

STYLE PARADIGM OF THE INSTRUMENTAL ETUDE GENRE

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Abstract: The article is devoted to the study of the genre and style paradigm of the etude for various instruments. The material includes opuses by J.F. Mazas (for violin), etudes for cymbals of the Shunda system, P. Jeanjean (for clarinet), Debussy, Bortkevich (for piano), and a number of modern etudes for wind instruments. Research methodology includes comparative and systemic approaches, performance analysis (identification of text components such as texture, rhythm, stroke, articulation, etc.). The genre is interpreted as an onto-semantic and communicative-interpretive system. The scientific novelty consists in formulating a stylistic paradigm of the etude genre for various instruments. The historical divergence of the presented examples of the genre (from the 18th to the 21st century) made it possible to mark the constant parity of the technical and artistic side (or didactic and artistic parameters); formulate signs of "blurring of boundaries" (erasing of the separation between academic and non-academic music, loss of relevance of dividing the etude repertoire for various instruments into methodical and artistic), which is characteristic of etudes of the late 20th and early 21st centuries. Research allowed revealing that in modern performing arts, the final transition of etudes from the status of musical material, which is practiced alone during closed rehearsals, to the status of concert works, which is demonstrated to the public, took place. It was concluded that virtuosity, which is the basis of performing art in etudes of various stylistic orientations, can present its high quality, which is a constant feature of the genre, that overcomes the boundaries of historical times and styles.

Keywords: genre in music; instrumental genres; etude genre for wind instruments; etude in creativity for cymbals; composer's work; interpretation; stylistic program.

1 Introduction

If even to imagine the virtual space of the etude genre, the list of examples in the history of music will be too long - Rode and Chopin, Liszt and Czerny, Paganini and Kosenko. In the musical genre paradigm, the etude is associated precisely with the technical side of performance - in most cases, it is a mandatory, useful and important part (along with scales and exercises) for work on step-by-step mastery of the technology of playing the instrument and the development of virtuosity of performers. That is, the etude genre occupies an undeniably significant place among instructional material (performance schools, individual collections, etc.). But at the same time, many examples of this genre are known, the flowering of which is marked by the era of romanticism, when composers interpreted it as a concert, artistic work, sometimes even with a hidden or existing program nature. The established theoretical and methodical classifications of etudes include: instructive/instructive-technical (internal classification - "exercise", "pure"), characteristic, and artistic varieties. Moreover, sometimes the boundary between etude and a play, etude and a concert work is almost invisible. Indeed, the parity of the technical and artistic sides is the basis of the successful development of the performer's musical abilities and the actual interpretation (interpretive concept) as the highest mastery of musical material. Unveiling the artistic content of the performed music is impossible without a strong technical base, which must be developed from the beginning of learning to play the instrument and playing abilities should be maintained throughout the entire creative journey. At the same time, it is important not only to refer to the exercises, but also to have etudes for various types of technique in the repertoire. At the same time, the researchers believe that "...the semantic "slice" of the genre, its vertical projection is similar to a hierarchical ladder, the top of which cannot be reached without passing individual steps. Moreover, each of them has requirements of an increasingly higher level of complexity - from the acquisition of elementary playing skills to the mastery of performer analysis tools. In the horizontal plane, the set of instructional etudes resembles a system of expanding circles, where new tasks that arise can be dealt with only on the basis of competently solved, but included previous ones. Thus, the didactic potential of this

genre turns out to be essentially inexhaustible, which makes it possible to successfully refer to its examples at all stages of a musician's professional development" [10, p. 265]. In the context of the proposed topic, analyzing examples of etudes by representatives of various compositional and national schools, we will make an attempt to:

- Understand the stability and mobility of certain genre features;
- Determine the vector of the development of the genre during the 18th–21st centuries;
- Formulate a stylistic paradigm of the genre.

2 Literature Review

Etude as a genre is a rather studied phenomenon against the background of art history. Conceptual principles are analyzed, in particular, in the studies by V. Gromchenko [11], who in his 2020 monograph systematizes technological exercises and etudes for wind instruments solos. More common are studies addressing the issues of individual instruments. For example, the instructional etude for the piano is carefully considered by the team of authors I. Ivanova, M. Chernyavska, and O. Pupina [10]. The study includes an analysis of various classifications of etudes for the piano, their functionality; recommendations are provided for mastering various types of technique, etc. Etudes op. 15 of Serhii Bortkevich (Feldmann, 1971 [6]; Cherednychenko, 2008 [9]) were covered in scientific literature. In particular, the German musicologist Ria Feldmann considers this piece an innovation in the composer's work. The scientist explains her opinion not only by the purely etude nature of the opus, but also by its dedication to teacher, the outstanding German pianist and pedagogue Alfred Reisenauer¹. This is how this collection appears in R. Feldmann's assessment: "The fact that the influence of Liszt is clearly felt in Etudes No. 1 and 6 is not surprising, since Reisenauer was a student of Liszt. In contrast, numbers 3 and 9 are reminiscent of Chopin. <...> It is also necessary to point out No. 4 in 7/8 meter and the descending melody *con morbidezza*. Of all the plays of this opus, only No. 8 is especially mentioned in "Memoirs" <...>. At the same time, in the case of this etude, today it is difficult to understand why it was so highly appreciated at that time" [6, c.176].

