

Хочу учится джазу!

О. ХРОМУШИН

РИТМИЧЕСКИЕ ЭТЮДЫ

для фортепиано в четыре руки

**средние и старшие классы
детской музыкальной школы**



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Когда я учился в музыкальной школе, то, как ни странно, любил играть этюды Черни. Они мне нравились своей ритмичностью и, конечно, целеустремленностью: постепенная техническая нагрузка на правую, затем на левую руку, акцентирование особенно трудных мест и (на мой взгляд) хороший мелодический рисунок каждого этюда. Я использовал эти приемы в своих ритмических этюдах, придав им сюжетный характер за счет названий, что, мне кажется, поможет раскрыть их образность во время исполнения.

Хотел бы обратить ваше внимание на исполнение синкопы. Музыканты, не имеющие отношения к джазу, как правило, синкопируют излишне активно, даже как-то нервожно, сильно акцентируя вторую долю. В джазе синкопа специально на акцентируется. Достаточно того, что она — синкопа! **Прежде всего постарайтесь полностью выдерживать длительности нот, пауз, четкий постоянный ритм.** Тогда синкопа прозвучит "нормально" и выделится за счет самой себя (хорошие примеры для этого — № 3 и № 6). Обычно такие проблемы, как синкопа, акцент, фразировка, в джазе решаются на занятиях мастер-класса, тем не менее постарайтесь принять предложенные мной советы с пользой для себя.

Oleg Khromushin

It looks strange, but there were the Etudes by Czerny, that I liked to play while studying in the music school. I enjoyed their rhythmical element and, of course, their utmost purposefulness. That means the gradual technical loading both the left and the right hands in turns, while marking especially complicated places, and mastering the well-done melodious relief of every etude.

My rhythmical etudes are based on these exact methods. However I endowed them with the element of narration, for all of the etudes are given their own names, revealing the characters, while performing these useful miniatures.

I'd like to pay your attention to the playing of the syncopation. Those musicians, who are not connected with jazz use to syncopate too actively, a bit nervously, sharply accentuating the second bit in the figure. The syncopations should not be accentuated in jazz. It's just enough for them to be called syncopations. **First of all try to sustain utterly the time value of notes and rests, forming the clear constant rhythm.** Then the syncopation may be "all right", for it will be marked by its own inner means (e. g. Etudes № 3 and 6). Usually such problems in jazz are solved during the master-classes, i. e. the accent, the syncopation or the phrasing. However you'll hopefully accept my advices and they are to become of a profit to you.

*O. Khromushyn
(translated by Asya Aranova)*

**ЭТЮДЫ
ДЛЯ ФОРТЕПИАНО
В 4 РУКИ**

**ETUDES
FOR PIANO
IN 4 HANDS**

O. ХРОМУШИН
O. KHROMUSHYN

I. ПРОБУЖДЕНИЕ ЛЕСА

I. FOREST'S AWAKENING

Non troppo

Piano 1 {

Piano 2 {

I {

II {

I *f*

II 3 3

I *mf* *dim.*

II *mf* *dim.* *p*

I *p* *pp*

II *pp*

II. БЛЮЗ "МИЛКИ УЭЙ"
 (Только для детей!)

II. MILKY WAY BLUES
 (Only for children!)

Moderato

I *p* *mf*

II *p* *mf*

I

II

I

II

I

II

1 2

p *mf*

p *mf*

III. НОЧНОЙ ТЕЛЕЭКРАН

III. NIGHT SCREEN

Ritmico, allegretto non troppo

The musical score is divided into three systems. Each system contains two staves, labeled I and II, separated by brace brackets.

- System 1:** Both staves begin with a single measure of rests. Staff I then continues with a rhythmic pattern of eighth-note pairs (eighth note down, eighth note up). Staff II continues with eighth-note pairs, followed by a dynamic marking *p*, and then a rhythmic pattern of eighth and sixteenth notes.
- System 2:** Both staves begin with a single measure of rests. Staff I then continues with a rhythmic pattern of eighth-note pairs. Staff II continues with eighth-note pairs, followed by a rhythmic pattern of eighth and sixteenth notes.
- System 3:** Both staves begin with a single measure of rests. Staff I then continues with a rhythmic pattern of eighth-note pairs. Staff II continues with eighth-note pairs, followed by a rhythmic pattern of eighth and sixteenth notes.

Dynamics:

- Staff I:** Measures 1-2 (rests), Measure 3 (eighth-note pairs), Measure 4 (eighth-note pairs), Measure 5 (eighth-note pairs).
- Staff II:** Measures 1-2 (rests), Measure 3 (*p*, eighth-note pairs), Measure 4 (eighth-note pairs), Measure 5 (eighth-note pairs).

Musical score for two voices (I and II) across three staves. The score consists of three systems of music.

System 1:

- Voice I:** Treble clef, key signature of one sharp (F#). Notes include a rest, eighth notes, sixteenth-note patterns, and a melodic line with a circled note.
- Voice II:** Bass clef, key signature of one sharp (F#). Notes include eighth notes and sixteenth-note patterns.

