ЗОЛОТОЙ РЕПЕРТУАР ПИАНИСТА • THE PIANIST'S GOLDEN REPERTOIRE

ЗОЛОТОЙ РЕПЕРТУАР ФОРТЕПИАННОГО ИСПОЛНИТЕЛЬСТВА

О. ПИТЕРСОН

ДЖАЗОВЫЕ ЭТЮДЫ И ПЬЕСЫ

для фортепиано

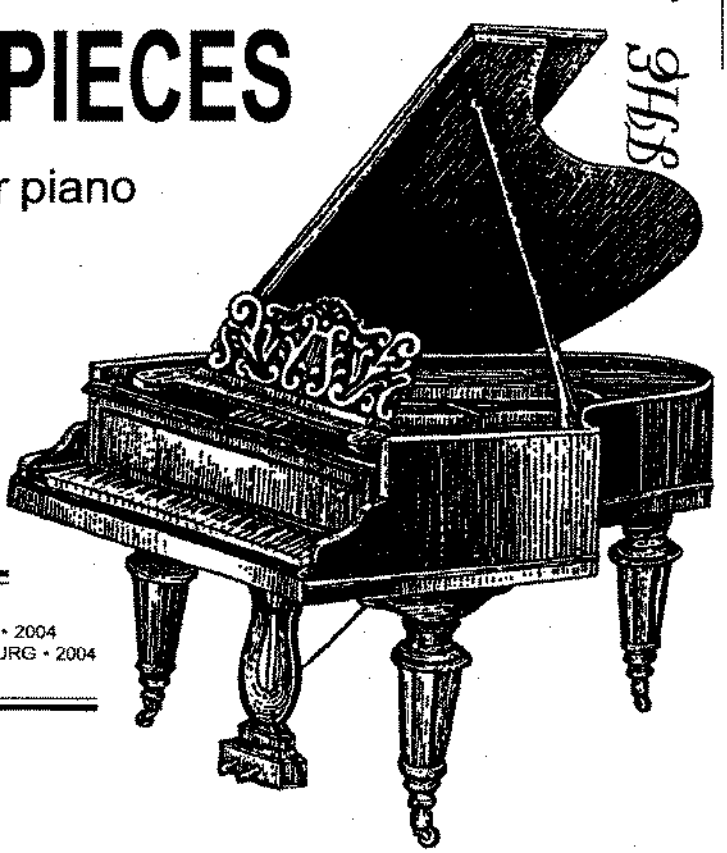
•

O. PETERSON

JAZZ ETUDES AND PIECES

for piano

THE GOLDEN REPERTOIRE OF PIANISTS



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Этюды и пьесы великого канадского джазового композитора и пианиста Оскара Питерсона написаны специально для юных пианистов.

Мэтр позаботился о том, чтобы современные дети с первых шагов вхождения в музыкальный мир могли параллельно с азами классического воспитания активно приобщаться и к специфическому языку джаза с его разнообразными и подчас непростыми ритмикой, гармонией, нестандартными с точки зрения классической музыки фактурными ситуациями...

От легких этюдов и небольших пьес (менуэтов), последовательно тренирующих различные навыки и приемы исполнения джазовой музыки, к более сложным и менее схематичным пьесам — вот путь, который с удовольствием проходят наши ученики, разучивая эти сочинения. Ведь дети тянутся к эстрадной музыке, року, джазу, и, наверное, стоит воспитывать их вкус в этом направлении на лучших классических образцах.

Итак, в сборнике три раздела: I — упражнения и менуэты, II — этюды и пьесы, III — упражнения, подготавливающие к импровизациям. В приложении даются краткие методические рекомендации к упражнениям в первом разделе.

Хорошо, что среди разнообразных музыкальных пособий для детей появится и этот замечательный сборник.

The etudes and pieces by the great Canadian jazz composer and pianist Oscar Peterson were composed specially for young pianists.

The Master has taken care that entering the world of Music and studying the ABC of classics the children nowadays from their first steps could become familiar with specific jazz medium that is characterized by diverse and elaborate rhythm and harmony and texture different from classics.

From easy etudes and small pieces (minuets) developing in succession various techniques and methods of execution towards more difficult and less schematic works — that is the way for our pupils to go when learning these compositions, and they will do it with pleasure. Children are generally attracted by jazz, rock, pop music, etc., that is why we think it reasonable to form their musical taste with best classical models. It is good to have a remarkable collection like that to be published among various editions for children.

Оскар Питерсон

ДЖАЗОВЫЕ ЭТЮДЫ И ПЬЕСЫ

для фортепиано

Упражнение № 1. Работа над ним поможет выработать независимость 3-го, 5-го, 1—3-го, 1—4-го пальцев. Важно следить за работой 1-го и 5-го пальцев, правильным положением их на клавиатуре и не допускать качания руки из стороны в сторону.

Играть в различных тональностях.

Менуэт № 1. Придумать свой вариант мелодии на этот бас. Транспонировать.

Упражнение № 2. Проанализировать гармонию. Выучить, а затем транспонировать в различные тональности.

Менуэт № 2. Выучить. Импровизировать различные варианты мелодии на этот бас. Лучший вариант запомнить и записать в нотную тетрадь. Транспонировать.

Упражнение № 3. Менуэт № 3. Эти упражнения развивают независимость 4-го и 5-го пальцев, наиболее "уязвимых" для маленьких пианистов. Выучить и добиться четкого исполнения в подвижном темпе.

Упражнение № 4. Менуэт № 4. Эти упражнения дают первые представления о блюзе, его элементарной гармонии. Чтобы это осмыслить, пропустить "через себя", необходимо основательно выучить упражнение, а затем импровизировать правой рукой, сохраняя неизменным бас. Менуэт рассматривается как один из возможных вариантов импровизации. Транспонировать в другие тональности.

Упражнение № 5. Менуэт № 5. Поступенно движущийся бас — еще один фактурный вариант той же гармонической последовательности (см. № 4), очень характерен для блюза. Полезно отработать до свободного исполнения. Играть в различных тональностях и импровизировать свои варианты мелодии. Моделью может служить менуэт № 5.

Упражнение № 6. Левая рука осваивает формулу буги-вуги. Это полезное и непростое упражнение необходимо хорошо выучить. Обратить внимание на переходы с позиции на позицию и положение 1-го пальца.

Упражнение № 7. Еще один тип движения баса — движение с остановками.

Упражнение № 8. Менуэт № 8. Это упражнение представляется полезным для приобретения навыков игры "шагающего баса". Особенно трудна для исполнения пьеса. Здесь необходимо точно соблюдать ритм, почувствовать особенность джазовой артикуляции.

Упражнение № 9. Менуэт № 9. Выучить, точно соблюдая аппликатуру. Добиться свободного исполнения.

Менуэт № 10. Чрезвычайно важно достигнуть в партии правой руки идеального легато.

Упражнение № 11. Полезно менять местами "ведущий голос", принимая за мелодию то партию правой руки, а партию левой за ее "проекцию", то наоборот. Представьте себе звучание разных инструментов и попробуйте передать это на фортепиано.

Упражнение № 12. Менуэт № 12. Здесь следует добиться точности ритмического рисунка в аккордовой фактуре. Транспонировать. Пробовать свои ритмические варианты.

Исполнение более сложных джазовых этюдов и пьес из 2-й и 3-й тетрадей также требует ритмической точности, ясной артикуляции, абсолютной технической свободы в быстром темпе.

Exercise No 1. The work at this exercise will help to develop the independence of the 3rd, the 5th finger and the fingers 1-3, 1-4. It is important to watch the work of the 1st and the 5th fingers as well as the correct position of them on the key-board. No swaying of the hand from side to side.

Play in different keys.

Minuet No 1. Invent your own melody variant for this bass. Transpose it.

Exercise No 2. Analyse the harmony. Learn, then transpose it into different keys.

Minuet No 2. Learn it. Improvise different melody variants for this bass. Remember the best variant and write down it into your music book. Transpose it.

Exercise No 3. Minuet No 3. These exercises develop the independence of the 4th and the 5th fingers which are the most sensitive ones with young pianists. Learn it and then achieve the accurate execution in quick tempo.

Exercise No 4. Minuet No 4. These exercises give the first notions about the blues, its elementary harmony. In order to comprehend and master it one has to learn this exersise thoroughly and then improvise it with the right hand keeping the bass invariable. The Minuet is considered to be a possible variant of improvising. Transpose it into other keys.

Exercise No 5. Minuet No 5. A step-by-step moving bass is another texture variant of the same harmonic series (see item 4) and it very characteristic of the blues. It is useful to achieve free execution. Play it in different keys and improvise your own variants of the melody. Minuet No 5 may serve a model for that.

Exercise No 6. The left hand masters the boogie-woogie form. This useful and uneasy exercise should be well learnt. Pay attention to the changes of positions and the position of the 1st finger.

Exercise No 7. The movement with stops is another type of the bass movement.

Exercise No 8. Minuet No 8. This exercise is considered useful for acquiring the "step-by-step bass" technique. This piece is particularly difficult for execution. One must strictly observe the rhythm and feel the peculiarities of jazz articulation.

Exercise No 9. Minuet No 9. Learn it following the fingering strictly. Achieve the free execution.

Minuet No 10. It is very important to achieve the ideal legato in the right hand part.

Exercise No 11. It is usefull to change the places of the leading "voice" considering the right hand the melody and the left hand its "projection" and vice versa. Imagine the sounds of different instruments and try to convey them by the piano.

Exercise No 12. Minuet No 12. The accuracy of the rhythmic pattern in the chord texture should be achieved here. Transpose it. Try your own rhythmic variants.

The execution of more complex jazz etudes and pieces from the 2nd and the 3rd book also demands rhythmic accuracy, clear articulation and absolute technical freedom in quick tempo.

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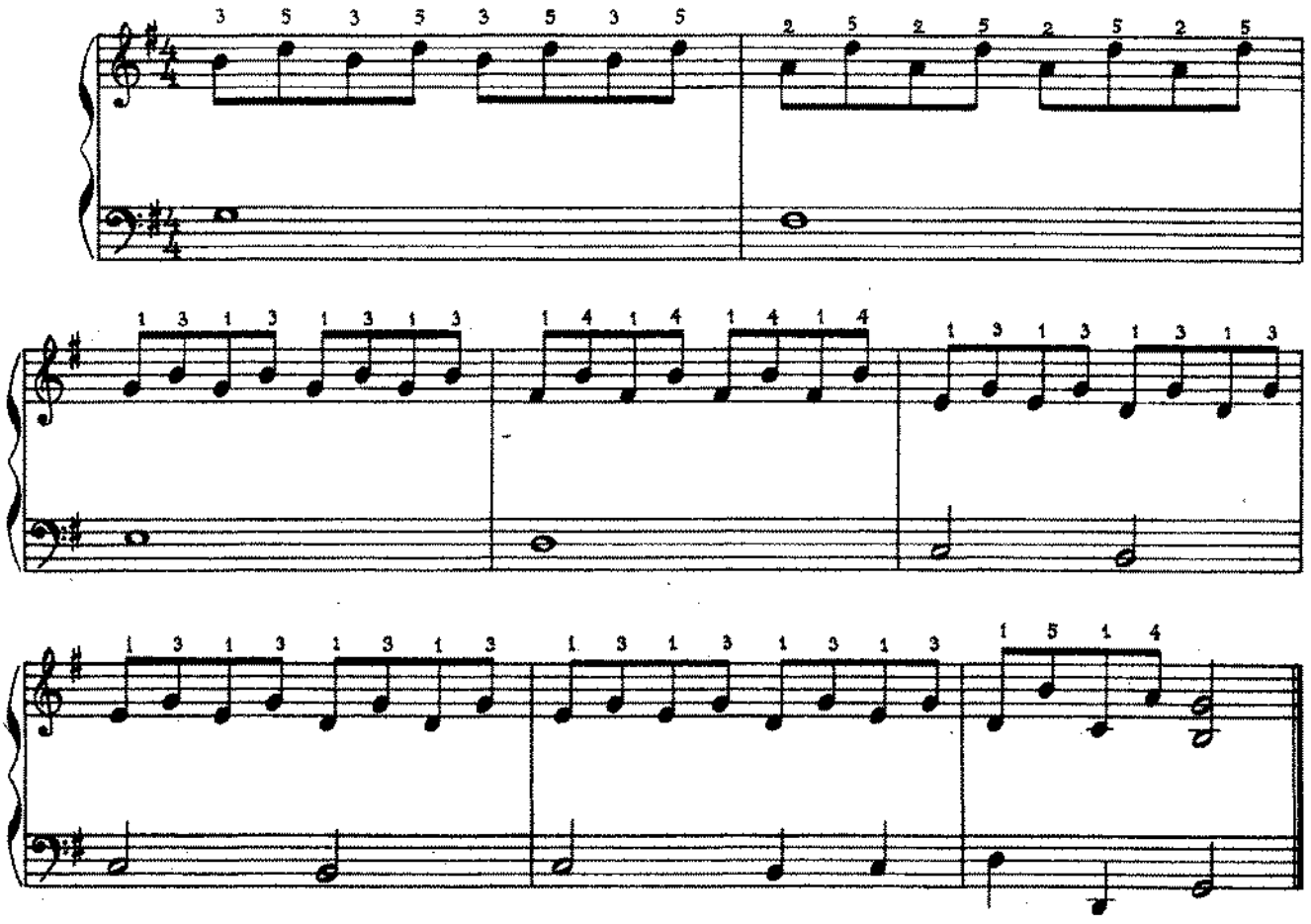
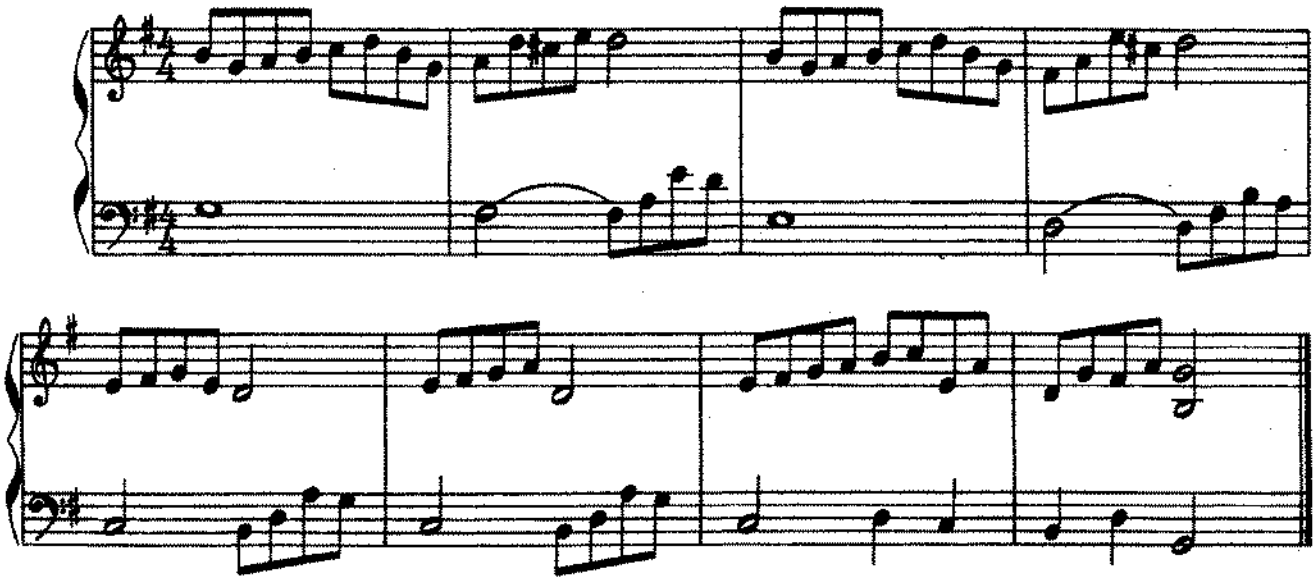
ЧАСТЬ ПЕРВАЯ
THE FIRST PART

EXERCISE № 1



MINUET № 1



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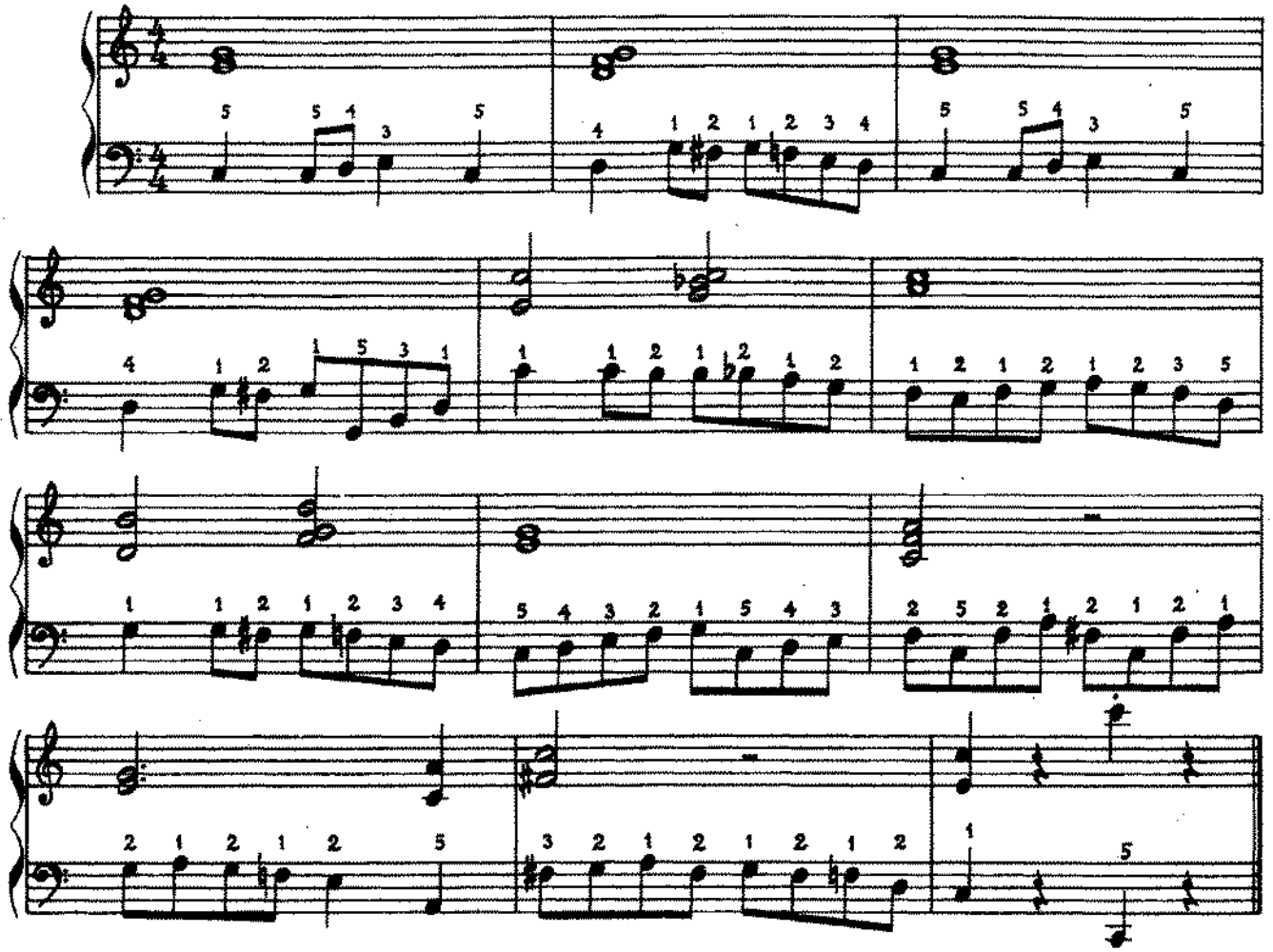

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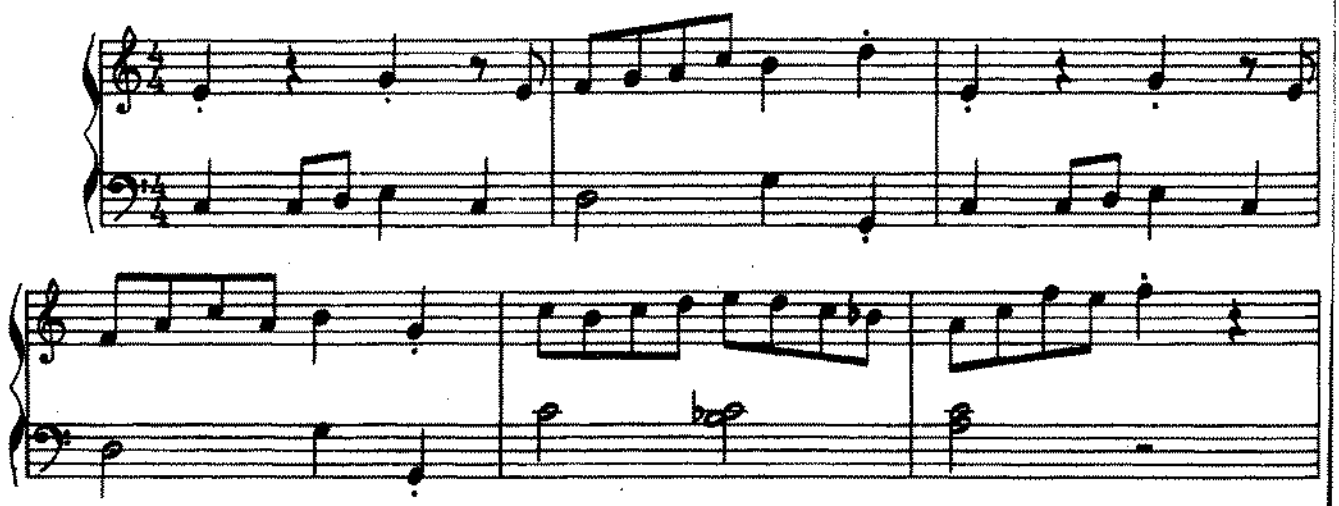

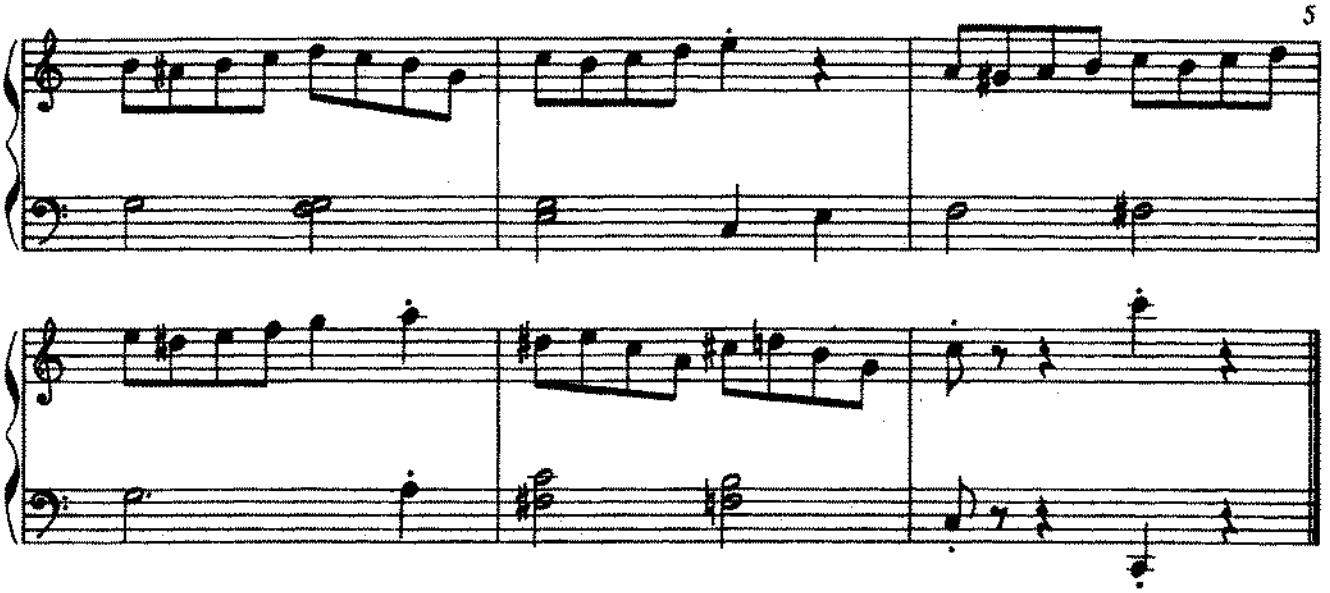

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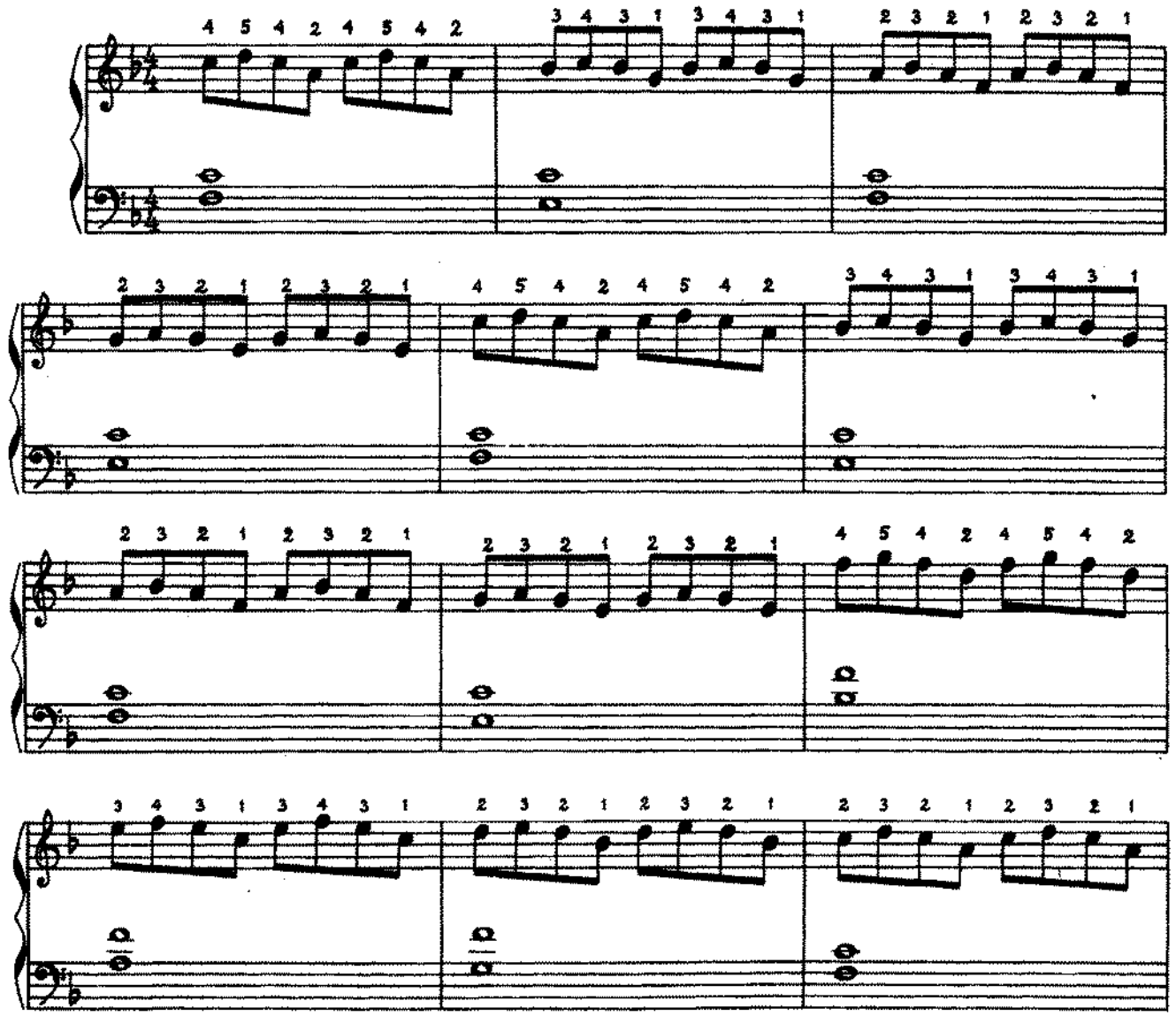

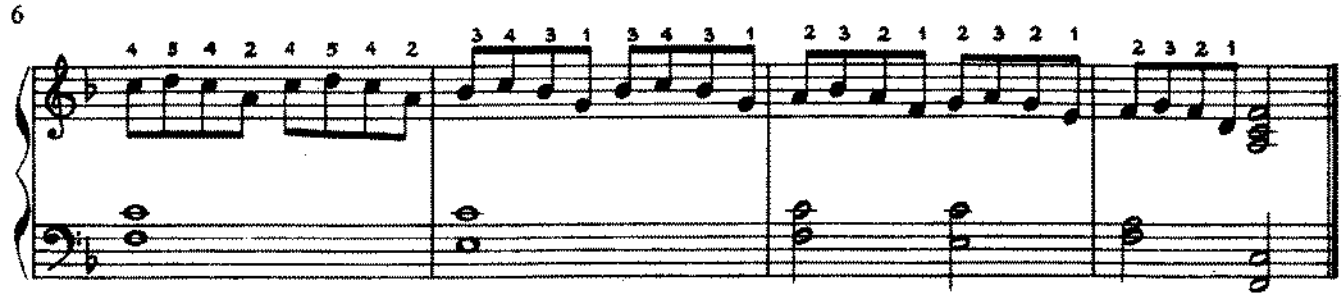

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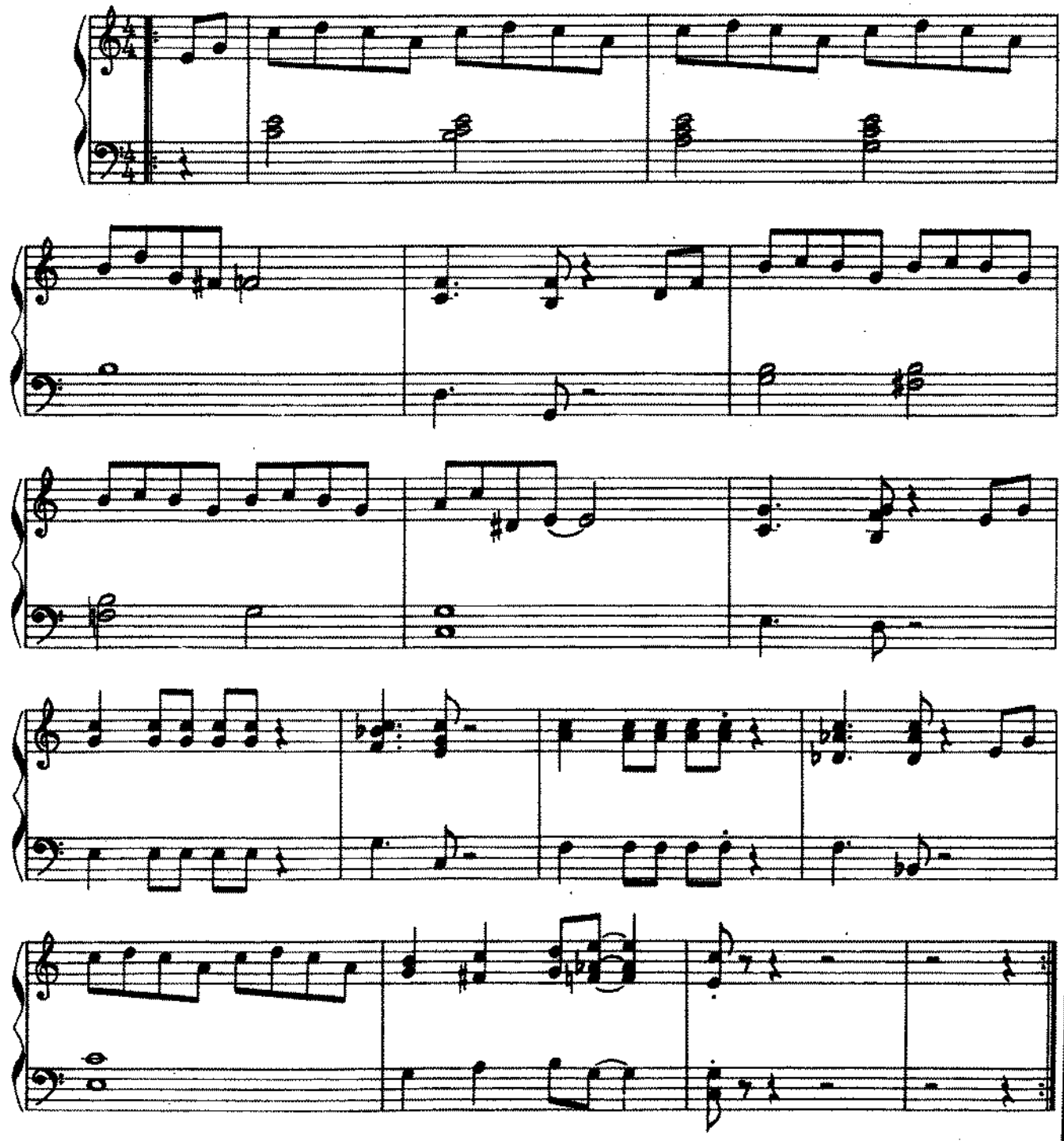

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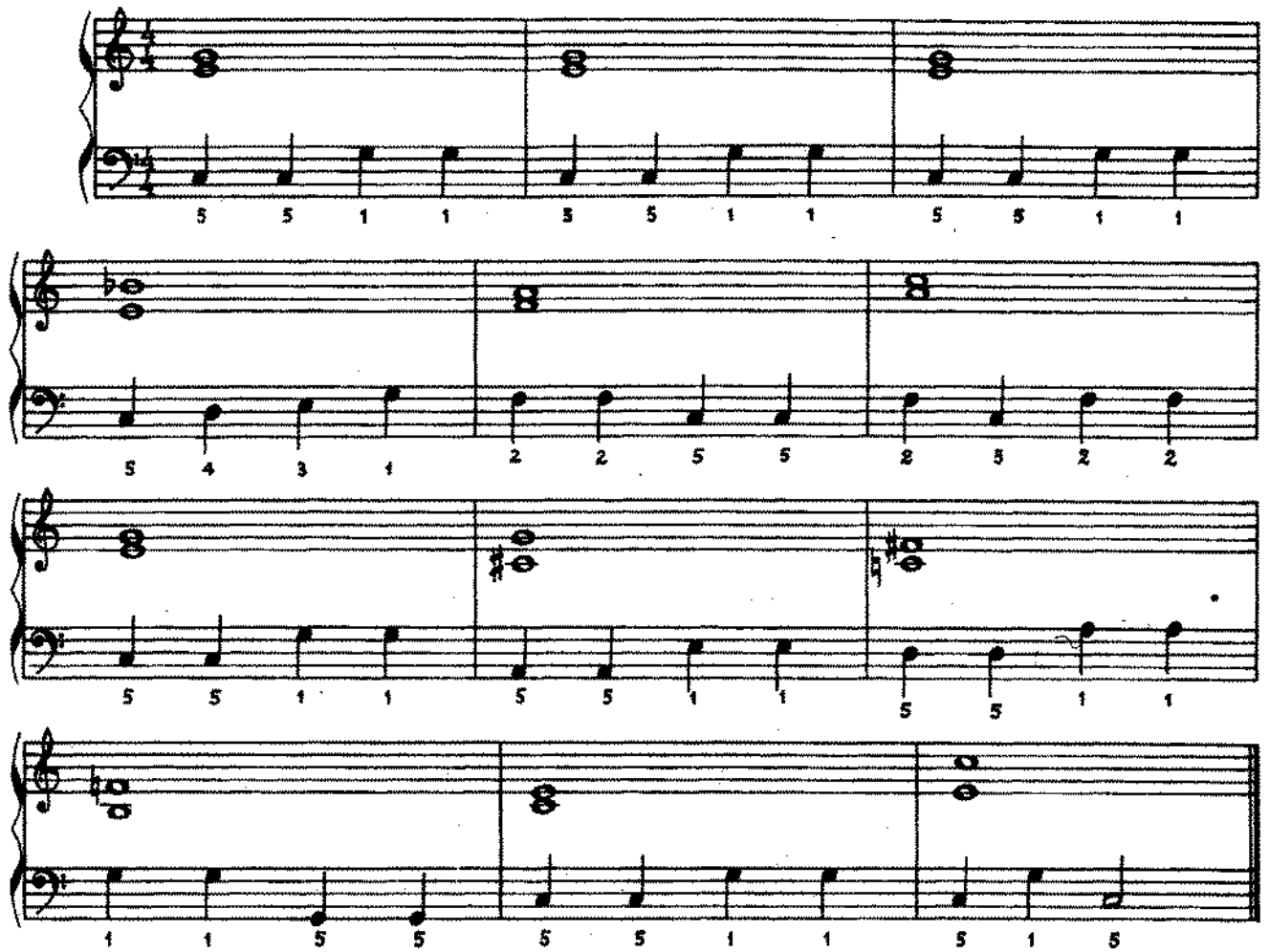

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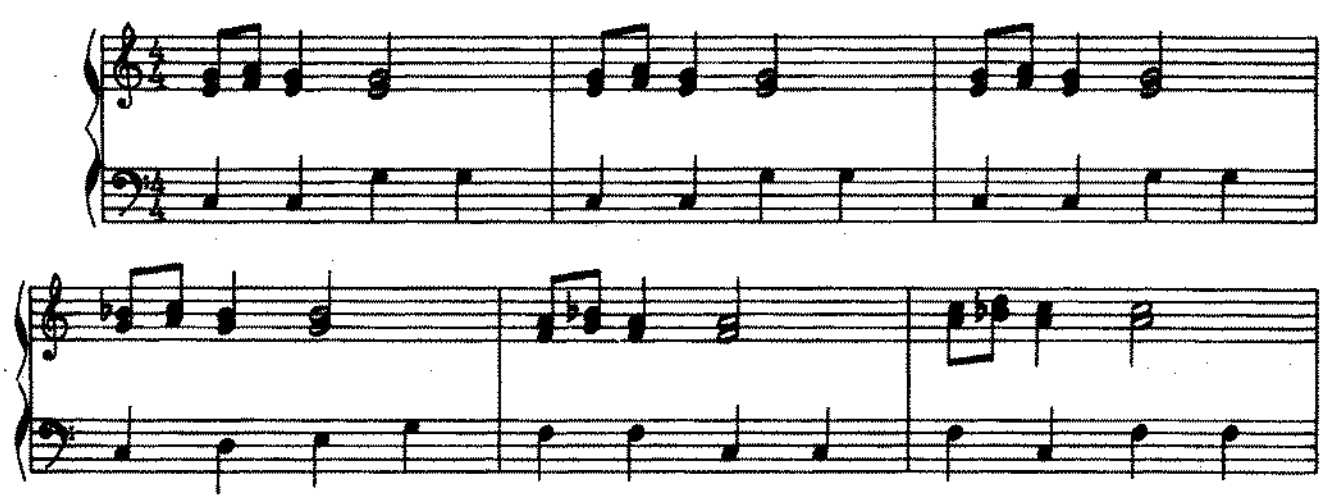

