

Research Article

Examination of the progressive aspects of the piano etude genre of Russian composers

Gülınar Mirzeyeva¹

Baku Music Academy, Baku, Azerbaijan

Article Info

Received: 28 October 2022
Accepted: 23 November 2022
Available online: 30 Dec 2022

Keywords:

Piano etude
Genre
Composers
A.Kryabin
S.Rakhmaninov
S.Lyapunov
A.Rubinstein

Abstract

The genres of piano etude is important in the development of piano performance. Although the main function of this genre is to serve the development of the pianist's performance technique, different types of piano etudes have emerged in the history of music. These have artistic and image-emotional content and are included in the concert repertoire of famous pianists. In this research, piano etudes of Russian pianists A.Rubinstein, A.Arensky, S.Lyapunov, A.Glazunov, A.Skryabin, S.Rakhmaninov, I.Stravinsky and S.Prokofiev were examined. The research problem is how are the musical analyzes of the piano etudes of the Russian pianists? The research was conducted in accordance with the qualitative research model. Important Russian composers were chosen as documents in the research. In addition, the etudes of A. Skryabin and S. Rakhmaninov, which are thought to make a difference in piano studies, were also selected for examination. As a result of the investigations, the following findings were obtained. Russian composers have taken into account the principle of programming as well as shaping the virtuoso-concert type of etude in their works. It has been determined that the basic features gained in the works of F.Chopin and F.Liszt serve as a source in the music of Russian composers who apply to the piano etude genre. In the works of these distinguished romantics, it is seen that the musical genre, including etude, gains a new meaning and forms the artistic concert genre. In these piano studies, its programming, subject, structure, volume, breadth, poetry etc. are among its key features. It is seen that the artistic aspects of the piano studies of important Russian composers are emphasized more than the educational aspect. The development experienced in piano performance and the application of contemporary performance methods lead to the enrichment of the educational repertoire and the formation of new types of etude among the works of the composer. Rakhmaninov differs in that he treats tragic, national-epic, lyrical expression and rich emotional subjects in his piano etudes. In Skryabin, it differs with its features such as poetry, synthesis, traces of sonata sequentiality, hidden programming, and the application of different structures together.

2717-8870 © 2022 The JIAE.

Published by Young Wise Pub. Ltd.
This is an open access article under
the CC BY-NC-ND license



To cite this article

Mirzeyeva, G. (2022). Examination of the developmental aspects of the piano etude genre of Russian composers. *Journal for the Interdisciplinary Art and Education*, 3(4), 167-179.

Introduction

It is known that the genre of etude plays an important role in the formation of professional standards of piano performance. It is no coincidence that the formation of European instrumental musical performance and the development of composer creativity are also characterized by the creation of a great legacy of the etude genre. The main features of the genre, the current goals of its application, also influenced the embodiment of etudes in the composer's creativity. Different types of piano studies were created and the role played in the development of the performing arts was taken to a new level. 17th-18th centuries of European instrumental music. Its rise over the centuries, including

¹ Doctorate student, Baku Music Academy, Baku, Azerbaijan. E-mail: gulnar.mirzeyeva.bma@gmail.com ORCID: 0000-0002-6477-4262

piano performance, has resulted in numerous works being written for this instrument. At first, some work on the development of technical skills gradually entered a new phase, paving the way for the formation of etudes. Although these etudes, which have passed the stage of high development, lost their place in the creativity of the 20th century composer, the etudes created in this period gained new directions in terms of artistic-aesthetic importance, image-emotional content and artistic-technical abilities of the piano.

The formation of etudes in the works of Russian composers coincides with the end of the XIX century and the beginning of the XX century. The successes achieved as a result of the development path of the etudes until this period gained a new quality in the works of Russian composers, and the rapid development and displacement of the composer's writing technique also showed the effect of the miniature genre. Especially in the second half of the 19th century, the development of Russian piano performance and the brilliant performance of pianist composers naturally led to the development of works written for this instrument in terms of quantity and quality. The etude genre took place in the works of Russian composers A. Rubinstein, A. Arensky, S. Lyapunov, A. Glazunov, A. Skryabin, S. Rakhmaninov, I. Stravinsky and S. Prokofyev etc. However, each of these composers mentioned showed their own unique approach in the etude genre and enriched it with various qualities.

