

Sanda Majurec  
Etude  
za solo klavir / for solo piano



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**Sanda Majurec**

**Etude**

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## Bilješke redaktora

Skladba *Etude* skladateljice Sande Majurec zauzima posebno mjesto u njezinom skladateljskom opusu, ponajviše zbog činjenice da je i sama bila pijanistica koja je ovim djelom prizvala u sjećanje svoje pijanističko iskustvo.

Kompozicija je stoga tehnički vrlo „pod prstima“, a u mišljenju orkestralna, s izraženim istovremenim horizontalnim i vertikalnim vođenjem glazbene misli. Upravo zbog tog razloga prikladna je, osim za unaprjeđivanje pijanističke tehnike, upravo za razvoj konstruktivnog, orkestralnog mišljenja.

Može se reći da stilski ova skladba sadrži, osim suvremenog izraza, osnovne ideje baroknog, klasičnog i romantičnog pisma. Ona je u isto vrijeme zahtjevna i jednostavna; u mnoštvu suvremeno konstruiranih harmonijskih zvučnosti nazire se intonacija romantičnog prizvuka.

Naznačeni prstomet nije obavezan; on je preporuka s namjerom lakše interpretacije i realizacije zamišljenih umjetničkih ideja namijenjenih koncertnom izvođenju.

*Etude* se preporučuju posebno nadarenim učenicima glazbenih škola, studentima visokoškolskih akademija i koncertnim pijanistima.

izv. prof. art. Konstantin Krasnitsky,  
Akademija za umjetnost i kulturu u Osijeku

## Redactor's note

The composition *Etude* by composer Sanda Majurec takes special place in her work mostly because the fact of her pianistic history experience which is, with this piece, returned back in her memory.

The composition is, therefore, in technical point of view, very comfortable to play, with orchestral mind. In the same time there is horizontal and vertical leading of musical thought. That's why this composition is just appropriate for raising the pianistic technic and, even more, for developing of constructive, orchestral musical thinking.

It can be said that this composition contain, except contemporary, basic ideas of baroque, classic and romantic expression. At the same time it is complex and simple; in many contemporary constructive harmonic sounds one can notice romantic intonation.

Fingering is not obligatory; it is recommended for easier interpretation and realization of meaning of artistic ideas intended for concert performance.

*Etude* is recommended for especially talented young students of music schools, for students of music academies and conservatories and for concert pianists.

Assoc. Prof. Art. Konstantin Krasnitsky,  
The Academy of Arts and Culture in Osijek

## Recenzija Sanje Drakulić

Istaknuta hrvatska skladateljica i čembalistica Sanda Majurec napisala je djelo *Etude* za klavir solo 2005. godine, a posvetila ga je pijanistici Tamari Jurkić Sviben. U skladateljičinu opusu zamjetna su i druga virtuozna djela, poput, primjerice, *Nevere* za čembalo solo. No, *Etude* su rijedak primjer skladbe namijenjene klaviru. Prije studija kompozicije i čembala skladateljičin glavni instrument je bio upravo klavir. Stoga ne čudi da se skladateljica nakon poduljeg vremenskog odmaka od klavira kao fokusa interesa, ponovo okreće prema „kralju instrumenata“ upravo na ovakav osobit način te stvara komad apstraktnog ugođaja i promišljenog sadržaja, a naziva ga *Etude*.

Osobitost ovog zagonetnog djela je u inovaciji žanra etide-komada i u novim bojama na zvučnoj paleti instrumenta. Pred nama nije klasičan primjer etide koja tretira određeni tehnički problem na više-manje suhoparan način, niti je to klasičan primjer koncertne (poglavito programne) etide. Ova etida je nedvojbeno obilježena zvukom XXI. stoljeća i rukopisom Sande Majurec, koji u pravilu krije svojevrsnu enigmu te često delikatno i uvjerljivo uklanja uvriježene žanrovske ili kakve druge okvire i barijere. Kako sama skladateljica istražuje, nalazi i dokazuje, tako i interpretatore navodi na isto – istražujte, nađite i dokažite.

Autorica u *Etude* nije u prvi plan stavila konkretni tehnički problem ili više njih, već je tehnički zahtjeva na kompletna interpretacija skladbe u svim svojim segmentima – tehničkim, dinamičkim i agogičkim.