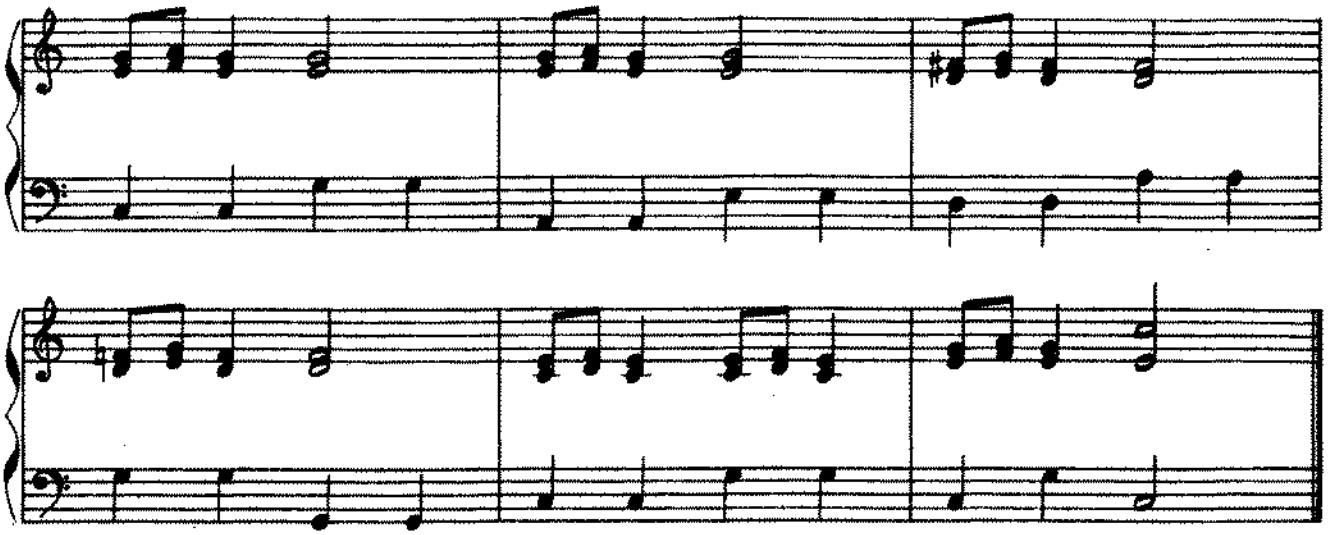

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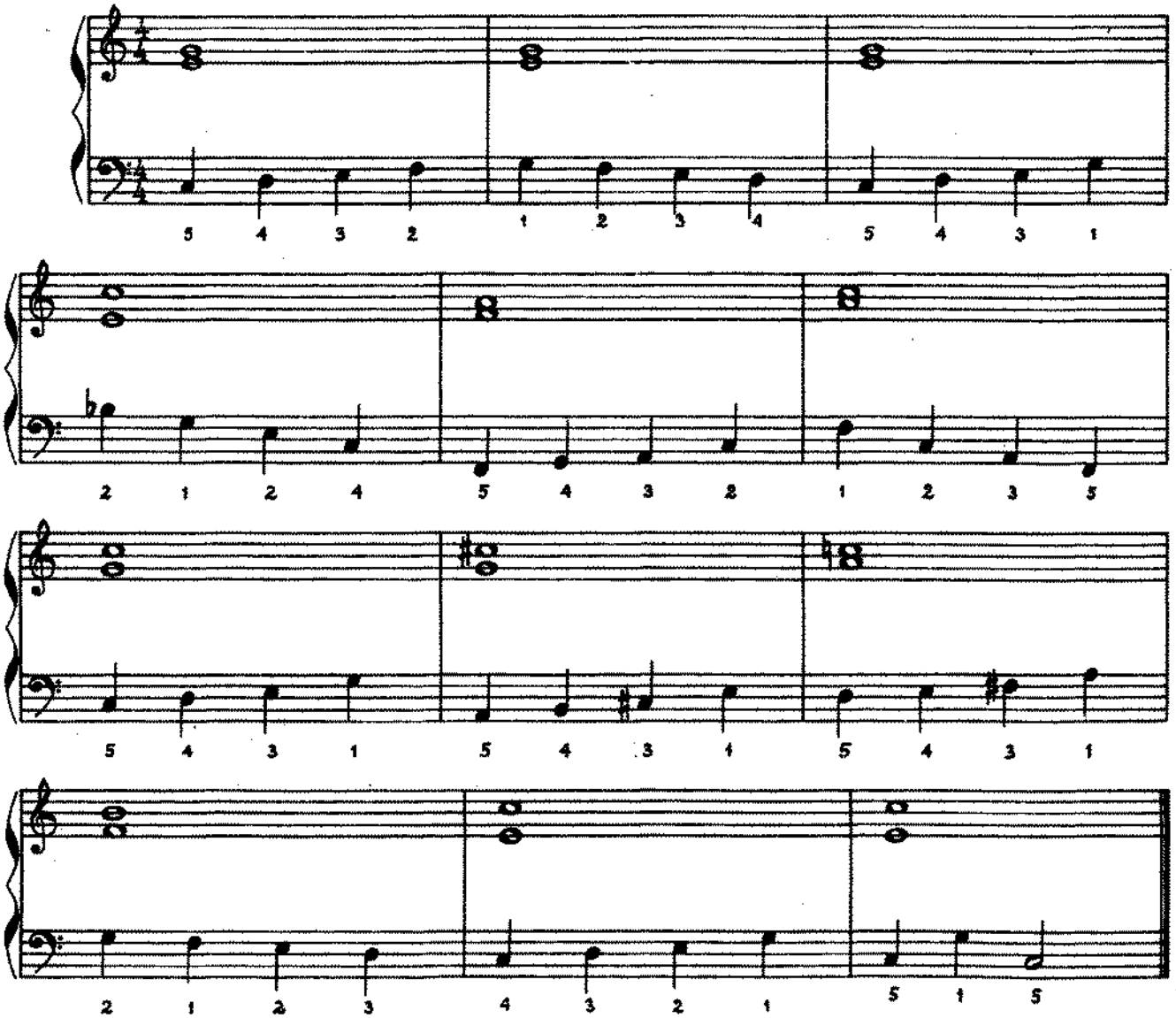

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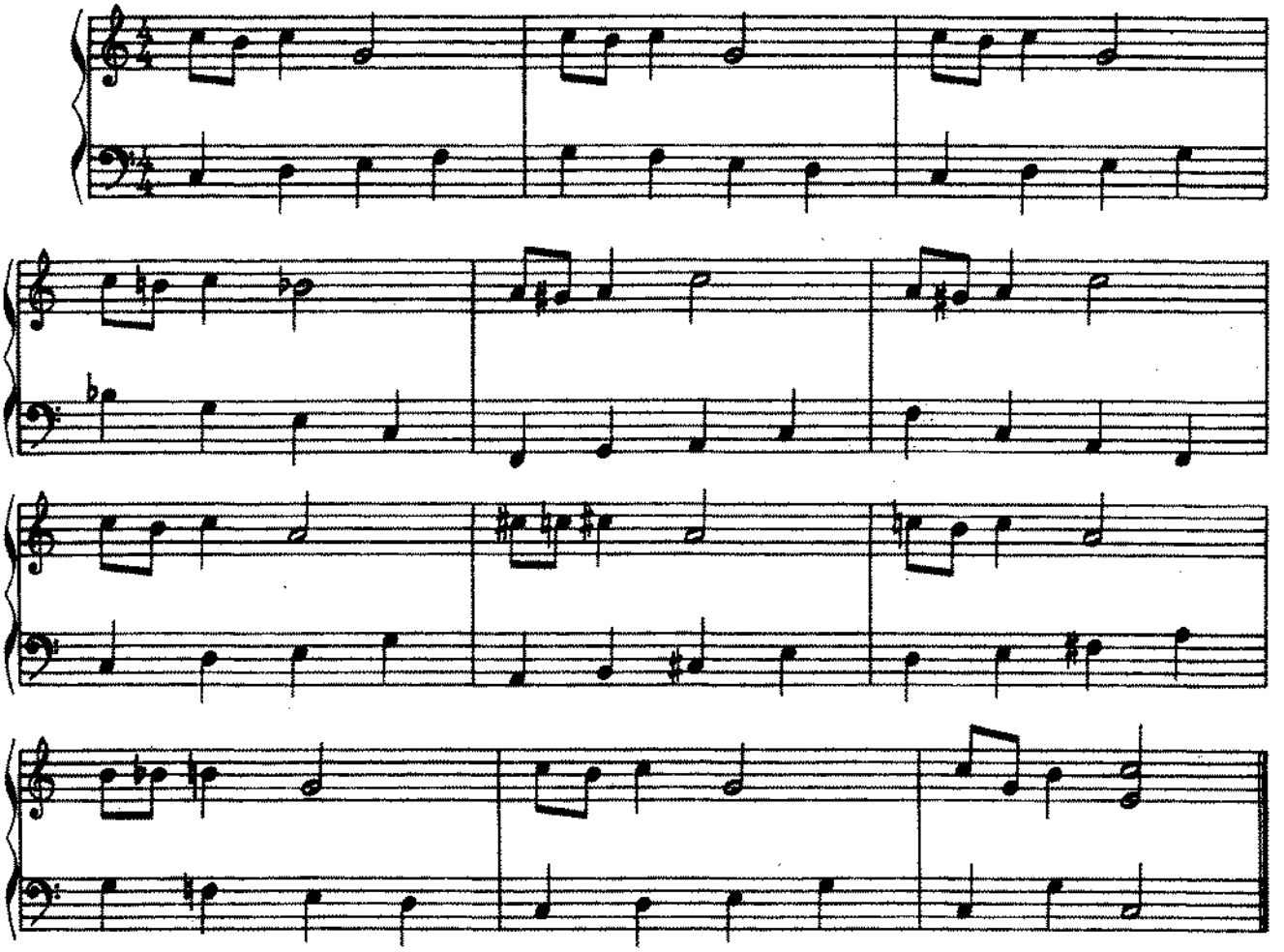

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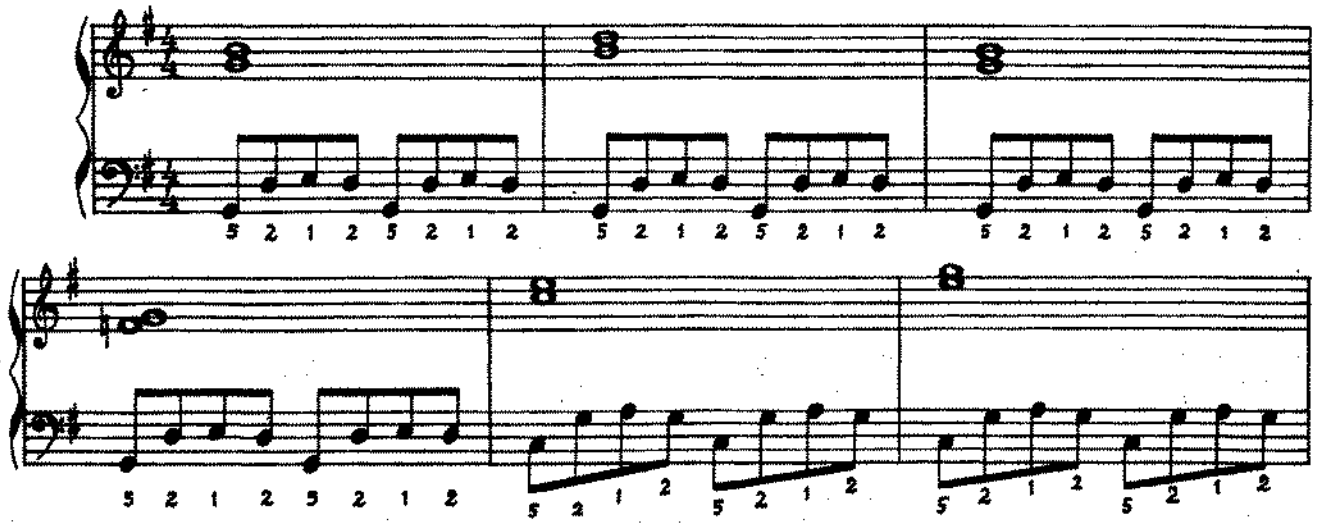

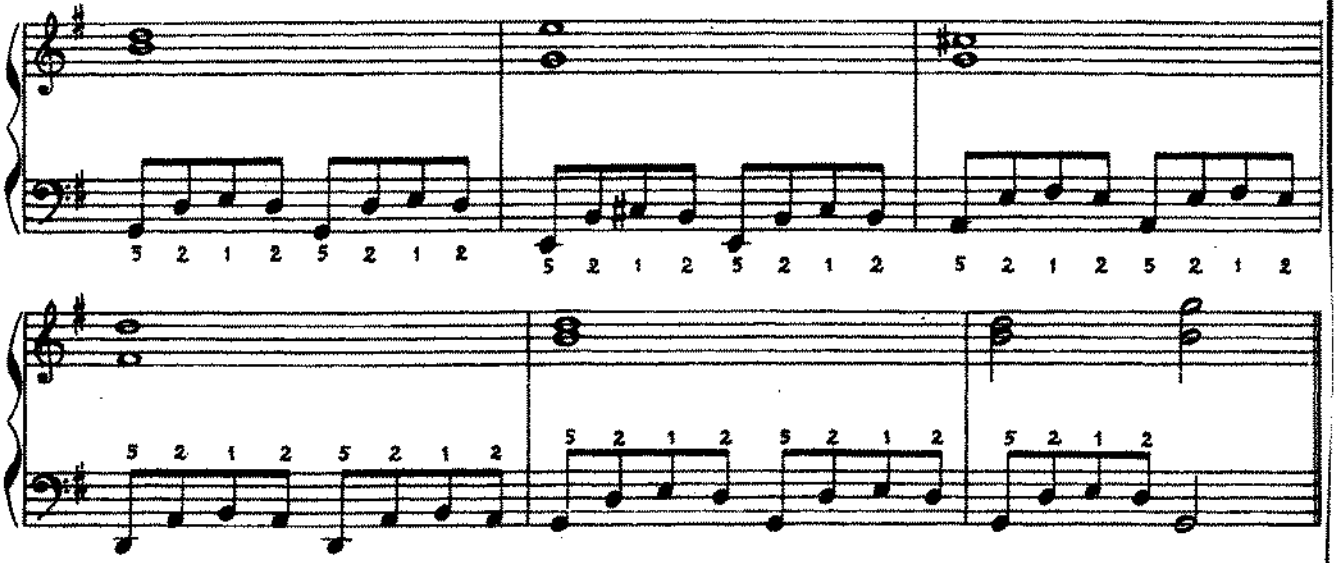

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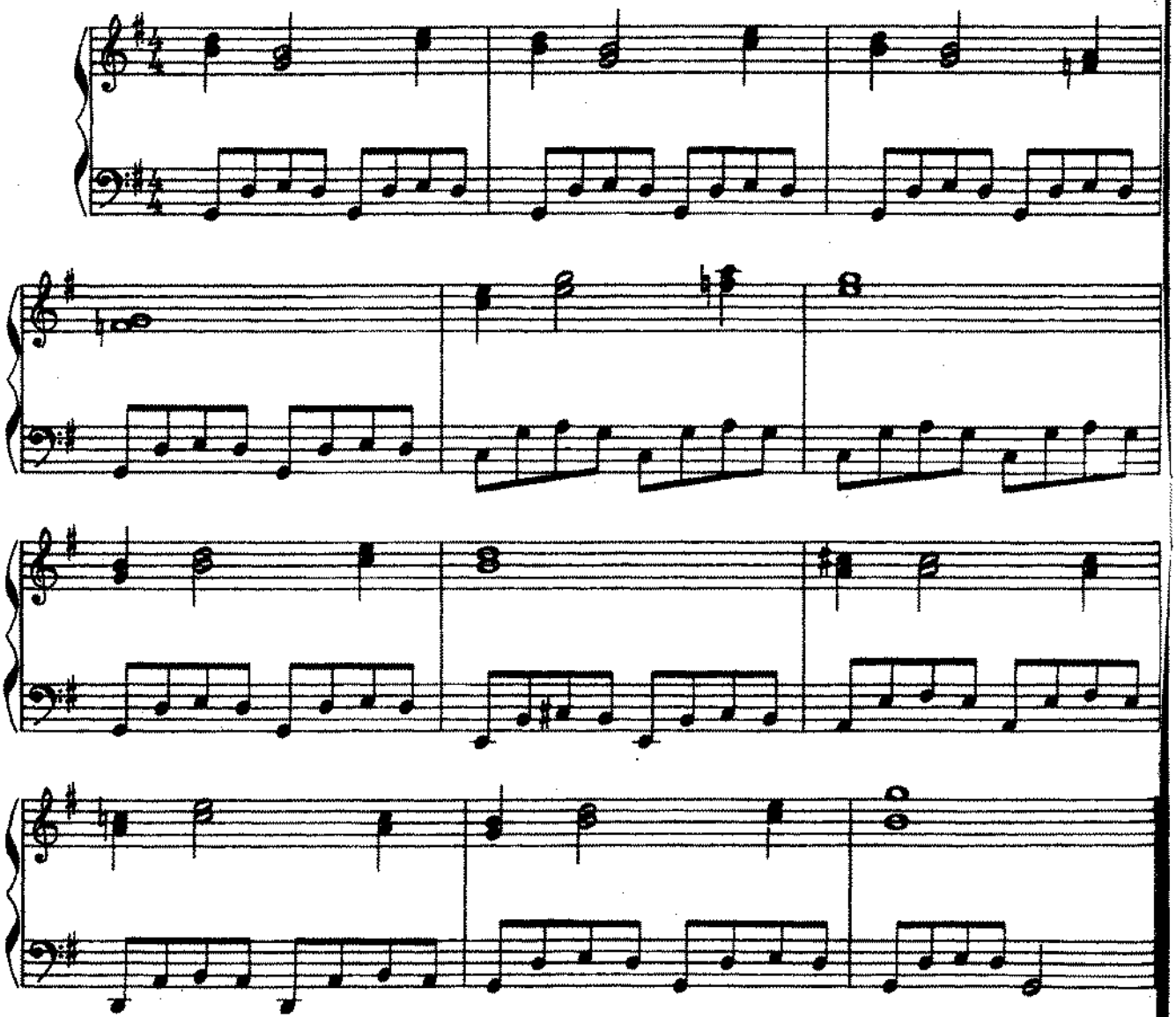

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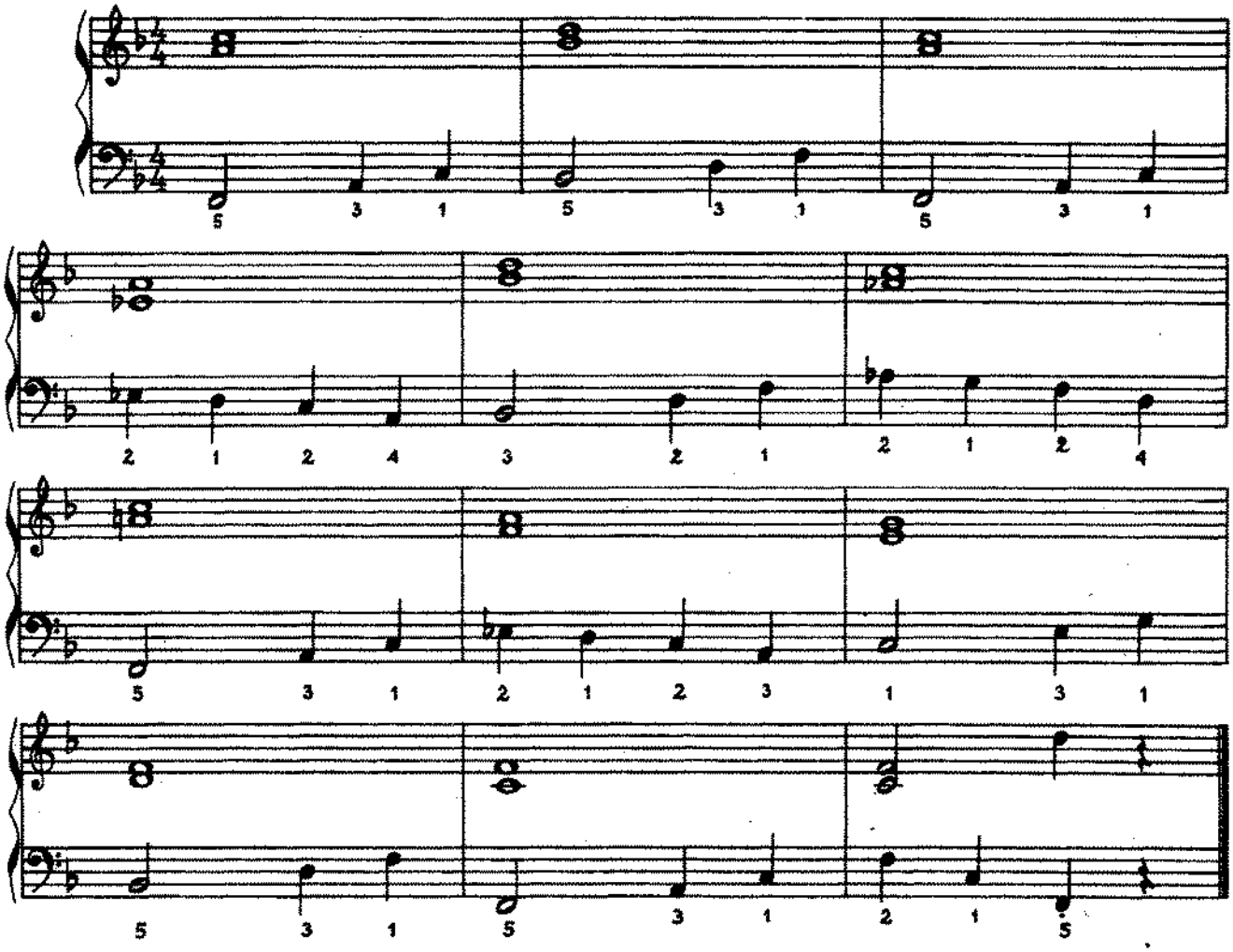

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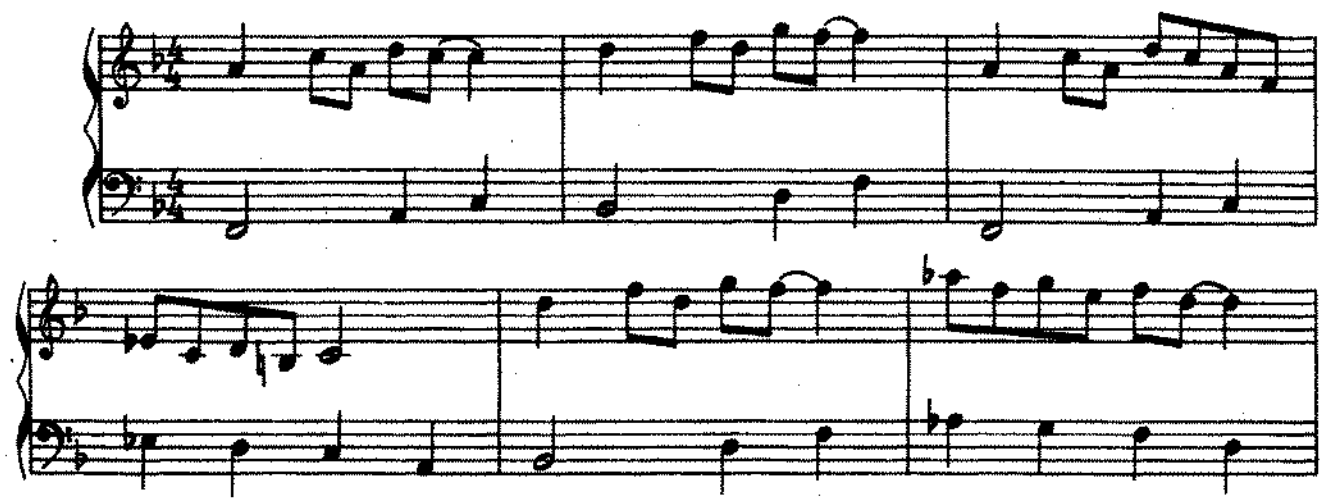

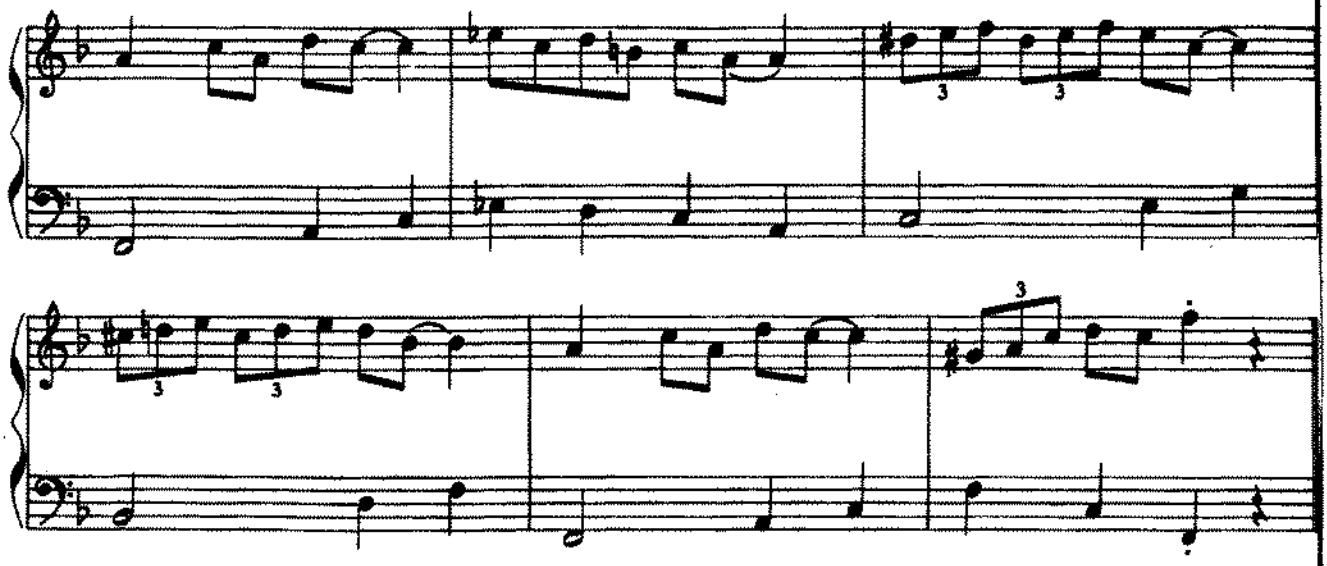

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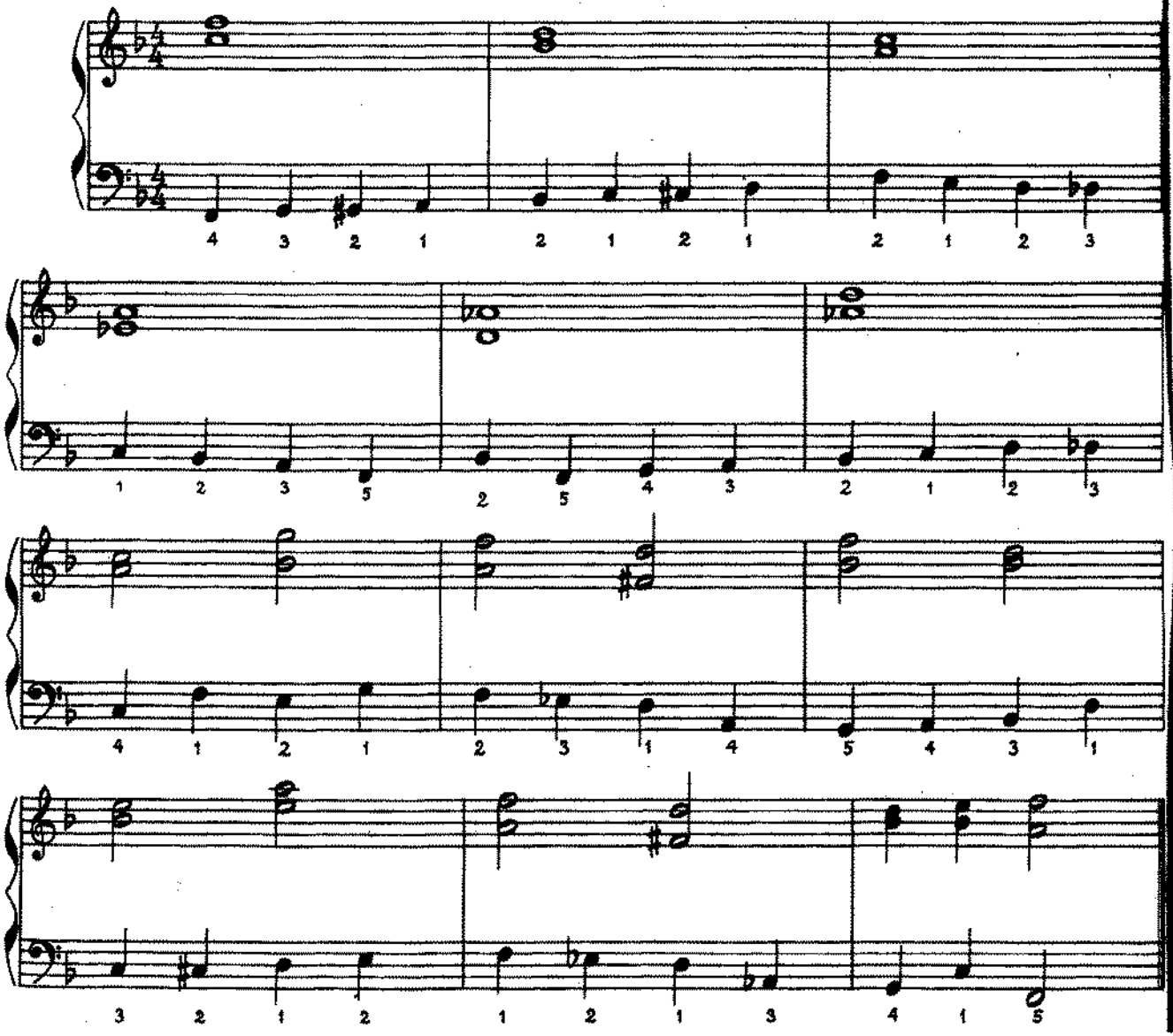

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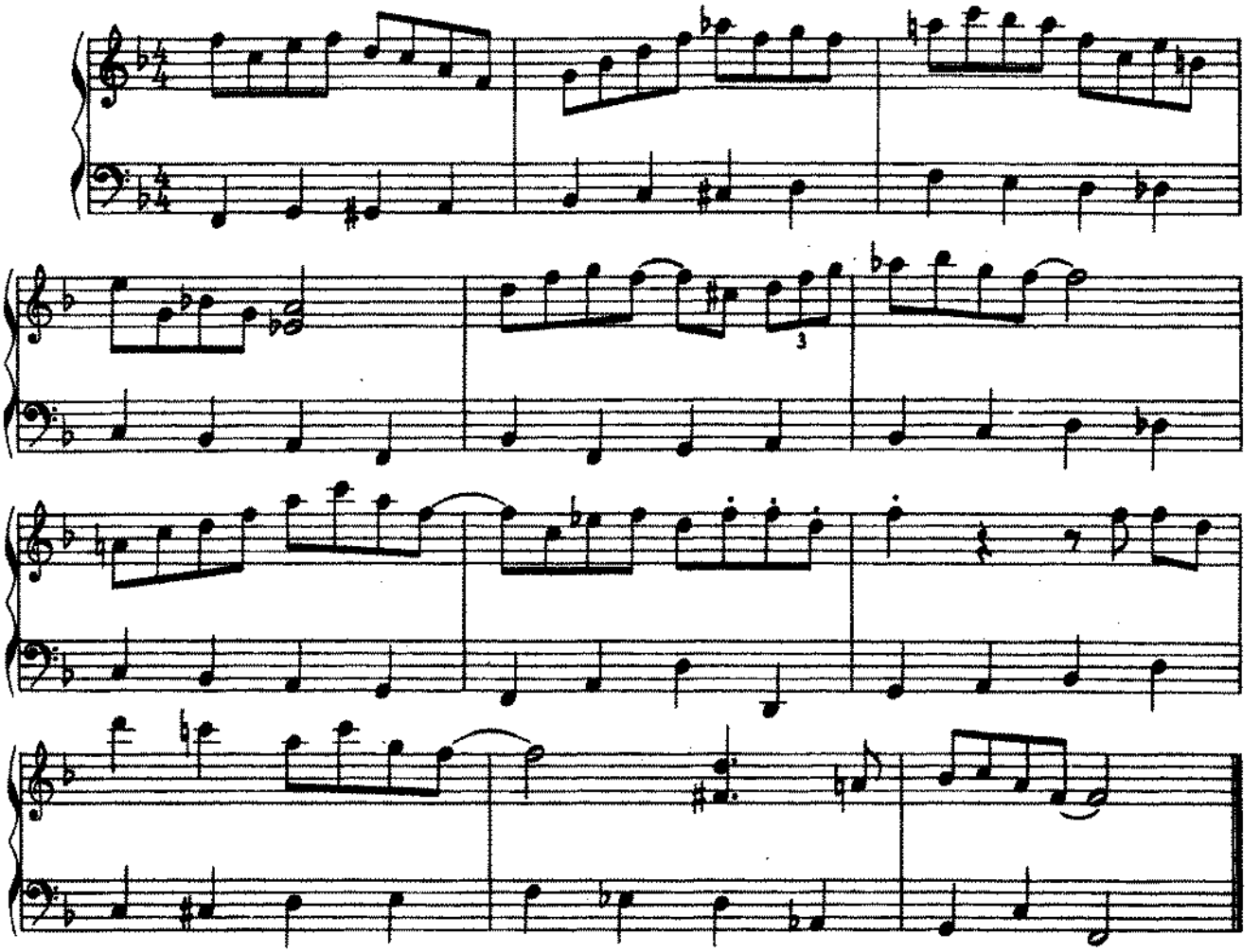

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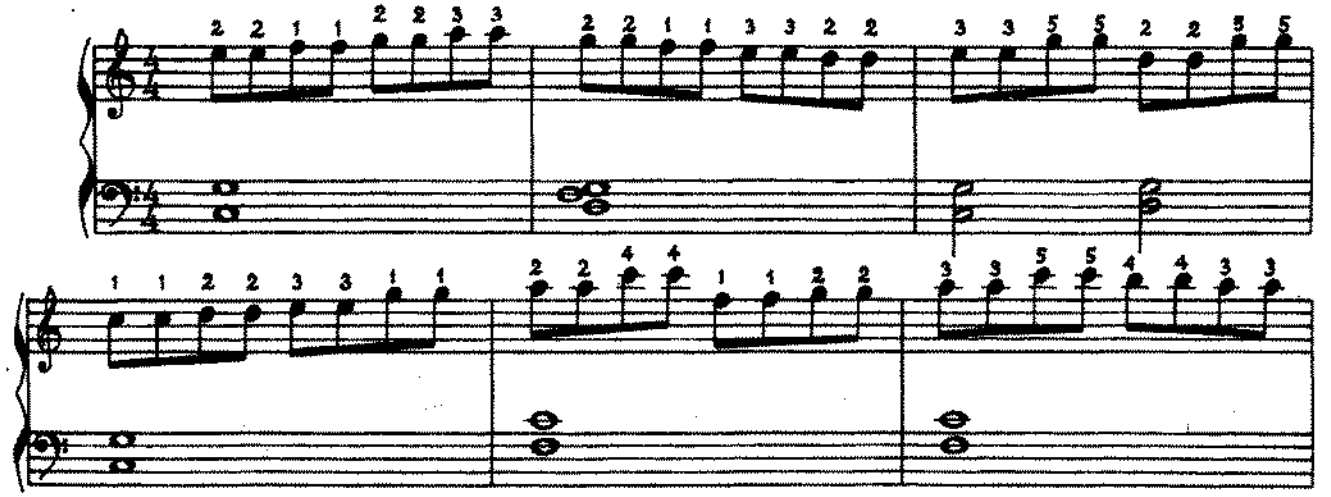