It is possible to observe two aspects of etudes in the works of Russian composers: the first is the continuation of the traditions of F. Chopin and F. Liszt, the representatives of the romanticism movement, and the other is the development and advancement of these traditions in accordance with the demands of the contemporary period. In this respect, the works of A. Skryabin, A. Lyapunov and S. Rakhmaninov are characteristic.

Although the virtuoso-concert type of etude was shaped in the works of Russian composers, the characteristics of the genre were expanded. This feature is primarily associated with the broad application of programmaticity. For example, R. Rakhmaninov's etude-paintings, A. Rubinstein's "Undina", A. Glazunov's "Night", S. Lyapunov's "Trezvon", "Terek", "Lezginka" etc. can be given as examples.

There is a large scientific literature on the etude genre in Russian musicology. Among the sources referenced in the article writing, N.A. Terentyeva's monograph "Karl Cherni and his study studies" [Terentyeva, 1999], D. Blagoy's "Skryabin's studies" [Blagoy, 1963], M. Aranovsky's "S. Rachmaninov's studies" [Aranovski, 1963], M.L. Lukachevskaya's "S.M. Lyapunov's piano style" [Lukachevskaya, 2014] and I.E. Pokrovskaya's "A.S. Features of Arensky's piano style (in the context of composer and performance creativity)" [Pokrovskaya, 2007] and other monographs and scholarly articles. These resources include scientific studies that reveal the place of etude in the creativity of both European and Russian composers. Among the scientific resources we have mentioned, there are also studies that contain methodological instructions on the pedagogical application of the etude type, its place in the teaching repertoire and performance issues.

Purpose and Problem of the Research

The place and position of the etude genre in performance art necessitated examining it from two fundamental perspectives. Methodical instruments serving technical tasks, which are considered to be the predecessors of etudes, have been the subject of research in various scientific works of distinguished pianist-pedagogues since the end of the 17th century. Performance issues come to the fore in these works. At a somewhat later stage, the authors began to touch on pedagogical problems related to issues that express the development of performance technique. The development of piano performance and the proliferation of works written for this instrument formed the basis for the exploration of new problems. The main purpose of this study is to determine the development path of the etude genre in the works of Russian composers and to reveal its new qualities. For this purpose, it is planned to look at the creativity and works of the composers who applied to the etude genre and made analyzes. Based on the results of these analyzes, it is possible to determine in which direction the etude genre was developed by Russian composers. It is aimed to analyze the piano studies of Russian composers from a musical point of view. In this respect, the main problem of the research is;

- What is the musical analysis of the piano etudes of important Russian composers used in piano performance?
The sub-problems of the research are;
- What are the features of the embodiment of piano etude in the works of important Russian composers A.Rubinstein, A.Glazunov, S.Lyapunov, A.Arensky, I.Stravinsky and S.Prokofiev?
- Considering the piano studies of Russian composers, what are the differences between the works of A. Skryabin and S. Rachmaninov in terms of innovation?

Method

Research Model

This research was carried out in accordance with the document analysis method from qualitative research. In the research, the works of Russian composers A. Rubinstein, A. Arensky, S. Lyapunov, A. Glazunov, A. Skryabin, S. Rakhmaninov, I. Stravinsky and S. Prokofiev were examined, and the main development trends of the etude genre in Russian music were determined in general. The research is based on the composer's works and the scientific views of musicologists on the subject. During the analysis, the methods of each composer to reveal the characteristic features of the genre were interpreted comparatively. The samples presented in the analysis were taken from existing studies and the necessary parts were provided via Sibelius software. Information and photographs about the composers whose creativity was discussed are also presented in the findings.

Documents

Among Russian composers, A.Rubinstein, A.Arensky, S.Lyapunov, A.Glazunov, A.Skryabin, S.Rakhmaninov, I.Stravinsky and S.Prokofiev turned to etudes. Each composer has tried to enrich the basic features of the genre in different ways and with individual stylistic lines. However, especially the studies of A. Skryabin and S. Rachmaninov gained new features in the development of the genre. From this point of view, the etudes of both composers have been studied more broadly.

Results

In this section, innovations in the works of artists who have made special contributions to the development of the etude genre in the works of Russian composers are presented. In addition to the current achievements in the etudes composed by each composer, new approaches, programmatic issues and provisions obtained as a result of analyzes and comparative studies are revealed.

Analysis of A. Rubinstein's Piano Etudes

Anton Rubinstein (1829-1894) was the first Russian composer to apply to the etude genre. In the second half of the 19th century, the talented pianist and composer of Russian music, A. Rubinstein, left many works behind. Many etudes of Rubinstein, who is the author of nearly two hundred piano plays, are among them. The fact that many of the composer's opuses have not been published does not allow the exact number of them to be determined.

