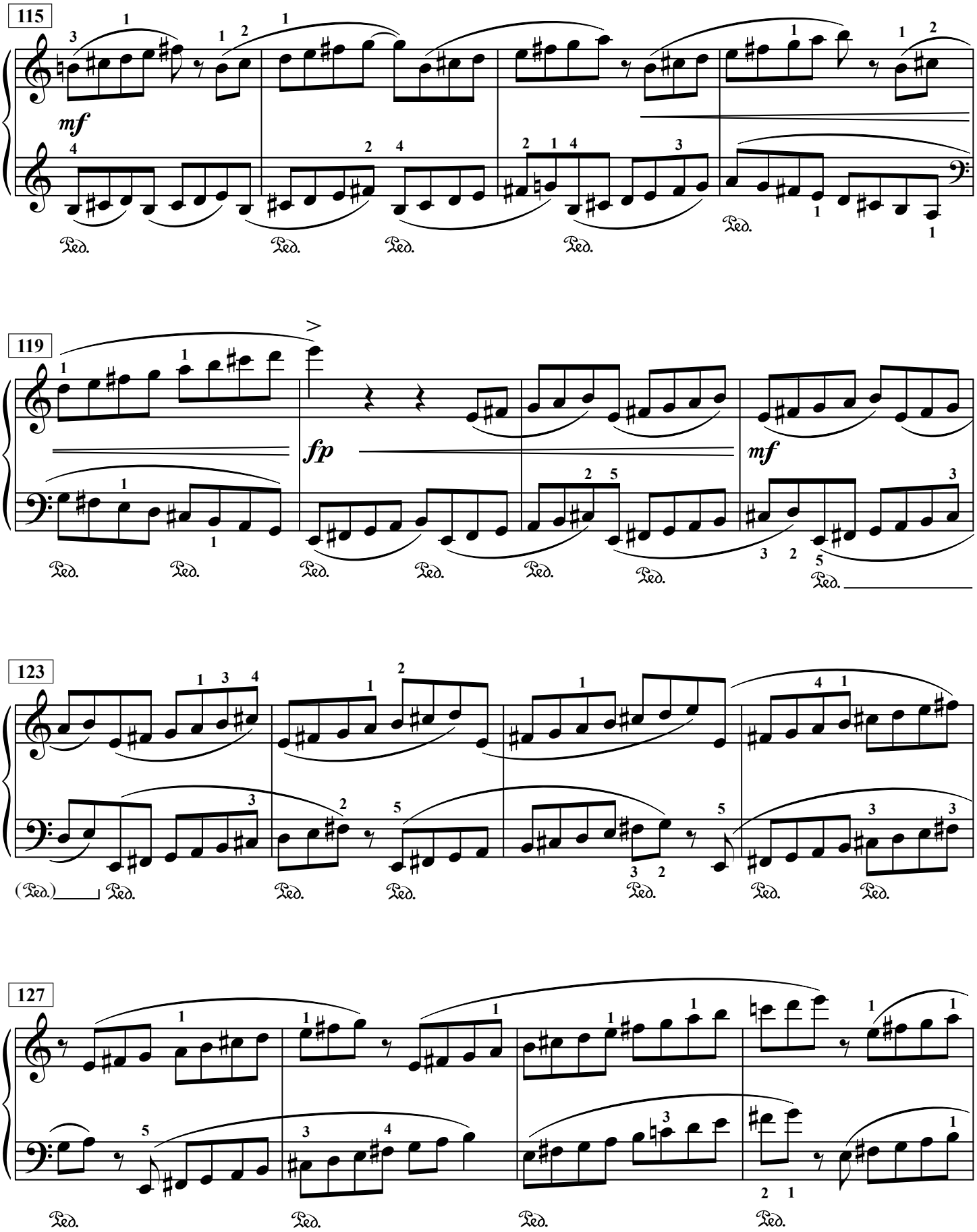


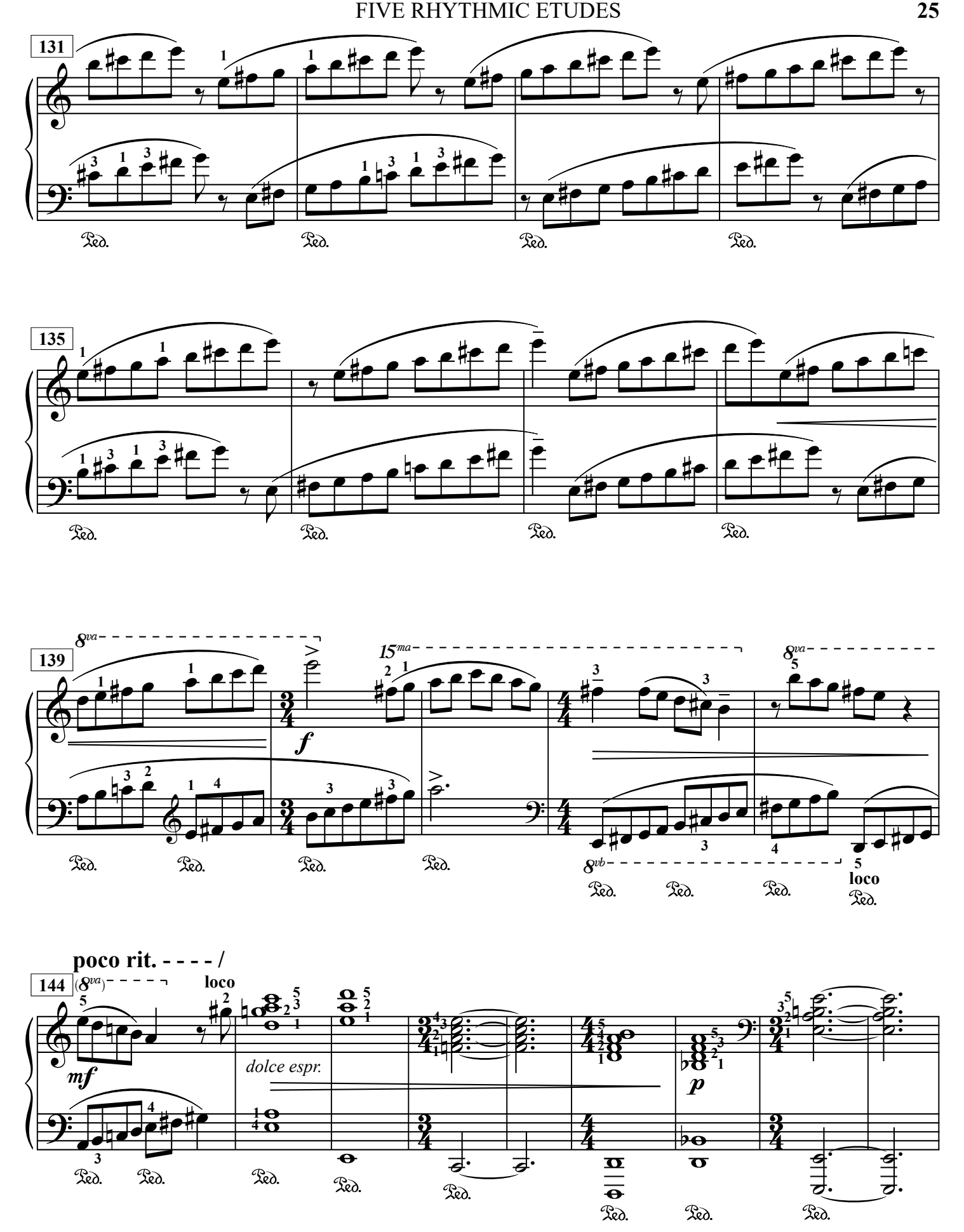

26
31
pp
36
mf
41
45

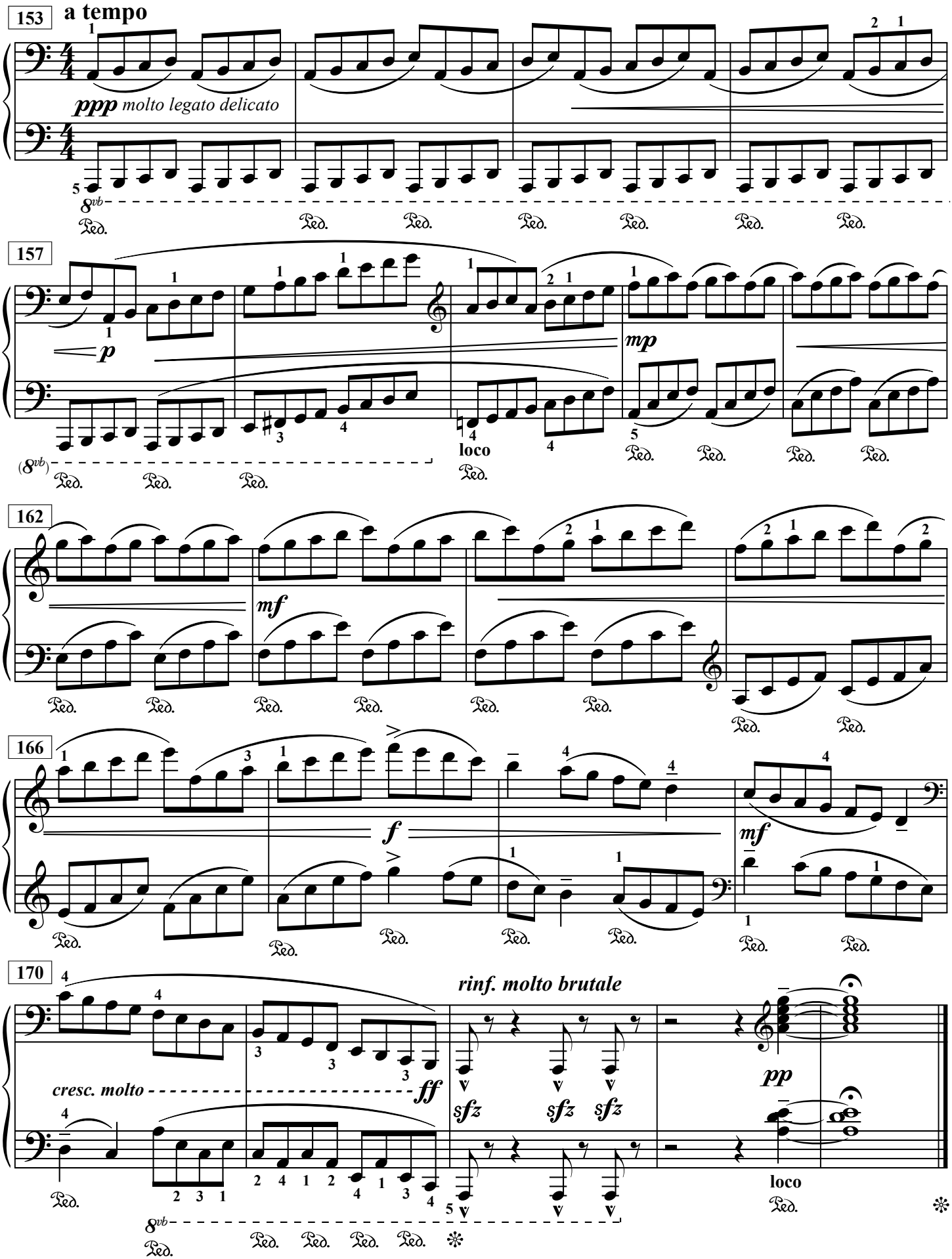

49
53
57
poco più f
62
66
f sopra ben marc., rinf.
Ped.


70
p
74
mf
mp
79
p
84
mf
88


92
96
100
f
105
mf
110
p
Ped.


115
mf
119
fp
mf
123
127


131
135
139
8va
15ma
f
8vb
loco
poco rit. - - - - /
144
(8va)
loco
mf
dolce espr.
p


153
a tempo
ppp molto legato delicato
8vb
157
p
mp
loco
(8vb)
162
mf
166
f
mf
170
rinf. molto brutale
cresc. molto
ff
sfz
pp
loco
8vb