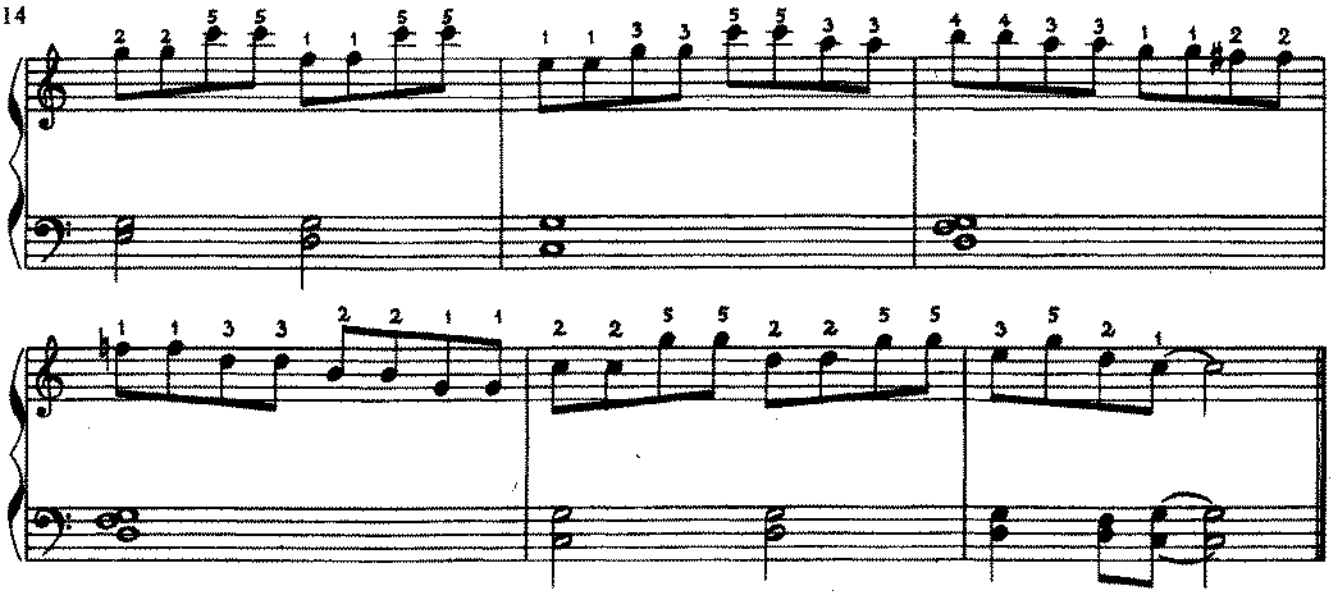

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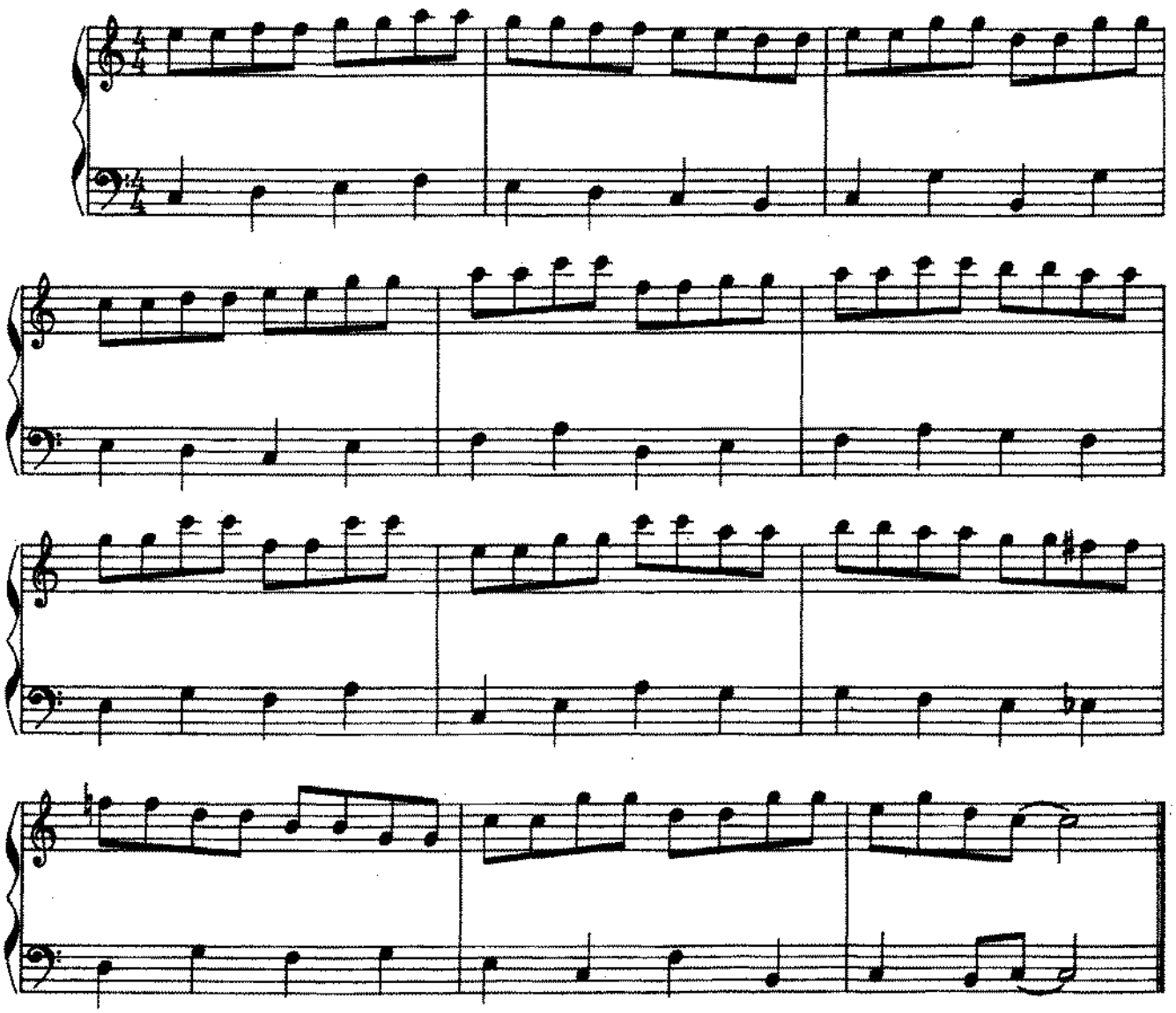

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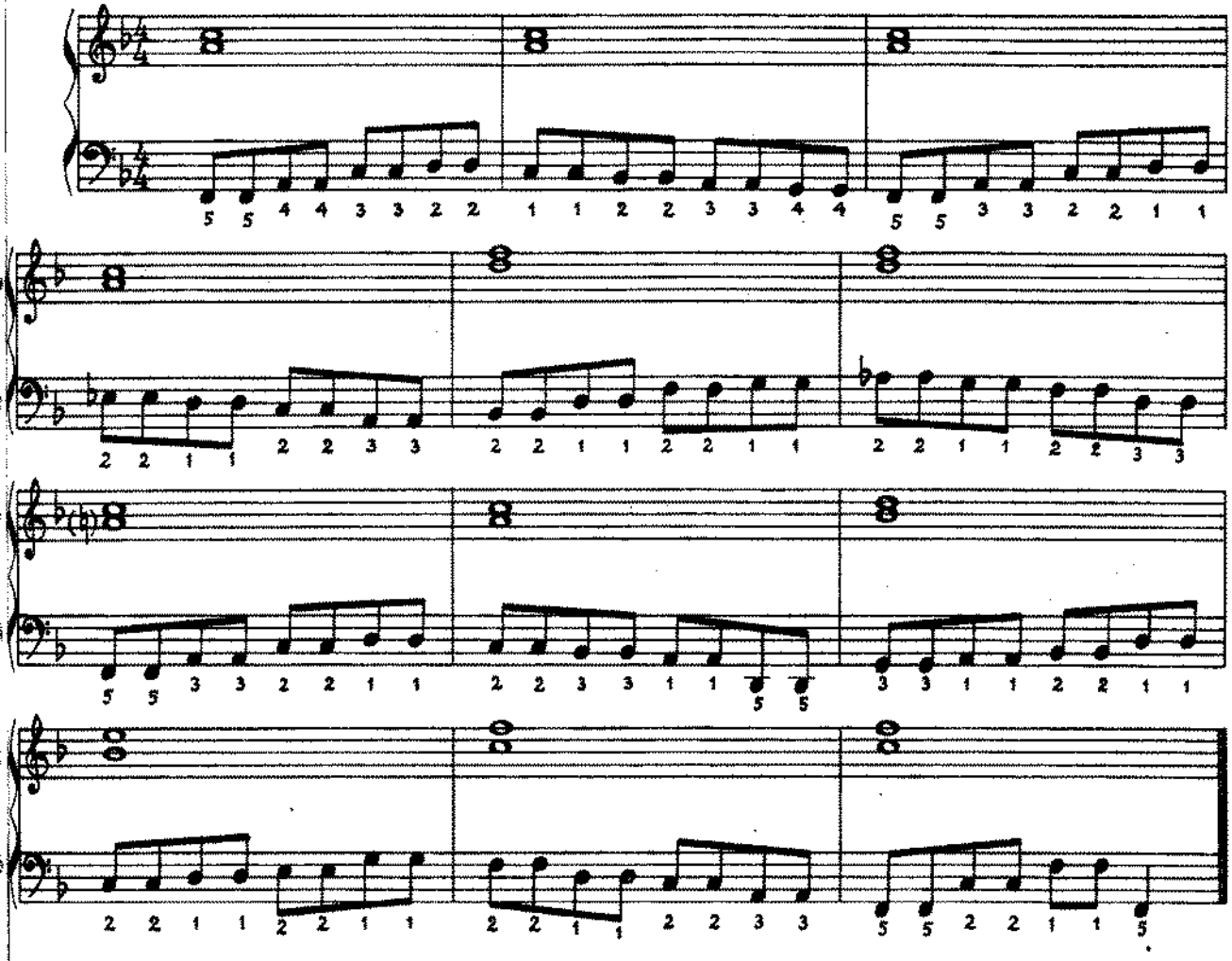

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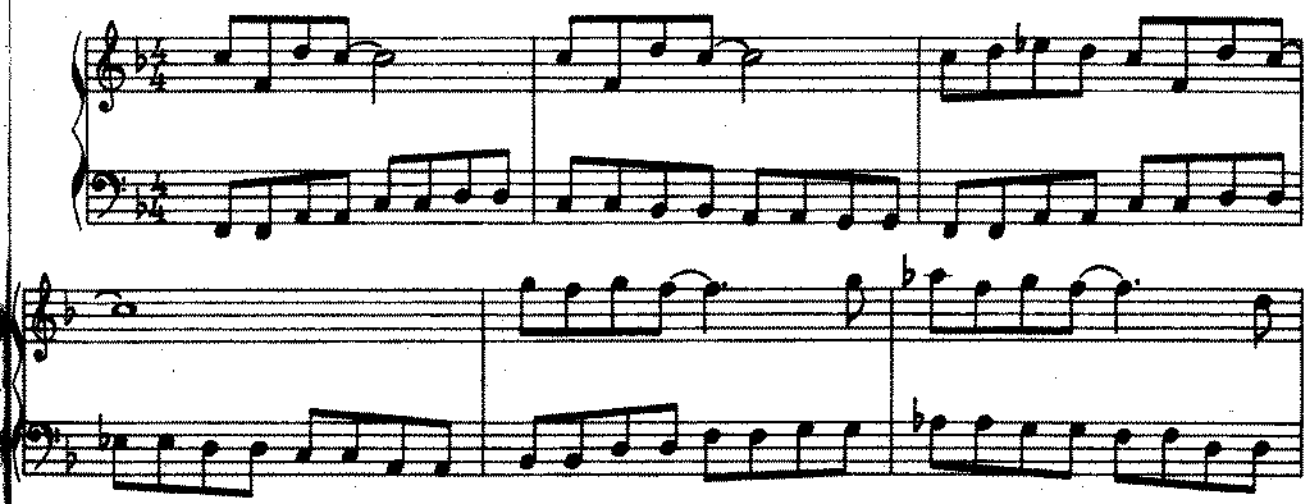

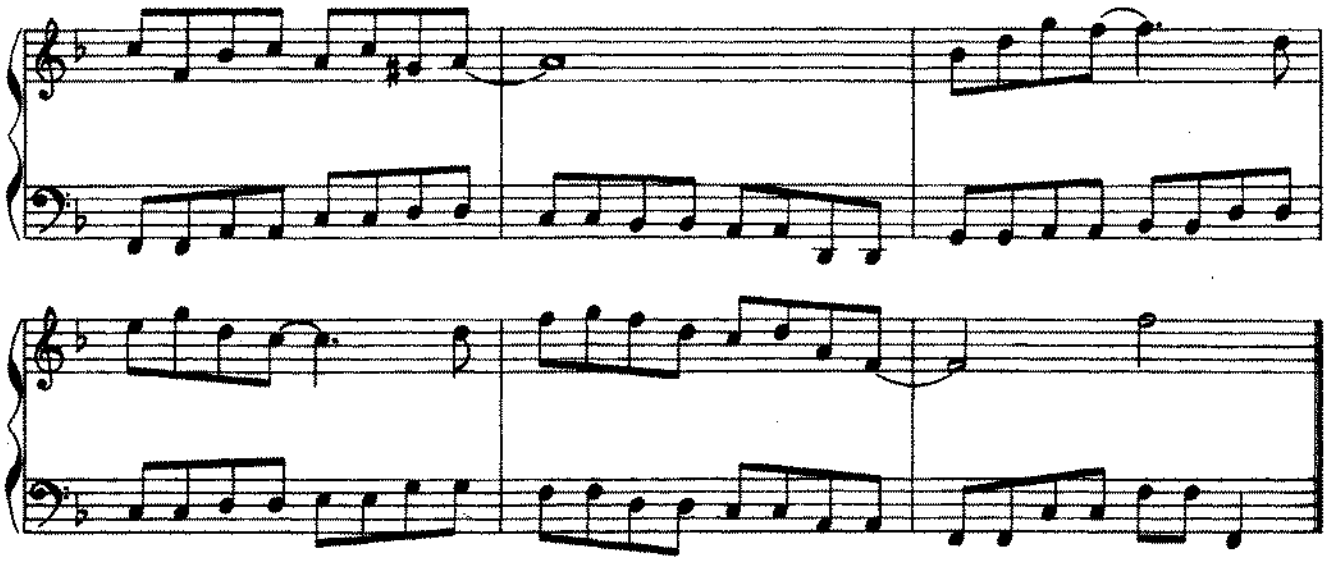

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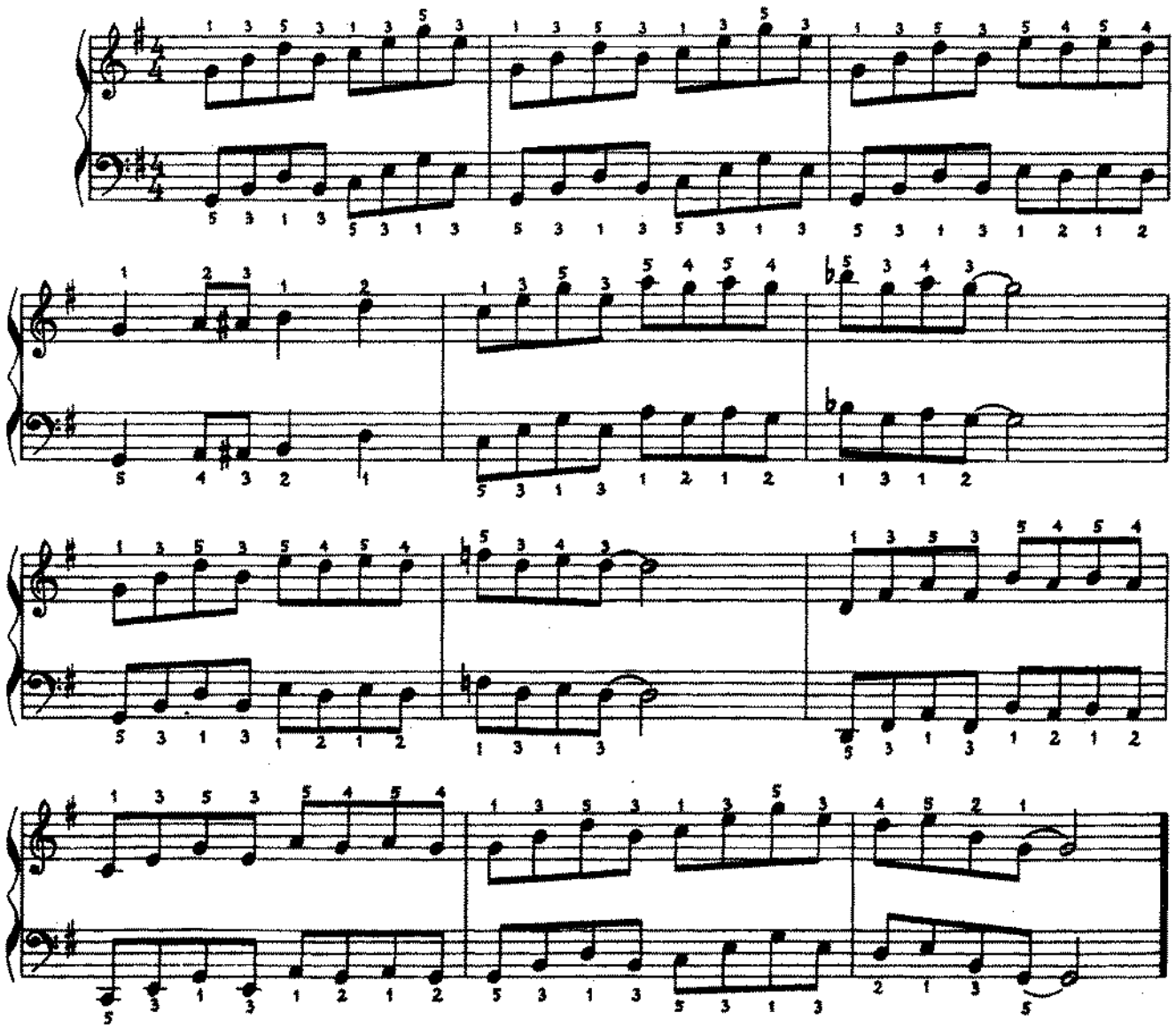

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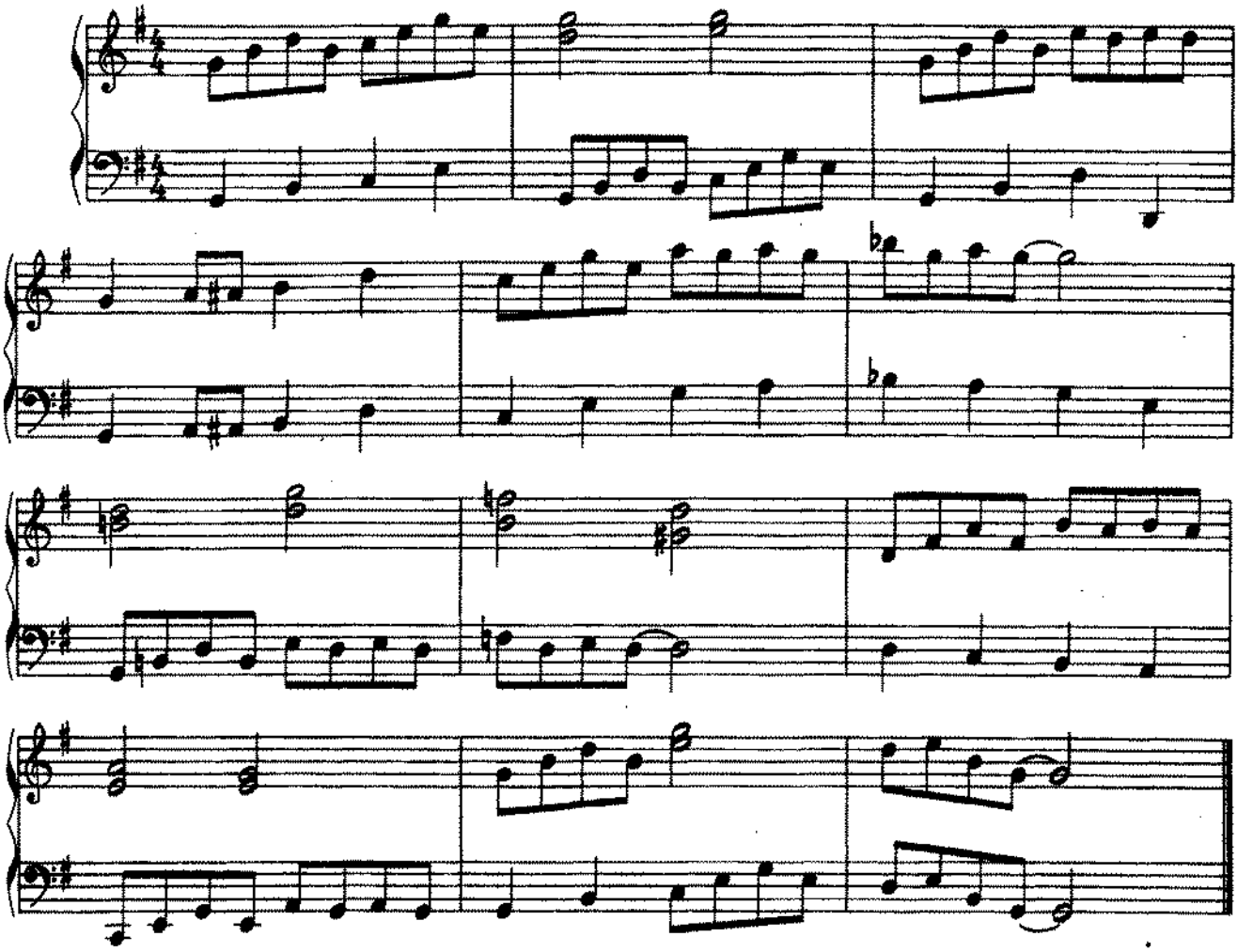
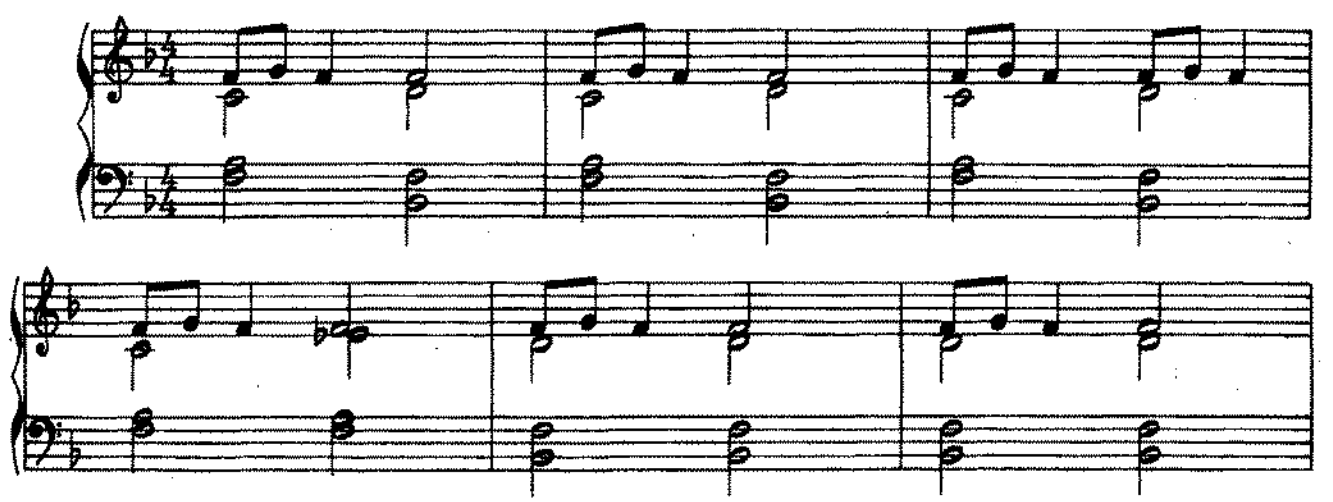
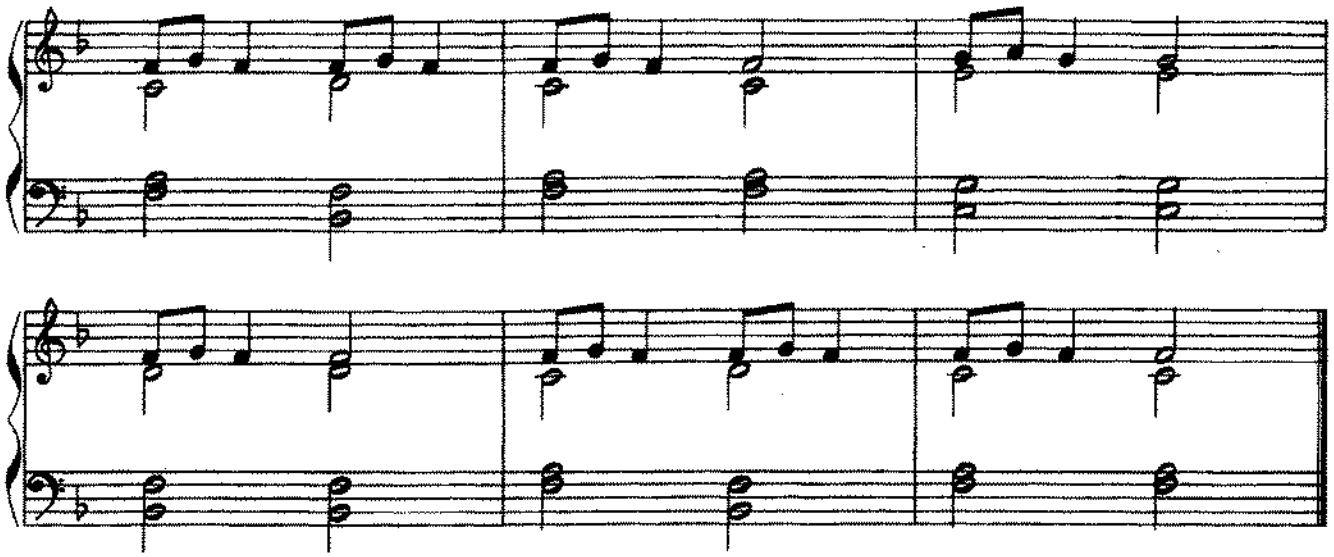
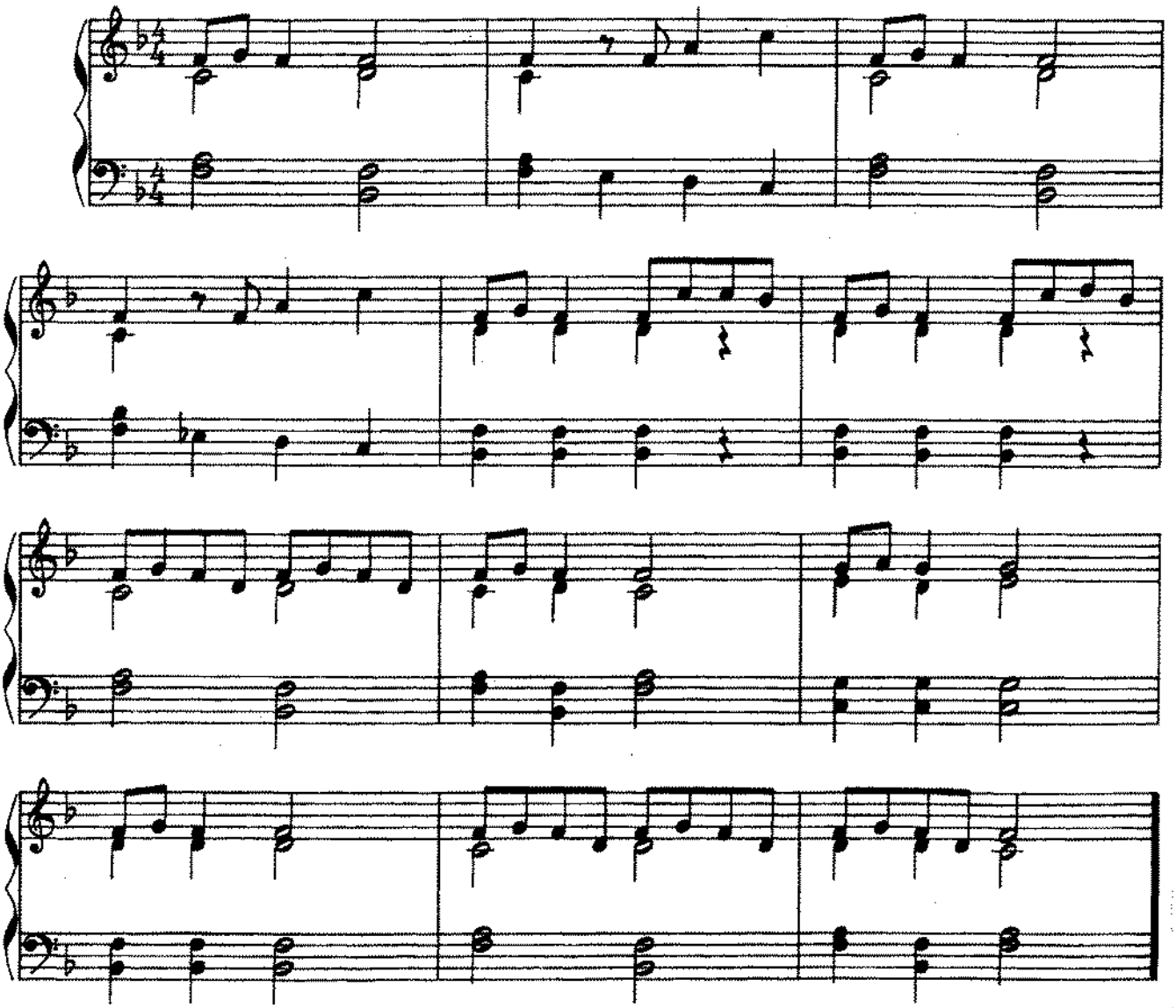