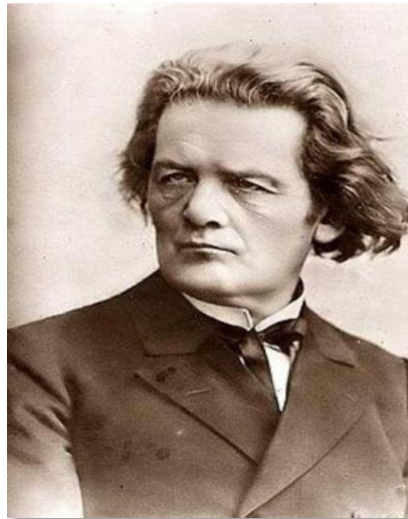


Photo 1. Anton Rubinstein (1829-1894)

Among the etudes are Op.23 no. 3 in C major [Rubinstein, 1969], concert etude in C major with "Undina" [Rubinstein, 1969], six concert etudes in Op.81, etc. occupies a large place in the piano repertoire.

Analysis of S.Lyapunov's Piano Etudes

The brilliant embodiment of the etude genre was also reflected in the works of Sergey Lyapunov (1857-1918). Twelve transcendental etudes written in 1897-1905 have an important place in the composer's works. The naming of the etudes as transcendental was directly related to the composer's intention to continue the traditions of F. Liszt and was dedicated to him. Interestingly, this chain is among the less performed works of S.Lyapunov. The composer's etudes are concerned with the qualitative aspects of his method and the orchestrated embodiment of texture. In S.Lyapunov's style, the large scale of the genre, the sophistication of the form and its embodiment in dramaturgy, combined with the elaborate interpretation of all the details of the musical text, bring a special shine to the performance of the work. Etudes are colorful in terms of content and contain all types of technical methods peculiar to romantic composers.



Photo 2. Sergey Lyapunov'un (1857-1918)

These works (especially "Trezvon", "Terek", "Lezginka") have made a special contribution to the development of Russian concert pianism and are included in the repertoire of famous pianists. These plays demand special professionalism from the pianist, learning all the technical methods of performing art, strong will and endurance. However, with all this, technical complexity does not play the role of a leading element of the musical text, but plays the role of a fundamental component in the embodiment and development of the physical image.

The chain of "Transcendental Etudes" by S.Lyapunov plays the role of the brightest continuation of the traditions of F.Liszt in Russian music, but the composer's unique realm of images, the unity of emotional-psychological and technical means of expression, these works are considered both Russian piano music and etudes. its role in its development. Although the understanding of three parts is preserved in the majority of the etudes, the borders of the miniature genre have been expanded to a noticeable extent and reached the level of magnificent poetry containing colorful images. The composer remained faithful to the traditions of F. Liszt by combining the bedii-technical methods and complex texture types that contain all the registers of the piano in one composition.

Analysis of A.Arensky's Piano Etudes

There are interesting examples of etudes in the works of A.S.Arensky (1861-1906), another representative of the Russian composing school. Known as a composer, pianist, conductor and educator in Russian music, Arensky's name is among the artists who maintain and improve current achievements and stand out from others with their unique stylistic features.



Photo 3. A.S. Arensky'nin (1861-1906)

His pianist activity and distinctive style of performance were admired by his contemporaries. Although he did not receive professional piano training, I.E. Pokrovskaya, "Osobennosti fortepiannogo stilya A.A. Arenskogo" (Features of A.S. Arensky's Piano Style), he said: "The piano played by Arensky sounded good" (Pokrovskaya, 2007:215).

Like the performer of his own works, Arensky's art was able to caress the heart of every member of society and excite its listeners. "Arensky's instrument was admired by music critics for its lively and confident character, soft touch, impersonality and excellent expressiveness and deep emotionality." (Pokrovskaya, 2007:216).

These aspects also affected the character of the works composed by the composer for piano. He has a trio, kvintet and numerous miniatures for this instrument. Among these works, etudes should be especially noted.

A.Arensky's studies are complex in character. Although these miniatures demand fast and smooth movements of the fingers from the performer, it is important that the hand is plastically developed. The width of the distance between the adjacent fingers, wide intervals, and free horizontal movement of the hand in the etudes constitute the essential aspects of the performance technique. These aspects make A. Arensky's studies technically better than I. Although it comes close to Kramer, these miniatures never have an instructive character. A. Arensky, like his contemporaries, mostly succeeded in poeticizing the etude genre.

