



MUTATIONS (2022)

**Etudes for Extended Piano
Techniques**

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Mutations

Etudes for extended piano techniques

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PERUSAL USE ONLY

Mutations

About the Piece:

“Mutations” is a set of etudes utilizing common extended techniques for piano: Sympathetic vibrations; Touch harmonics; Finger techniques; and Prepared piano. The structure (as well as influence on specific etudes) is directly from György Ligeti's, “Musica Ricercata” which each mutation is confined to a pitch class, and the subsequent mutation add an additional note to a new pitch class.

Performance Notes:

Because of the preparation required for *Mutation No. 4*, these etudes do not need to be performed as a continuous set; Rather performers may choose to only perform one mutation if desired or exclude *Mutation No. 4*. If “Mutations” is chosen to be performed as continuous set, either prepare a separate piano *Mutation No. 4* or have a brief intermission or pause to prepare the piano on stage.

Mutations

Preparation for *Mutation No. 2* & *No. 3*:

Mutations No. 2 & No. 3 require performers to rely on the placement of their finger for accurate execution.

-Mutation No. 2:

Mark the point at which the required harmonics occur with chalk on the strings (or another material that doesn't affect the sound of the piano).

-Mutation No. 3:

Place color-coded tape (3 colors: corresponding to E ♭, G, B) or blank strips of tape with pitches labeled, on the dampers.

PERUSAL USE ONLY

Preparation Guide for *Mutation No. 4*:

-Materials:

- 1 (one), 10 foot (3 meters) long metal chain; Light to medium style links.
- 1 (one), 2"x2" (5cmx5cm) square, cut from a yoga mat (or similar type of foam.)

-Preparation:

Drape the metal chain from about C1 to C7, by the beam by the bass strings, tuck the chain underneath it so it touches the strings below the beam, then drape it back over the beam. There will likely be excess length of the chain, that is okay. Ensure all the notes in the specified range are covered; Overlapping is okay.

Roll the yoga mat (foam) square over itself (like a sushi roll), press the sustain pedal down, wedge it horizontally widthwise between the A0 & B♭0 strings and release the pedal. This removes any overtones; When A0 is played with the sustain pedal down it should create a "boom" effect that echos throughout the piano.

Mutation No. 1 - RESONANCE (Sympathetic vibrations)

Steady, ♩ = 60 depress key without sounding pitch

1
2
3
4
5
6
7
8
9

10
11
12
13
14
15

16
17
18
19
20
21
22
23
24

always sf *always marcato and very very dry*

depress key without sounding pitch

PERMISSIONS ONLY

Mutation No. 2 - DAMPEN (Touch harmonics)

Notation:

The fundamental pitch is notated in the bottom staff; The resulting pitch is notated as a diamond. Because some of the resultant pitches lies at different points on the strings, assume it is the one just above the dampers, the closest to reach.

Like a solemn hymn (♩ ~ 55)

l.h. (touch harmonics with left hand, using the "meat" of the fingertips)

r.h.
mp

lunga

5

9

lunga
ff

ped. / etc. (pedal each note)

Mutation No. 3 - ZING! (Finger techniques)

Notation:

☰ - Lay finger nail flat against strings

⤴ - Pluck with finger nails

⤵ - Flick finger nail against the strings

Free of tempo
[Ca. 8 sec.]

sempre ☰ (side strumming pattern)

Exact, ♩ = 60

n very slow → as fast as possible < *p*

(plucked)

(flick fingernail)

mf

sf
8vb

Red.

6

sf

mf

5

n

Mutations

11

p
mf
mf cresc. *f*

17

mf cresc. *f* [SIT DOWN]

[20 ≥ sec.]

23

After keys are depressed (*without sound!*) → Random glissandi across the strings [STOP] *express.*

depress keys without sounding pitch *n poco a cresc.* *fff intenso*

Sost. al fine. Ped. gradually lift pedal * (pedal lifted)

Mutation No. 4 - MYSTERY (Prepared piano)

Material A

Free flowing

[Ca. 6 Sec.]

About ♩ = 110 (tempo is not strict)

Moving forward - - - - -

sim. *pp* *mf*

(Barlines act as reference points)

sff
8vb
2nd.

Material B

[Ca. 6 Sec.]

As before (not strict)

Moving forward - - - - -

sim. *pp* *mf*

sff
8vb

Material C