EXERCISE No 12

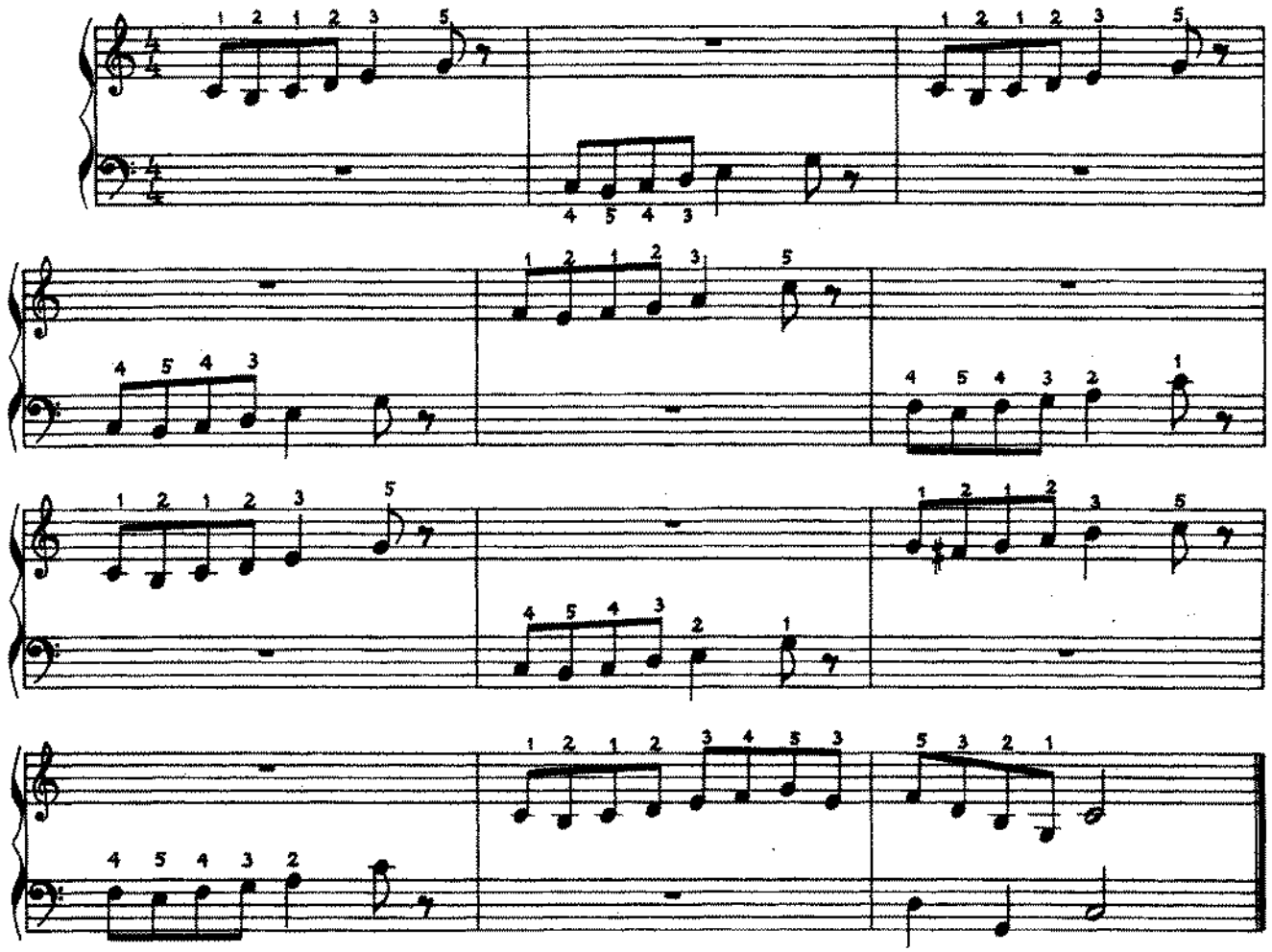




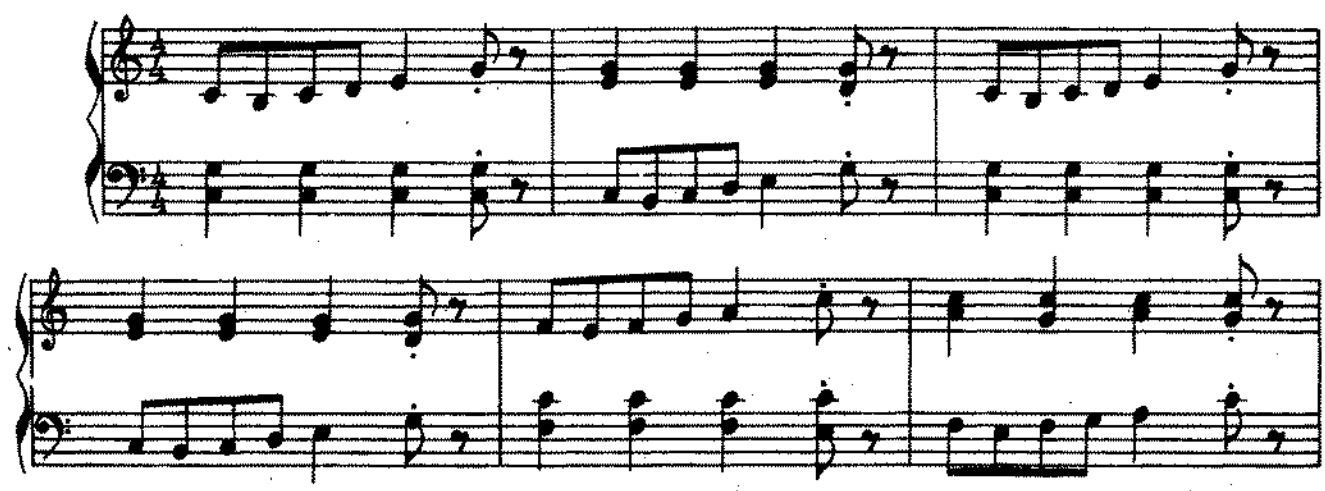
MINUET No 12

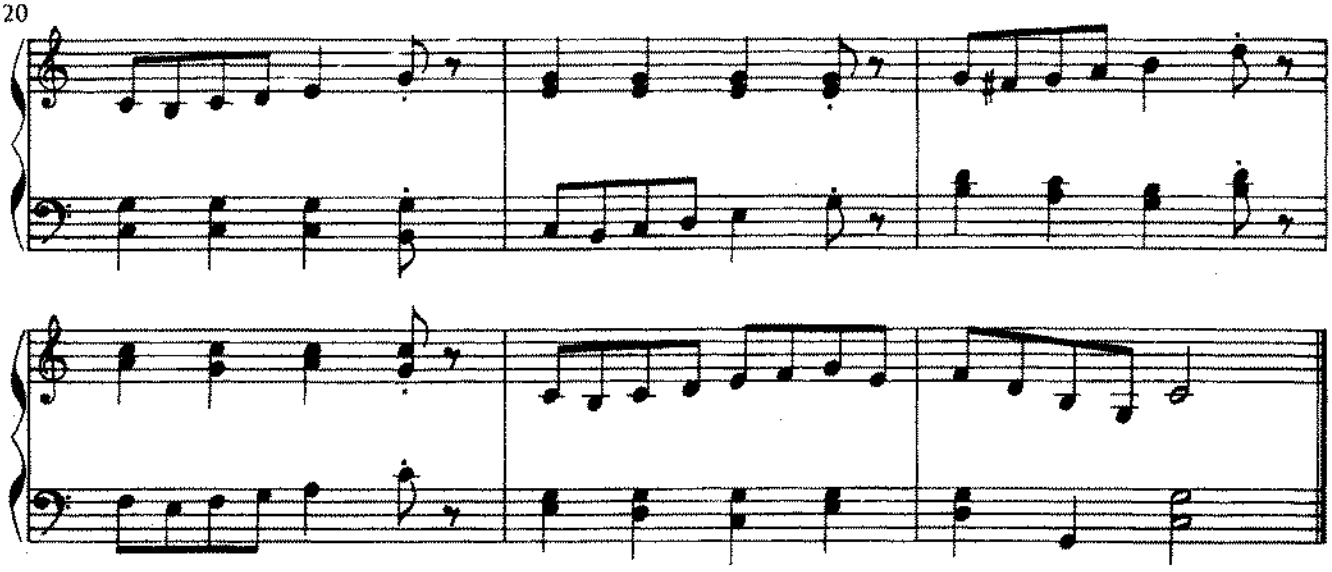


EXERCISE No 13

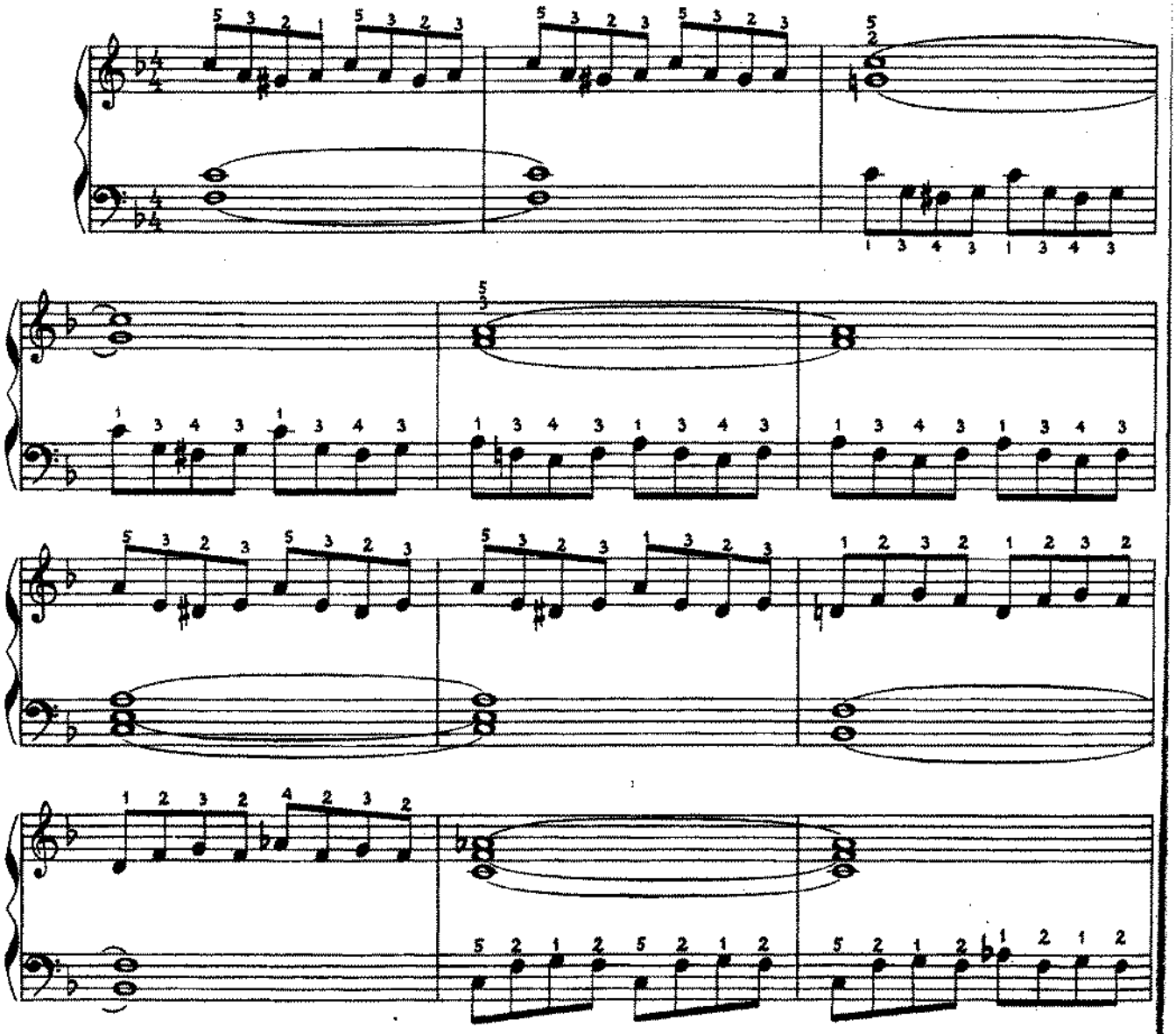


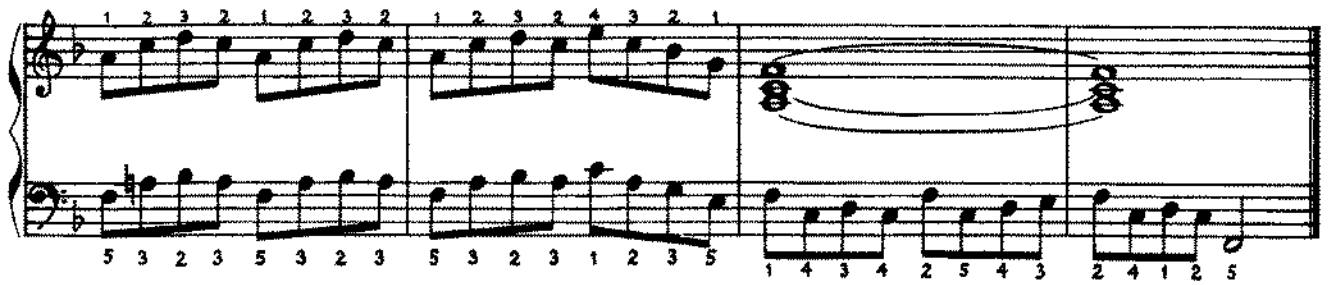
MINUET No 13



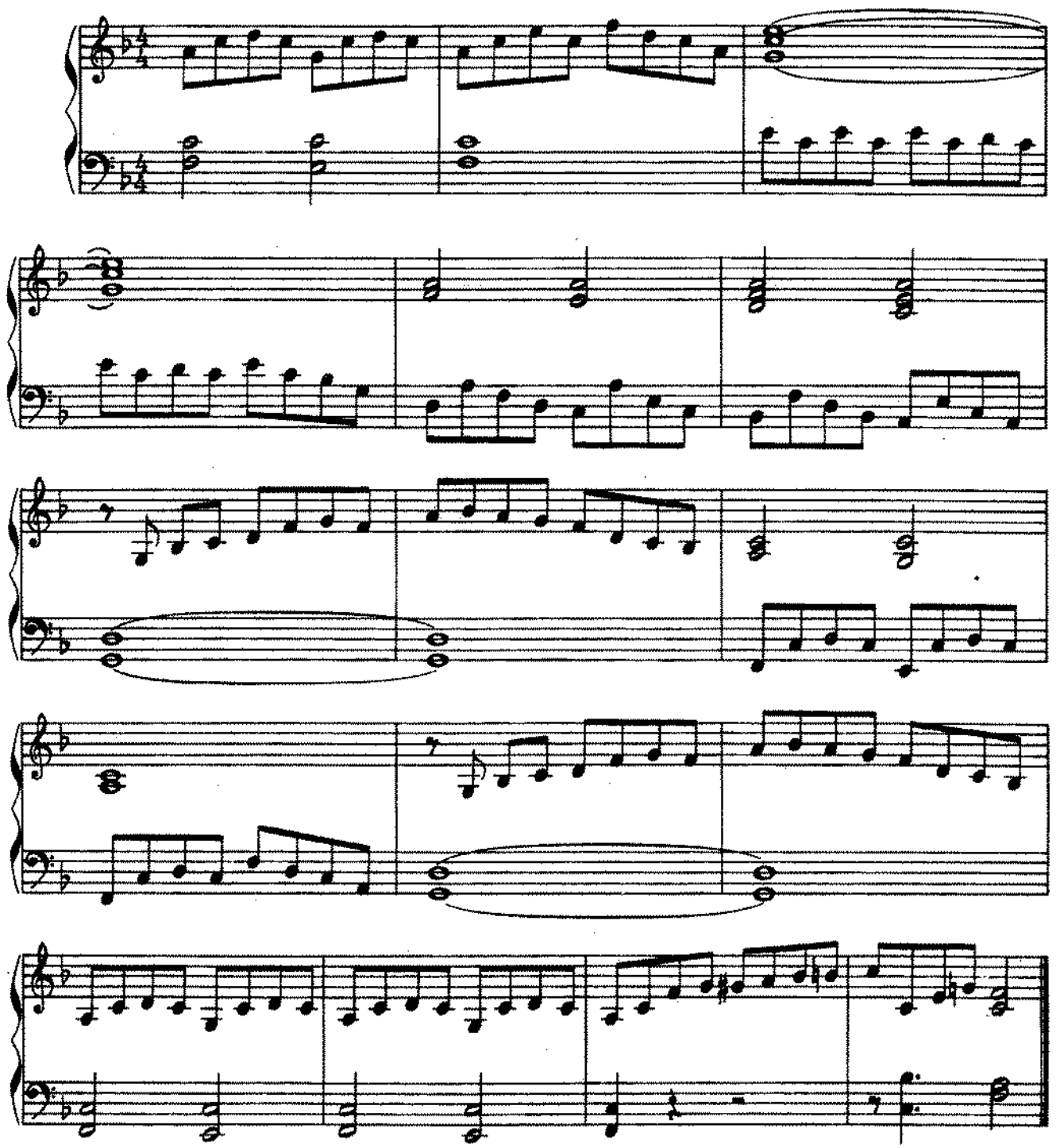


EXERCISE No 14



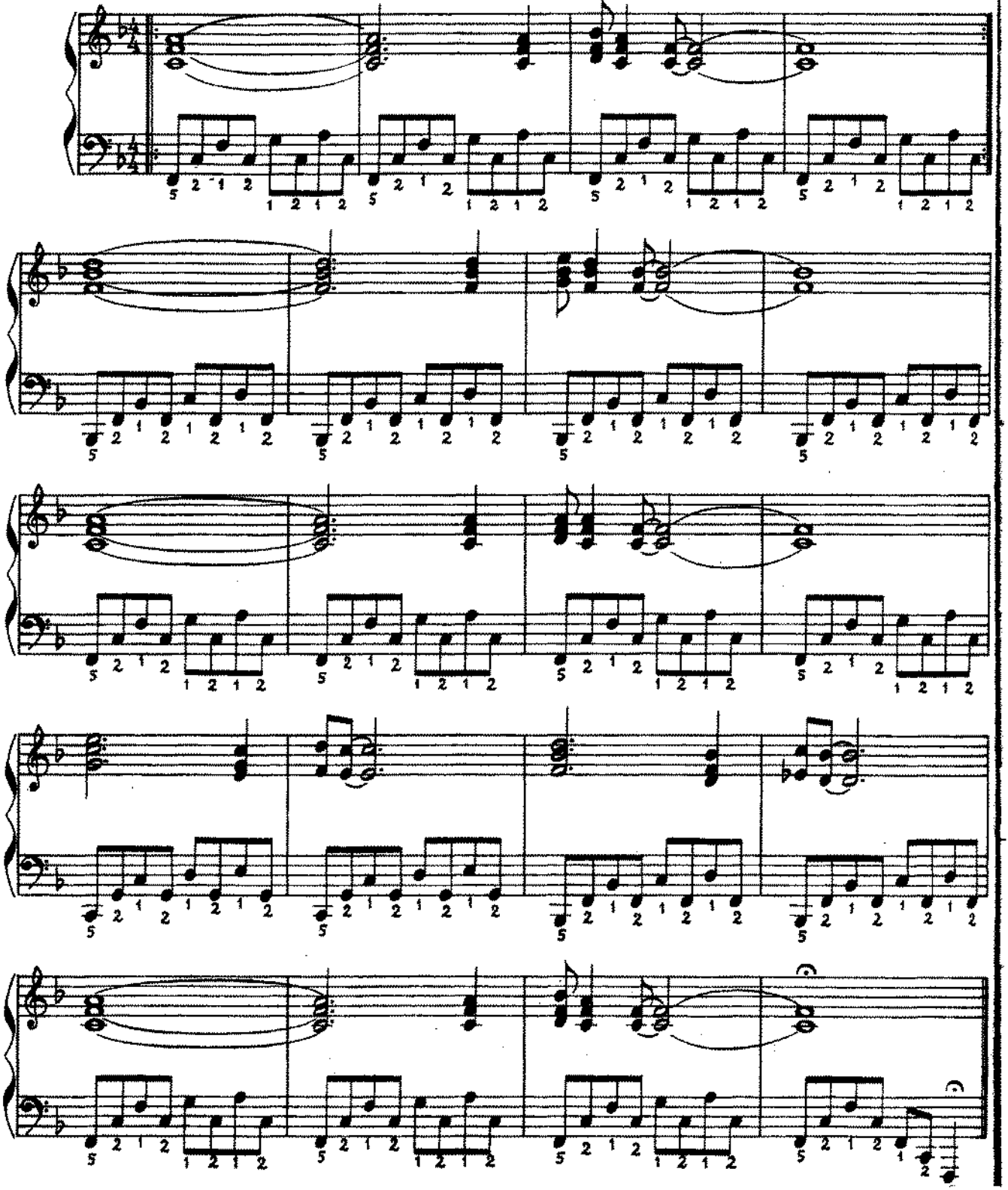


MINUET № 14

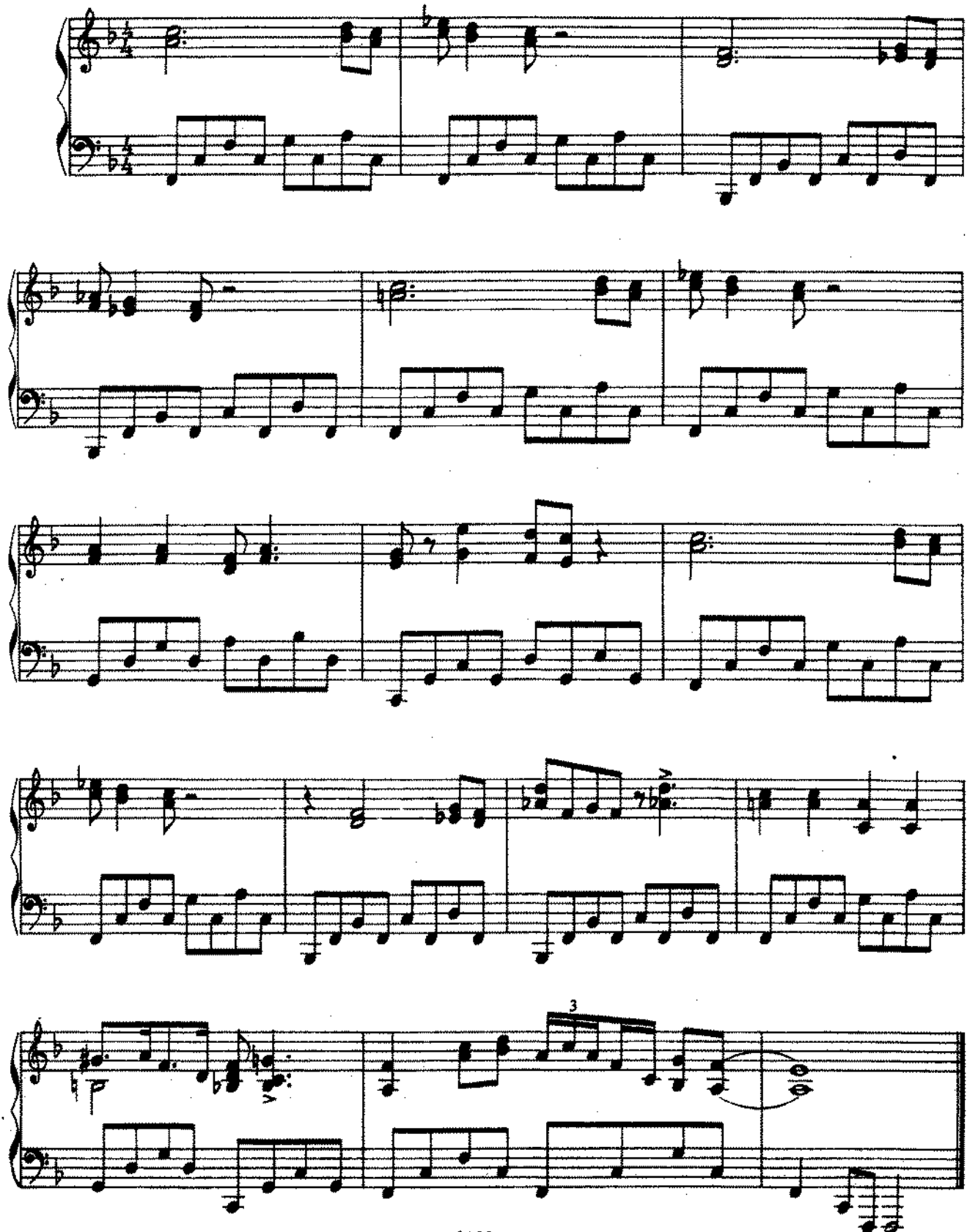


ЧАСТЬ ВТОРАЯ
THE SECOND PART

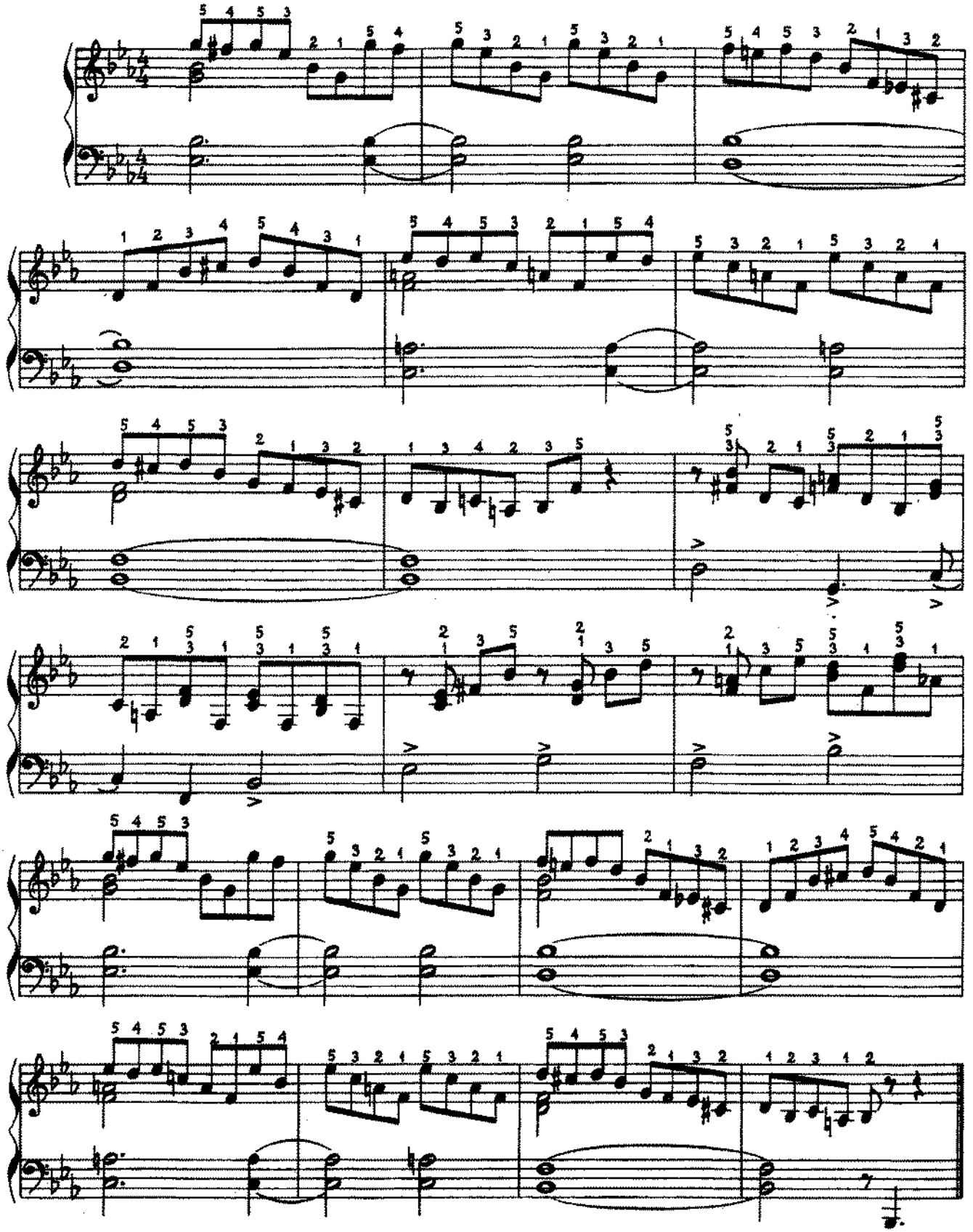
JAZZ ETUDE № 1



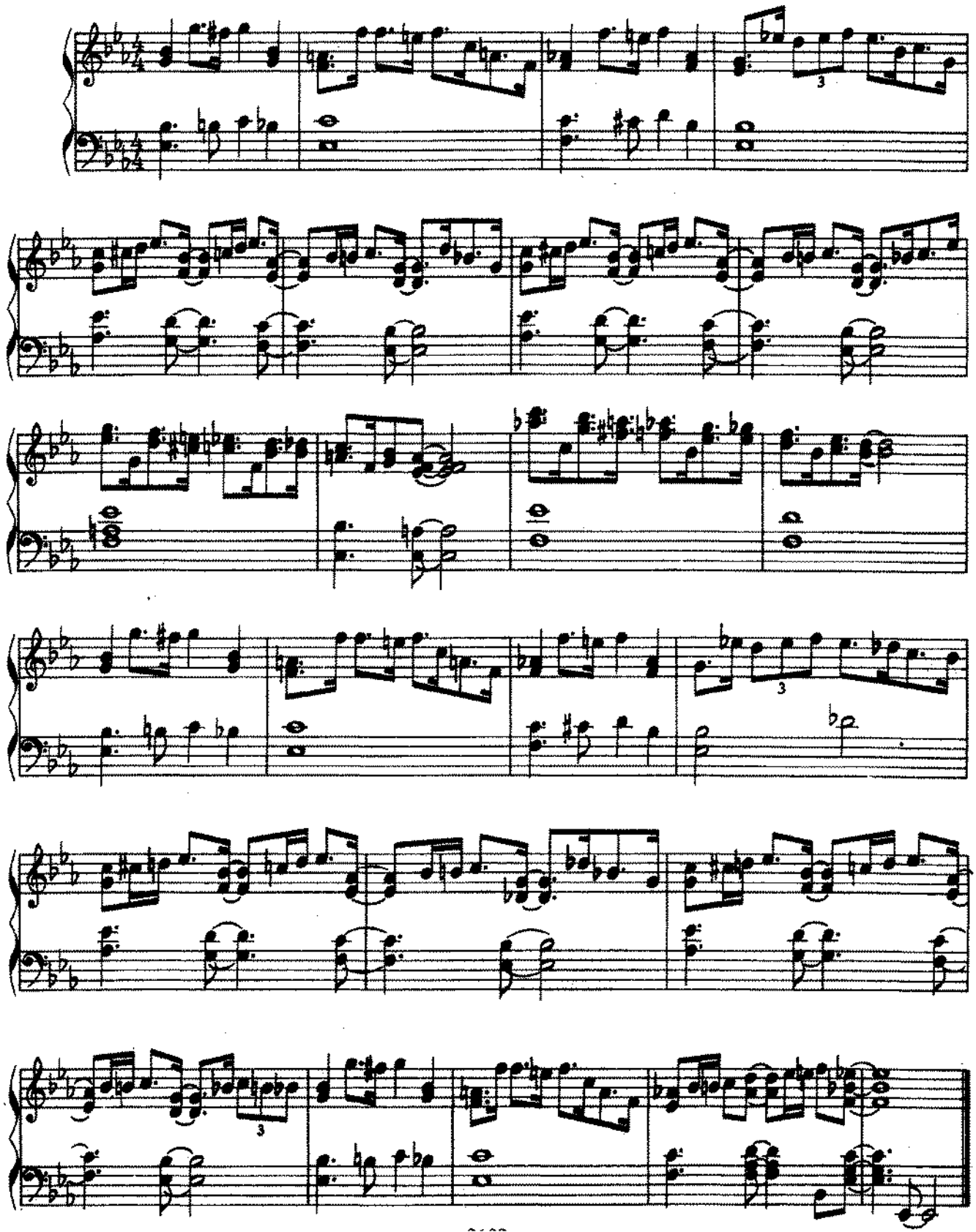
JAZZ PIECE No 1



JAZZ ETUDE No 2



JAZZ PIECE No 2



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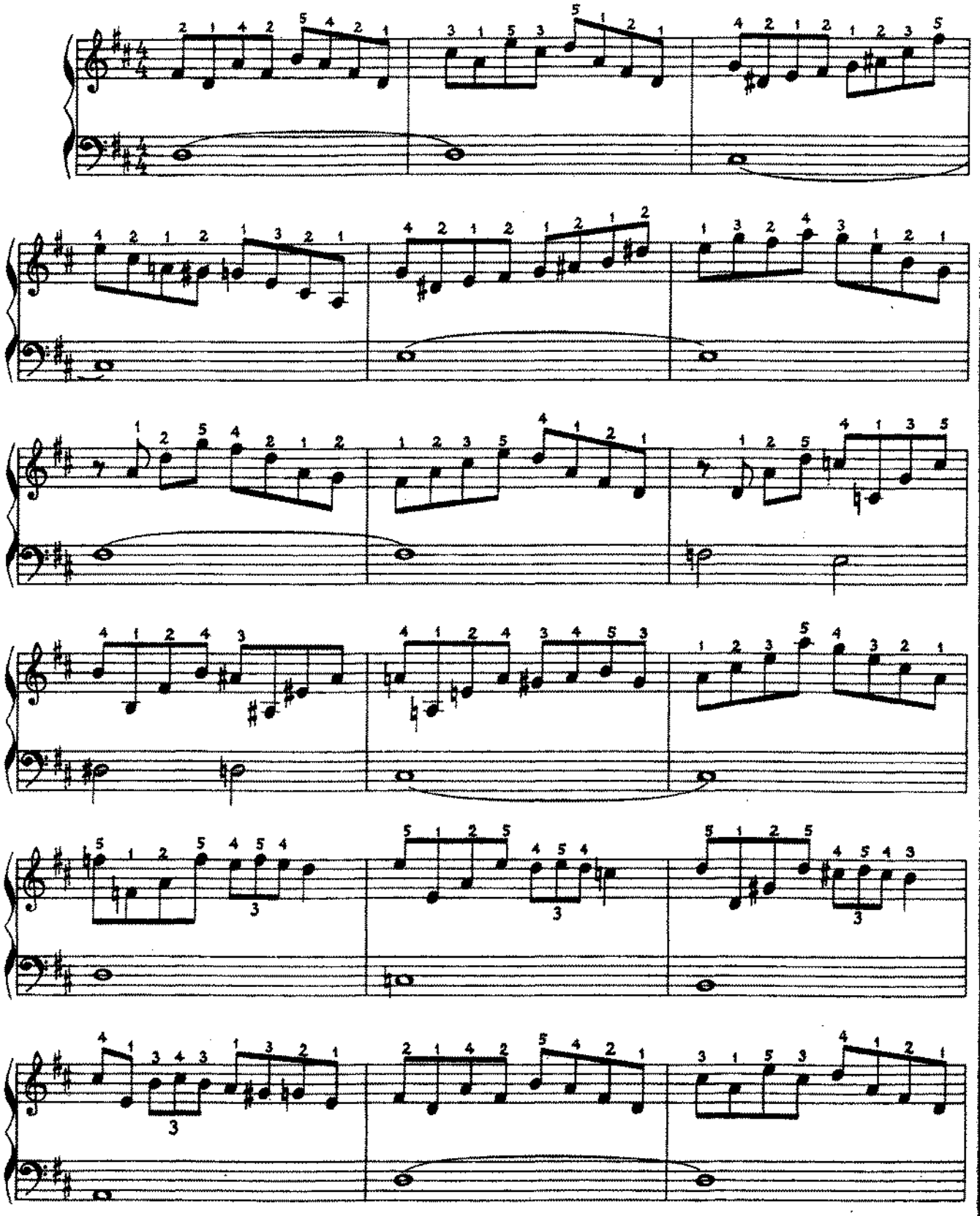
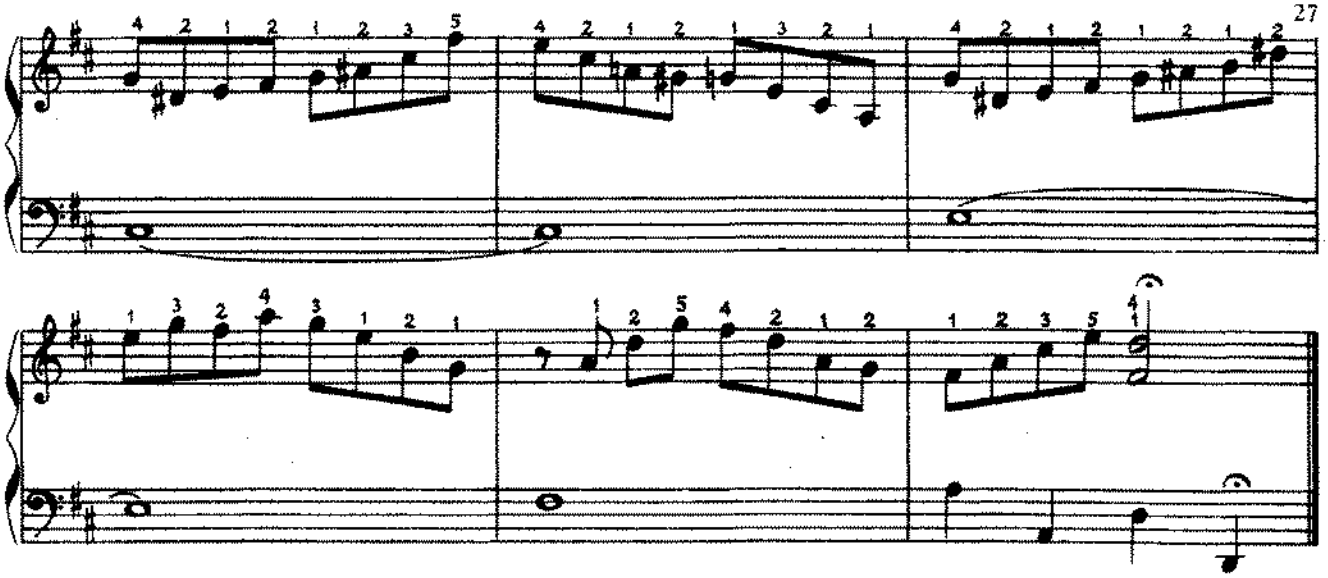
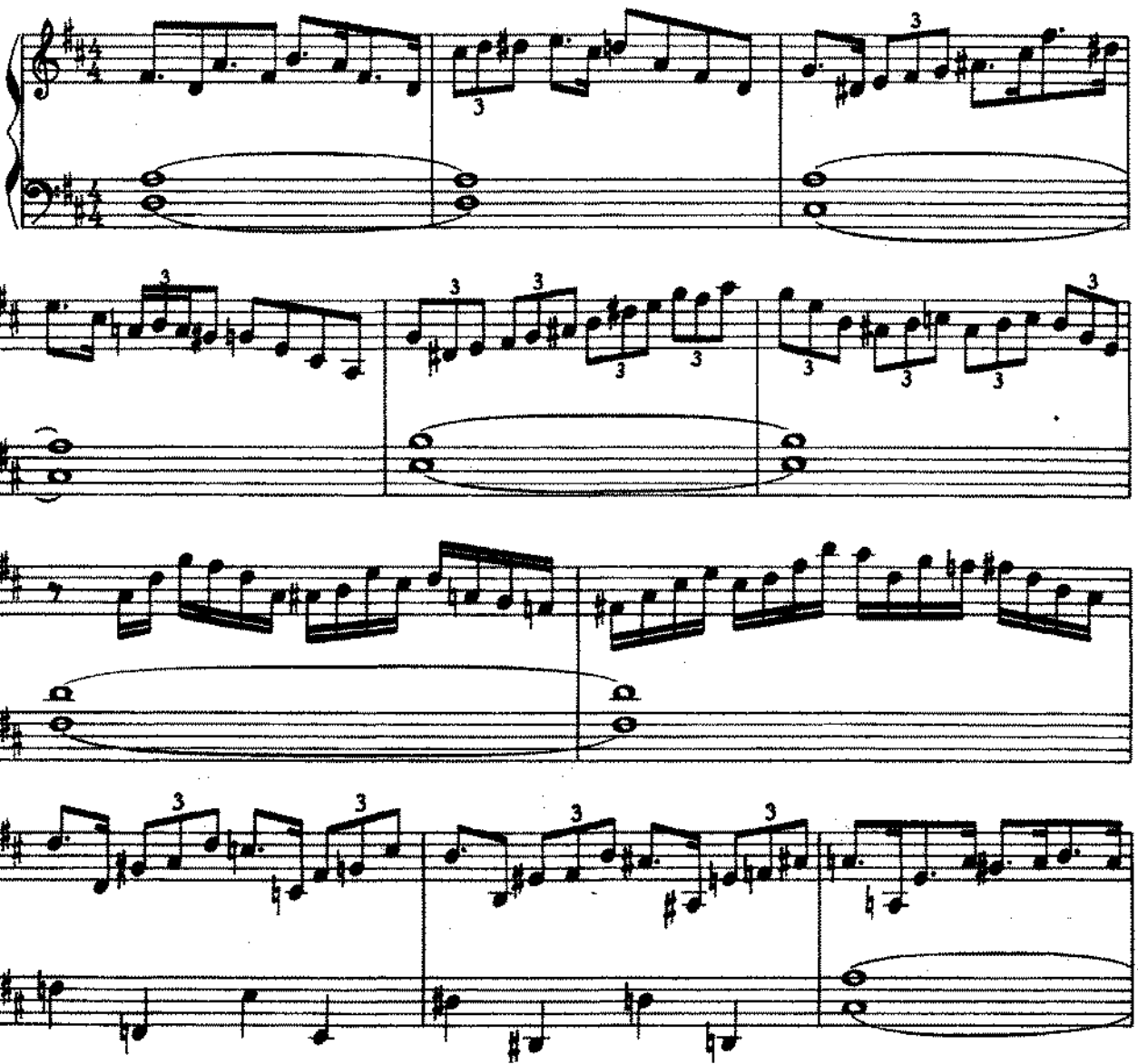
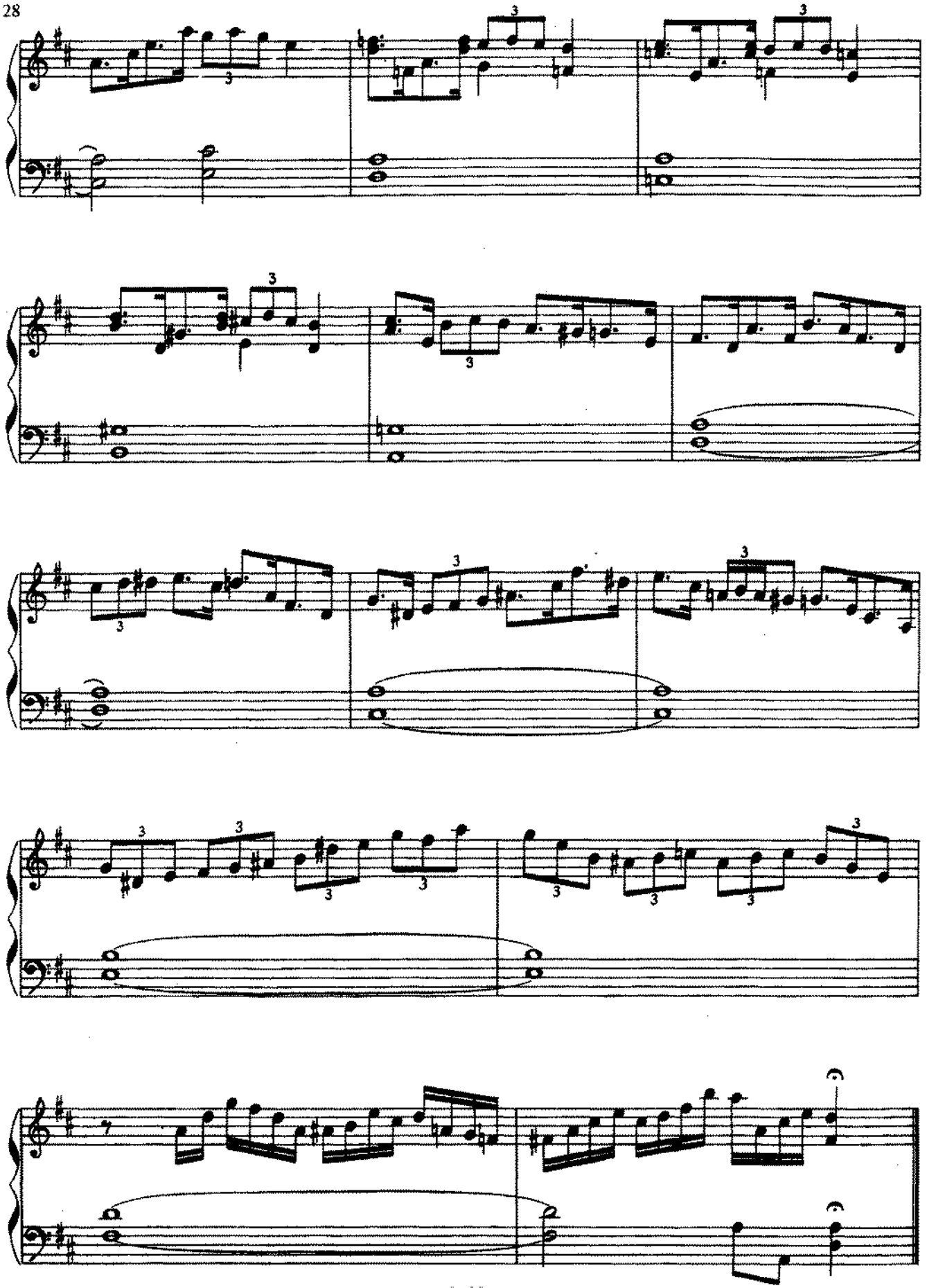