Ovo izdanje ima višestruku namjenu. *Etude* su vrlo podesan didaktički primjer u poduci niza glazbeno-teorijskih disciplina za studente svih smjerova. Dakako, *Etude* prvenstveno služe studentima svih godina studija klavira, jer ih upoznaje sa suvremenim izričajem. Međutim, ovo je i idealno djelo za samostalan rad studenata klavira.

Prepuštimo li studentu klavira da samostalno pripremi interpretaciju *Etude*, maksimalno ćemo testirati njegovo glazbeno znanje i iskustvo te kreativni potencijal. Zadatak nije nimalo jednostavan. Tehnički je vrlo kompleksno obuhvatiti umjetničku cjelinu ovoga djela. To zahtijeva veliku koncentraciju i samokontrolu izvođača koji „čvrsto drži kormilo u rukama“, suvereno vladanje instrumentom uz konstantnu preglednost cijelog dijapazona klavira, umijeće vođenja skrivenih glasova, niveliranje slojeva različite dinamičke zvučnosti, oslušivanje harmonijskog pulsa, itd.

Uz to, *Etude* kao skup segmenata razne fakture ujedno i asociraju na nekoliko različitih etida, pa bi taj intrigirajući komad mogao biti sumirajući završni u zamišljenom ciklusu etida, odnosno prvi koji poput prologa najavljuje slijedeće etide. Međutim, ti zamišljeni prethodni ili slijedeći stavci nisu neophodni – čar je upravo u tome što nisu ispisani, odnosno naznačeni su, čujemo ih.

red. prof. art. Sanja Drakulić,  
Akademija za umjetnost i kulturu u Osijeku

## Review by Sanja Drakulić

Prominent Croatian composer and harpsichordist Sanda Majurec, wrote piece *Etude* for piano solo in 2005, dedicated it to the pianist Tamara Jurkić Sviben. There are more notable virtuoso pieces in her opus, as is *Nevera* for a harpsichord solo, but *Etude* is a rare example of her work written for piano. Studying piano as a main instrument before composition and harpsicord, it comes to no surprise she turned back to the “king of instruments” after being out of her focus for longer period of time. And she turned to it in remarkable way creating a work of abstract atmosphere and a thoughtful content, naming it *Etude*.

Uniqueness of this enigmatic work is in the innovation of the etude genre – in new colours of instrument’s audio palette. This is not a classic example of an etude that treats specific technical problem in a prosaic way, nor is a classic example of concert etude. The particular one is unmistakably characterised with twenty-first century sound and her distinctive handwriting, which, as a rule, conceals a kind of enigma, while delicately and persuasively avoids accepted genre frameworks and barriers. As she explores, finds and proves, the composer guides interpreters to the same – explore, find and prove.

The author didn’t emphasize on the particular technical problem (or more of them), the interpretation is technically demanding in all of its segments – technical, dynamical andagogical.

This issue has multiple purposes. The *Etude* is very suitable didactical example for tutoring various theoretical disciplines for musical students of all university courses. It is primarily targeted for all levels of piano students that need to be familiarized with contemporary expressions. At the same time, it is ideal piece for the autonomous student work.

*Etude* could be effectively used to test student’s musical knowledge and creative potential by letting him or her to prepare the interpretation without supervision. The task of interpreting it anything but simple; it is quite complex to technically cover artistic whole of this work. It requires great concentration and self-control of the performer who “holds the steering wheel in his or her hands”, sovereign mastery of the instrument with constant overview of the entire piano range, leading of inner voices.

In addition, the *Etude*, as a collection of various segments of musical structure also reminisce on several different etudes. Therefore, this intriguing piece could be final summarizing piece in the imaginary cycle of etudes, or the first that like a prologue announces the following etudes.

However, those imaginary preceding or following movements are not necessary, the enchantment is precisely in the fact they are not prescribed; they are indicated – we hear them.