A.Arensky applied to the etude genre in all his works and revealed twenty-two examples of this type. It is possible to feel the influence of F. Chopin in Arensky's studies. Although these works are not at the same level as Chopin's etudes in terms of bedii importance and large scale, it is clearly felt that Arensky's etude adds meaning to the bedii genre.

Each of the twenty-two studies involved the development of a specific technical method. Various figurations were applied in sixteen of these etudes, double notes in three, octaves in one etude, and arpeggios in one. The composer preferred the finger technique, and stayed away from vocalizations with wide chords. That is why the richness of cantilene melodies draws attention in the etudes of A. Arensky. These thoughts are by I.E. It found its reflection in Pokrovskaya's aforementioned scientific research: "Arensky's etudes are more polyphonic in character. Here, the beginning of the melodic line is observed in all layers of the texture (texture). Sometimes, the principle of dialogue between melodic layers is also used." (Pokrovskaya, 2007:12).

Analysis of A. Glazunov's Piano Etudes

The works of Glazunov (1865-1936) constitute the bright page of the new Russian music school. In general, the composer, who applies to symphonic music, masterfully combines bright and rich colors in his works. Like the progressive musician of his time, A. Glazunov always expressed the pioneering ideas of art. His first symphony, which emerged in the early period of his working life, was now able to attract the attention of the music public with its immaturity and clear thought-image content. Despite his little recourse to piano music, three etudes of Glazunov's early working life are Op. 31 [Glazunov, 1968] brought together the concert traditions of this genre.



Photo 4. A. Glazunov (1865-1936)

A. Glazunov's etude chain reflects the qualitative aspects of important stages in the development of the genre. In each study, certain methods of the performance technique were applied. However, unlike other composers who applied to the etude genre, Glazunov showed a somewhat symbolic approach to this genre. In the chain, the qualitative aspects of progressive and virtuoso-concert genres specific to different periods of the genre found their expression gradually.

Analysis of A. Skryabin's Piano Etudes

The works of Skryabin (1871-1915) were at the center of Russian music at the beginning of the 20th century and rose to a special position influencing the aesthetic taste of the period. Piano music, which has an important place among the works of the composer, had a special effect on the art of performance as well as the composition of the period. He was among the composers of his time (S. Rakhmaninov, S. Prokofyev, N. Metner, K. Debussy, B. Bartok etc. in Europe) and gained fame as outstanding pianists. Even after the establishment of the Soviet Union, the works of A. Skryabin had the most important place in the repertoire of distinguished pianists such as H. Neyhauz and V. Sofrontsky. The composer's emphasis on piano music was also related to his piano activity. Namely, he took piano lessons from the experienced educator N. Zverev, who trained outstanding pianists such as A. Skryabin, A. Ziloti, S. Rakhmaninov, K. Igumnov. At the Moscow Conservatory, the experienced pianist and educator of the period, C. Safonov, and the magnificent composer S. Taneyev played a role in his training as a composer and pianist.



Photo 5. A. N. Skryabin (1871-1915)

In researches on the works of A. Skryabin, the formation of the composer's stylistic features is determined based on the piano music. This is not accidental. Because A. Skryabin applied to piano music in all his works, and in these works, the stylistic lines of the composer went through the development stages. The first stage of the composer's works was shaped mostly under the influence of romanticism. It is possible to clearly see the influence of A. Skryabin and composer F. Chopin in the etudes collected under Op.8. "A new page in the evolution of the etude genre has been opened with the works of A. Skryabin and S. Rakhmaninov." (Blaqoy, 1963:5).

A. Skryabin presented twenty-six examples of the type of study. His studies reflect more specific emotional state. However, the composer also succeeded in solving a number of problems involving the piano technique in his studies. The composer, who succeeded in using different textures (textures) and technical methods in his etudes synthetically, preferred the parallel movement of chords, octaves, tertiary (triad) and sextas (sixth). This is not accidental. Because A. Skryabin, who gained fame in Russian music art as a clever pianist, did not pay much attention to scale-like methods as a performer, but rather became known as a master performer of the technical instruments listed above. Kiss. The 8 etude chain is accepted as an important achievement of the composer in the embodiment of this genre and in the field of piano.