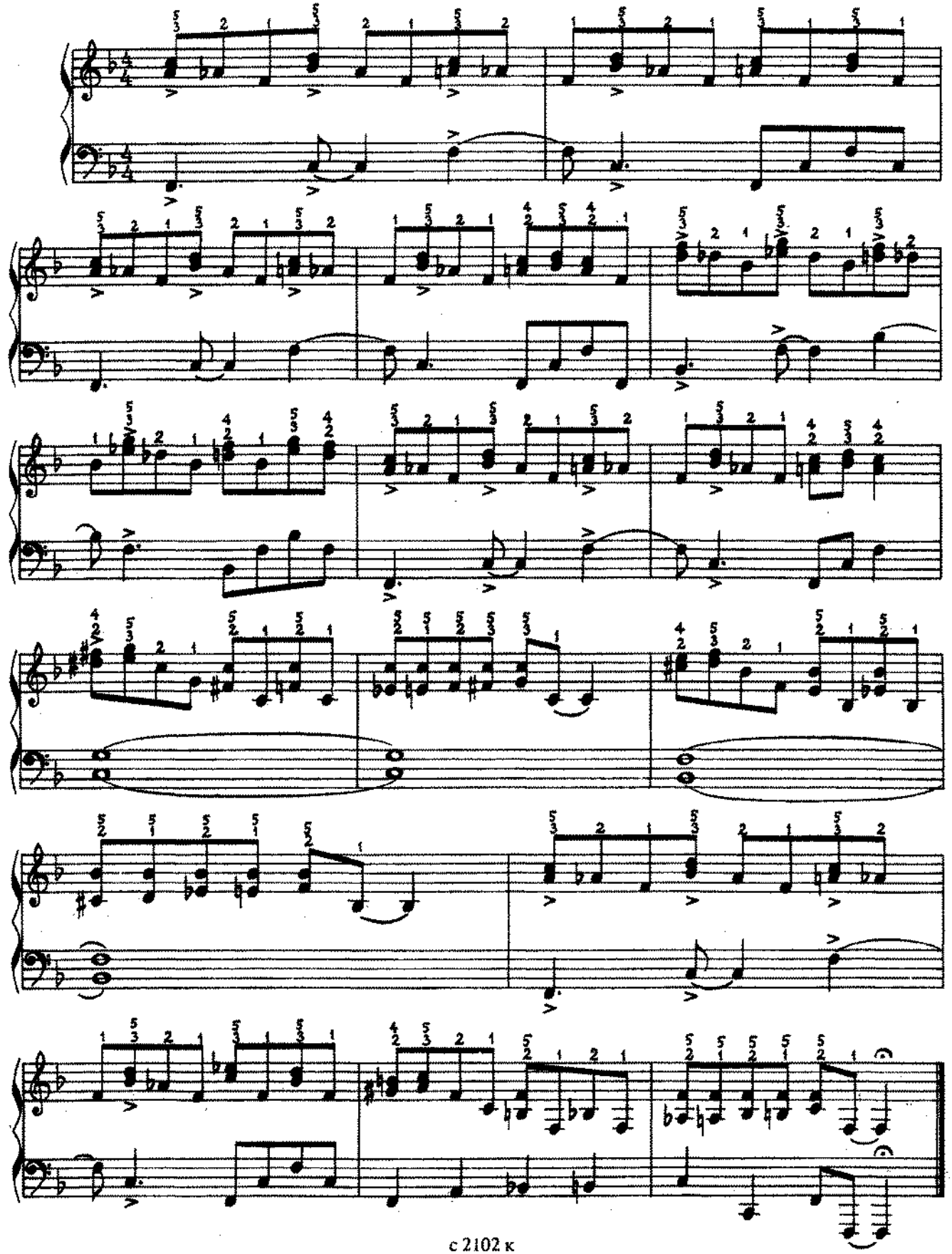


JAZZ PIECE No. 3

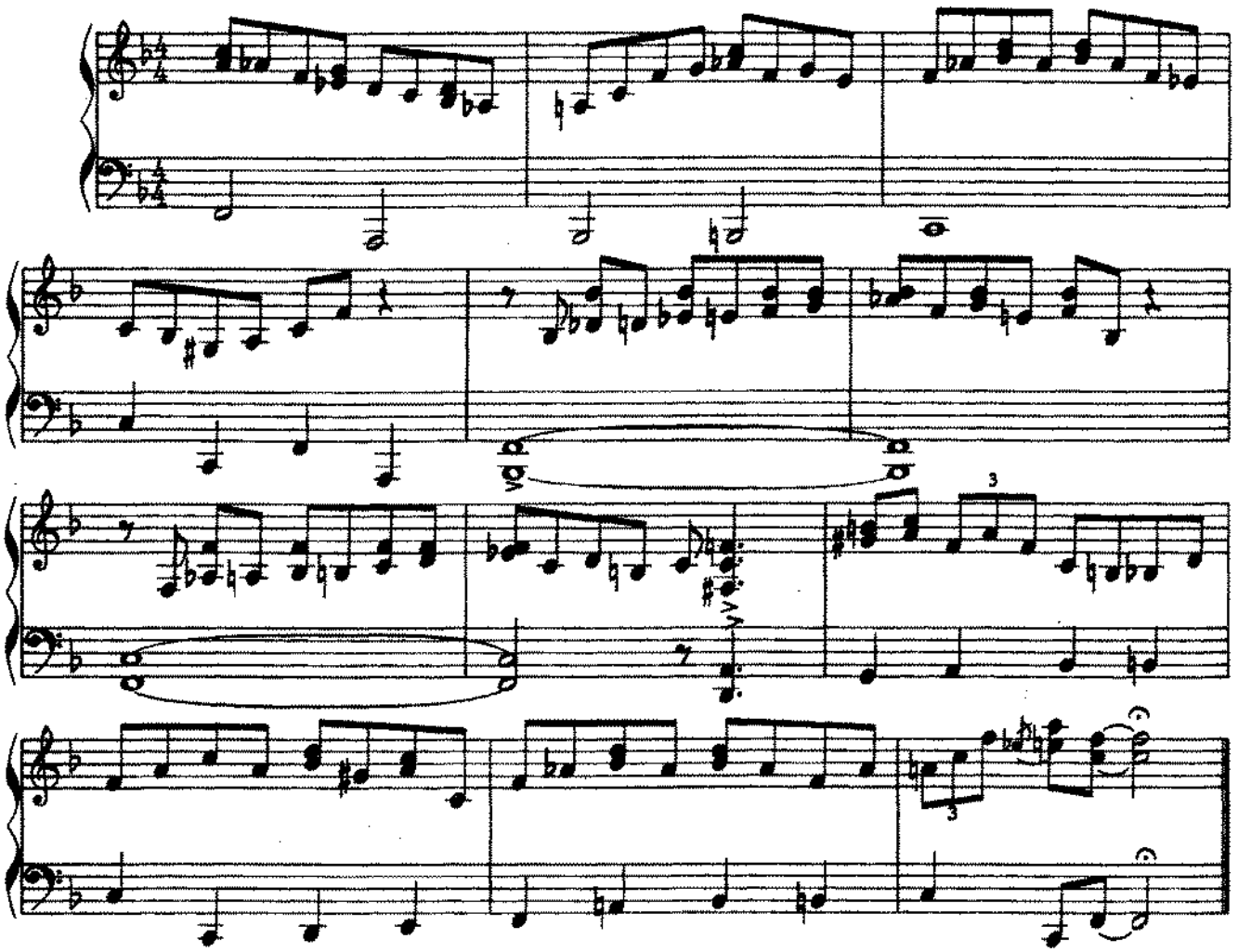




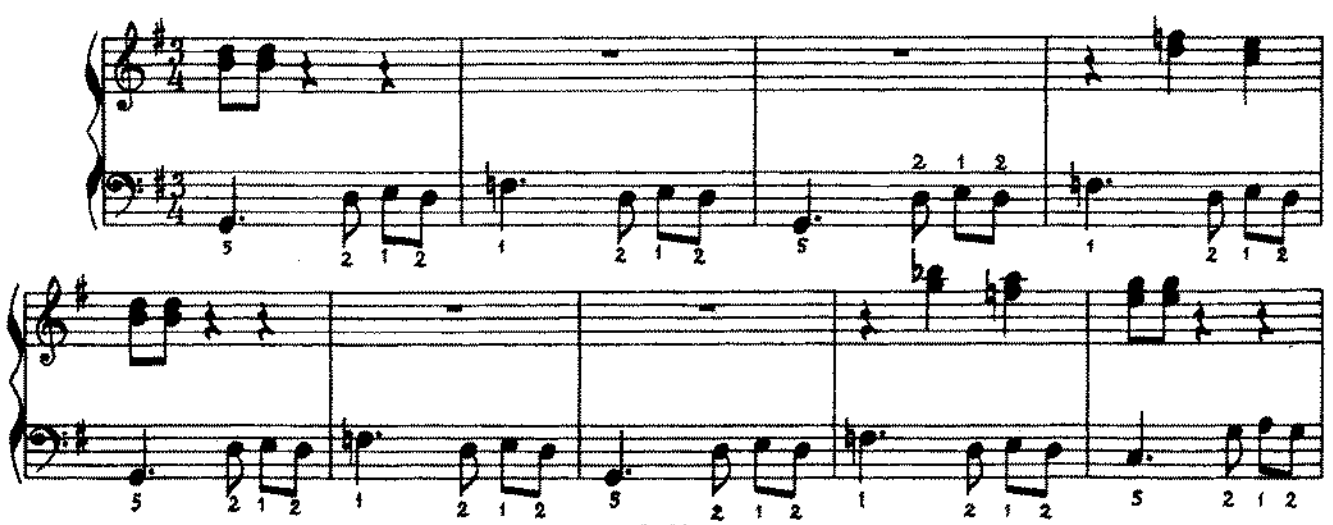
JAZZ ETUDE No 4

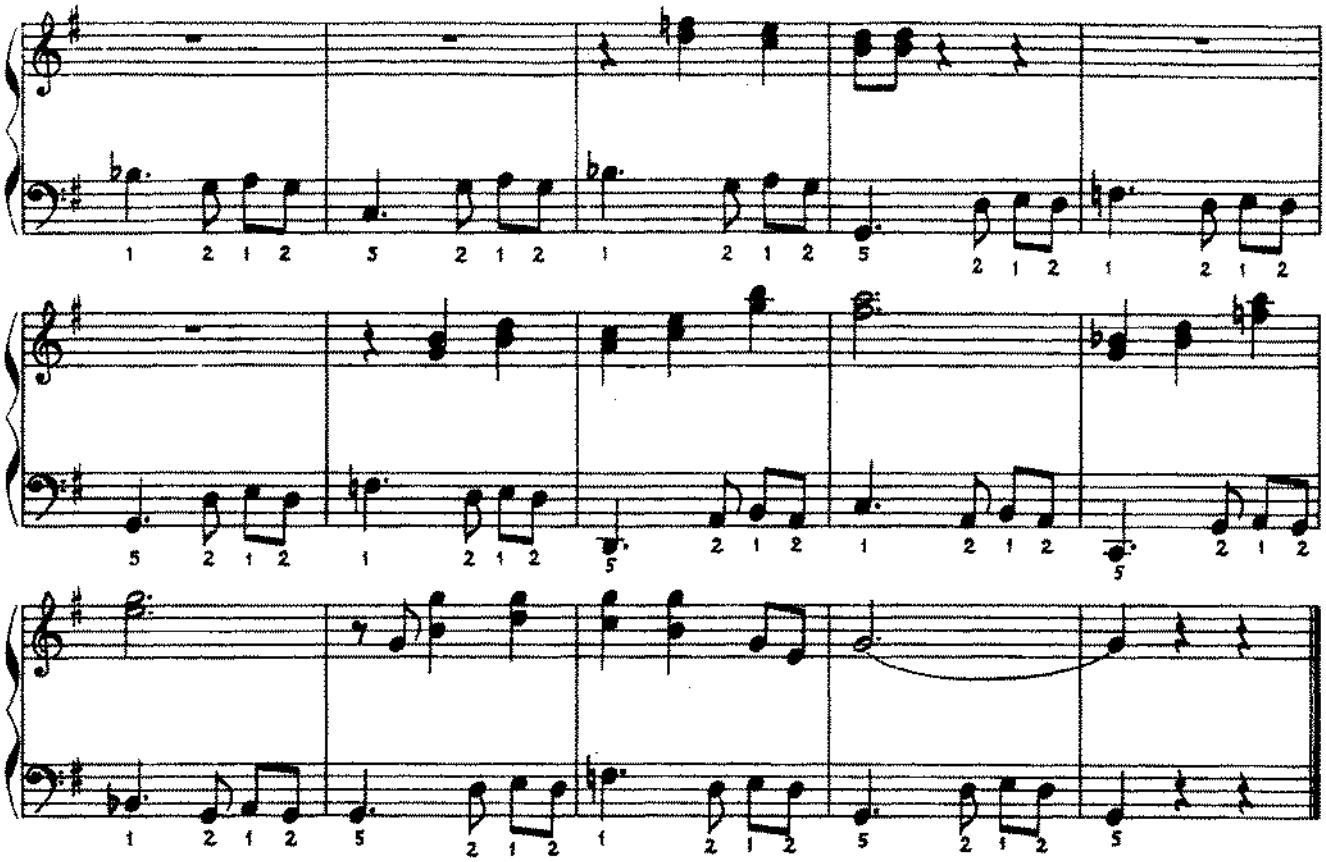


JAZZ PIECE No 4



JAZZ ETUDE No 5





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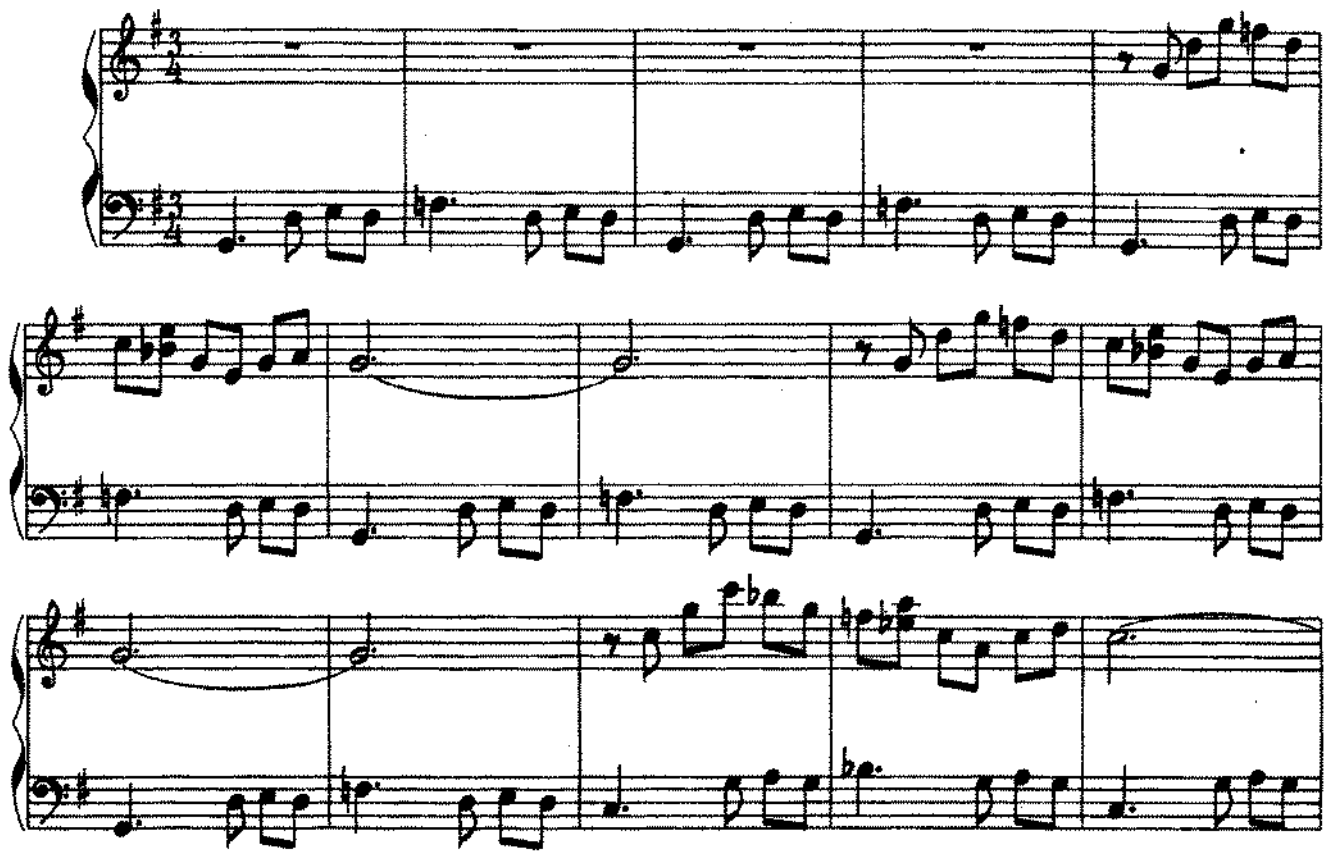
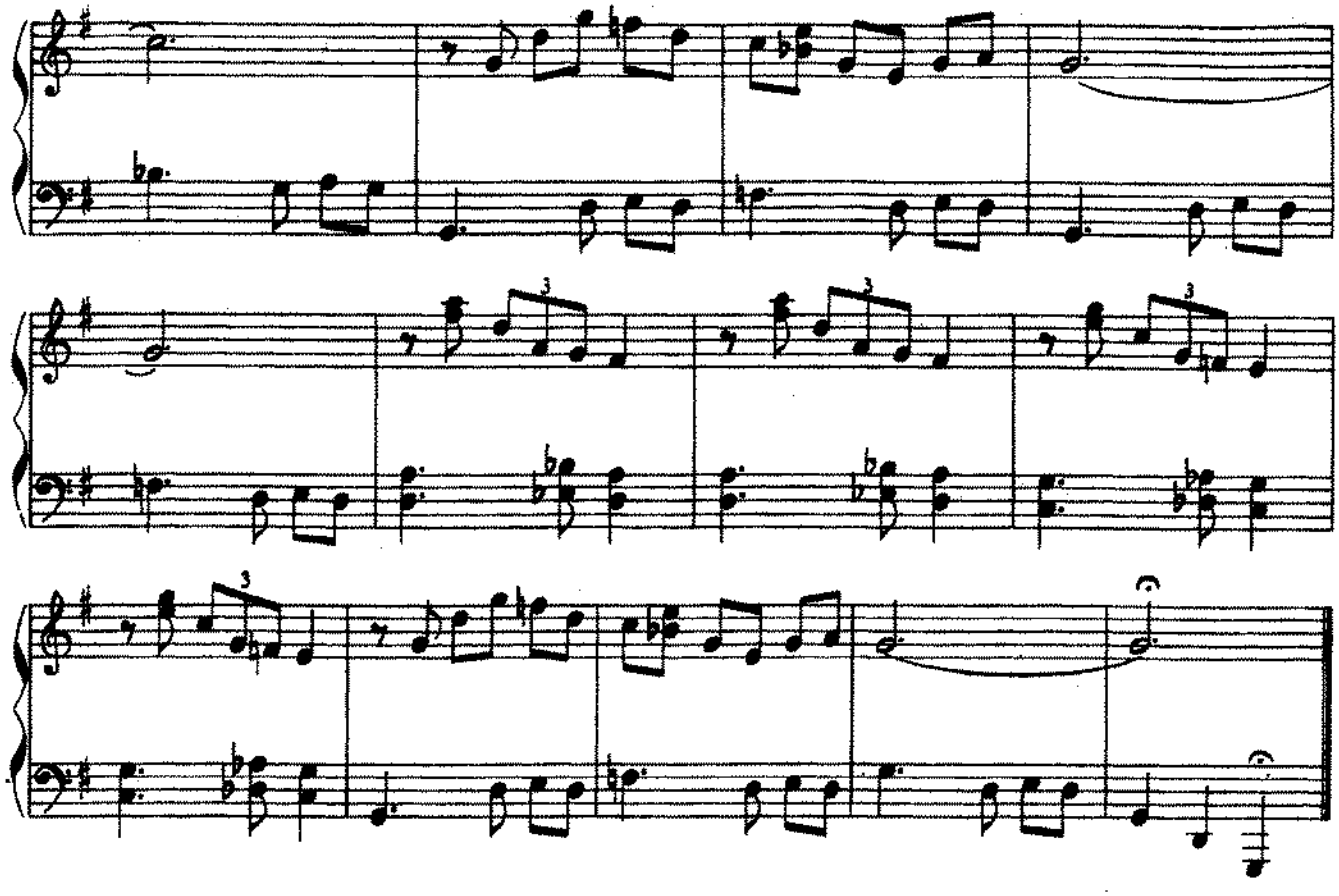
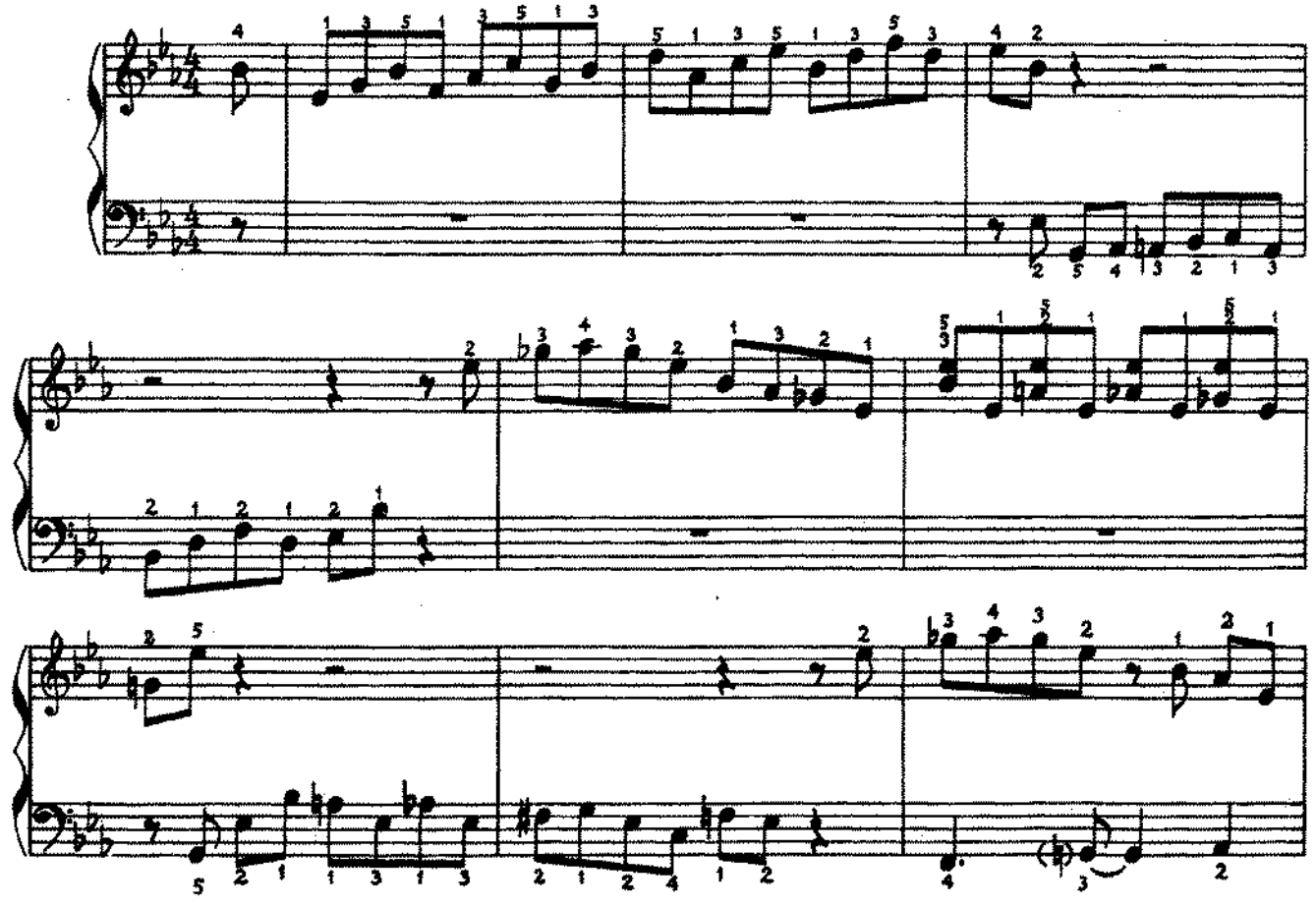
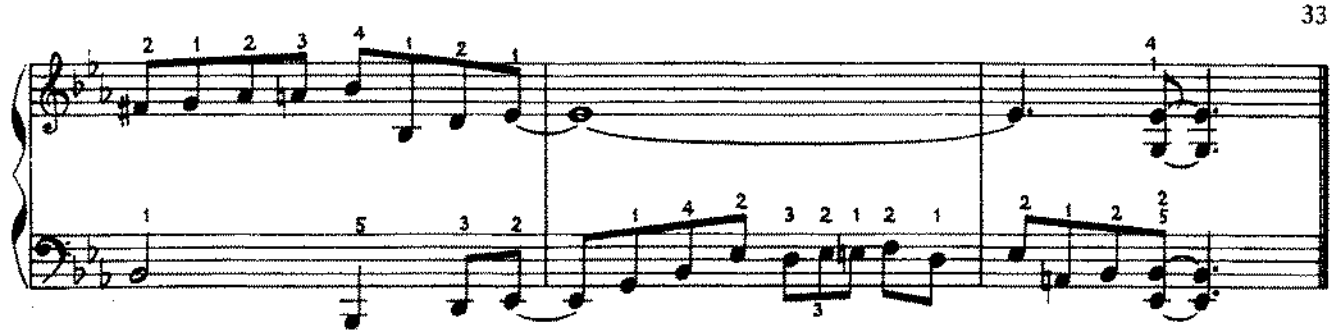




JAZZ ETUDE No 6





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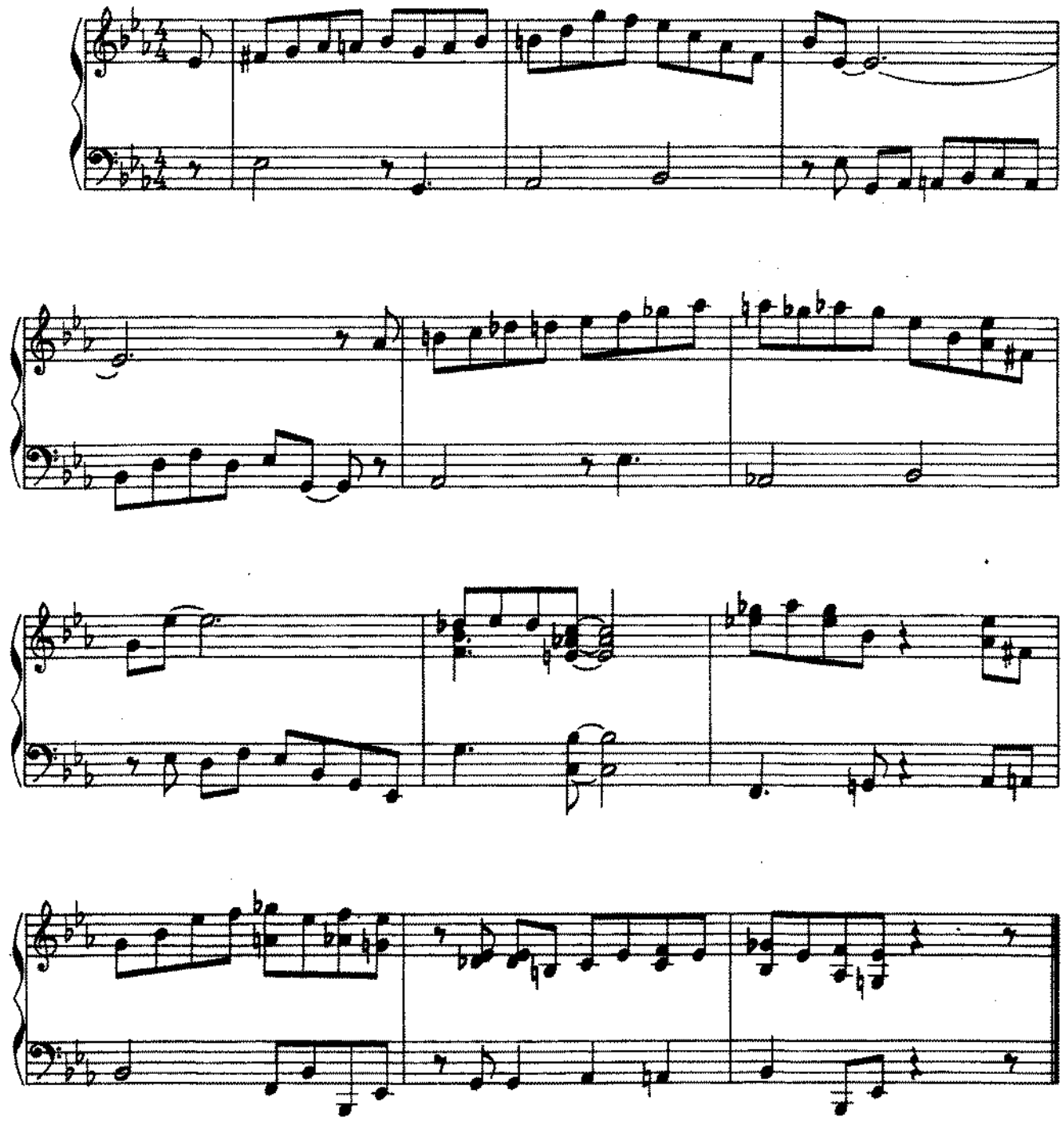
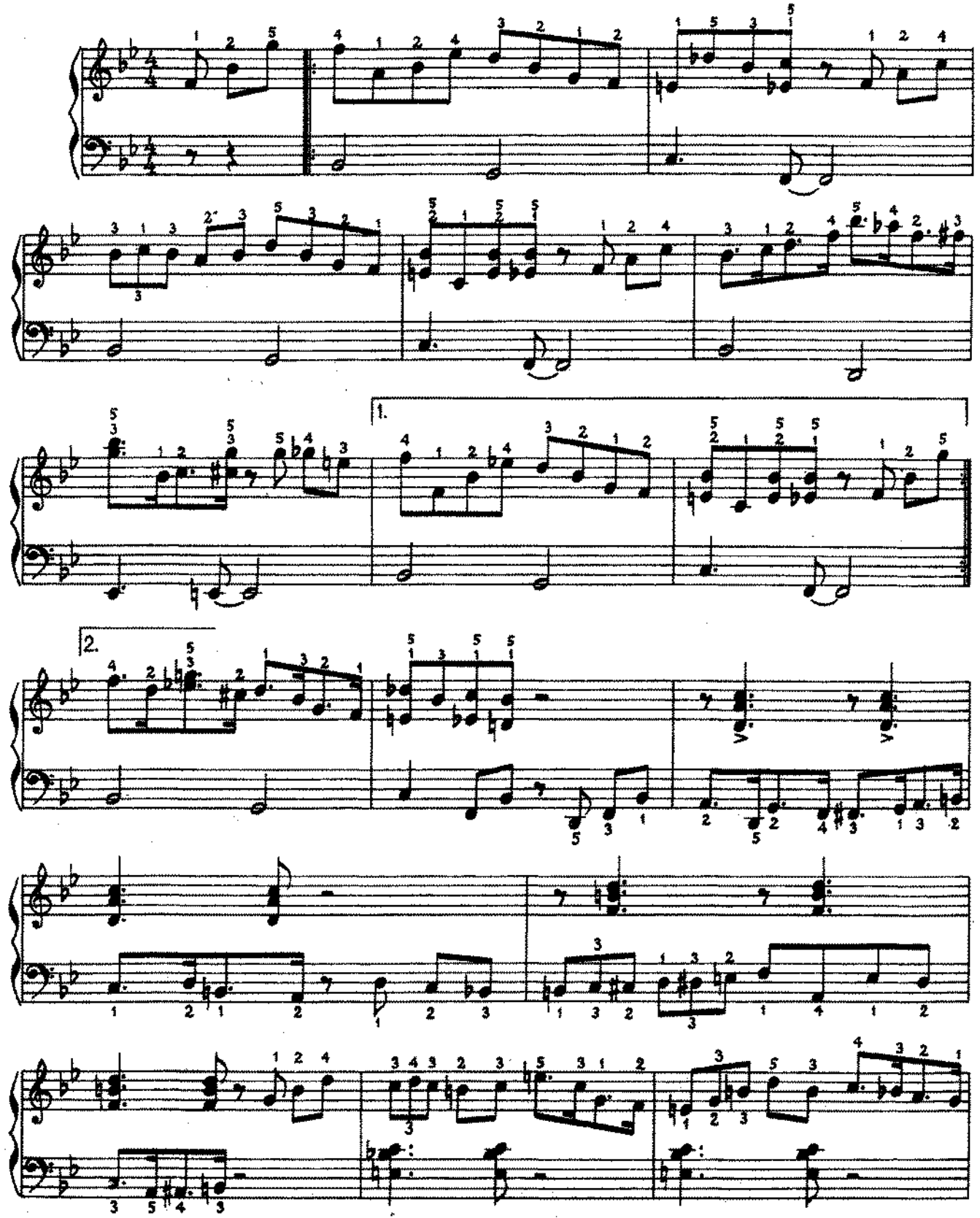
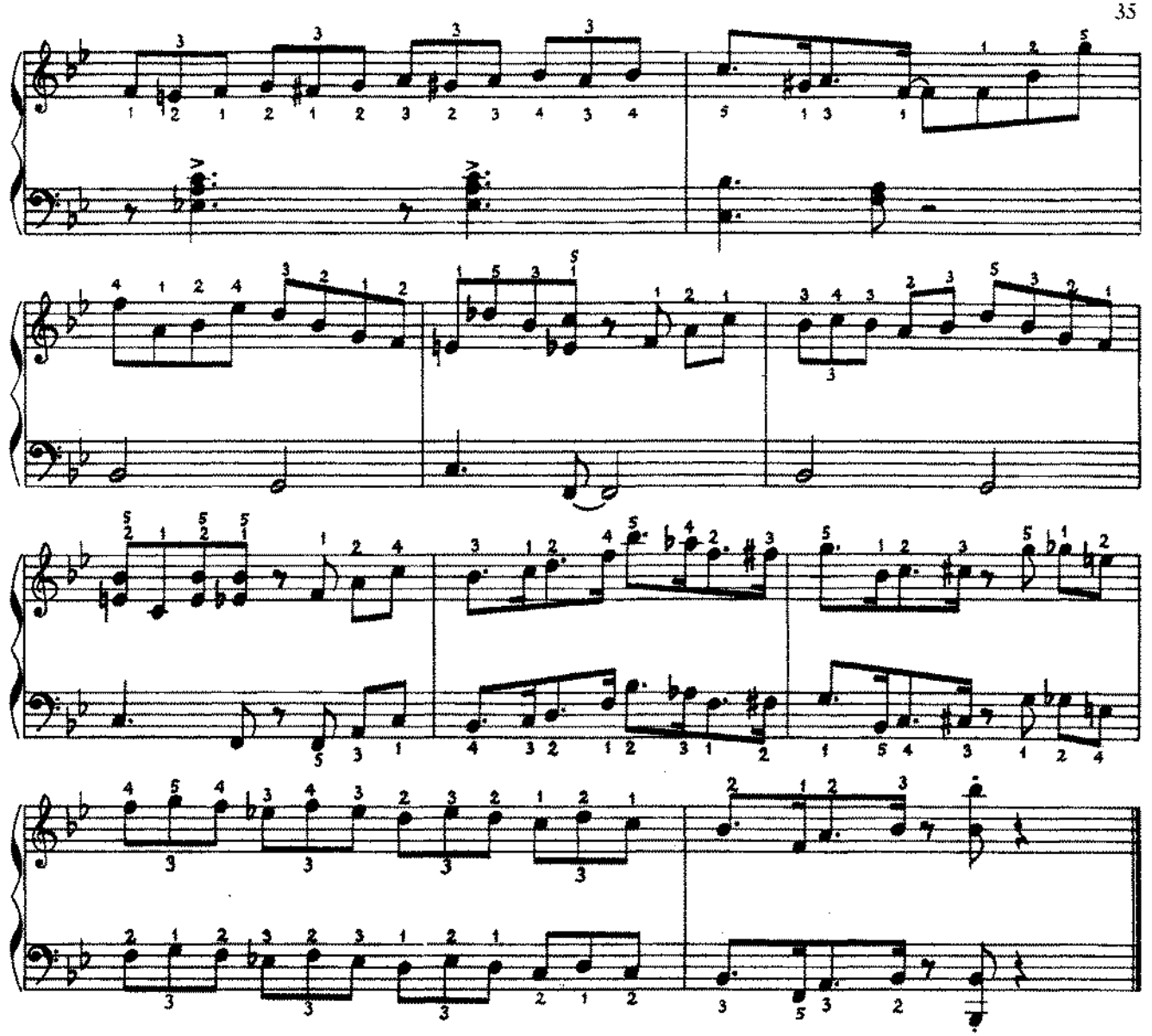
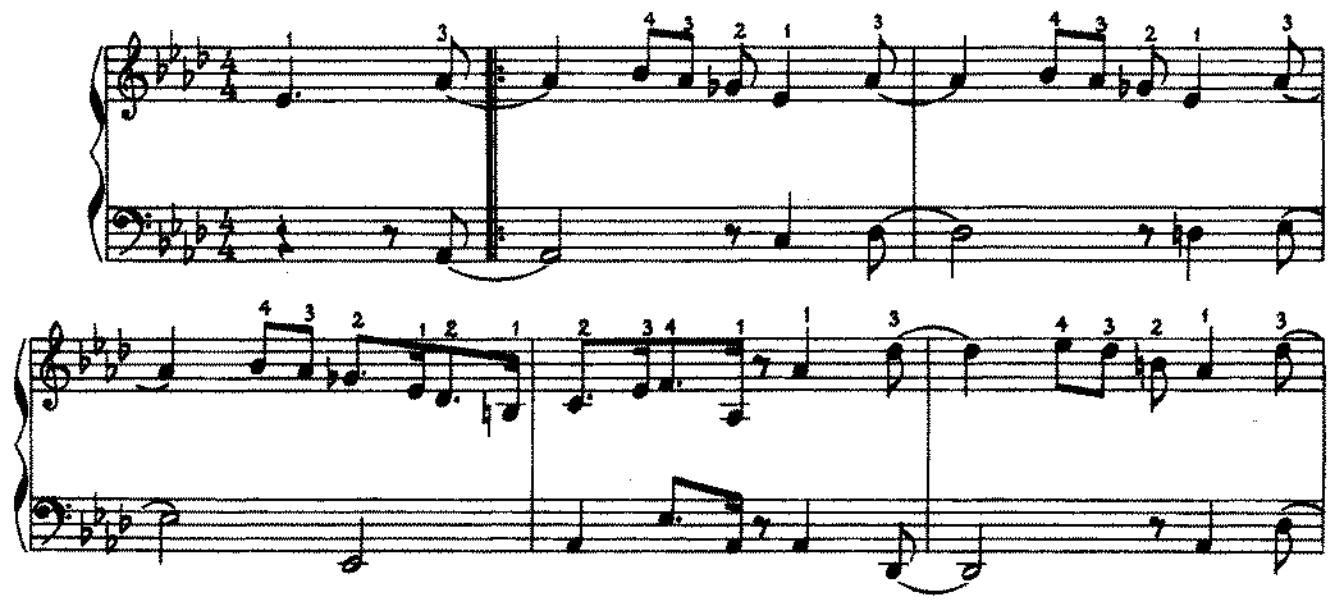


