

**SPECIFIC ASPECTS OF CLAUDE ACHILLE DEBUSSY'S WORK IN
PIANO PERFORMANCE (FOR EXAMPLE, "FANTASIA FOR PIANO AND
ORCHESTRA")**

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ANNOTATION

Elucidation of the important performance technology in the performance of the piano instrument on the example of the specific aspects of the work of Claude Achille Debussy and his fantasy for piano and orchestra.

Key words: *dynamics, accompaniment, genre, form, harmony, fantasy, impressionism.*

For a piano player, the formation of musical-auditory imagination is extremely important. Musical-auditory imagination is the ability to hear the movement of sound and to embody it in the brain. The concept of inner hearing and musico-auditory imagination is associated with the ability to hear and experience music without relying on external sounds. This ability is the basis of musical memory and musical imagination.

Claude Achille Debussy is a French composer, pianist, conductor born in Paris in 1862. He is the founder of musical impressionism. While studying at the Paris

Conservatory (1872-84), he was awarded the Rome Prize. He lived in Rome in 1885-86, and in Paris from 1887. He performed in several countries as a pianist and conductor. The style, formed under the influence of Impressionism and Eastern music, is distinguished by the brightness and elegance of musical and visual tools, the novelty of harmony and instrumentation methods, and the delicate and beautiful melodies.

"Fantasia for Piano and Orchestra" by the great French composer K. Debussy is among the large-scale works, it has an unconventional character and contains a theme of harmonic proportion. Because in the work of K. Debussy, the place and importance of impressionism musical flow is great. Impressionism (French impression - impression) is a direction in art that prevailed in the late 19th and early 20th centuries. Impressionism in music is distinguished by the variety of timbre and harmony of works, the freedom of form development, and the instability of rhythm. The performance technology of K. Debussy's "Fantasia for Piano and Orchestra" is based on the finger positions directly related to the light, correctly formed, precise, convenient application system and requires important theoretical and performance stages such as knowing the harmonic analysis of the work and being able to delimit its structures, does:



In "Fantasia for Piano and Orchestra" by K. Debussy, it is extremely important to correctly follow the technology of left-hand performance, and the basic harmonic basis, texture and essence of the work depend on it.

Free and smooth playing of the first finger is important in playing the accompaniment with the left hand. The first finger should be taken prepared in a

lowered position. Representatives of Impressionism strived to depict the existing being in movement and change in a more natural way, to express their momentary impressions, and achieved liveness and truthfulness of the image.

Debussy's most significant instrumental work in the early 1890s was *Fantasia for Piano and Orchestra* (1889-1890). There are two parts to this Fantasy (but actually three, as the second part breaks into a long slow section and a fast finale). The monothematic principle drawn through the entire work is indicative.

The composition of *Fantasia* was for Debussy, as it were, a field of struggle between the old and the new beginnings of form. He has not yet departed from the classical divisions, but has already accomplished much in the construction of the whole on the basis of free changes of impressions and sensations.

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