Full Prof. Art. Sanja Drakulić,  
The Academy of Arts and Culture in Osijek

## Recenzija Dalibora Bukvića

Skladba *Etude* za klavir skladateljice i pedagoginje Sande Majurec trebala bi naći primjenu prvenstveno u nastavi za naprednije studente klavira na muzičkim akademijama, gdje tijekom studiranja može biti dio klavirske literature kojom će se razvijati pijanističke sposobnosti i vještine. Osim mladim pijanistima, ova skladba bi svakako bila dobrodošla i profesionalnim glazbenicima jer se na jednom mjestu u skladbi tretiraju razni pijanističko-tehnički problemi, kao što su: veliki skokovi, sviranje u najrazličitijim registrima i njihovo kombiniranje, izvođenje različitih vrsta akorda, sinkope, rastavljeni akordi, razni pasaži, oktave, sviranje u protupomaku, križanje ruku, razne vrste arpeggia (uzlazni, silazni, različitih raspona).

Osim u nastavi klavira, ove note, odnosno ovaj udžbenik moglo bi se koristiti na raznim drugim kolegijima, kao što su: Metodika nastave klavira, Poznavanje klavirske literature, Povijest hrvatske glazbe (kao zanimljivo djelo domaćeg autora s područja klavirske literature), Analitička harmonija (jer se pruža mogućnost harmonijskog analiziranja čitavog djela), te Glazbeni oblici i stilovi (formalna analiza mikro i makro strukture).

U svojoj unutarnjoj raznolikosti ova skladba, kao što je spomenuto, pruža i čitav spektar mogućnosti za njenu primjenu, što je svakako čini zanimljivom i vrijednom za korištenje kako u nastavnim procesima raznih kolegija, tako i u samoj konačnici za izvođenje na koncertnim podijima.

izv. prof. art. Dalibor Bukvić,  
Muzička akademija  
Sveučilišta u Zagrebu

## Review by Dalibor Bukvić

The composition *Etude* for piano, composed by composer and professor Sanda Majurec, first of all, should be applied in music academies for advanced piano students as a part of their piano literature which takes part of development of their pianistic ability and skill. Together with young pianists, this composition could be welcome to professional musicians, too because in one piece one can find many pianistic and technical problems as jumps over the keyboard, playing in different registers and combination of different registers, playing different kinds of chords, syncopations, broken chords, passages, octaves, contrary motion, cross hands, different kinds of arpeggio.

Besides piano lesson, this score/textbook would be used on other classes: Piano pedagogy, Music literature, History of Croatian music (as example of a piece of Croatian composer of piano music), Analytical harmony (where one have possibility for analytical approach of the whole piece) and Musical forms and styles (formal analysis of micro and macro structure).

In its internal diversity this composition gives many possibilities to be applied and this fact makes it interesting and valuable for using as in teaching process in many classes as well in teaching goals, for playing on concert hall.

Assoc. Prof. Art. Dalibor Bukvić,  
Academy of Music,  
University of Zagreb







# ETUDE

Sanda Majurec

$\text{♩} = 56-60$

The musical score is written for piano in 4/4 time. It consists of five systems of music, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major or D minor). The score includes various dynamics, articulations, and performance instructions.

**Measure 1:** Treble clef has a whole note chord (F4, A4, C5) with *pp* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 2:** Treble clef has a whole note chord (F4, A4, C5) with *mf* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 3:** Treble clef has a whole note chord (F4, A4, C5) with *p* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 4:** Treble clef has a whole note chord (F4, A4, C5) with *mp* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 5:** Treble clef has a whole note chord (F4, A4, C5) with *f* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 6:** Treble clef has a whole note chord (F4, A4, C5) with *f calmo* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 7:** Treble clef has a whole note chord (F4, A4, C5) with *pp* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 8:** Treble clef has a whole note chord (F4, A4, C5) with *cresc.* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 9:** Treble clef has a whole note chord (F4, A4, C5) with *mf* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 10:** Treble clef has a whole note chord (F4, A4, C5) with *mf* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 11:** Treble clef has a whole note chord (F4, A4, C5) with *pp ben ritmico e tenuto* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 12:** Treble clef has a whole note chord (F4, A4, C5) with *cresc.* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 13:** Treble clef has a whole note chord (F4, A4, C5) with *mf* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 14:** Treble clef has a whole note chord (F4, A4, C5) with *p* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 15:** Treble clef has a whole note chord (F4, A4, C5) with *cresc.* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.

**Measure 16:** Treble clef has a whole note chord (F4, A4, C5) with *rall.* dynamic. Bass clef has a whole note chord (B2, D3, F3). Pedal is marked. *8va* and *8vb* markings are present.