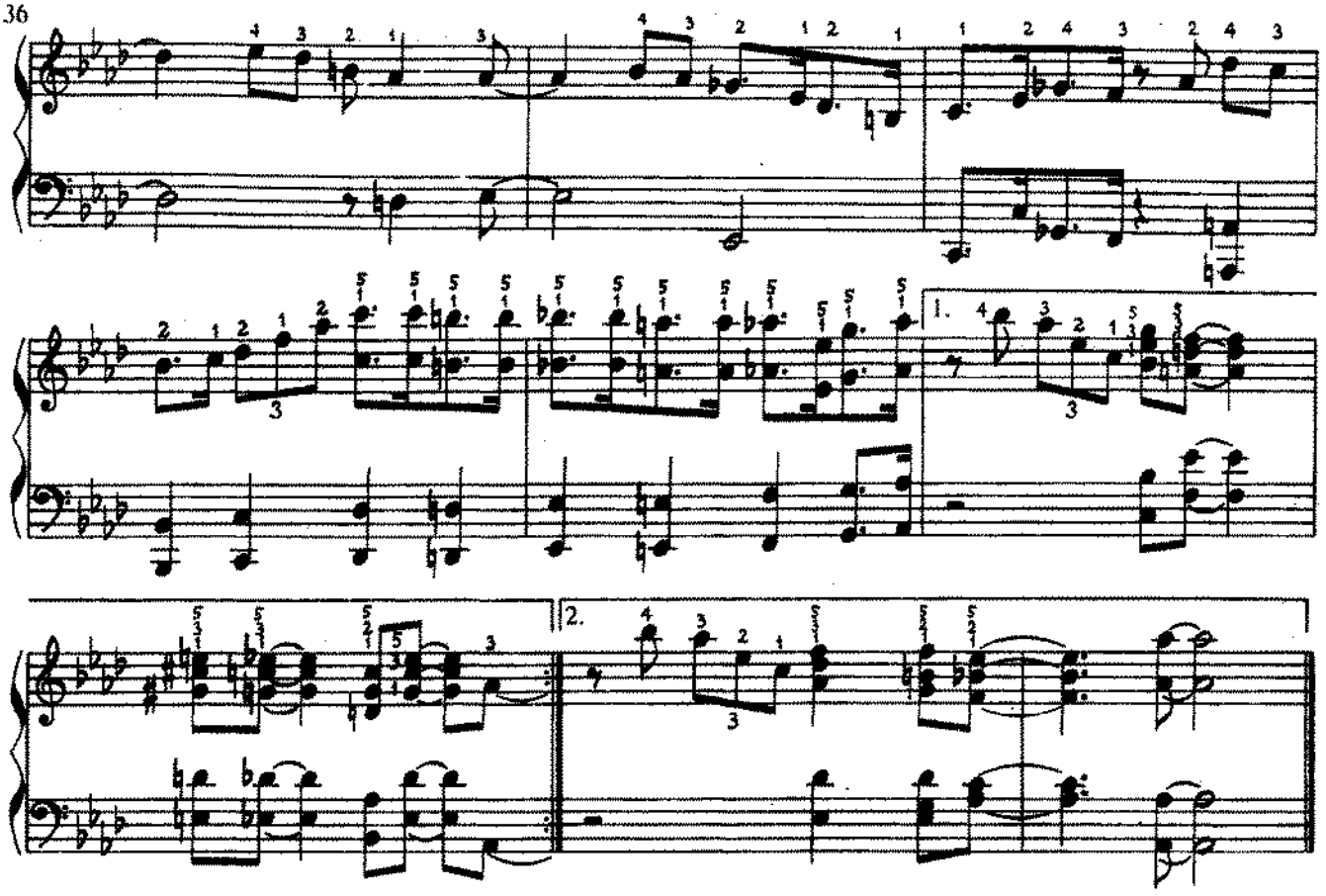
JAZZ ETUDE No 7



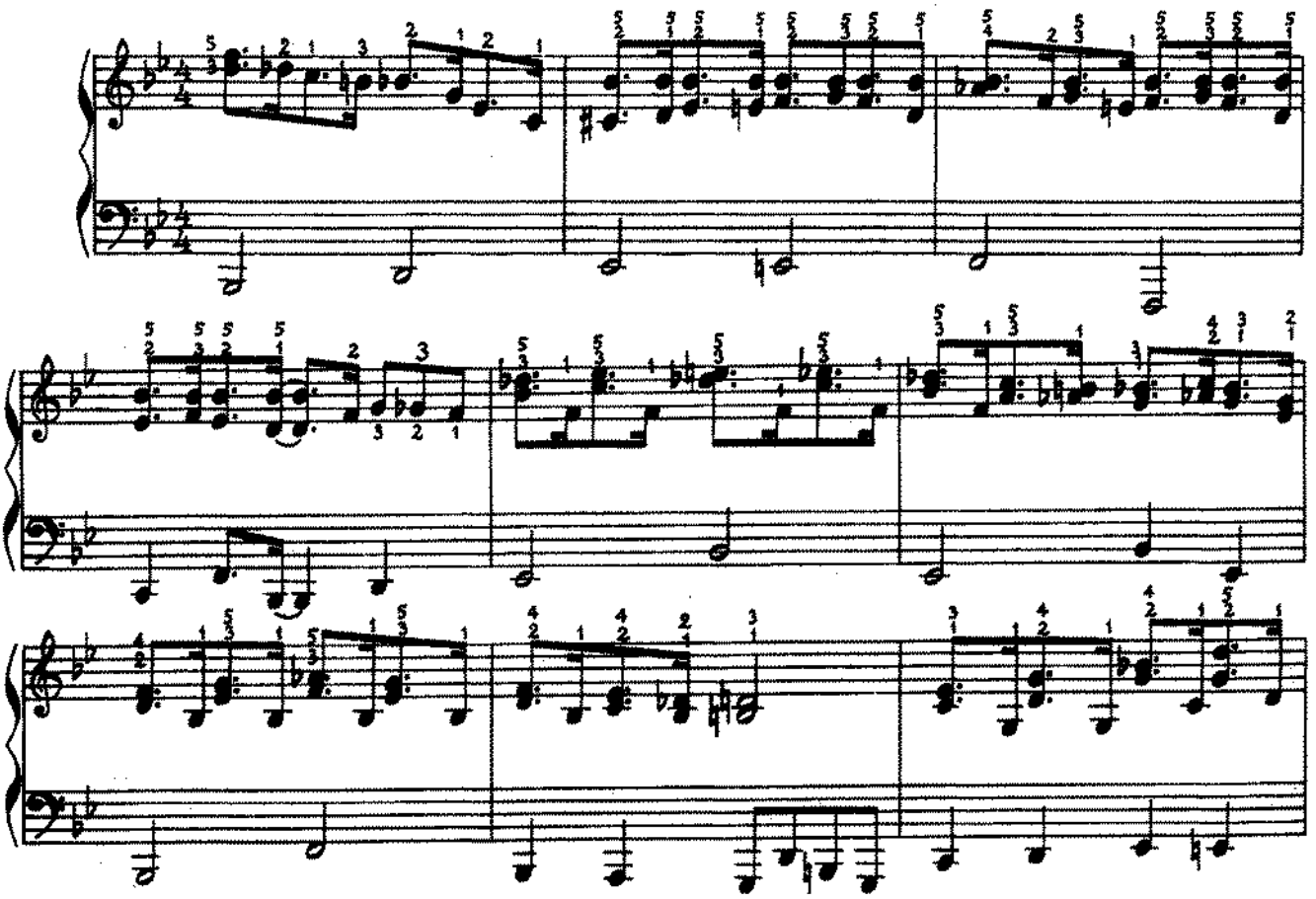


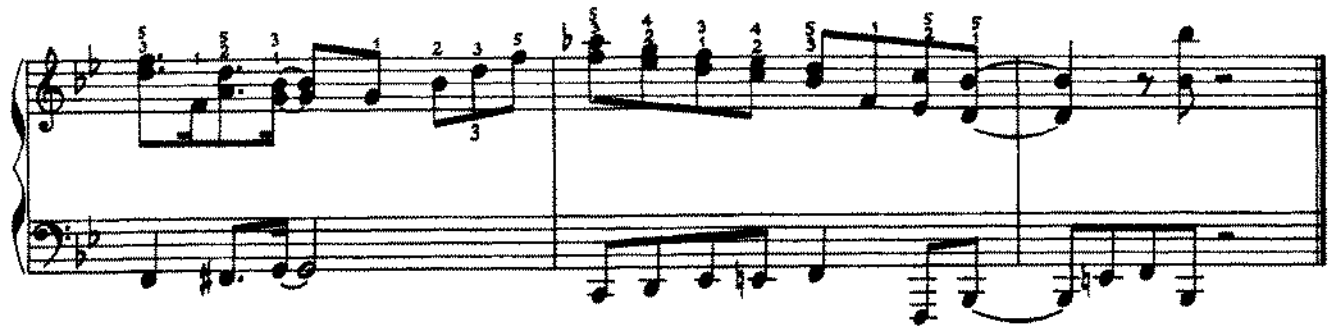
JAZZ PIECE No 7



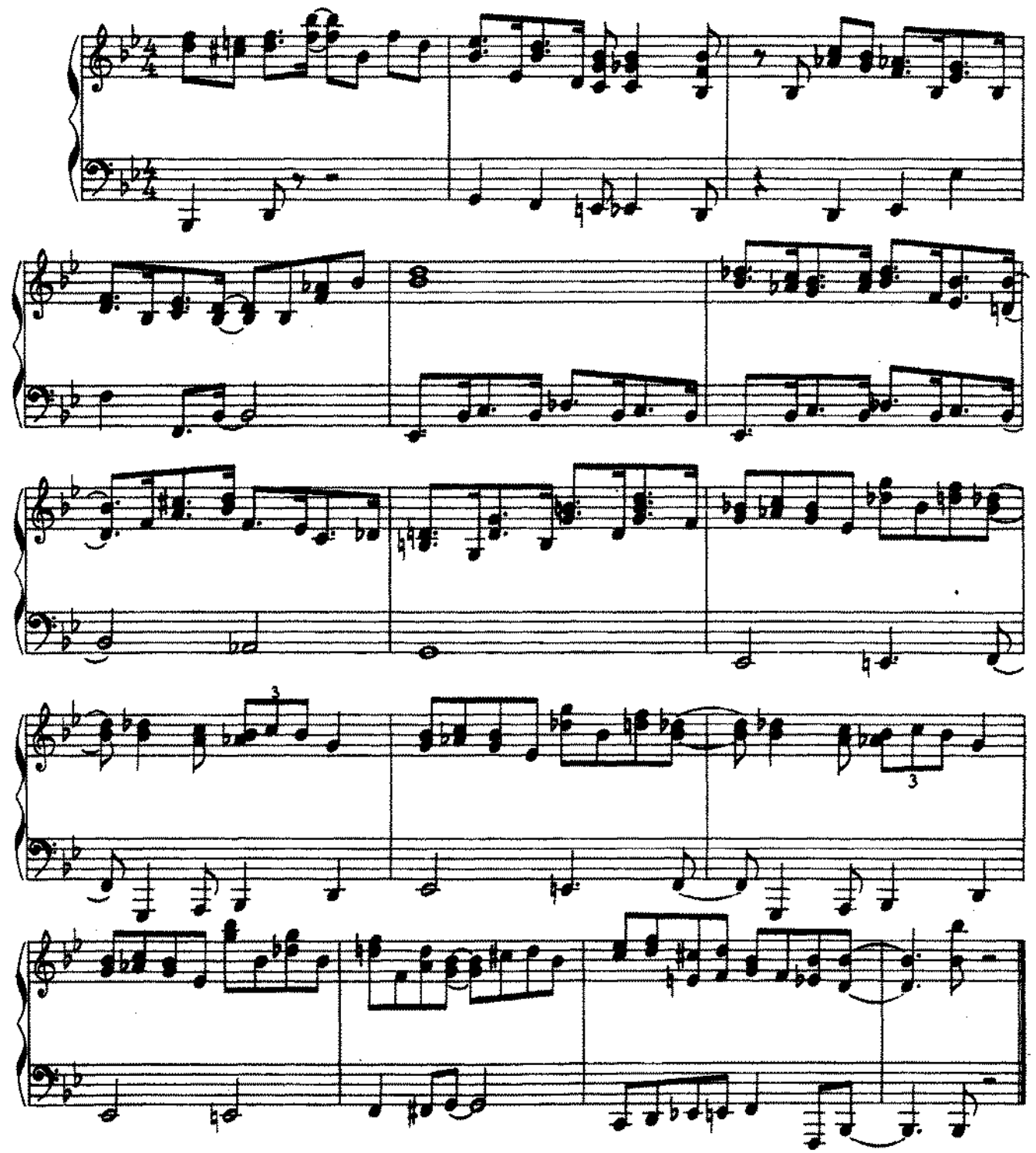


JAZZ ETUDE No 8

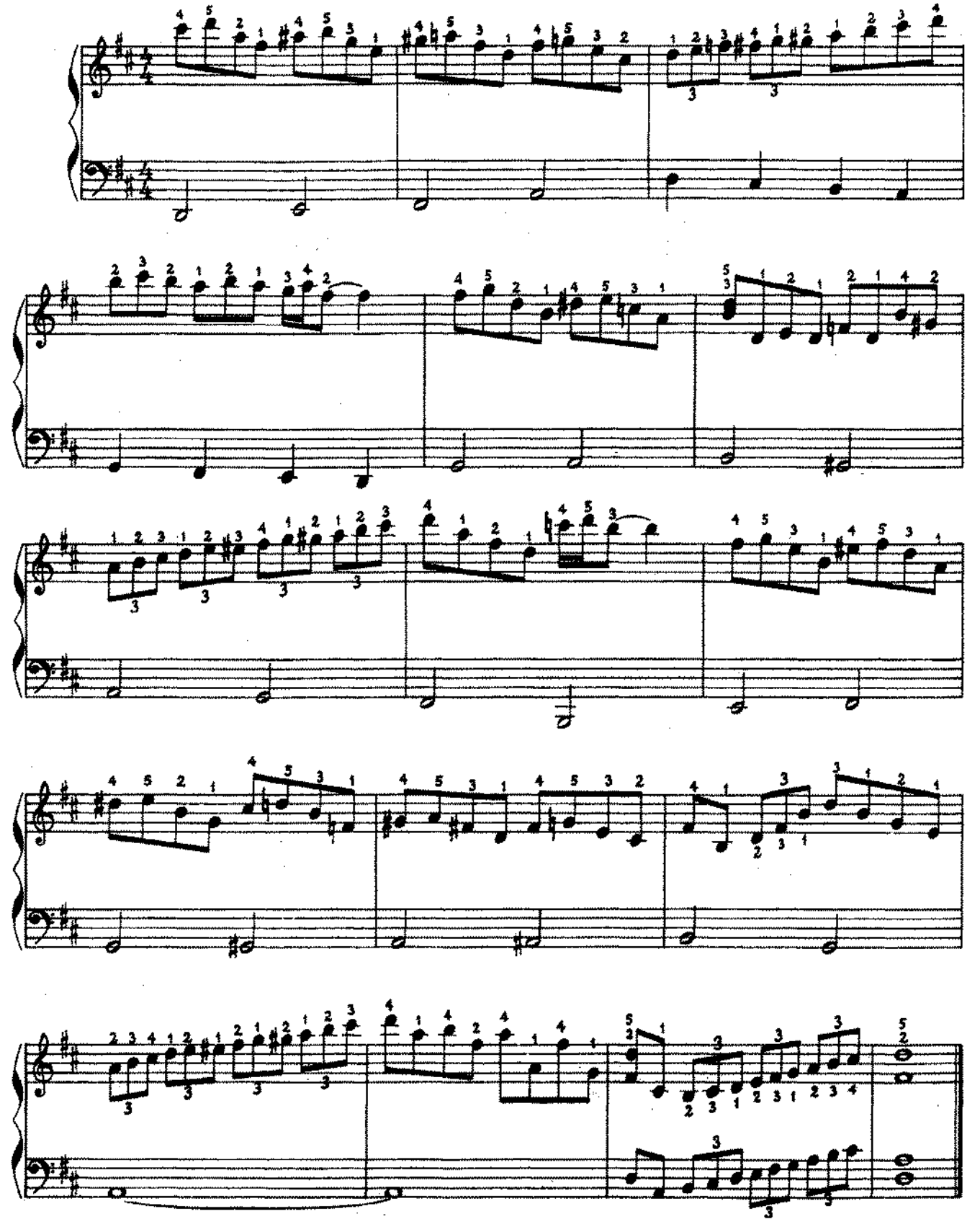




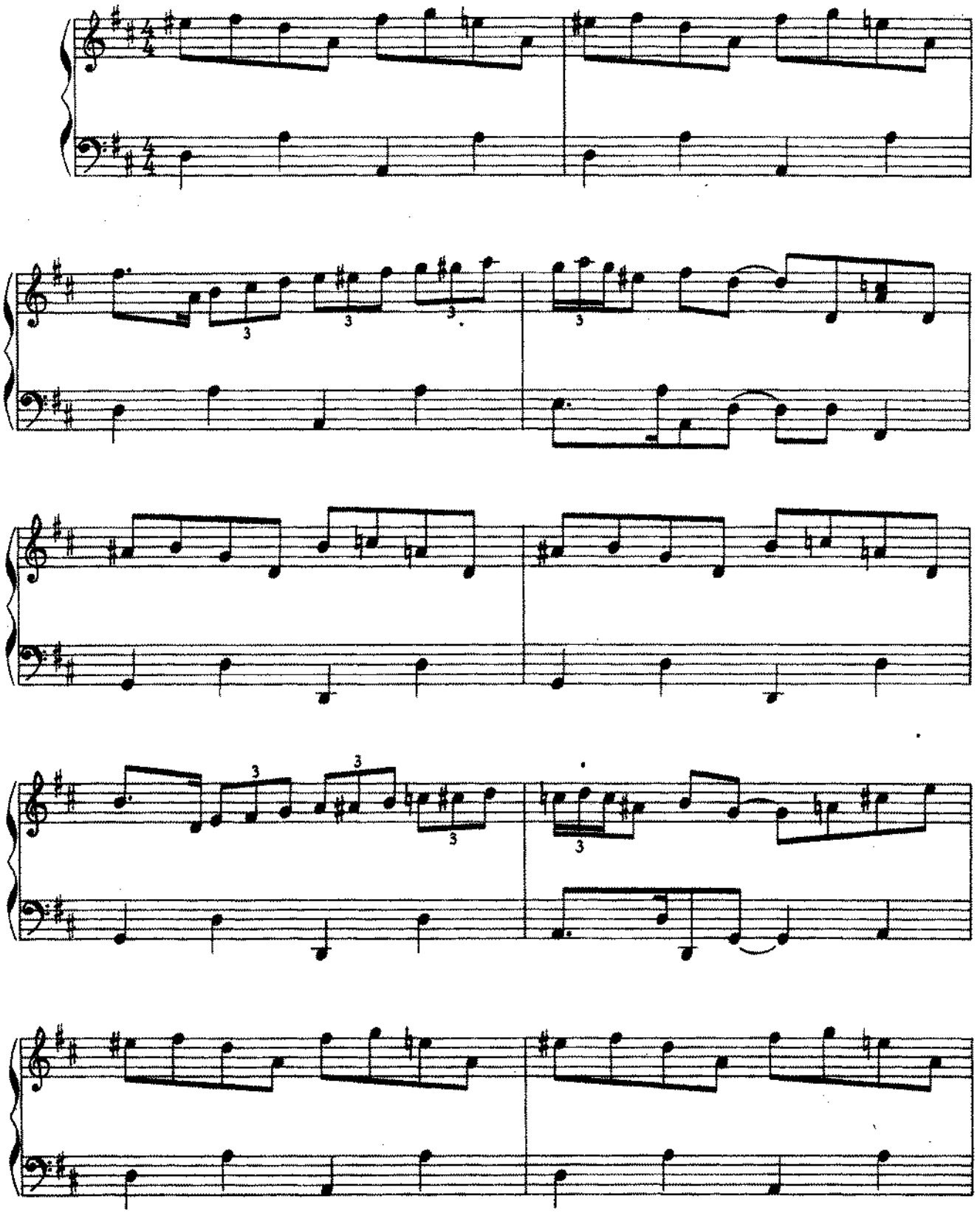
JAZZ PIECE No 8

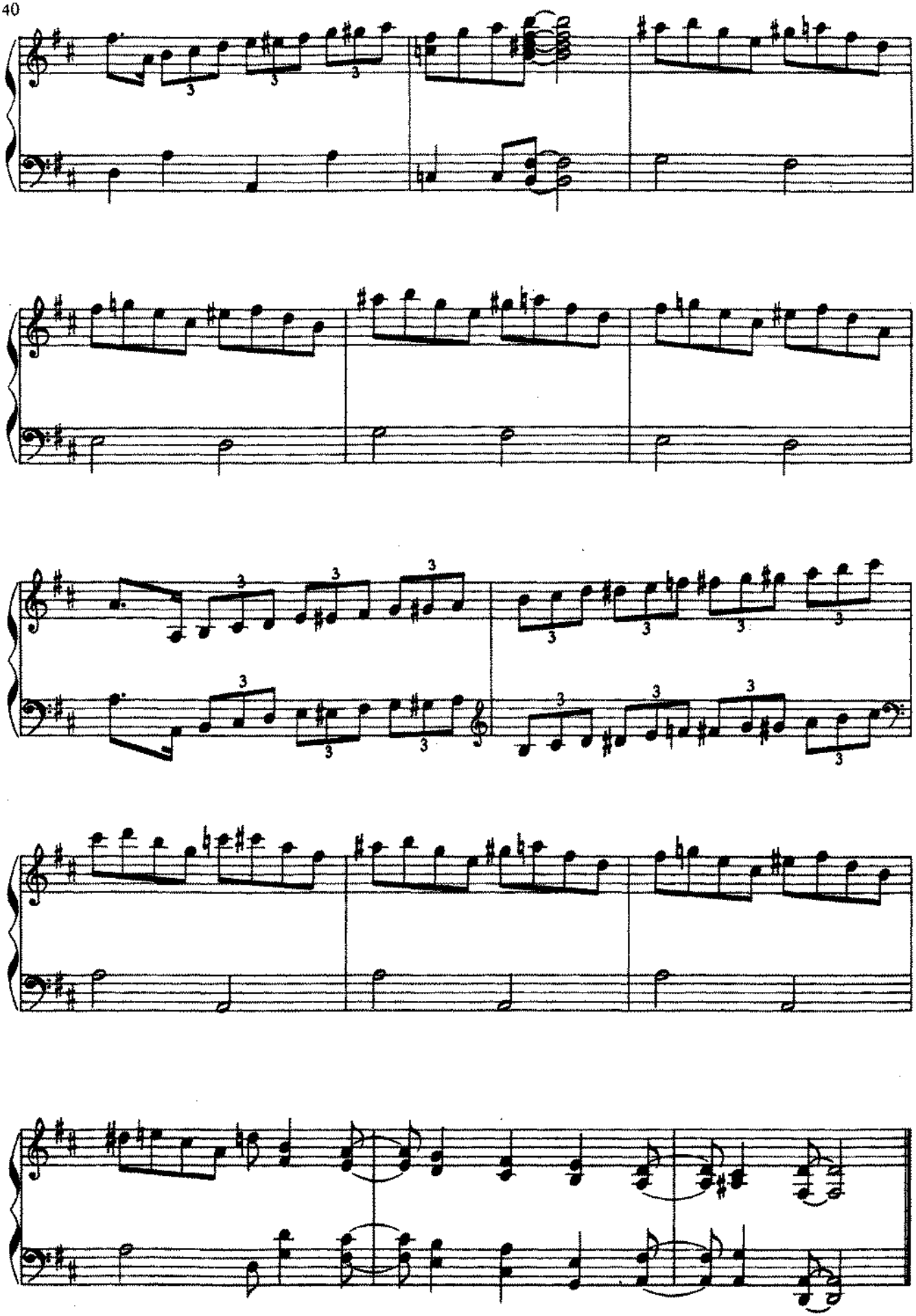


JAZZ ETUDE No 9

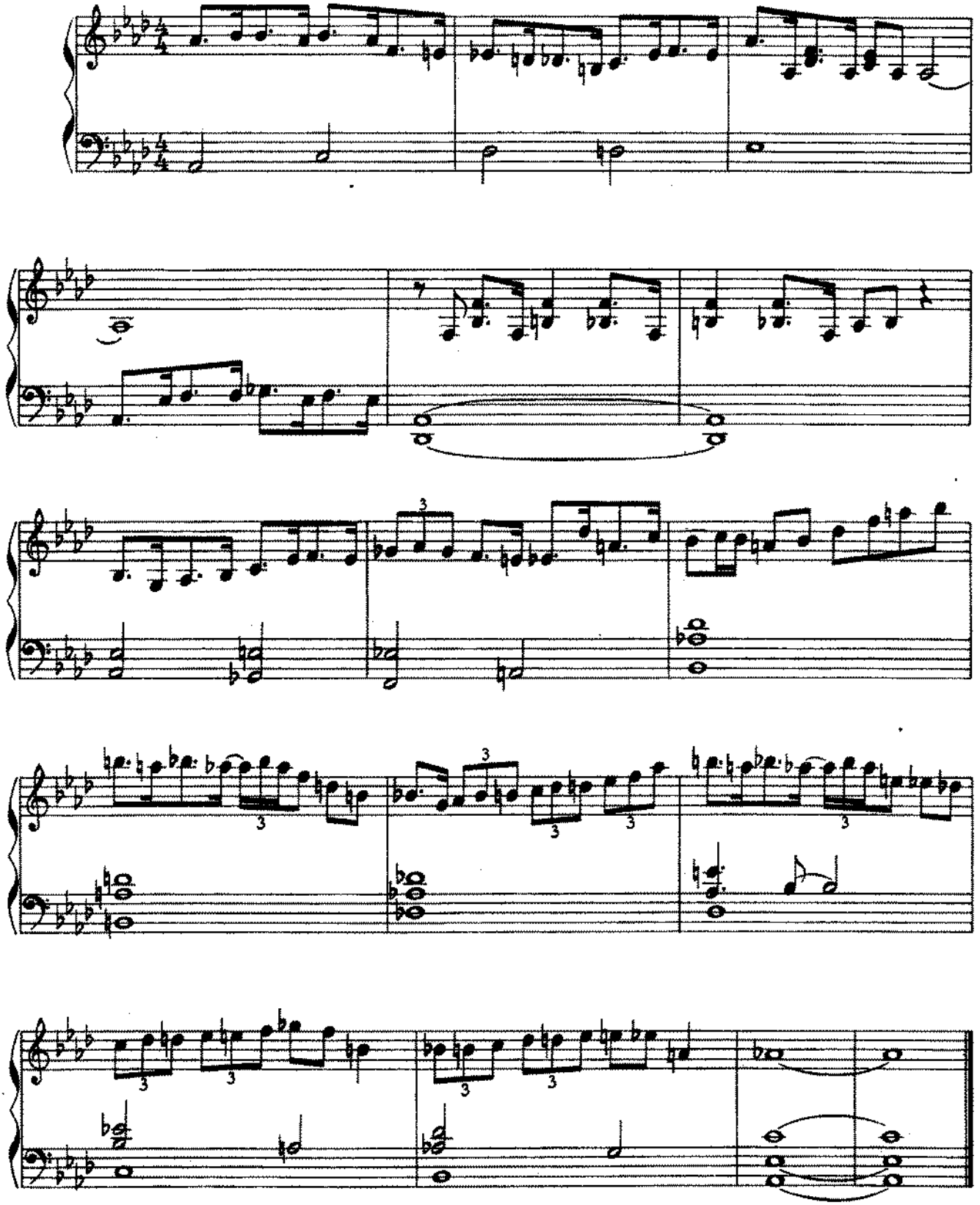


JAZZ PIECE No 9



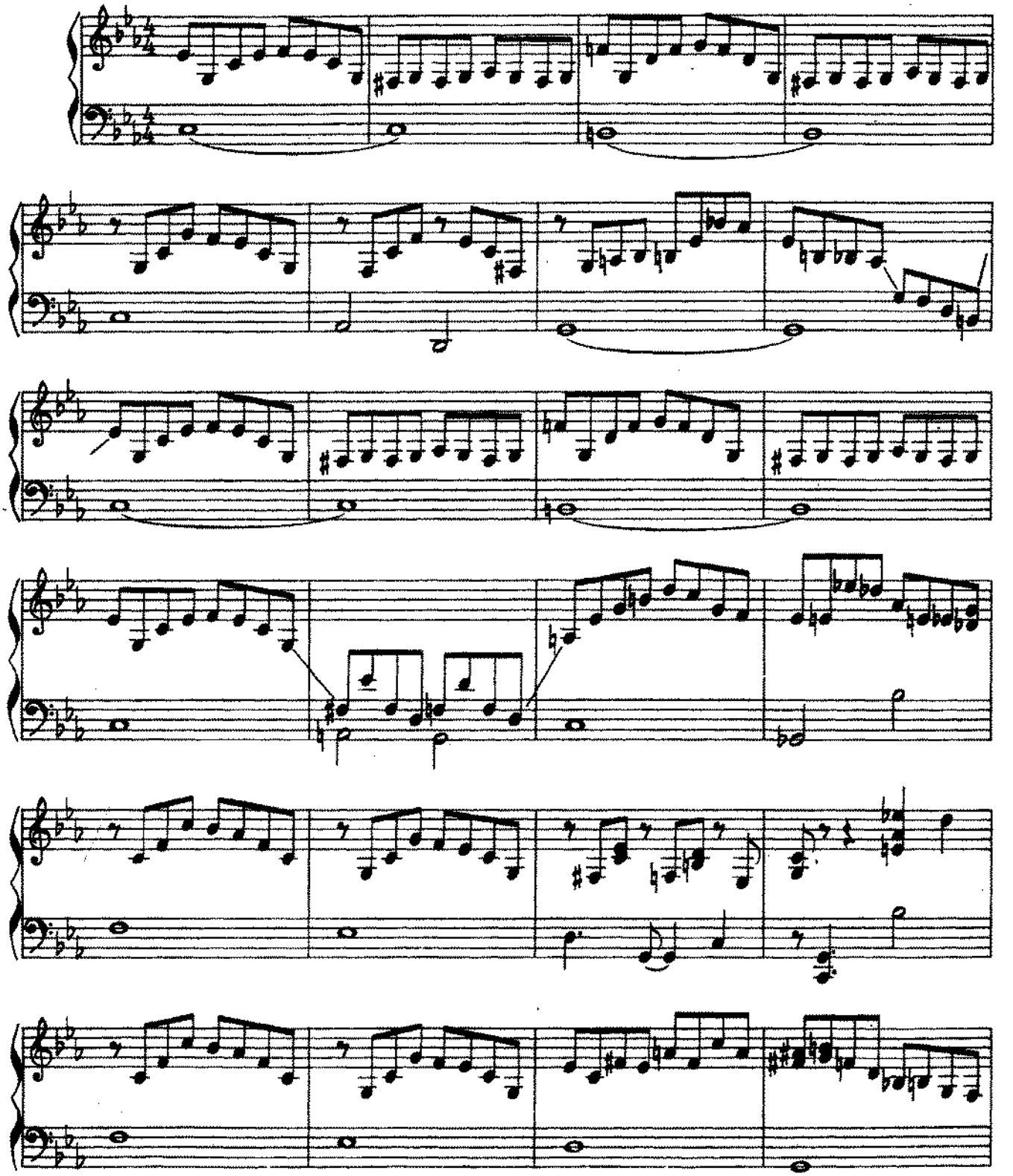


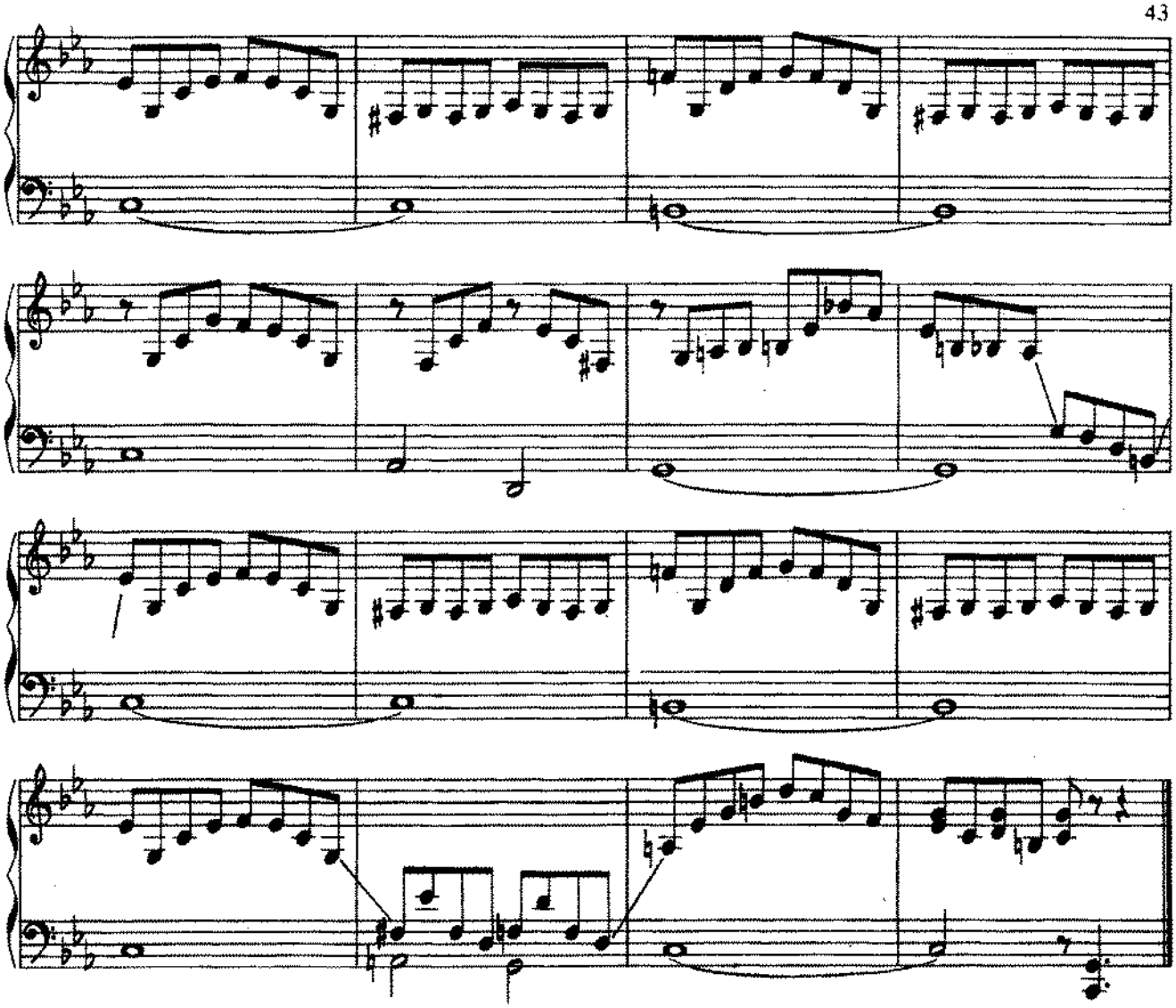
JAZZ PIECE No 10



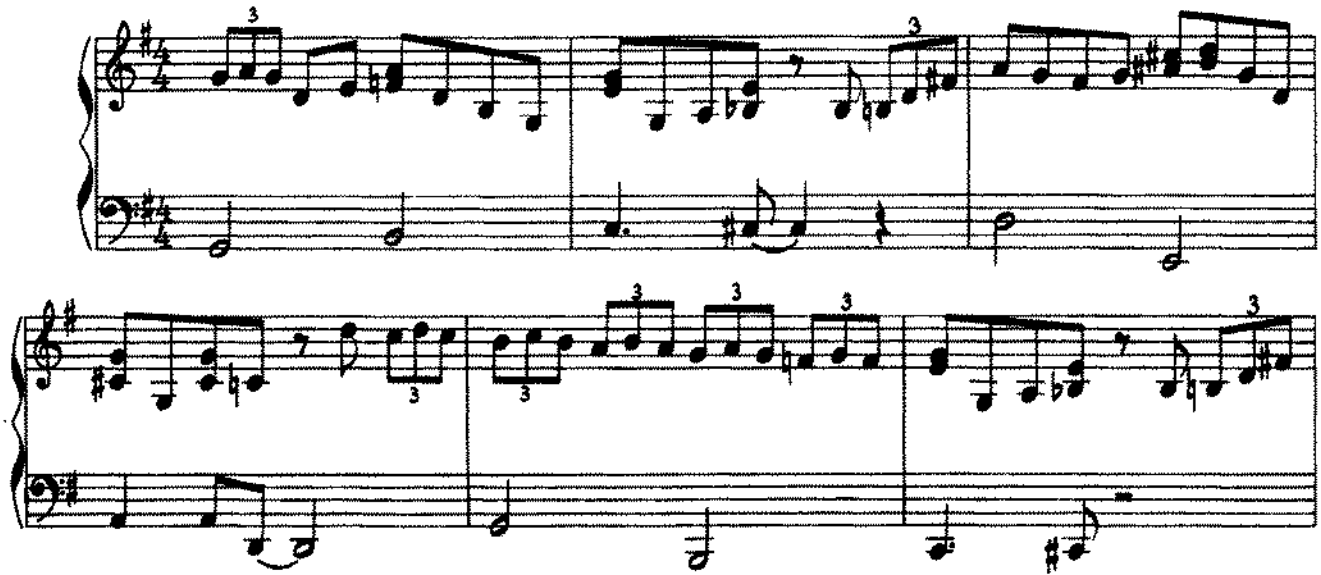
ЧАСТЬ ТРЕТЬЯ
THE THIRD PART

