



METHODS OF WORKING WITH AN ETUD ON THE PIANO

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Anotation: This article covers the subject of Etude, which is taught mainly as a technical work in secondary and art schools. We can also see information about the differences between technical etudes and artistic etudes, as well as the role of artistic etudes in performance and the differences between technical etudes.

Key words: Etude, K. Cherny, F. Liszt, Paganini theme, practical training, performance technique.

Every musician in the world of music cannot help but refer to the etude. This in itself is a proof of the importance of the etude in the performance of the instrument. It is necessary and desirable for students to engage in etudes in children's music schools and in all higher educational institutions.

First of all, we need to ask ourselves what is etude. Etude is one of the genres of music, translated from the French language, it means practice, practice, study, and is usually a small piece that is mastered by repeatedly playing certain techniques and forms found throughout the piece that are difficult for the musician. the work is understood. Etude can be found in the field of music as well as in other areas of art and is a play designed to improve skills in a certain technical way. Etude developed in the 19th century as a result of the improvement of musical instruments and the rise of virtuoso performance. We can see such works in the works of many composers. For example, works created by K. Cherny, Moskovskii, M. Clementi, F. Chopin, F. List and many other composers are a vivid example of this.

Etudes are of two types according to their artistry and structure:

1. Artistic sketches.

2. Technical sketches.

One of the first requirements for the formation of the piano playing technique is to keep the body straight, in the position of the hand, the wrist is not raised (especially when playing chords) and the elbow should be at an angle of 30 degrees from the top. Because the more freely you sit, the ground is created for the hands to move faster, and of course, it is of great importance in achieving the technical goal of the work.

It is necessary to form the skill of playing not by looking at the keyboard, but by the note, both in the process of learning the piece and during the performance. Finger memory develops well in this. Because the ease of fingering strengthens the process of memorizing the work, strengthens the memory of the fingers, and facilitates the performance of fast-paced passages. We conditionally divide technical methods into small and large method exercises. Small method exercises include "Punktir", "Grouping" (2,3,4). The puncturing method makes the fingers strong and the fingers straight. In this method, it is mainly performed by playing between 2 sounds, one short and one long.

Art schools mainly refer to K. Cherny's etudes. Because most of the etudes he created are designed to develop the technique of small fingers. These are: it helps to have speed-agility, flatness and accuracy in execution. It can also be said that it is very useful to practice gammas in the technical form, which was given great importance by K. Cherny. Most of K. Cherni's etudes are rich in artistic possibilities. In addition, we can witness that they are based on different methods of finger movement. One of K. Cherni's etudes helps to master the fine technique of the left hand, another one helps to master octave passages, and some etudes help to master the octave, thirded sound, and the correct placement of the 1st finger.

As mentioned above, etudes are divided into technical and artistic etudes. The difference between artistic etudes and technical etudes is not only intended for performance, but a concert etude is a work, which differs from technical etudes in terms of size and texture by the presence of an artistic image. Another difference is that technical etudes are written to help you work on and master a certain technique throughout the piece. For example, one of K. Cherni's etudes can be etudes that help to master the technique of the left hand, or to master the tertiary sounds, and another one that helps to put the first finger correctly.

In artistic etudes, a single work includes various technical techniques, that is, in the same work, both doubled and tertized sounds, small techniques, octaves and arpeggios are intended. Therefore, they are rich and complex in terms of texture. Artistic etudes can be seen in the works of many famous composers. We can study F. Liszt's 6 etudes, 12 large etudes, 27 etudes by Chopin, Rachmaninov's etude paintings, Debussy's 12 etudes cycle. Among them, if we consider the 6 etudes written by K. Cherny's student F. List on "Paganini's theme", these etudes were written under the influence of Paganini's skillful technique, and the theme of these etudes was also taken from Paganini's themes. F. List, a student of K. Cherny, himself divided the technical principles into 4 groups.

1. Octave - chords. 2. Trembilas. 3. Tertiary sounds. 4. Gamma and arpeggios. Liszt used all these principles in his etudes. Etude 1 dedicated to the theme of Paganini is intended for trembila. But he did not stop there and used other techniques in the work. In the introduction we can see arpeggiated and chromatic passages. In the main part, trembilas are provided for the left hand. We can find not only the basic trembila, but also octave, arpeggio, and tertial trembila.

In conclusion, it can be said that the use of etudes designed for each instrument helps the performer in performing technical skills and in performing difficult forms and sentences.

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