As in F. Chopin's etudes, A. Skryabin plays the role of miniature born from the union of poetry and the solution of some technical tasks. Each study becomes an expression of a certain mood. Each of the twelve etudes written by the composer when he was only twenty years old is a musical painting that reflects the wide emotional spectrum, the depths of musical images and human spirituality with brilliant mastery. Op. 8 [Skryabin, 1981] in the studies collected in his opus A. Skryabin provided the reflection of the bright aspects of piano art. Although the etudes of A. Skryabin do not have a purely technical character, they demand virtuoso performance skills from the pianist. Not only technically, but also the embodiment and development of the musical image with the pianist's virtuosity is accepted as the basic performance criterion in A. Skryabin's etudes.

The main difficulties in front of the pianist are characterized by the colorful methods of playing the piano, the image-emotional conflict of the etudes, the elegant and emotional tension of the images. Virtuoso passages are usually replaced by chord works, which adds special excitement to the music, the role of modulus increases, and reaches its climax with various leaping expressions.

Patetico ♩ = 100-112

Notes 1. A. Skryabin Etude No. 12, Op. 8.

The type of study did not lose its priority in the working life of A. Skryabin, and with such new findings, it moved to a new stage of its development. Eight etudes published in Op.42 from 1903, and then three in Op.65 from 1911-1912, expressed new qualities characteristic of the later stage of Skryabin's works. Especially in the fifth C-minor etude in Op.42, the composer made use of the sonata form, which is uncharacteristic for this genre, and the three etudes collected in Op.65 are considered as parts of a sonata. The image of Prometheus, which has a special place in his works, was related to the subjects of Mystery, which played the role of the embodiment of universal thoughts. This idea was also reflected in A. D. Alekseyev's "History of Fine Art of Piano": "Op. The fifth C-minor etude from the 42 chain is particularly distinguished from the others and plays the role of a shining example of the composer's line of Prometheus imagery." (Alekseyev, 1982:106).

Analysis of the Etudes of S. Rakhmaninov

The works of the famous composer, pianist and conductor (1873-1943) are an important talent of Russian music in the late 19th and early 20th centuries. Many of his works are available. These works triggered the development of not only Russian but also world piano music and enriched its repertoire. S. Rakhmaninov's 24 preludes for piano, 15 etude-paintings, four concerts accompanied by symphonic orchestra, "Rhapsody on Paganini", two sonatas, "Variations on the theme of Corella", plays in various volumes, musical moments, transcriptions, etc. available..



Photo 6. S. Rakhmaninov (1873-1943)

S. Rakhmaninov plays the role of representative of the realm of imagery in Russian piano music, strong-willed and courageous, cautious and hard, combining the best aspects of his era. For the first time, the composer brought tragic, national-epic, lyrical expression, rich emotional mood subjects to Russian piano music. His music not only instills feelings of heroism, rebellious mood, boundless joy and joy, but also includes images that express deep dramatism and painful distress, tragedy and longing.

The etude type is embodied in the composer's works in a unique way. Namely, the composer named these small miniatures as etude-paintings and noted that they contain image-emotional content that reflects the colorful mood of the human heart, and unlike F. Liszt, he did not resort to the principle of punctuality. However, the bedii-technical development of the music content in the etudes clearly shows the influence of F. Liszt. In general, S. Rakhmaninov preferred the traditions of F. Chopin in the embodiment of the etude genre, and at the same time, the boundaries and form of the small miniature were expanded in his interpretation. The composer tries to show the emotions he wants to express, not all at once, but at the stage of development. The listener seems to be watching the creation process of the emotion rather than the mood itself, and is talking through his inner feelings.

M. G. Aranovski recorded the following in his research titled "Etyudi-kartini Rakhmaninova" (Rakhmaninov's "Etude Paintings"): "In these works, on the one hand, the inner formation process of the emotional content, on the other hand, the depiction of the outer appearance, the poetic and descriptive style of S. Rakhmaninov's style. It causes two important aspects to emerge (Aranovski, 1963:20).

In the scientific researches on the works of S. Rakhmaninov (Y. Keldiysh, Piano Works of S. Rakhmaninov), it is noted that the etude-paintings included in the first opus were created a year before this magazine and are similar to the preludes (Kaldış, 1978).