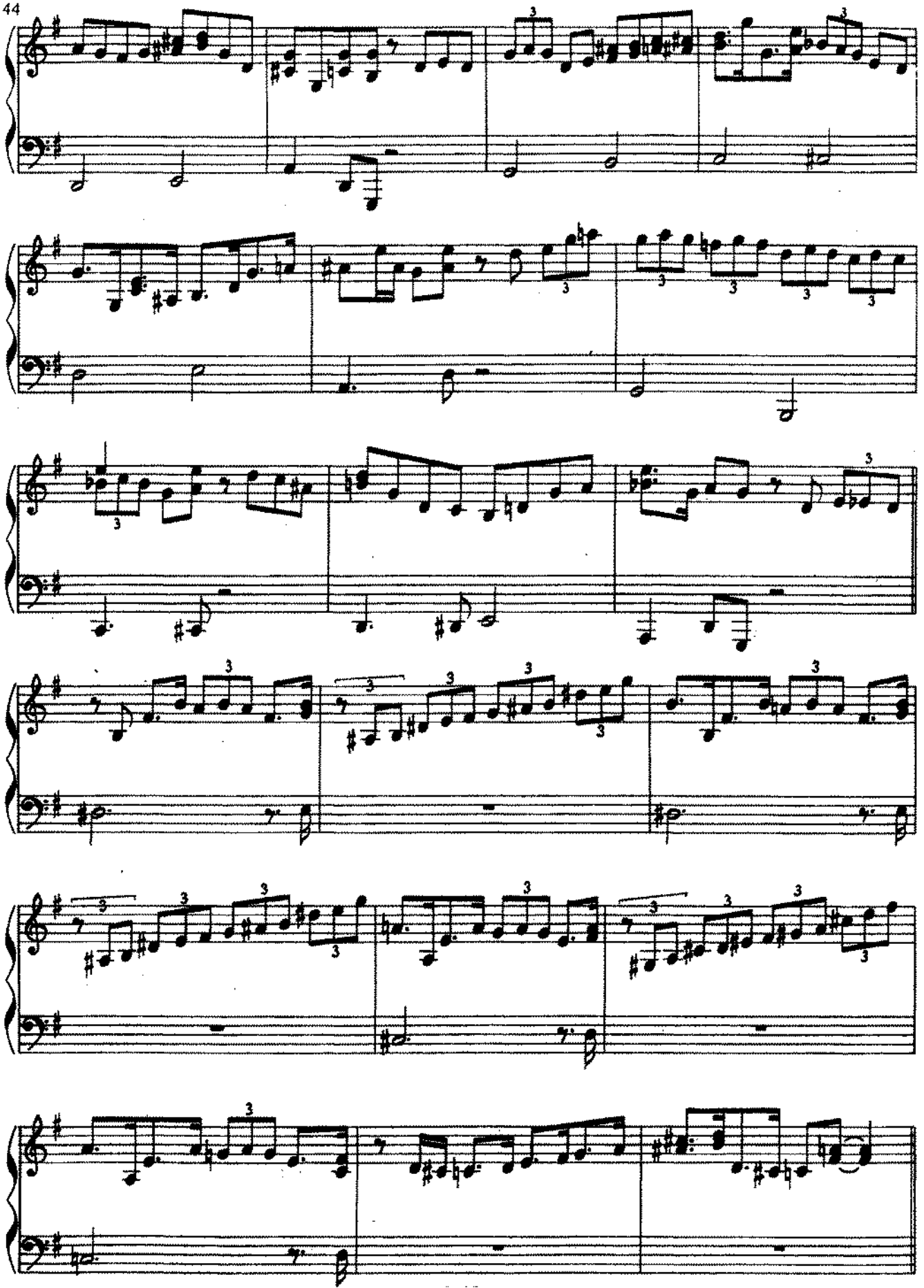
JAZZ EXERCISE № 1

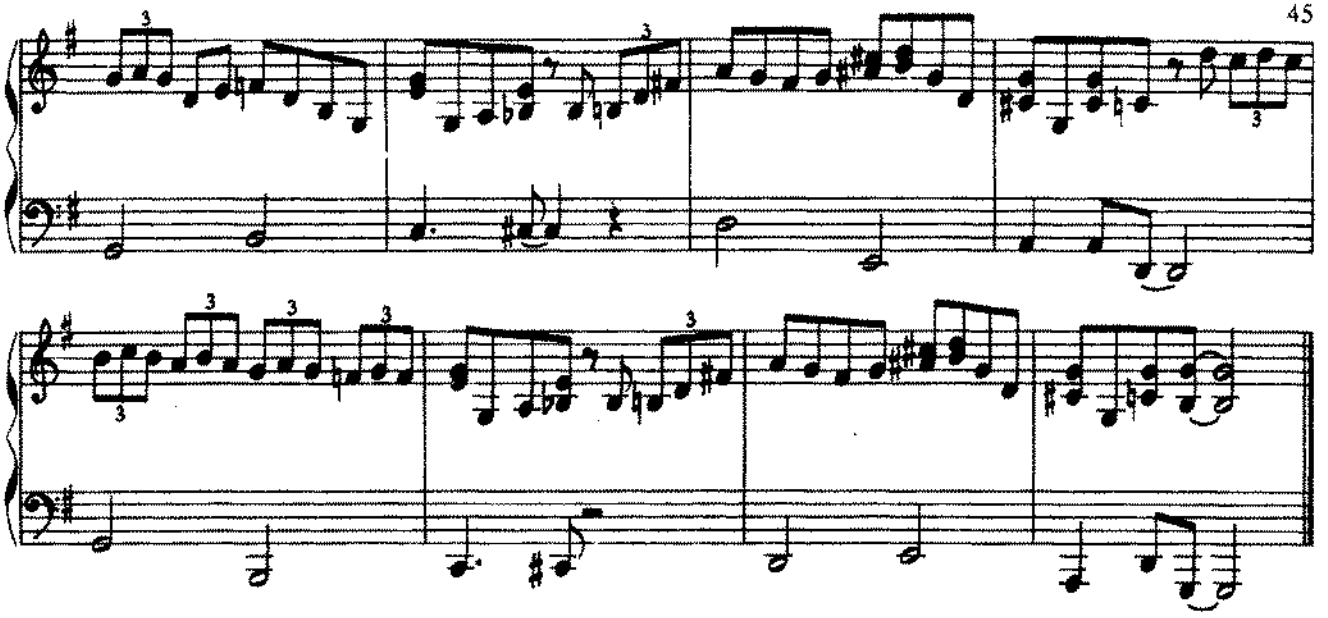




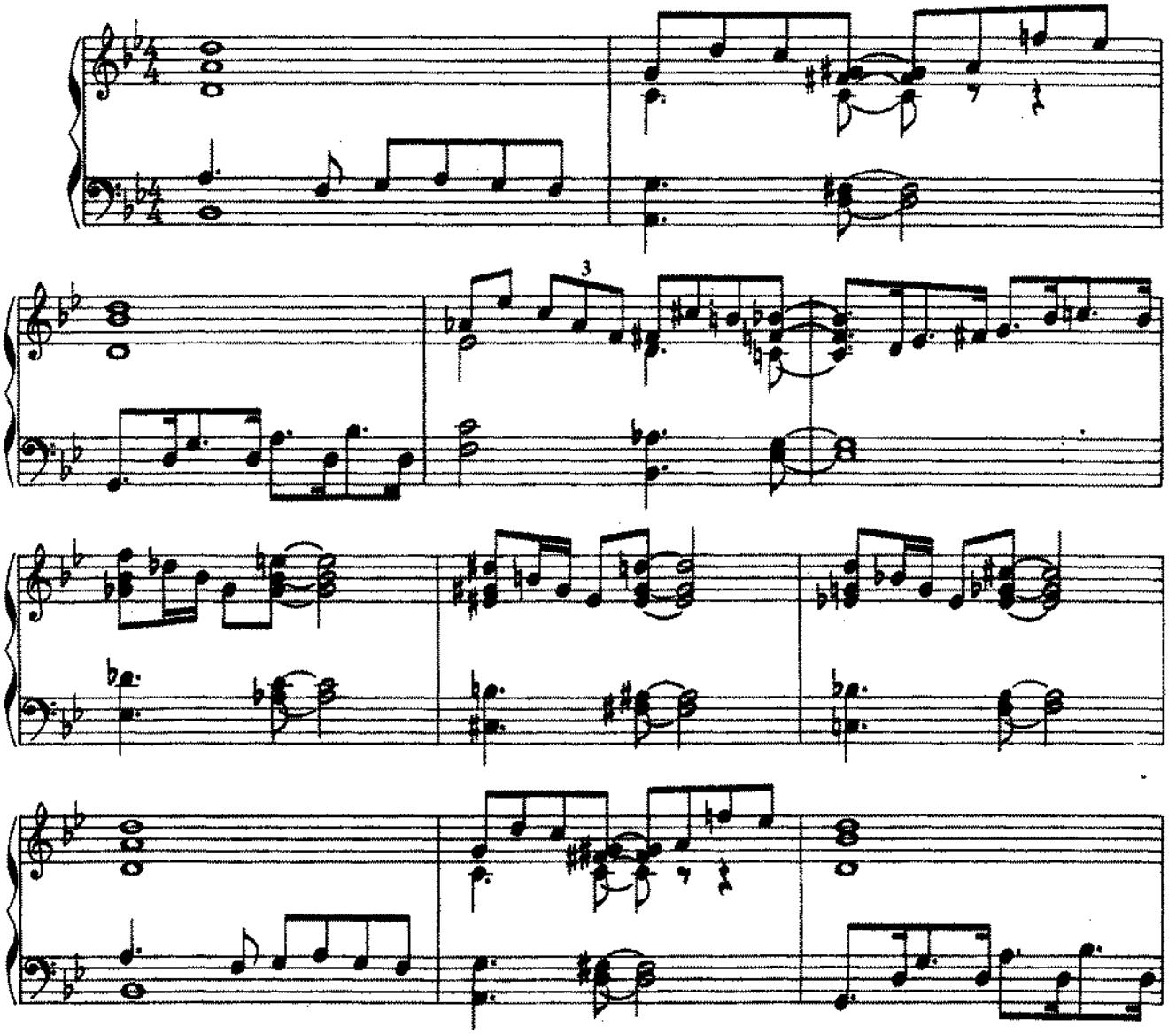
JAZZ EXERCISE No 2

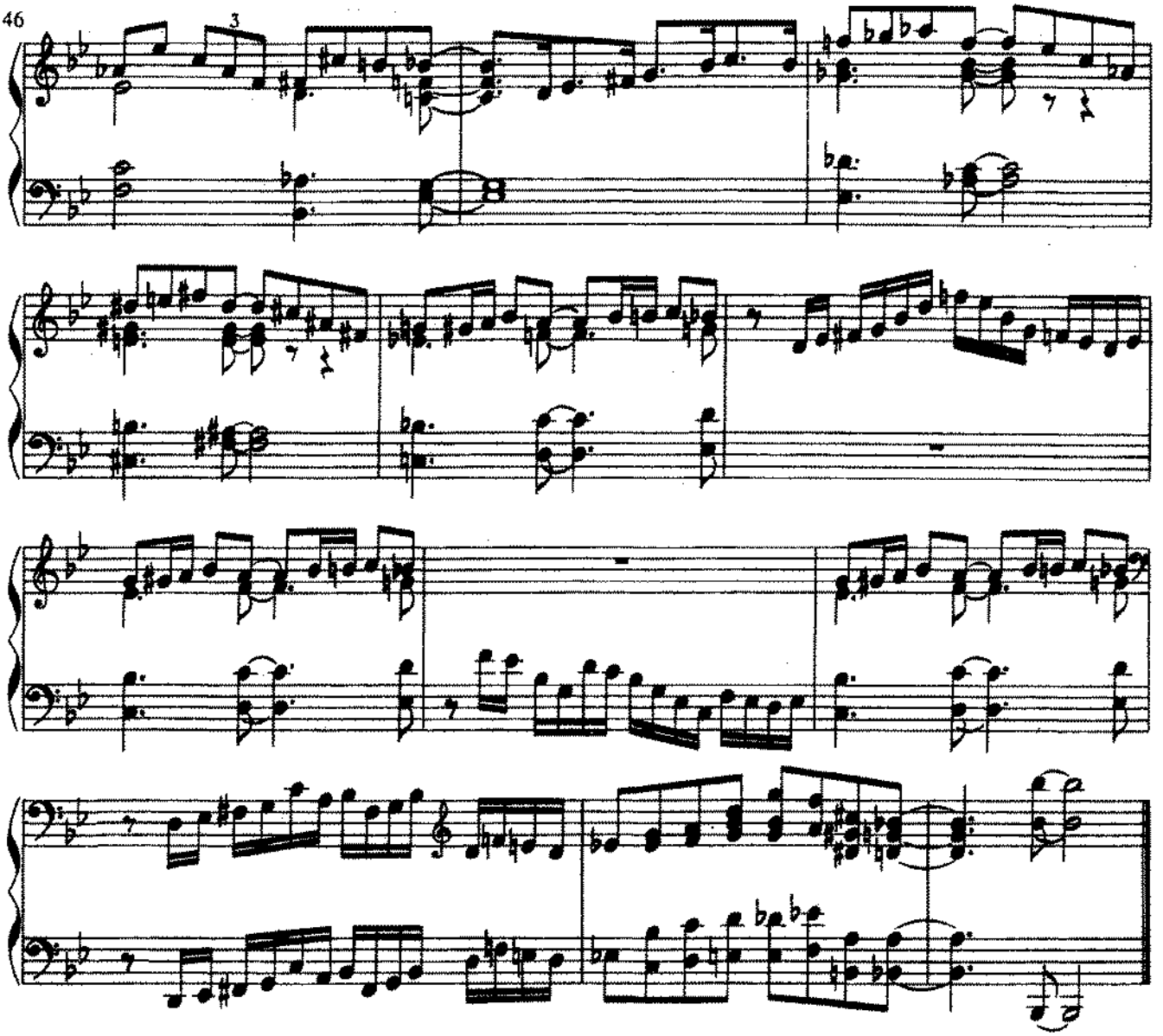




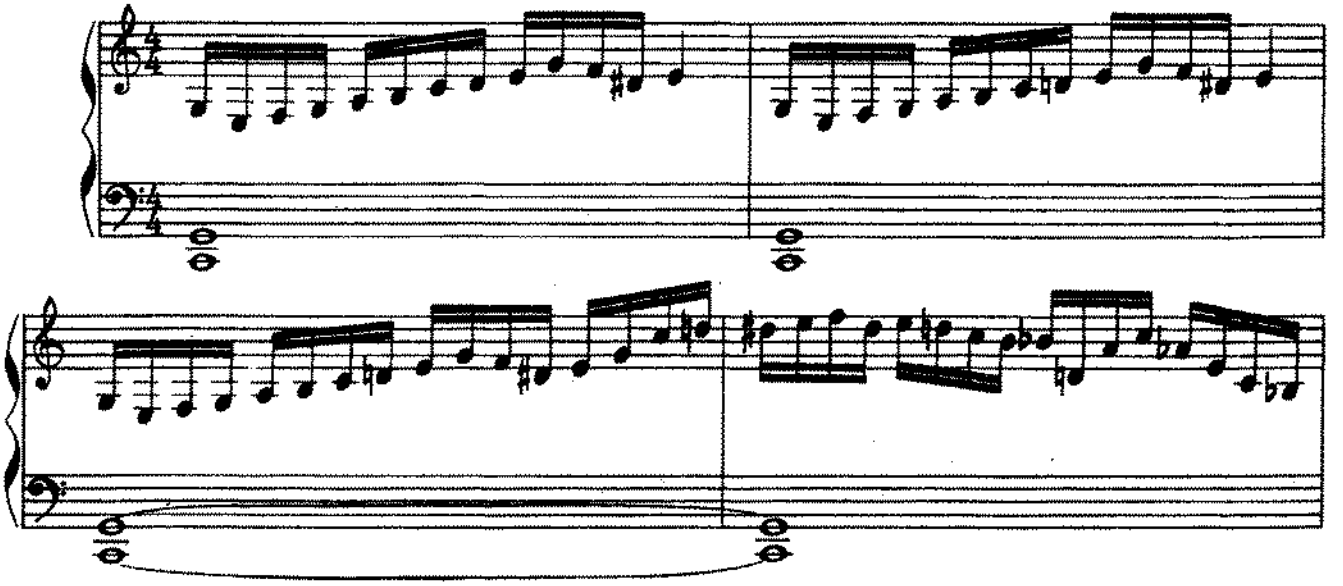


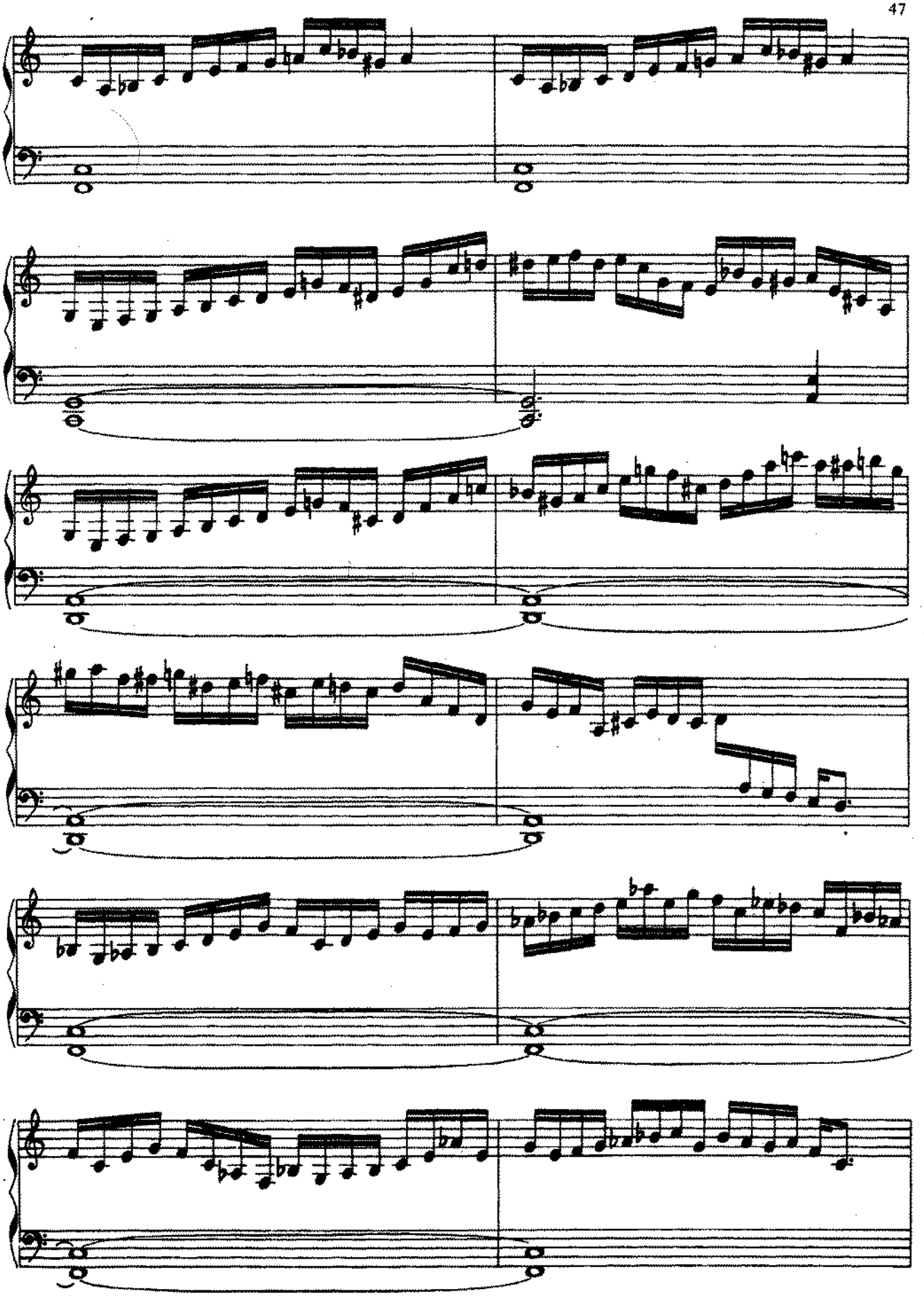
JAZZ EXERCISE No 3

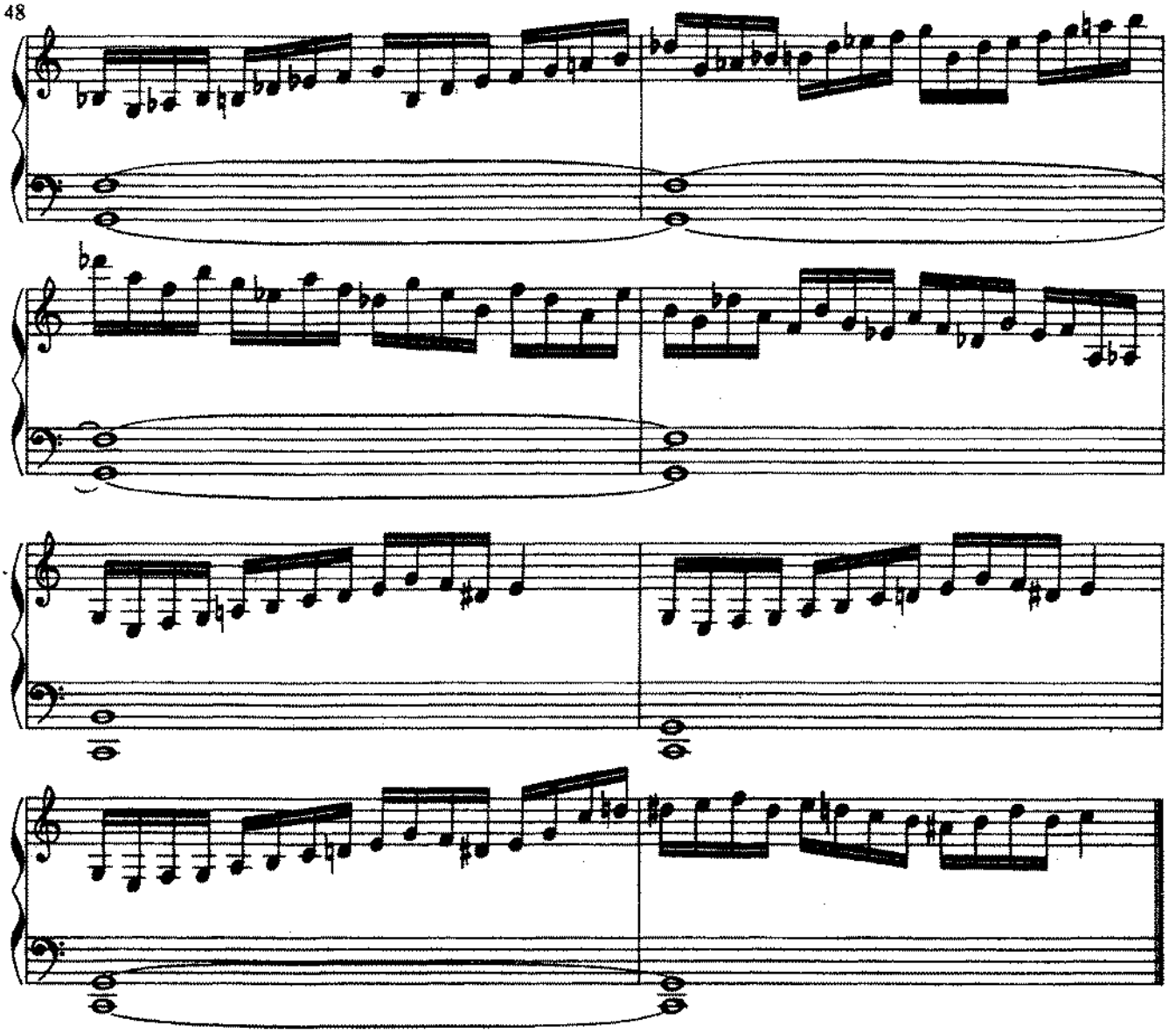




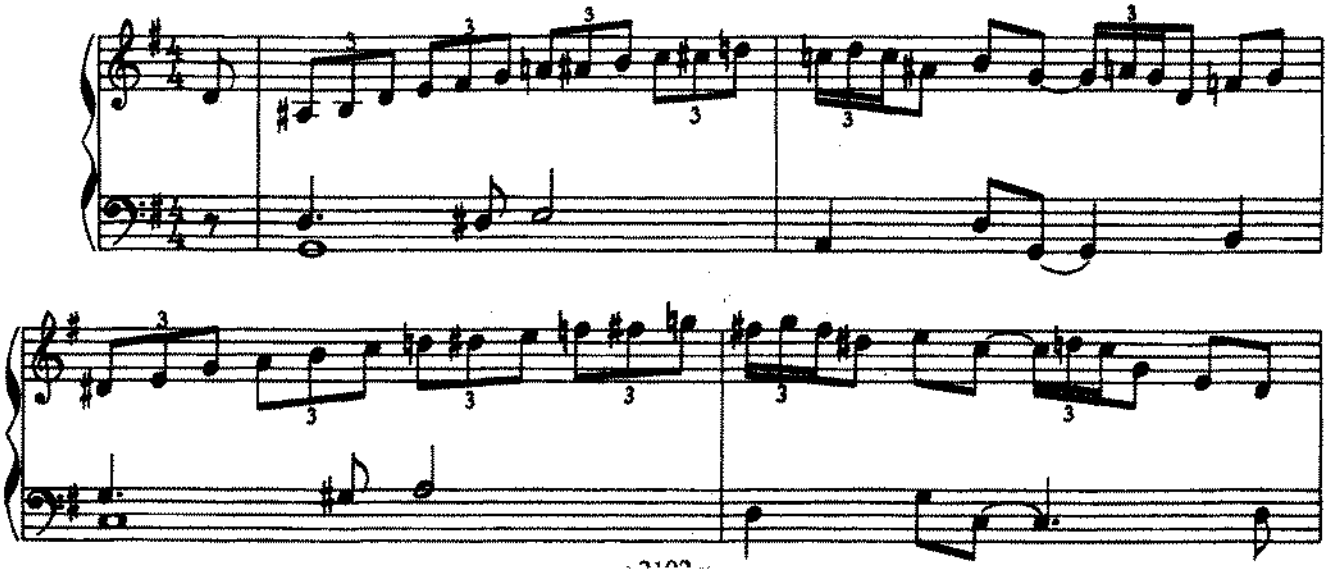
JAZZ EXERCISE No 4

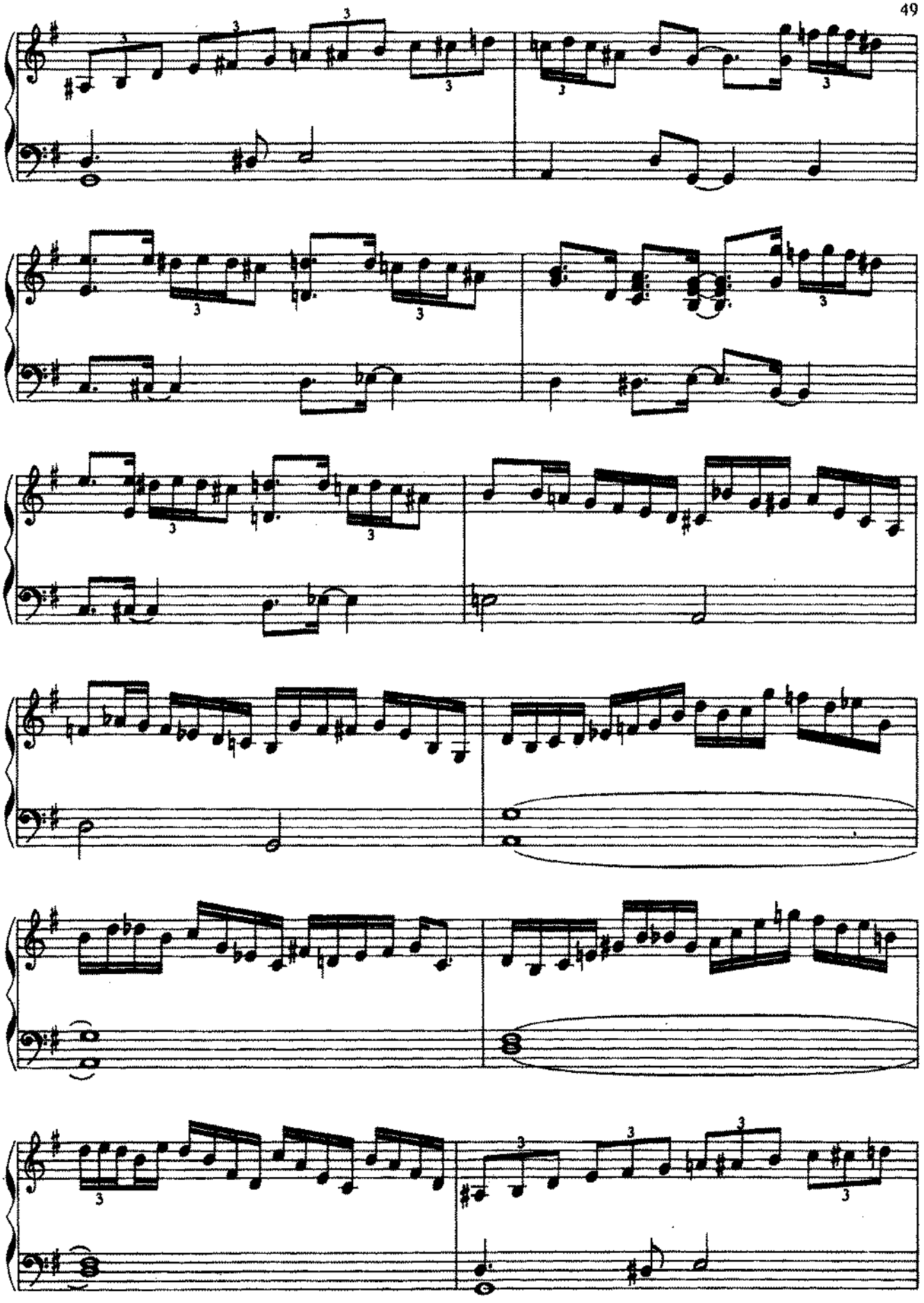


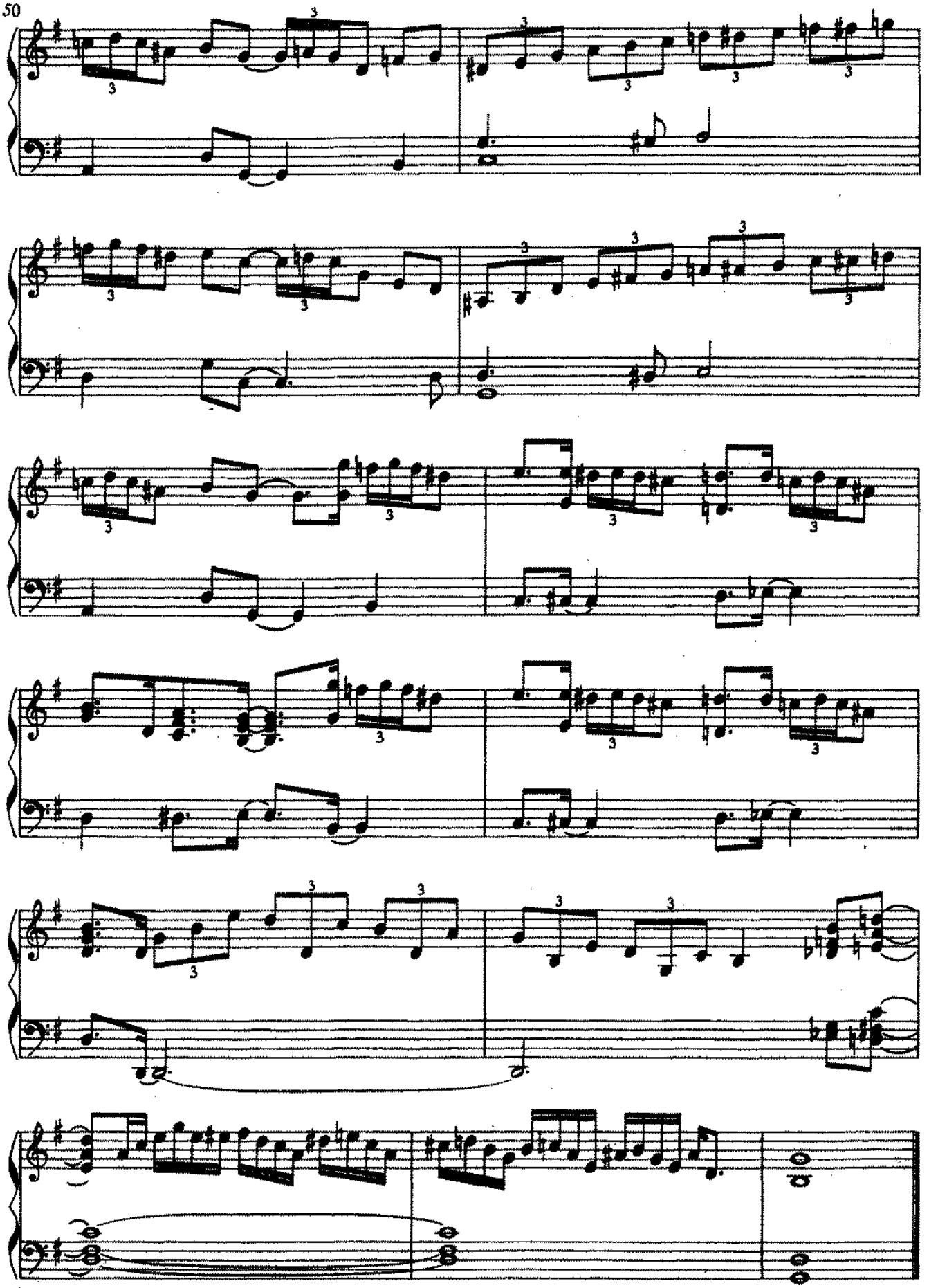




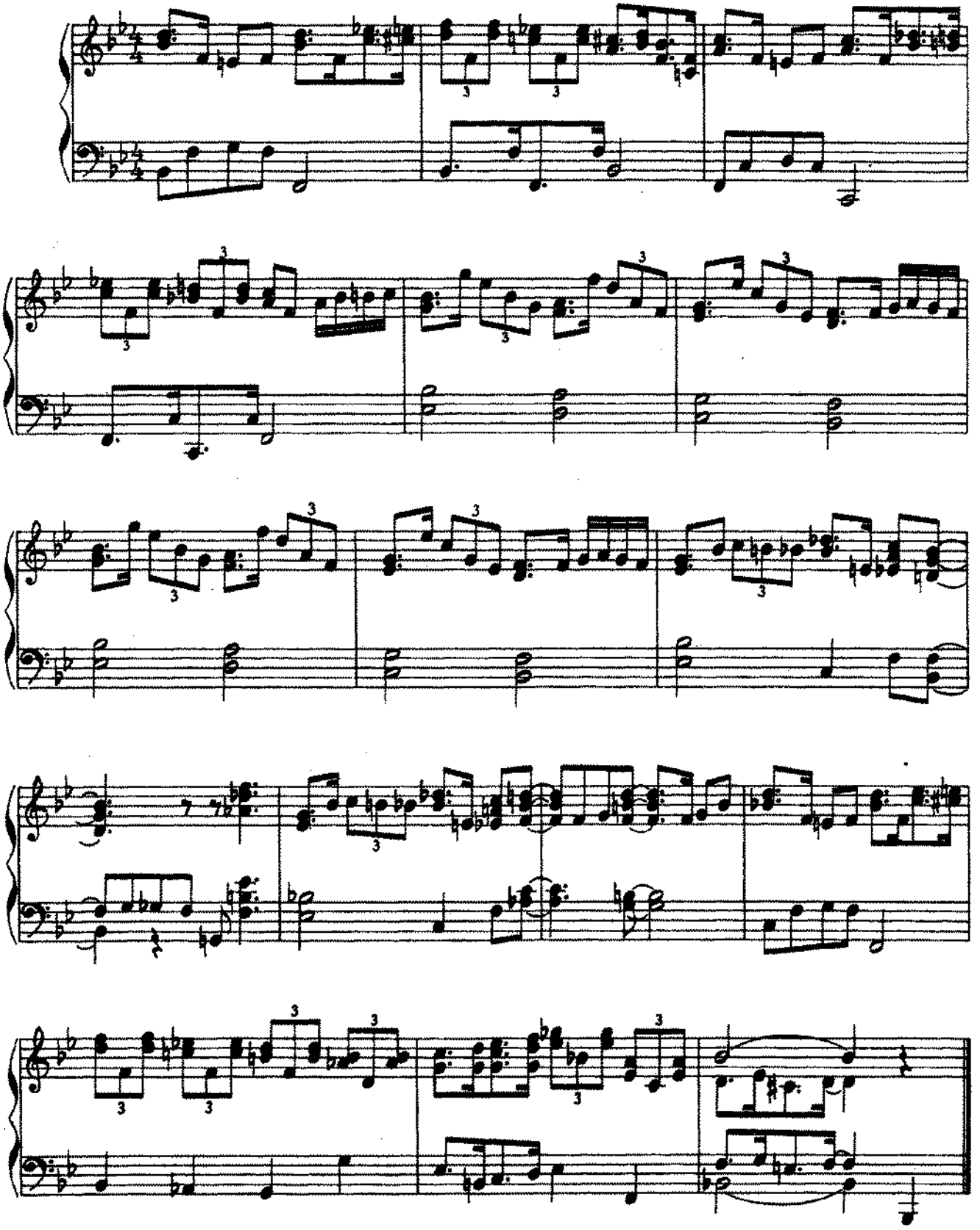
JAZZ EXERCISE No 5



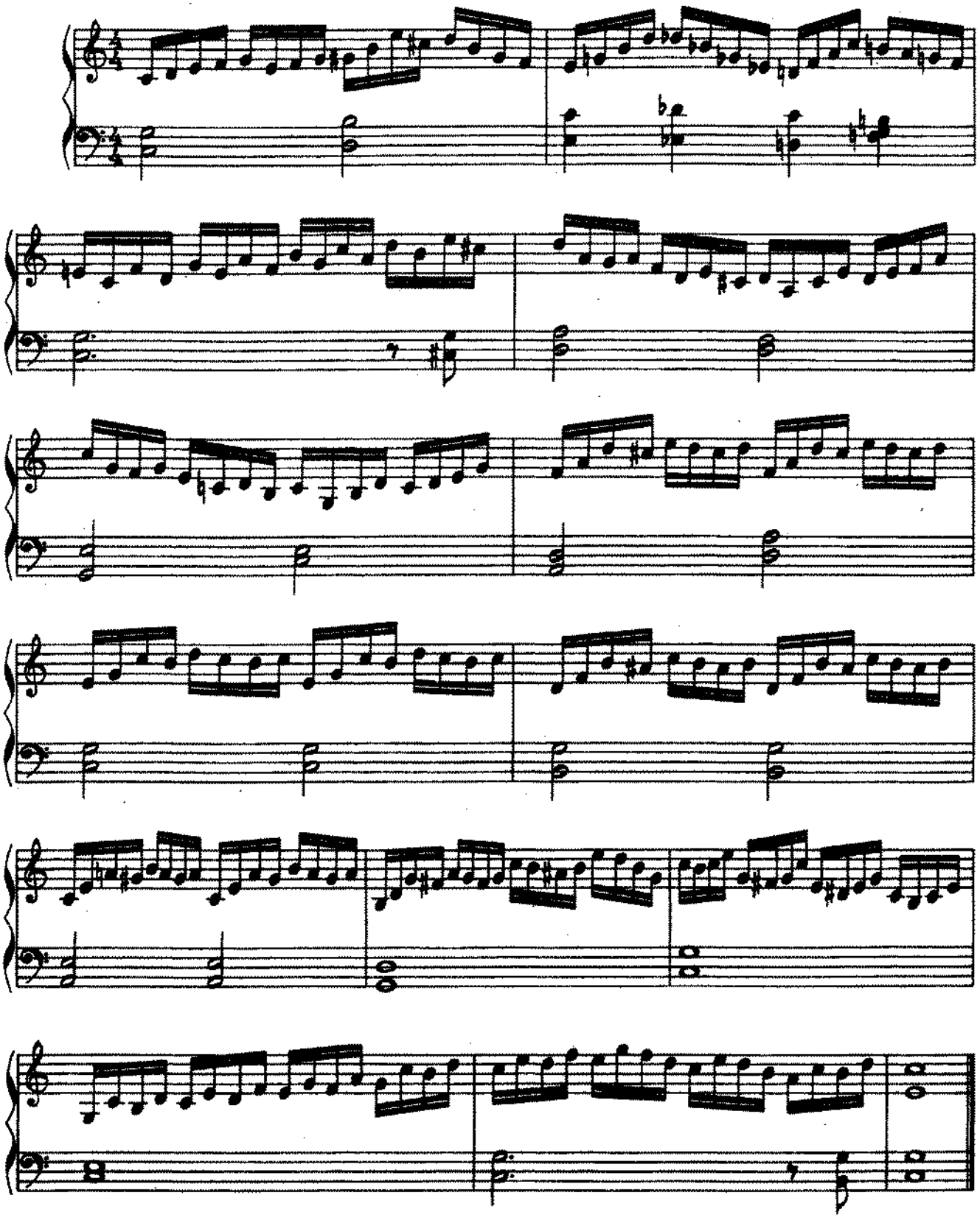




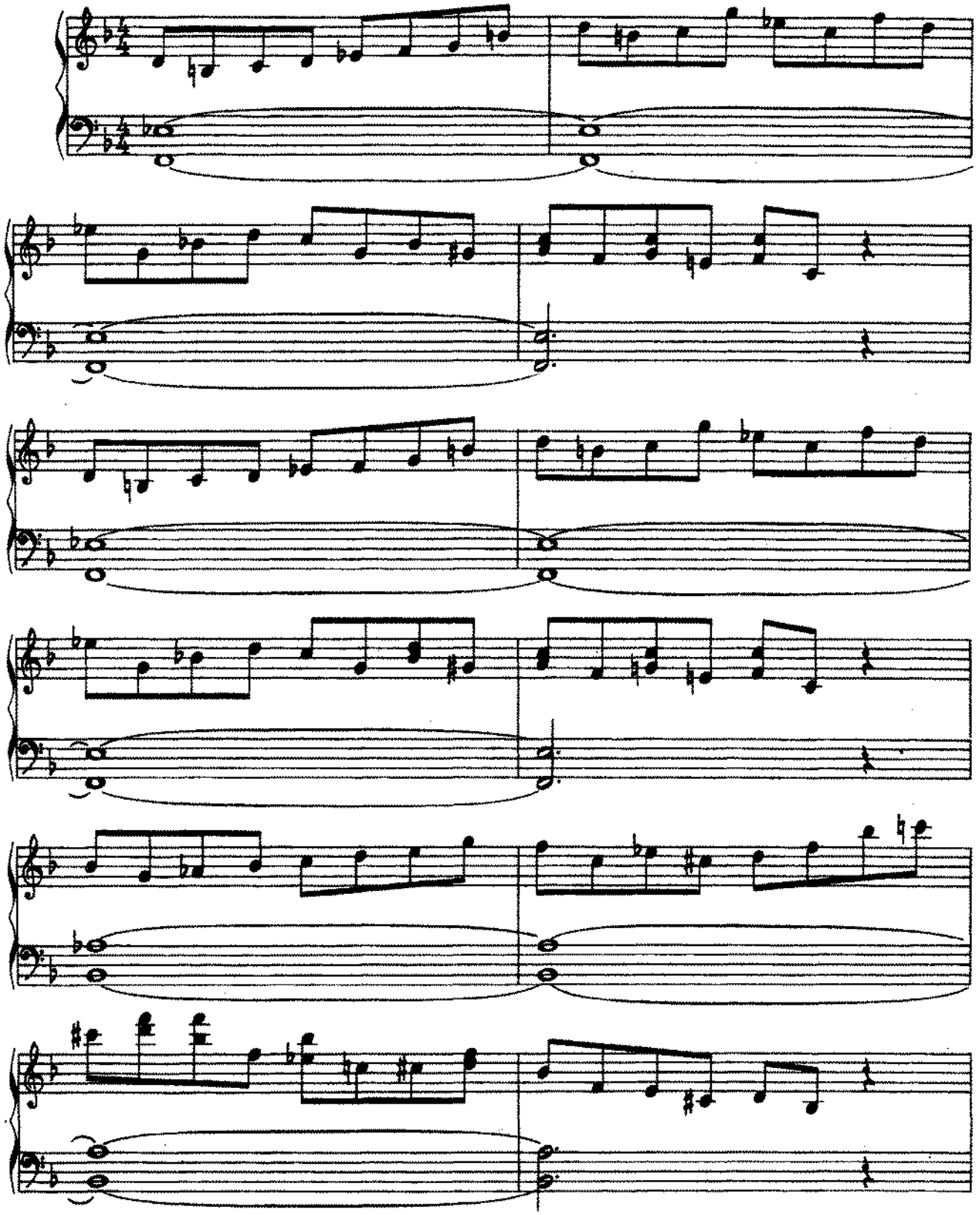