System 2:

- Voice I:** Treble clef, key signature of one sharp (F#). Notes include eighth notes and sixteenth-note patterns.
- Voice II:** Bass clef, key signature changes to one flat (B-flat) at the start of the system. Notes include eighth notes and sixteenth-note patterns. A dynamic marking *mf* is present.

System 3:

- Voice I:** Treble clef, key signature of one sharp (F#). Notes include eighth notes and sixteenth-note patterns.
- Voice II:** Bass clef, key signature changes to one flat (B-flat) at the start of the system. Notes include eighth notes and sixteenth-note patterns.

I

II

I

II

I

II

8

I

II *mf*

I

II

I

II *mf (p)*

I {

II { **pp**

II { **pp**

I {

II { **pp**

II { **ppp**

I {

II {

IV. ПИШУЩАЯ МАШИНКА
(Токката)

IV. TYPEWRITER
(Toccata)

I

Rubato

Staff I: Treble clef, 2/4 time. Measures 1-2: Rest, eighth-note pairs. Measure 3: Dynamics 'mp'. Measures 4-5: Eighth-note pairs.

Staff II: Bass clef, 2/4 time. Measures 1-2: Rest, eighth-note pairs. Measure 3: Dynamics 'mp'. Measures 4-5: Eighth-note pairs.

Staff I: Treble clef, 2/4 time. Measures 1-3: Eighth-note pairs.

Staff II: Bass clef, 2/4 time. Measures 1-5: Eighth-note pairs. Measure 6: Sixteenth-note pairs.

Staff I: Treble clef, 2/4 time. Measures 1-3: Rests.

Staff II: Bass clef, 2/4 time. Measures 1-5: Eighth-note pairs. Measure 6: Sixteenth-note pairs.

I {

II {

I {

II {

I {

II {

I II

I II

(в ладоши)
(claps) >>

(в ладоши)
(claps) >>

(в ладоши)
(claps) >>

ff

(по дереву)
(on the wood) >>>

(в ладоши)
(claps) >>

ff

(по дереву)
(on the wood) >>>

I II

I II

I II

I II

(хлопнуть крышкой клавиатуры)
(clap with the cover)

V. НАСТРОЕНИЕ ИНДИГО
 (Этюд на тему Д. Эллингтона)

V. INDIGO MOOD
 (Etude to D. Ellington's theme)

Andante (очень ритмично, выдерживая длительности)

I {

II {

I {

II {

I {

II {

I

mf

II

I

II

I

pp

II

VI. НА ЦЫПОЧКАХ

(Этюд на джазовую тему Н. Хефти)

VI. ON TIPTOES

(Etude to jazz theme by N. Hefti)

Andante

Music score for two pianos (I and II) in Andante tempo. The score consists of three systems of music.

- System 1:** Treble clef for both parts. 4/4 time. Key signature: one sharp. Measures 1-4: eighth-note chords and sixteenth-note patterns.
- System 2:** Bass clef for part II. 4/4 time. Key signature: one sharp. Measures 5-8: eighth-note chords and sixteenth-note patterns.
- System 3:** Treble clef for part I. 4/4 time. Key signature: one sharp. Measures 9-12: eighth-note chords and sixteenth-note patterns.

80

I

II

I

II

I

II

VII. ЧЕРНОЕ МОРЕ
 (Этюд на тему И. Дунаевского
 из кинофильма "Моя любовь")

VII. THE BLACK SEA
 (Etude to the theme by I. Dunayevsky
 from the film "My Love")

Allegro

I

II

I

II

I

II

I {  2

I {  3

I {  3

20

I {

II {

I {

II {

4

I {

II {

I II

I II

I II

I II

D.C. al Fine

sf

> >

D.C. al Fine

VIII. ЭТЮД В МАНЕРЕ
ДЖАЗ-ВАЛЬСА

VIII. ETUDE IN THE
JAZZ-WALTZ MANNER

Energico

The musical score consists of three systems of music for two pianos (I and II). The first system starts with piano I in treble clef and piano II in bass clef, both in 3/4 time and major key. The dynamics are marked *mf(f)*. The second system continues with piano I in treble clef and piano II in bass clef, also in 3/4 time and major key. The third system begins with piano I in treble clef and piano II in bass clef, maintaining the 3/4 time and major key. The score features various jazz-waltz rhythms, including eighth-note patterns and sixteenth-note chords.

I 2

II

Fine

Fine

I

II

I

II

I

II

I II

D.C. al Fine

IX. АЭЛИТА

(Этюд на тему из
одноименного мюзикла)

IX. AELITA

(Etude to the theme from the musical
of the same name)

25

Presto

The musical score is for two pianos, labeled I and II. The key signature is G major (one sharp). The time signature is 2/4. The tempo is Presto. The score is divided into three systems by vertical bar lines. In each system, both hands of each piano play eighth-note patterns. Measure 1 is indicated by a bracket above the staves. Measure 2 is indicated by a bracket above the staves.

26

I

II

I

II

I

II

I

II

2

§

I II

⊕ (на ⊕ после исполнения I вольты)

I II

28

I

2

p

3

p

II

I

p

II

I

II

I

f

p

II

I {

f

II {

I {

(в ладоши)

II {

I {

§

II {

30

4

I

II

I

II

I

II

I

II

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