

often empty on the insides (2014) piano and masking tape
Eleanor Cully





Preparations:

Extend three overlapping strips of masking tape across the white keys of the piano as shown above: the first piece across the front edge of the white keys, and the third nearest the black keys. Note that the tape will not make full contact with the top and bottom keys due to the raised case.

Without depressing the keys, write the following set of numbers, one per white key, on the third strip of tape. Begin on A1 and continue to C8:

51, 18, 40, 6, 28, 16, 34, 4, 26, 10, 30, 20, 8, 22, 14, 38, 24, 2, 36, 32, 42, 12, 46, 44, 17, 35, 7, 48, 19, 50, 5, 23, 39, 13, 41, 1, 49, 25, 15, 33, 27, 3, 21, 47, 9, 43, 37, 29, 11, 45, 31, 51

Do not attempt to learn the order of numbers and pitches, take your time locating each key during the performance

Performance:

The piece begins by slowly depressing the sustain pedal (keeping it depressed throughout the work). Starting with the RH on key #1, slowly and gently depress keys in chronological order up to #50, alternating between RH and LH for each key.

Release the previously depressed key slowly upon depressing the next numbered key.

If a pitch sounds, keep it's key depressed until it has rung out before moving to the next numbered key.

Once you arrive at #51 (A1 and C8), pinch the masking tape at both ends of the piano before suddenly and forcefully (to ensure loud pitch results) pushing down onto the keys, breaking the tape from the side of the case.

This action should take place in unison but may result in A1 and C8 sounding one after the other.

Keep these keys depressed until they have rung out.

The piece ends by releasing A1 and C8 together.