The relations that exist between the etude-paintings and preludes of S. Rakhmaninov are also characteristic of the development of the realm of images, the inner development of the subject, the dialogue and the comparison of contradictory characters. This process, on the other hand, causes the need for the composer to apply to a genre with more free and wider boundaries, which results in the emergence of the etude-painting chain. However, in these works, descriptivism was more evident and the composer had previously decided that this chain would be programmed. Interestingly, S. Rakhmaninov himself never had this program aired. Information on the subject has emerged from the conversations of people who knew him orally and from the letters of the composers.

Study-paintings were collected in two journals. The first of these, Op.33 (Rakhmaninov, 1973), was written in 1911. Although there were nine etudes in this journal at first, the composer later removed three etudes from here and included one of them in the next journal. The other two etudes are included in the journal consisting of the composer's piano works.

Most of the etudes-paintings are connected with nature landscapes, which is closely related to the composer's working style and the realm of images. "S. Rakhmaninov, who always lived in the city, longed for the bosom of nature, loved to wander in the wide deserts of the lovely village of Ivanovka and listen to the colorful sounds of nature." (Bryantseva, 1976:148)

However, S. Rakhmaninov preferred not to describe these mysterious beauties directly, but to express them through the filter of inner feelings. All these aspects separate his etudes from those of F. Chopin and F. Liszt, as if bringing the term etude somewhat closer to the content it expresses in descriptive art.

The studies in the first chain are arranged according to the principle of contradiction. According to its content, the F-minor etude is closely related to the Op.23 D-minor prelude. However, the composer manages to include new lines by not repeating himself. With its figurative accompaniment reminiscent of light and shining lights, the landscape opening to the boundless deserts of nature comes to life, and within it, there is imaginary, hidden sorrow.

The e-minor etude-official holiday mood begins with a fanfare call. According to M. G. Aranovski, with its self-confident and forward-striking movement, the colorful instrument of the bells, and the slight "scherzo" (playfulness),

this miniature sings the images of light, sun and festivity typical of S. Rakhmaninov. “In his letter to the Italian composer O. Respigi, Rakhmaninov described this etude as an “Exhibition Scene.” (Aranovski, 1963:27).

Moderato

Notes 2. S. Rakhmaninov. Etude-painting. S-minor, Op.23.

The second notebook (Rakhmaninov, 1973) appeared a few years later and was completed in January 1917. The images in this magazine are separated from the first one, nature landscapes are now in the background and they are replaced by rebellious, exciting and passionate images. As a result, the descriptiveism and poetry developed in etude-paintings progress further and enrich with new motifs reflecting the characteristic aspects of the period. “Here are the deep tragic etude-paintings close to “Ziller” and “Island of the Dead” (Aranovski, 1963:30). The renewal and deepening of the subject also showed itself in the content and scale of the miniatures. They exceed the volume of the etude genre and give the impression of more poetry.

The second notebook expresses a more perfect structure than the first. Namely, while in the first notebook, the study-paintings are listed with the principle of simple and contradiction, here each miniature is associated in terms of thought-image. Image-emotional dependence is observed between the first, fifth and ninth studies. The central E-minor study is surrounded by studies with the same content from both sides. Let us also state that in this chain, the last works written by the composer in his homeland are collected. Likewise, this journal is recorded as the last example of Russian music created at the intersection of two periods in M. G. Aranovski's research (Aranovski, 1963:40).

Lento assai

Note 3. S. Rakhmaninov. Etude-painting. A-minor, II notebook

Concerning the etudes, N. Scheffler noted in his article “Existing Educational Problems in the Adoption of Rakhmaninov’s Works on an Interdisciplinary Scale (In the Example of “Etude-Paintings” Op. 39): “Etude-paintings (Op. 39) each with a complete, perfect example The sequenced image creates a mood chain. Only the high technical demands and fast pace that are specific to the type of study are maintained. The rich complex of technical means of expression peculiar to contemporary piano performance, on the other hand, has generally been subject to the main idea of the composer.” [Nikolayeva-Scheffler, 2015].

Conclusion

Some interesting examples of the etud type are I. It found its reflection in the works of Stravinsky (1882-1971). I. Stravinsky applied to the type of study in the first period of his working life. The composer himself admitted that A. Skryabin had an influence on these works. I. Stravinsky's studies played the role of carriers of Russian academic-romantic traditions.

There were four examples of etudes in the piano art of S. Prokofiev (1891-1893), the bright figure of the Russian composing school. These works were composed in 1909-1910. Etudes are considered as a new stage in shaping the composer’s working style. In these works, the toccataness, hard and dynamic tension, involuntary accents, etc. typical of S. Prokofiev’s piano art. aspects such as This piano art itself reflects the life-loving and spoiled joy feelings of the composer’s youth period.