JAZZ EXERCISE No 6

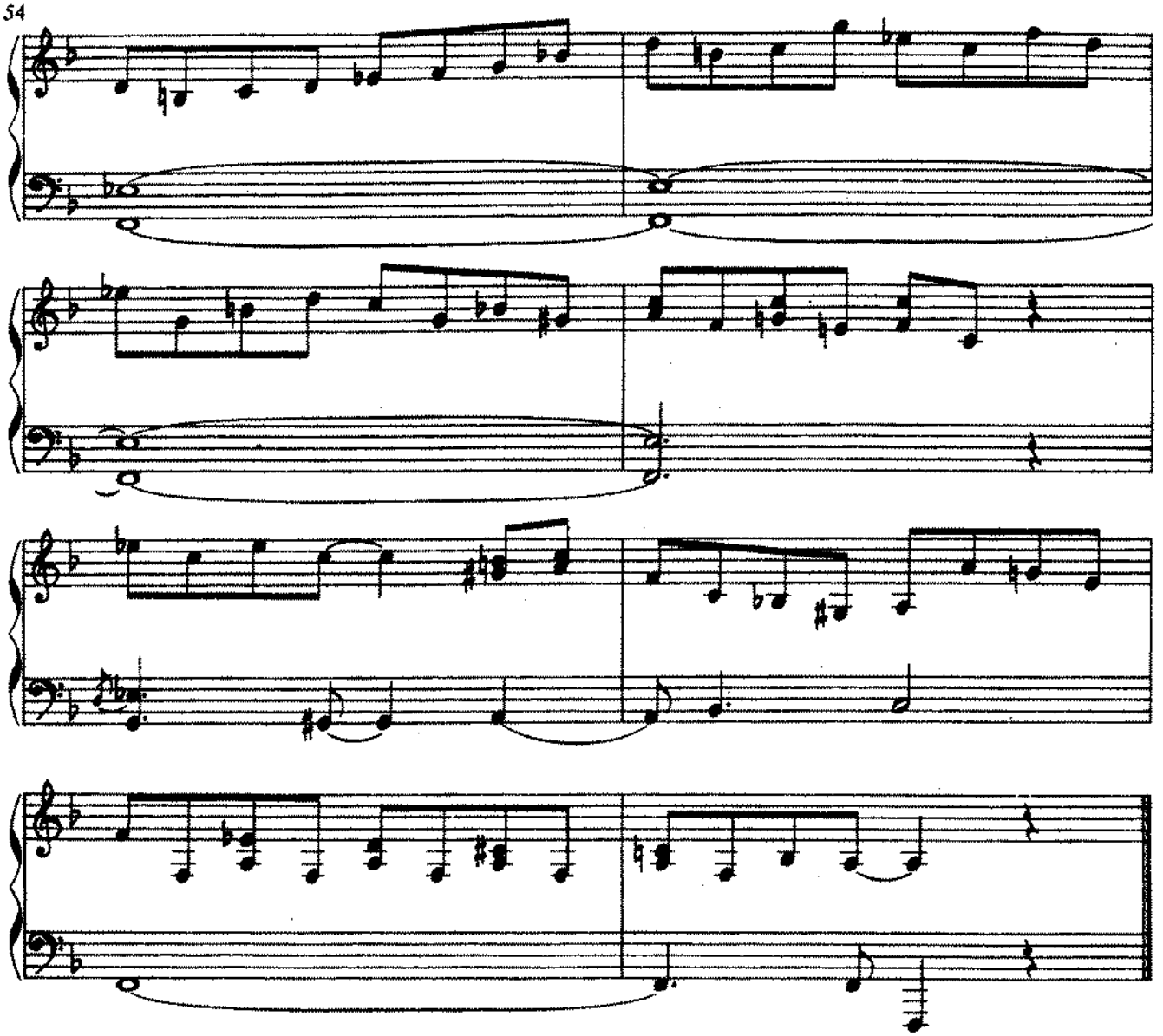


JAZZ EXERCISE No 7

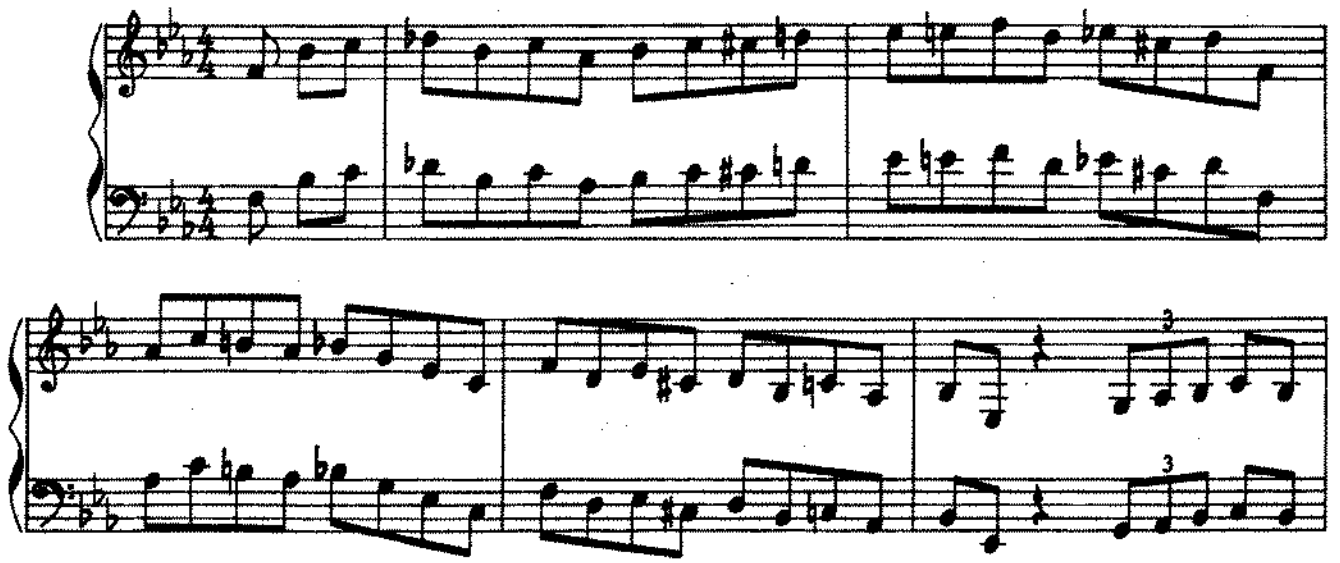


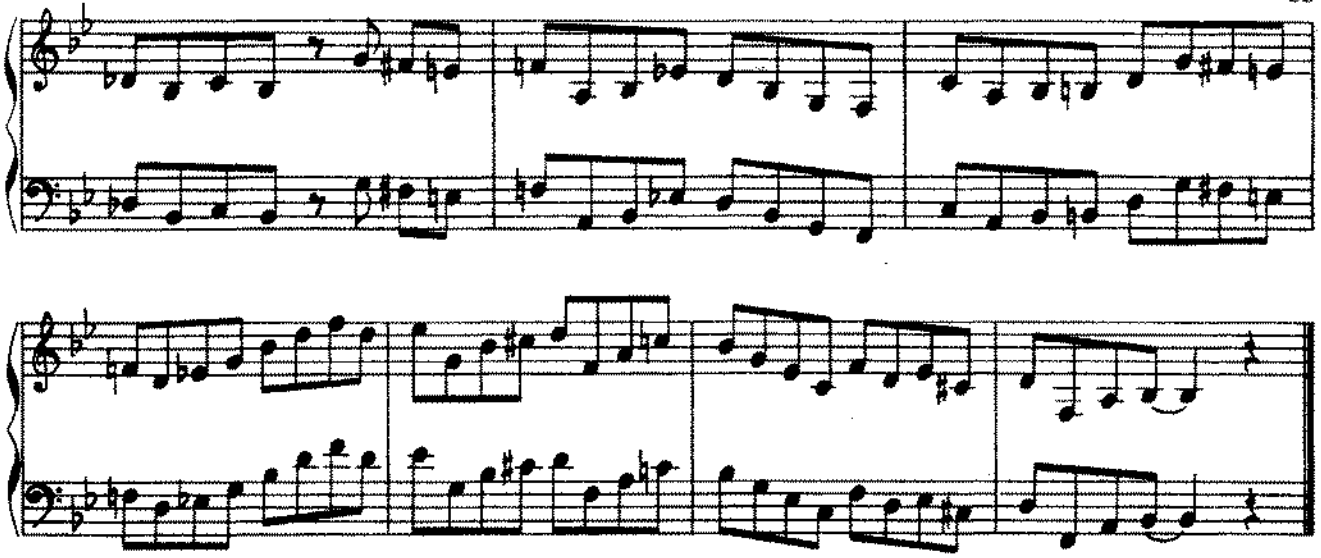
JAZZ EXERCISE No 8



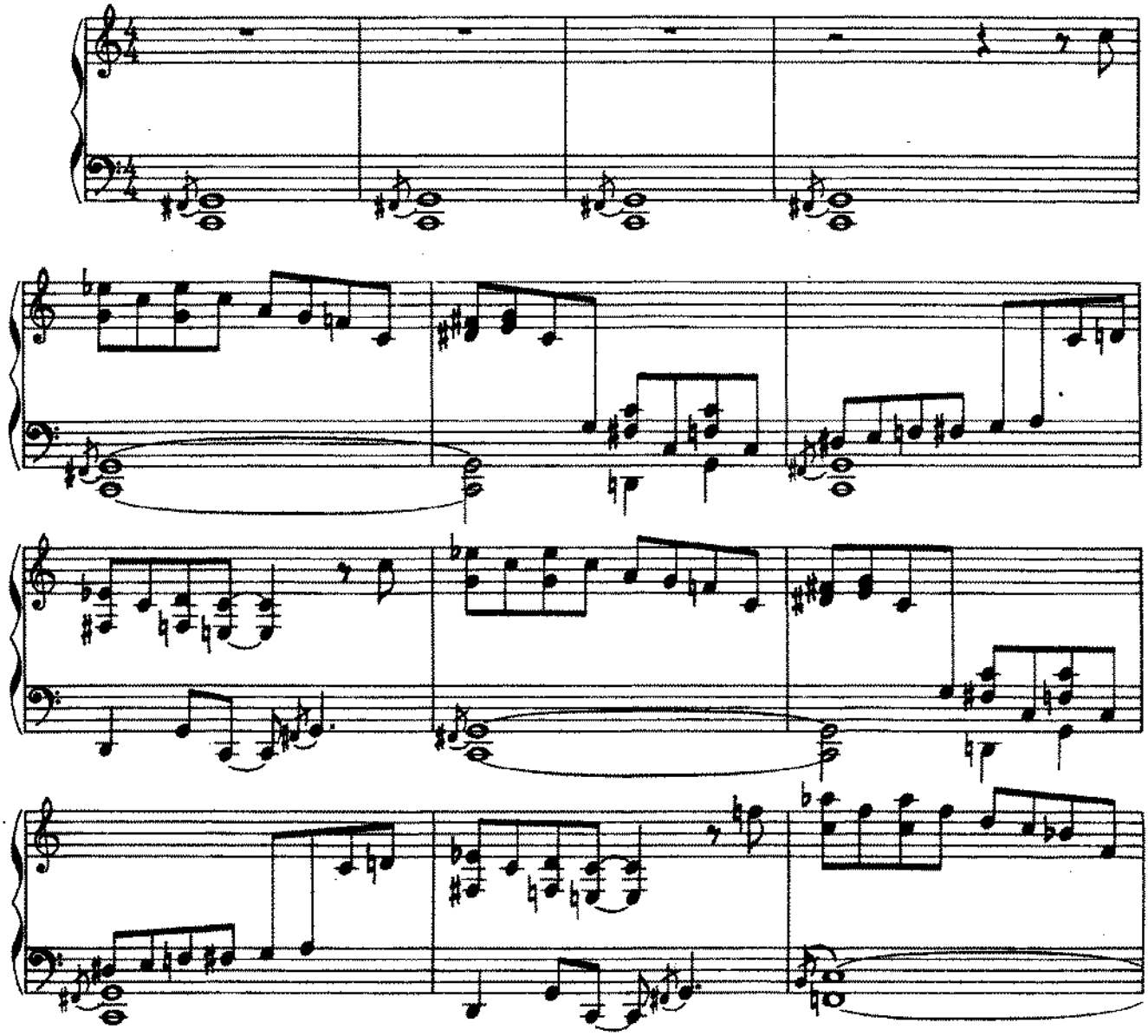


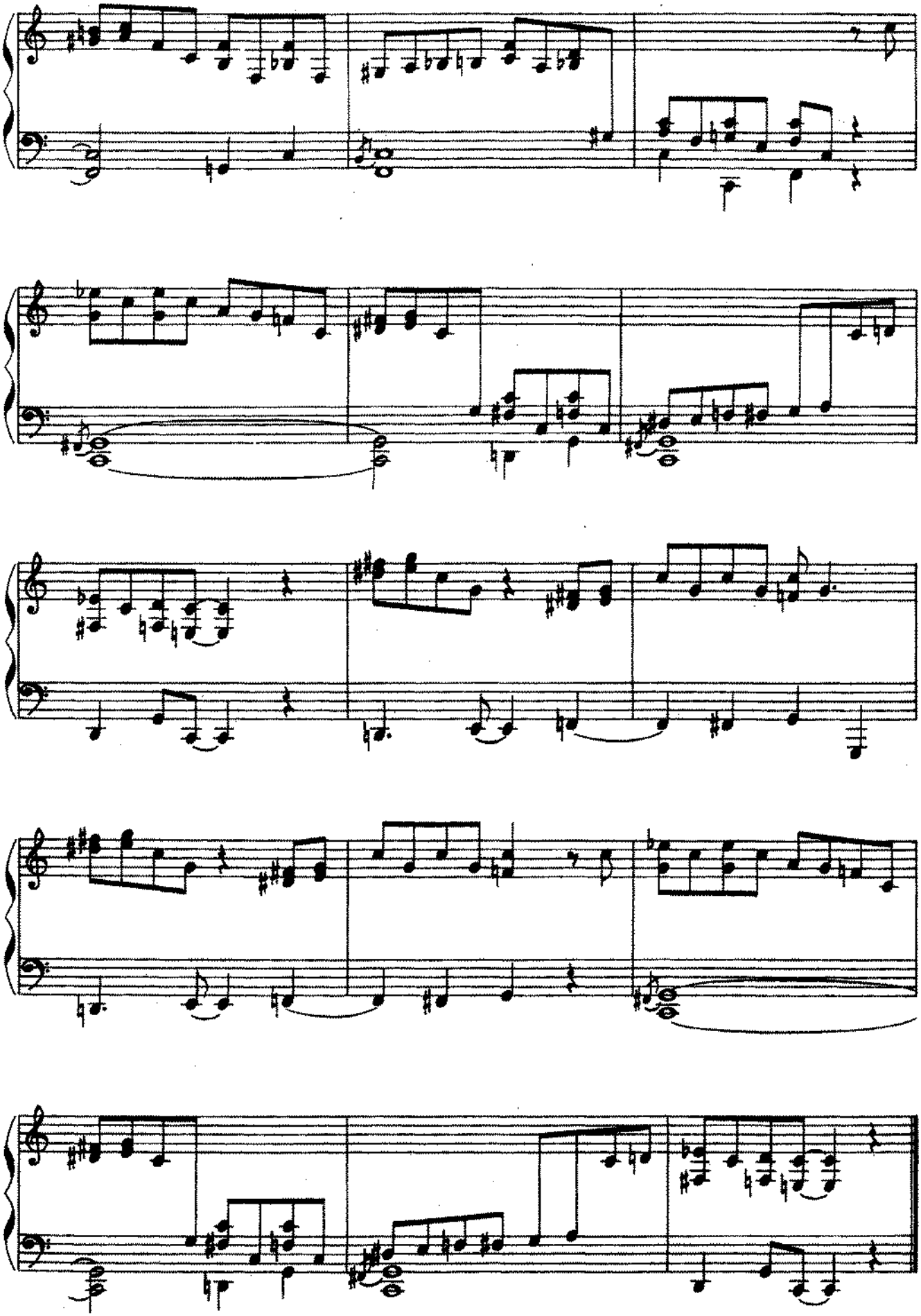
JAZZ EXERCISE No 9



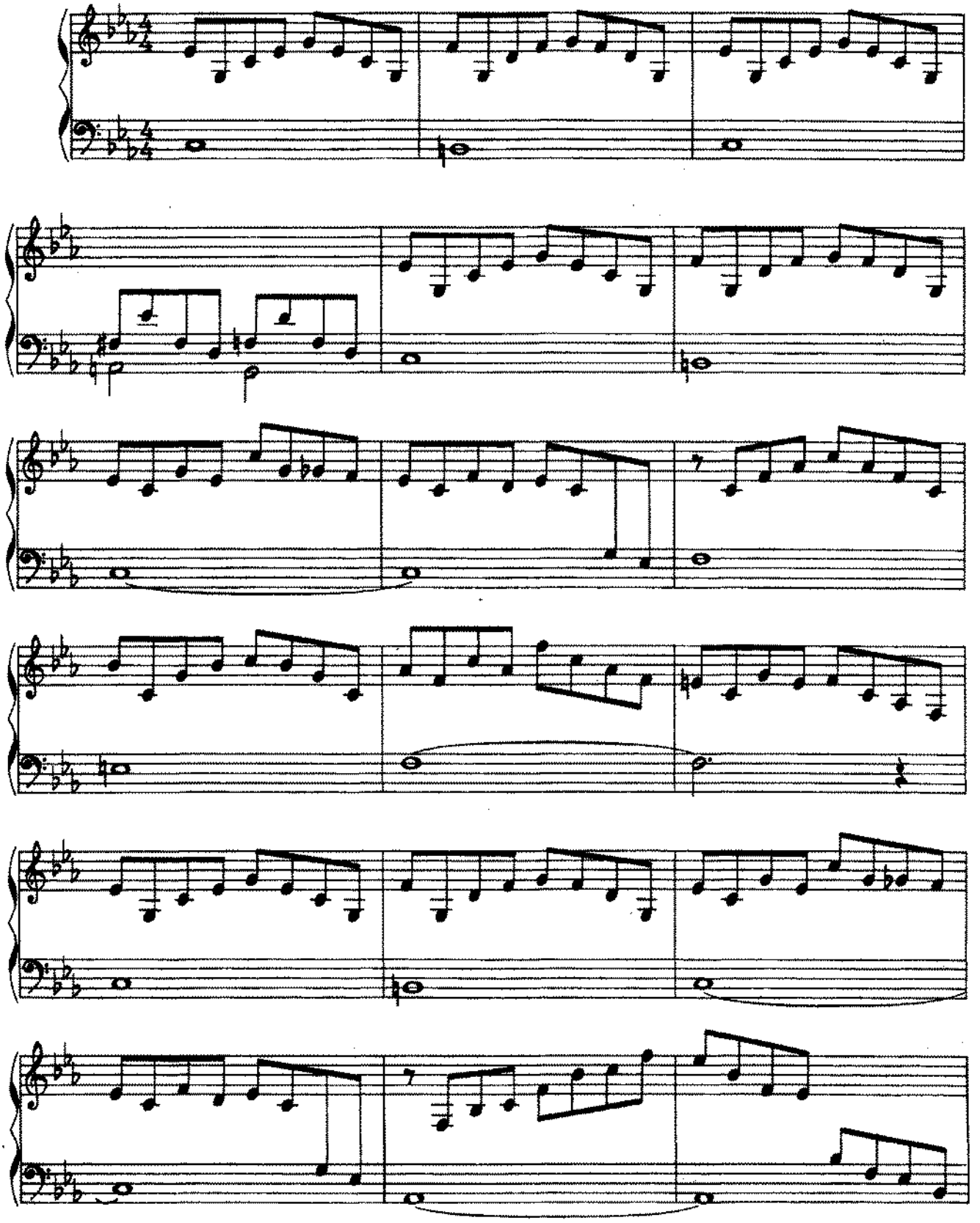


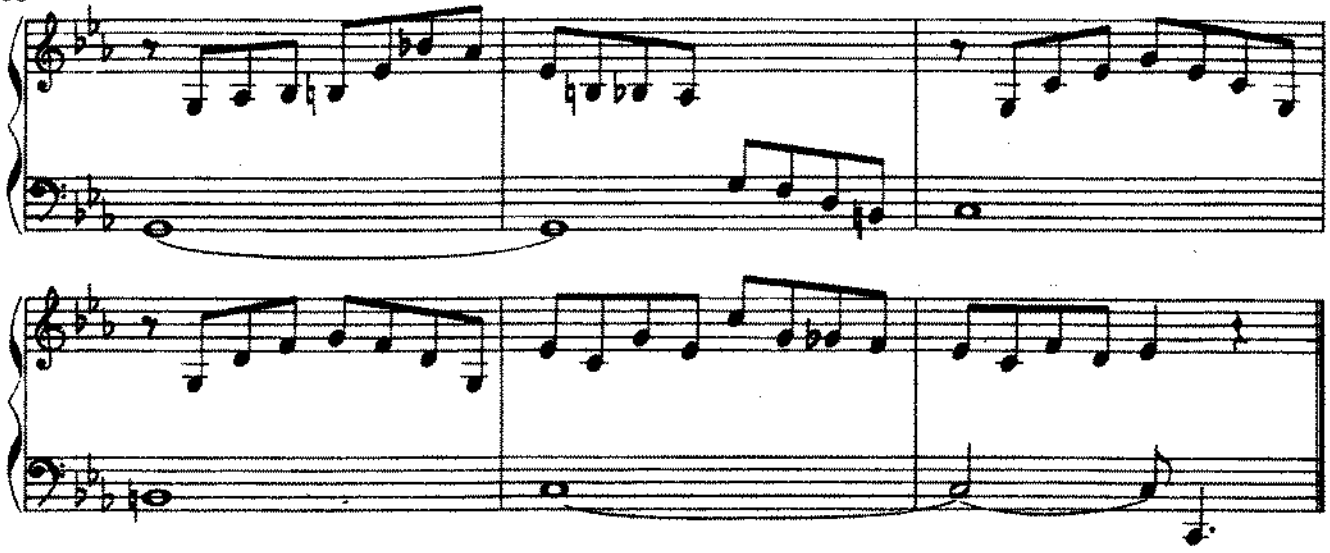
JAZZ EXERCISE No 10



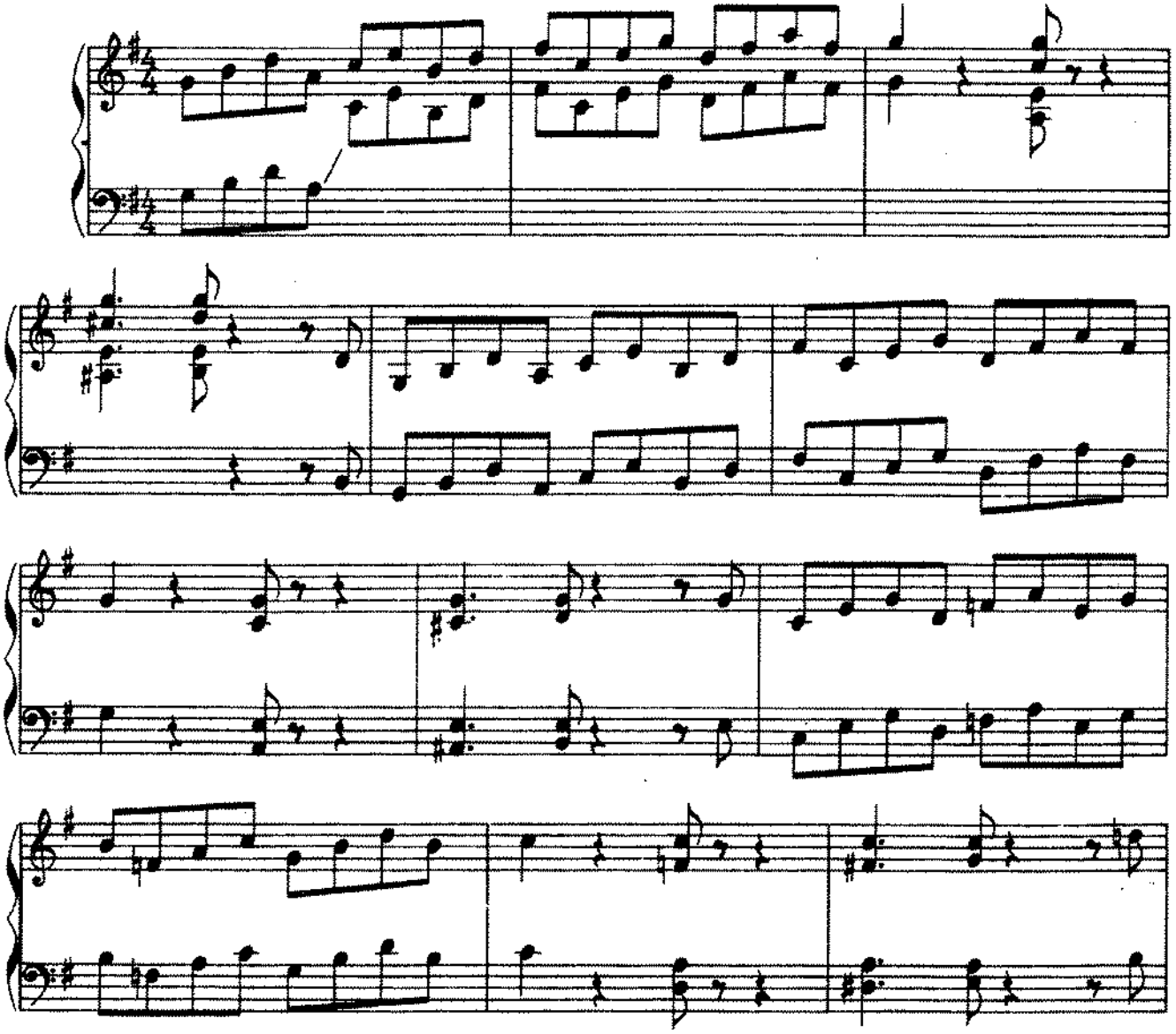


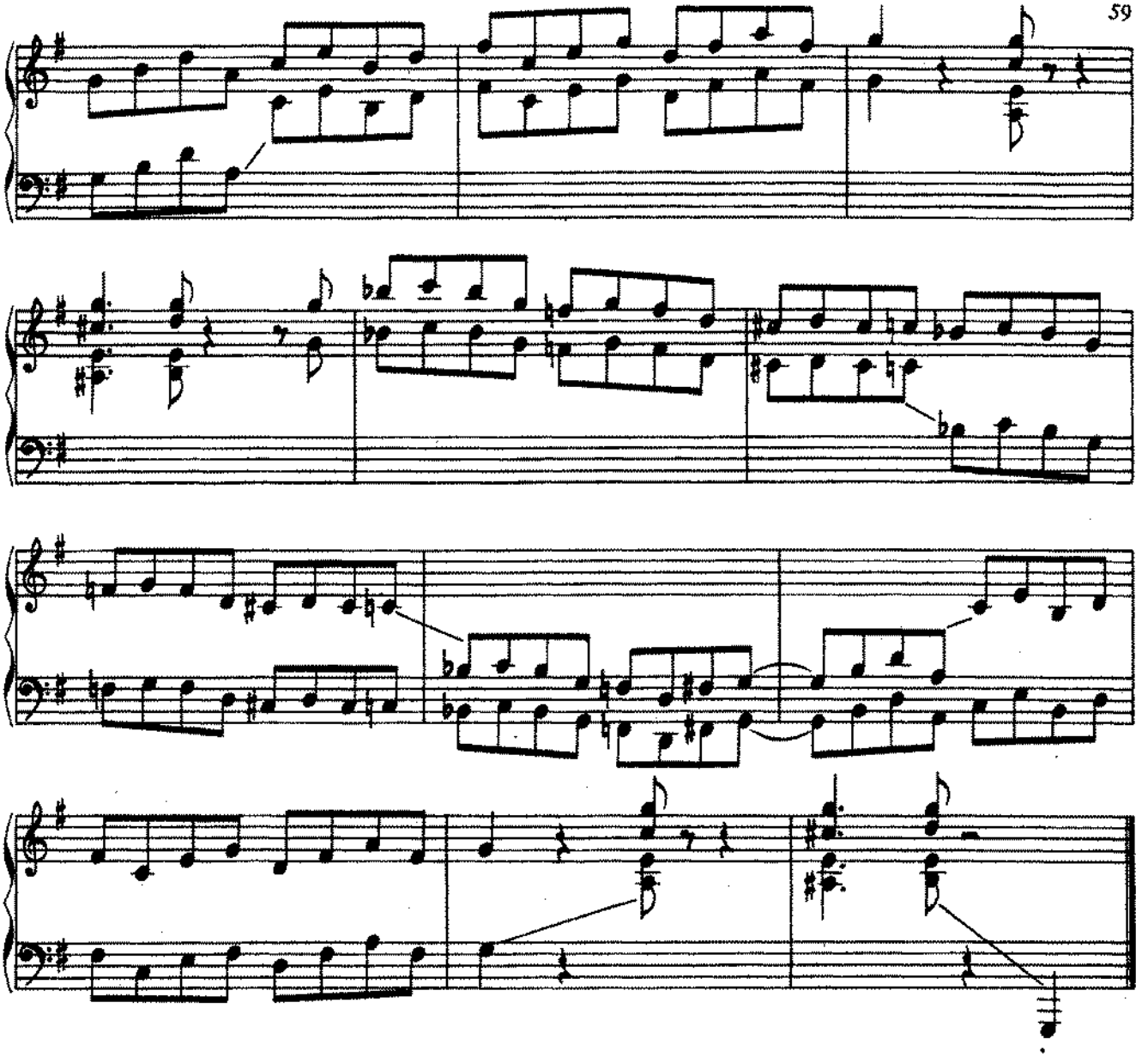
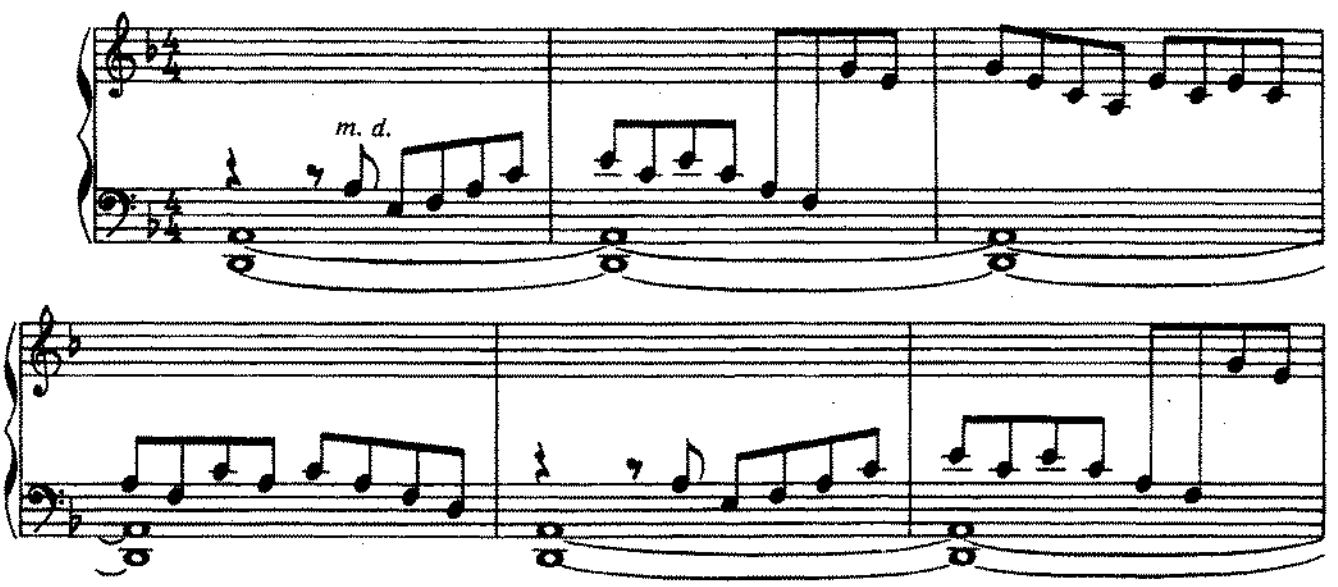
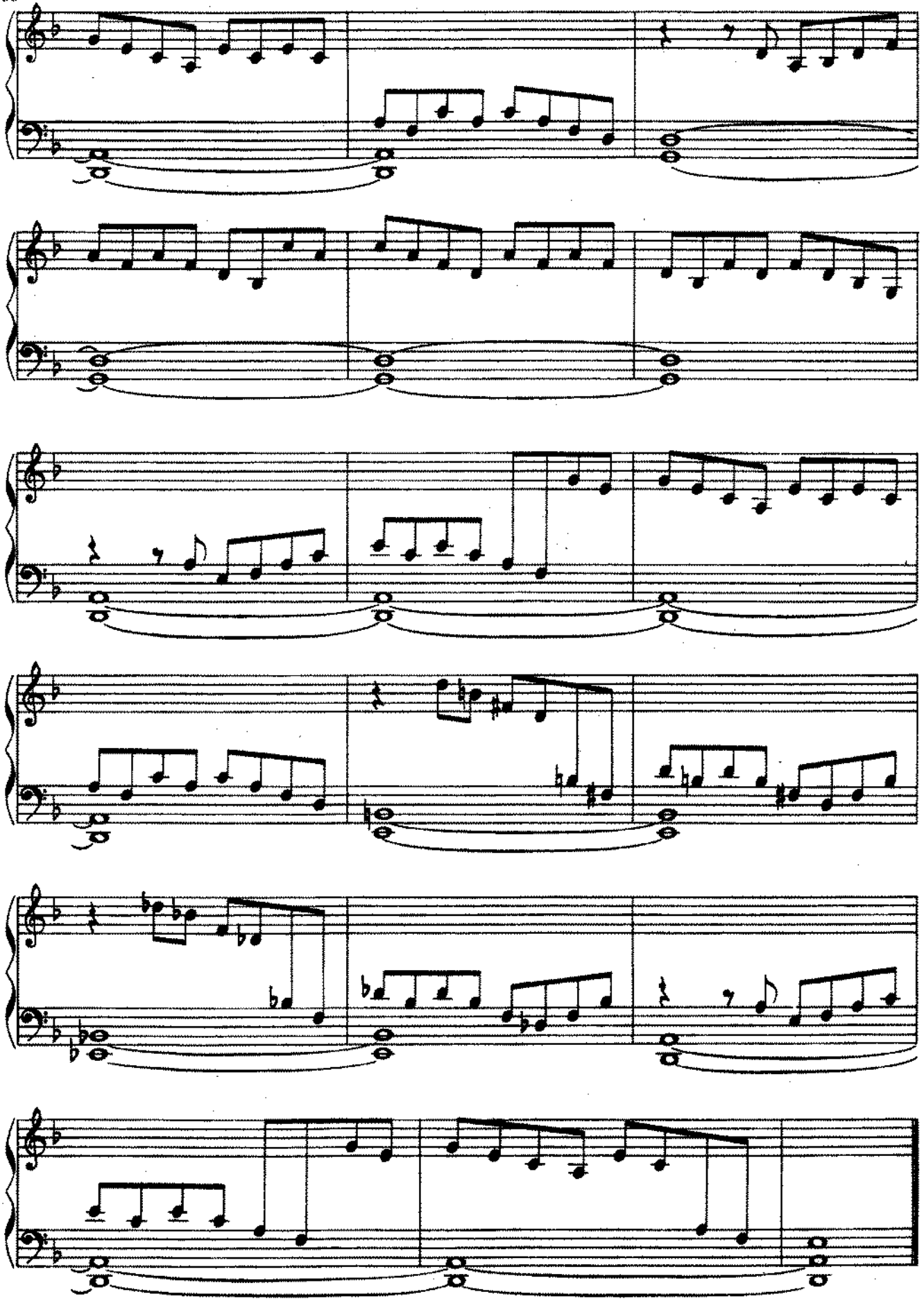
JAZZ EXERCISE No 11





JAZZ EXERCISE No 12





JAZZ EXERCISE No 13