

Three Studies

for piano

duration ca. 9 min.

by Paul SanGregory

桑磊栢



本作品由財團法人掛架文化藝術基金會贊助

Three Studies for Piano

I consider these three short pieces to function both as compositional studies as well as piano études. Each one experiments with a different way of developing the same basic pitch and interval relationships, while each one also focuses on a different pianistic idea or technique that permeates its texture. The subtitle of each study relates to its central pianistic idea as follows:

Arpeggios

The first is based on flowing arpeggios that sometimes mutate into different chords before they are finished. Part of the pianistic challenge is being aware of when notes of the arpeggios change and adjusting to unexpected harmonic mutations. As the arpeggios sometime cross over the simple melodic/rhythmic motive that works with them, fingering might also present occasional challenges.

Colors

This is a slow study, which may seem odd for a pianistic étude. It's not a workout for the fingers, however, but a workout for the ear and for touch. The full keyboard range is used (with much pedal) to create wide reverberating colors made of non-traditional blends of pitches. Players need to listen carefully to all the notes and decide how to balance and shade each color combination on this very large pallet.

Rhythm

Two aspect of this study are immediately identifiable: 1) the rhythm is unpredictable and 2) it relies on well-articulated repetition of the notes C and Db. In fact, these two pitches (and a few others) play important roles in the previous two studies as well, but here they become an obsessive part of a pianistic “workout”. Other notes and chords appear both above and below them, however, to open the music up into a wider range with more harmonic colors.



本作品由財團法人掛架文化藝術基金會贊助

給鋼琴的三首練習曲

我認為這三首小品不但是鋼琴練習曲，而且是作曲技巧的練習曲。每一首集中使用不同鋼琴技巧，理念或效果，再加上每一首試用不同辦法發展同樣基本音高與音程素材。三首的標題都有其練習曲的關係如下：

琶音

第一首集中使用流淌的琶音，但是有時後琶音中會出現非和弦的音，讓它順著變成不同和弦的琶音。演奏者的挑戰方面，部分是注意和弦在那裡變化，哪裡需要調整耳朵的料想。另外，因為琶音會越過配上的簡單線條與節奏的動機，有地方指法會加上技巧方面的挑戰。

音色

因為這是慢版的小品，可能會有人覺得它不太想鋼琴的「練習曲」。不過，這首不是為了訓練鋼琴家的手指頭，而是順練耳朵與觸鍵。曲子用到所有鍵盤上的音域（而且加上很多踏板）造出很寬的回音效果，裡面融合非傳統的音高組合。演奏者需要仔細地聽所有出現的音高判斷如何使用鋼琴的大調色板做出適當的音色組合與平衡。

節奏

聽這首時後，兩層面是最明顯：1) 節奏時不可預料的 2) 音高 C 與 Db 一直被演奏者很清楚地重複。其實，這兩個音高（與些其他音高）在前兩首也是很重要的，但是這首著魔地用 C 與 Db 當成鋼琴技巧的順練。為了打開音域與加上和弦與音色的變化，其他音高與和弦在這兩個音以上及一下開始出現。



本作品由財團法人掛架文化藝術基金會贊助

for Chaoi Chou
Study No. 1
(arpeggios)

Paul SanGregory

♩=72 With a consistent flow.

Stress *tenutos* like downbeats, but don't lengthen durations.

piano

3

5