

Analysis of CHOPPIN's ETUDE Op.25 , No.2

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Abstract: Chopin is one of the most influential and popular piano composers in history. He was a representative of Europe in romantic music. He composed 27 piano etudes, which took the piano art to a higher level. Op. 25, No. 2 is the second etude in Chopin's Etude Op. 25, which is an etude in F minor.

Keywords: Chopin; Etude; Technique; Performance

Chopin composed a total of 27 piano etude pieces, including two separate pieces, Op. 10 and Op. 25, each containing 12 pieces, and three new etude pieces without a work number, which laid the foundation for the revolutionary style of piano performance at the time, is the most challenging and evocative part of the concert's piano repertoire. This paper tries to study the musicality and playing skills of Chopin's etude Op. 25, No. 2.

CHOPPIN's ETUDE Op.25, No.2 was composed in 1836-1837 as an etude of feeling and rhythm. Chopin wrote the Etude at the time of Warsaw's defeat, so the fast playing right hand melody in the piece reflects Chopin's restlessness, and the triplet on his left hand is like Chopin's sigh of resignation in the midst of grief. This piece is one of the easier pieces in the etudes. Although the technique of the etudes is not too difficult, it is not easy to master its music feeling perfectly. It requires a great imagination on the part of the player, deeply understand the mood of the composer when he composed this piece.

1. Playing technique

In this piece, the left hand and the right hand are in triplet form. Chopin uses eighth notes and quarter notes to separate the left hand and right hand melodies. On the surface, both hands are legato playing, but this is a very sensitive, light Legato, in order to control the need for good finger Kungfu, the following is the work of some of the playing skills and methods.

1.1 About the method of practice

(1) Slow play. Slow practice is the root of overcoming all technical obstacles, so that every movement is fully prepared and precisely controlled, so that every sound played is more attractive and more worthy of consideration. This piece can be practiced from eight times slower than it should be, Although this piece requires very fast playing speed, slow practice is the key to achieving standard playing speed. The main purpose of slow practice is to enhance the feeling of finger legato playing, to get a deep sense of the hand power transfer, and to keep these feelings in fast playing, paying attention to the simultaneous movement of the upper arm power with the fingers, each note should carry the arm into the instrument, so that the sound does not float to the surface. Until each note is of good quality and under strict control.

(2) Layered acceleration. The first floor, to the time can reach the speed as the center, from the slow two gear speed to start training, gradually training to fast two gear speed. For example, if you could track a service that was $J=106$, then you'd start with a service that was $J=100$, then you'd go to the service that was $J=103$, then you'd go to the service that was $J=106$. And then accelerate to $J=110$, then you'd go to the service that was $J=114$. Then go back, from fast and slow, to the service $J=100$. With this method, you'll be able to reach $J=114$ with complete control of the second gear: with $J=114$ at the center, two more steps above and below, namely: from $J=106$ to $J=110, 114, 116$ to 120 , then back again, and so on. Level 3 will be equal to $J=130$, and level four will be equal to $J=142$. Once you've reached the desired speed of 142 , you still need to go back to a slower speed, like $J=100$ or even 71 .

(3) Low-fingering exercises. The aim of this exercise is to strengthen the sense of touch of the fingertips, making them quick and sensitive. Because this warp speed is required, the power of the fingers needs to be focused on the keys to make the sound sound strong, focused, and even. In the low finger sticking exercises, the fingers do not leave the keyboard surface, all actions only in the key surface and the bottom of the key alternated between the fingers to touch the keys very low, relying on the fingertips of small movements to send out a clear grain of sound. After a long period of low finger sticking exercises, you can master and strengthen the movement of the first joint of the finger, thereby playing a smooth and high-quality tone. When we play quickly, we need to combine the fingertips and the upper arm, both the sharp particles of the fingertips sound, and the arm to transfer power laterally, the two complement each other, can not be missing.

(4) Finger lift. The first way is to raise the finger, with a strong strength to play, initially only the right hand, and then to join the left hand. The left hand can be played in two ways, the strong way, which matches the right hand, and the softer way, which is the final

desired effect. The second way is to raise your fingers, but touch the keys in a gentle way that acts as a shock absorber for the weight of your arm.

1.2 The question of the wrist

The wrist must be firm, not limp, but flexible, not stiff. When playing this piece, we should pay attention to the wrist of the left hand can not move with the rhythm, should control the wrist movement, can move laterally, but can not move up and down. Several parts of the piece have large scale connections, requiring one finger and five fingers to be open, avoiding large movements to break up the musical coherence. Therefore the wrist can not be stiff, need to relax the wrist to move up and down left and right quickly, in order to deal with the rhythm and strength of the music. In a word, the wrist is the most important force regulator in piano playing. If you can't use the wrist correctly, the whole playing will be dull and lifeless. In particular, the wrist should be careful not to move at will, there should be no unnecessary movement. Any wrist movements should not affect the clarity and clarity of the fingertip keys, any extra wrist movements will make the sound weak and unfocused.

1.3 About pedals

Generally speaking, the piano pedal is by the Left Pedal, the right pedal, the middle pedal composition. These three parts play different roles in the process of playing the piano, each playing a different role. The right pedal is the sustain pedal, which mainly acts as the sustain pedal; the Left Pedal is the mute pedal, which acts as the Mute Pedal; the Middle Pedal part extends the pedal, which acts as the lengthening part, which acts as the sound, and secondly, it has the function of preventing the sound from disturbing others, but it doesn't have the power of musical expression. In the piano performance, more is the right pedal, and the middle pedal in the performance process, basically is not used. So in the history of some people say "Pedal is actually the soul of the piano." There are many notes in this etudes, each note must be clearly discernible, the keys must be released cleanly, and the joining of pedals must be avoided, the key to pedaling is not to press down too hard with too much force, which will produce some noise. You should press down gently and then release gently. Deliberately, you can press down the pedals first and then play the first note, instead of the first note and the pedal going down at the same time.

2. Music processing

When playing this piece, we should pay attention to control the breath of the piece. Right-handed phrases are longer and have more notes and may be played with extra stress or with a left-handed beat. Therefore, we must control the breath, a phrase with a breath play integrity, in the integrity of the foundation more attention should be paid to ups and downs. At the joint of the phrase, you can cross over quietly and don't breathe loudly. In addition, there are two small points to note: (1) In Bar 57 there is a Semitone in the right hand, which is played naturally here, and it is meant to be soft and soft, and it is meant to be Staccato, not to jump too much. (2) Pay attention to the end slowly do not drag water, do not appear too early. In addition, Chopin's ornamentation is highly melodic, requiring the small notes of the ornamentation to be naturally incorporated into the music.

The whole piece has more triplets and requires higher speed and clarity. The stability of the fingertips during playing is the embodiment of technique, the flexible use of limbs and wrists and arms to control tone and elastic melodic features is an artistic expression of Chopin's work.

3. Conclusion

This paper analyzes Chopin's Etude Op. 25, No. 2 from the aspects of playing skills and music processing, which has certain enlightenment for playing and understanding Chopin's etude. Chopin piano etude melody sincere, beautiful, with a strong singing and strong artistic charm, it is worth every piano player to study, deepen the understanding of the works, improve performance ability.

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