Thus, after looking at the historical formation stages of the etude genre, a few periods should be noted here. These periods are the period of Baroque and Rococo music, which played a role in the emergence of the genre, and romanticism, which is considered a new stage in the direct involvement of the etude genre in the works of composers and in its development. The determination of these stages was directly related to the formation and development of organ-piano performance. The qualitative aspects connected with the first stage are primarily concerned with the development of organ-piano performance, the works of the French harpsichordists, the invention, the writing of tokkata and other polyphonic plays. At this stage, the study of the type of etude continued both in the works of composers and in the art of performance. The technical tasks involved in the etudes and the issues connected with their performance were highlighted in the recommendations given by the affiliated author or editor, with the numerous methodical tools that emerged in this period and the performance of the works collected in various magazines. These methodical tools, which serve the development of piano performance, have been brought to the creation of works that reflect such technical studies in a more systematic and planned way over time. In particular, one of the reasons that gave impetus to this process was the wide spread of concert activity, which ensured the development of virtuoso performance. As piano performance became possible for a large audience, dealing with this art became a part of social life, and as a result, as the number of musicians who wanted to become piano performers increased, the field of education activity expanded. For this reason, mostly composer-instructors give a wider place to the writing of technical works in their working lives in order to train their students. In this respect, I. The works of S. Bach and K. Chernin are shining examples. The second stage is directly related to the creation of the study type. The processes experienced in piano performance of the 18th century were characterized by the wide spread of the art of virtuoso performance, the replacement of composer-improvisers by composer-virtuosos, and the creation of works that express technical possibilities brilliantly. Interestingly, both the instructive and the bedii-concert (character) type of etudes coincide with the period in question. This is not accidental. Because in the first half of the 18th century, the competition between classical and romantic styles in piano performance, the rapid spread of romantic traditions in the works of composers, the virtuoso performance, the pianist’s effort to show the technical possibilities rather than the physical content of the work, and his ability to amaze the audience were preparing the fertile environment for the shaping of the instructive genre of etudes. At the same time, in the works of distinguished romantics such as R. Schumann, F. Chopin, F. Liszt, the musical genre, including etude, gained a new meaning, which led to the creation of the bedii-concert genre. The symphonism traditions of the instrumental music genre also played a special role in the

upheaval of the process. The process experienced in the art of music has brought the etude genre to take a rooted place in compositions by showing its effect both in the composer, performance and education works by making the one essential to the other.

The analyzes show that the embodiment of the etude genre in the works of Russian composers has several qualitative aspects. Here it is necessary to first record two aspects. Namely, the basic features of F. Chopin and F. Liszt's works play the role of a source in the type of music made by Russian composers who applied to the etude genre. Among the aforementioned traditions, the application of the etude to the bedii-concert genre, its programming, the superiority of the image-emotional content of the work over the instructive-technical side, the use of several textures (textures) within a miniature, the use of technical development methods, the works exceeding the limits of the miniature genre, and inclination towards poetry, etc. is located. However, these aspects are manifested in each composer in their own way. The influence of F. Liszt can be seen in the studies of F. Chopin in the studies of A. Rubinstein, A. Arensky, A. Skryabin, and in the studies of S. Rakhmaninov and S. Lyapunov. At the same time, the bedii-concert genre shows itself in the etudes of Russian composers. Instructive etudes are not observed among the works. Another embodiment of romanticism traditions manifests itself in the programming of the etudes. Programmaticity has been observed in all composers since A. Rubinstein. In A. Skraybin's studies of the last period, the chain, which expresses the unification of several miniatures under one idea, the description of nature landscapes in S. Rakhmaninov's studies, the symbolic comparison of the stages of human life and natural events in the second chain, emphasizing the descriptive aspect of the genre as etude-paintings. The nomenclature, the embodiment of a single image-emotional content within the chain specific to F. Liszt's etudes in S. Lyapunov, and adherence to the common line of ideas among the examples are shown. In the etudes of Russian composers (A. Skryabin, S. Rakhmaninov, S. Lyapunov), the volume of the genre is expanded to a noticeable extent, reaching the level of poetry, and the understanding of "etude" takes on a relative character. In A. Skryabin, on the other hand, although the incarnation of the sonata form within the etude constituted a new stage of development, it was not followed.

