

# Improvisations

**Werktitel:** Improvisations

**KomponistIn:** [Salecich Daniel](#)

**Entstehungsjahr:** 2001

**Dauer:** 10m

**Genre(s):** Neue Musik

**Gattung(en):** Sololiteratur

**Besetzung:** Soloinstrument(e)

**Besetzungsdetails:** [Klavier](#) (1)

**Art der Publikation:** Manuskript

Improvisations begins with a simple, solemn but reflective theme in semibreves, opening what could easily be a theme and variations work not unlike Variations for solo flute.

Instead, a rhapsodic form develops, only loosely based on the theme; it uses various notes from the theme on which to build two-note chords. Its main impetus is derived from an upwardly-moving broken arpeggio in both hands based around the "black keys" of the piano, with a low E-flat as the pedal.

On this carpet of harmonious tones, deviations of the arpeggio in the pianist's right hand occur. These deviations explore the notes around the black keys, i.e. the off-notes or "blue notes", to use a jazz expression. The "wrong notes" become accentuated, and contrast sharply with the harmonious tones of the E-flat(minor7) chord that is so often present in the left hand. Instead of playing the same rhythms as the left hand, the right hand often augments the arpeggiated rhythm and leads the composition down many paths, displaying much virtuosity and improvised intuition along the way.

Improvisations is also unique for Salecich's experimental music, in that it uses a key signature. There are two key centres in the work, one being the already-mentioned E-flat(minor7), and the second in the key of B major; the second section. In the second section there is a simple improvisation based around two chords, with much melody-work in the right hand. Both the first and second section are joined by the opening theme, through a similar use of the "wrong" notes against the "right" ones, and both exhibit considerable technical fireworks.

After a return to the first section, gradually, both sections are conjoined and mixed into one last bold improvisation, gathering in fervour. Naked and exposed, the opening theme emerges from the chaos, dirge-like; however it brings the work back to the quiet of the opening black key" arpeggios, where we are left calmly to contemplate what has come to pass.

This work is also published with Elegy (for William), a dark, sombre but powerful work for solo piano.