References

- Alekseev, A.D. (1982). *История фортепианного искусства (The History of Piano Art)*. Moscow, Music.
- Aranovsky, M.G. (1963). *Этюды-картины Рахманинова (Rachmaninoff's Etudes-Tableaux)*. Moscow, State Music Publication.
- Arensky, A. S. (1976). *Этюды для фортепиано (Etudes for piano)*. Moscow.
- Arensky, A. S. (2002). *10 этюдов для фортепиано (10 etudes for piano)*. Russia, Musicaneo.
- Blagoy, D.E. (1963). *Этюды Скрябина (Etudes of Scriabin)*. Moscow: State Music Publication.
- Bryantseva, V.N. (1976). *С.В.Рахманинов (S.V.Rachmaninoff)*. Moscow, Soviet composer.
- Glazunov, A. (1968). *Этюды для фортепиано (Etudes for piano)*. Moscow. <https://primanota.ru/glazunov-aleksandr/3-etyuda-dlya-fortepiano.htm>
- Keldysh, Y. (1978). *Глазунов И.С. Фортепианное творчество (Piano etudes of A.Glazunov)*. Moscow. https://www.belcanto.ru/glazunov_pianomusic.html
- Lukachevskaya, M.L. (2014). *Фортепианный стиль С.М.Ляпунова. (S.M. Lyapunov's piano style)*. Nizhny-Novgorod: Conservatory of Nizhny Novgorod.
- Lyapunov, S.M. (1968). *Рiуано için etütler. Moskova. (Lyapunov, S.M. (1968). Etudes for piano. Moscow.)* [//https://primanota.ru/lyapunov-sergei-mikhailovich/12-transcendentnyx-etyudov-dlya-fortepiano-sheets.htm](https://primanota.ru/lyapunov-sergei-mikhailovich/12-transcendentnyx-etyudov-dlya-fortepiano-sheets.htm)
- Nikolaeva-Scheffler, N.B. (2015). *Педагогические проблемы освоения творческого наследия Рахманинова на междисциплинарном уровне (на примере Этюдов-картин ор.39) (Pedagogical problems of mastering Rachmaninoff's creative legacy at the interdisciplinary level (Op.39 on the example of Etudes-Tableaux))*. <http://nikolayeva.com/wp-content/uploads/2015/12>
- Pokrovskaya, I.E. (2007). *Особенности фортепианного стиля А.С.Аренского (Characteristics of A.Arensky's piano style)*. Russia, News journal, pp.214-217). <https://cyberleninka.ru/article/n/osobennosti-fortepiannogo-stilya-a-s-arenskogo>

- Rachmaninoff, S.V. (1973). Этюд-картины (Etudes-Tableaux, Op.33.). Moscow. <https://primanota.ru/rachmaninov-sergei/etyudy-kartiny-op33-sheets.htm>
- Rachmaninoff, S.V. (1973). Этюд-картины (Etudes-Tableaux, Op.39.). Moscow. <https://primanota.ru/rachmaninov-sergei/etyudy-kartiny-op39-sheets.htm>
- Rubinstein, A.G. (1969). Концертный этюд (Concert Etude). Moscow. <https://pianokafe.com/music/anton-rubinshteyn-kontsertnyy-etyud/>
- Rubinstein, A.G. (1969). Этюд «Ундина» Op.1 (Etude “Undine” Op. 1.). Moscow. <http://ru.scorser.com/Out/4774990.html>
- Rubinstein, A.G. (1969). Этюд Op.81, №1 (Etude Op. 81, №1). Moscow. <https://notes4sintez.ru/publ/3016/rubinshteyn-anton-grigorevich/10838-rubinshteyn-anton-grigorevich-etyud-op81-1.html>
- Rubinstein, A.G. (1969). Этюд Op.23 № 3 (Etude Op. 23, № 3.) Moscow. <https://sheets-piano.ru/wp-op.23-%E2%84%963.pdf>
- Scriabin, A. H. (1981). Этюды для фортепиано Op.8 (Etudes for piano. Op. 8). Leningrad: Music. https://www.musicaneo.com/ru/sheetmusic/sm-22148_dvenadcat_etyudov_op_8.html
- Scriabin, A.H. (1981) Этюды для фортепиано (Etudes for piano). Leningrad: Music.
- Terentyeva, N.A. (1999). Карл Черни и его этюды (Carl Czerni and his etudes). Saint-Petersburg, Composer.