In the field of other instruments, we highlight the following studies: Eric Fassbender [5] addresses etudes for low wind instruments, P. Chinen [4] covers the problems of virtuosity in etudes for oboe from the point of view of impressionistic tendencies, William Ford [7] analyzes the processes of skill development in jazz music-making on wind instruments with the help of instructional exercises; the study of S. Ghahremani [8] and the methodological collection of etudes by Joseph David Johnson [11] are devoted to the comprehensive development of technical abilities; the study of Kallie Rogers [13] considers the modern concepts of etudes for the flute.

However, research that would systematize the directions of development of this genre in the system of musical creativity of various national schools is gaining relevance.

3 Method

The material of the research is etudes written in the 19th and 20th centuries, which present the concept of actualization of the artistic etude itself. Therefore, among the main methods, the systematic method is singled out, because first of all it is directed to the study of the foundations of the existence of any genre in music through the unity of the ontological-communicative-interpretive nature [12; 14]. Also, comparative analysis is involved, which allows comparing different examples of the genre, stylistic method, that is aimed at describing a complete

¹ It was not by chance that S. Bortkevich called A. Reisenauer a "pianistic genius" and a "technician by nature". In his "Memoirs", the Ukrainian artist wrote that he "plays" with difficulties, does not need many hours of training, because everything comes to him by itself (Bortkevich, 1971 [4]).

speech system within a certain style, and performance analysis, which allows distinguishing the mechanisms of style and genre formation.

4 Results and Discussion

Further exposition of the topic presents the composition of certain ideas concentrated in works for various instruments, united by the genre name "etude". Written at different times, these works represent the stages of the genre's transformation: from purely instructive to a concert-virtuoso piece, thus combining didactic and artistic resources.

Limits of technique and imagination in the collection of Caprices for solo violin by Jacques Fereol Mazas. It will be about a collection of etudes by one of the best artists in the field of violin compositional performance - the outstanding French composer, violinist, conductor, and teacher Jacques Fereol Mazas (1782-1849). First of all, his two collections of special and brilliant violin etudes represent a unique opportunity to improve a wide range of techniques for playing the violin, a collection of means of mastering various types of technique. Secondly, both collections not only represent an instructional resource, but also are beautiful virtuoso concert pieces that can become a decoration of the repertoire. Let us consider both angles.

Instructional and didactic resource. The great value of J. Mazas's etudes is that they are created for almost all types of technique. Strokes are divided into four groups (extensive, marked, jumping, and mixed and coloristic). Long strokes include *detache* (Nos. 4, 5, 6, 17, 21), *son file*, *legato* (Nos. 8, 13, 17, 18, 19, 24, 27, 31, 32, 40, 48, 54), *portato* (18), *bariolage* (37); marked ones include *martele* (No. 10, 11, 23, 36, 47), "hard" *staccato* (No. 3), *Viotti stroke* (No. 43), *dashed strokes* (9, 33, 53, 56); *jumping ones - spiccato* (Nos. 29, 41), *sautille* (Nos. 16, 28, 39, 45), *staccato volant* (Nos. 23, 34, 47), *ricochet* (*saltato* — 37, 46), *tremolo*. Mixed strokes can combine techniques from the same or different groups. In particular, Nos. 1, 7, 27, 31, 35, 38 – on *vibrato*; 18 etudes develop a touch of *portato*, Nos. 2, 3, 12, 25 are focused on mastering the *marcato* (fr. *Marcato* – underlined). Mazas also paid great attention to *accentuation* (highlighting of a certain note or part in a measure) in etudes Nos. 23, 42, 49, 50, 53; features of playing *sforzando*, *sforzato* (from the It. *sforzare* - to strain) - in Nos. 23, 44, 47, 49, 50, 52, 53. Technically concentrated are Nos. 42, 45 (*tremolo*), 14, 55 (*trill*), 15, 24, 46 (*mordent etudes*), 41 (*forschlagn*), 30, 57 (*pizzicato*), 57 (*flageolet*), 19, 32, 54, 56 (movement of the fingers of the left hand, which is important for a violinist), #№ 7, 20 are dedicated to changing positions, 21, 22 – changing strings, 51 – the ability to pause. Nos. 26, 33, 37, 40, 43, 47, 53 are etudes for combined strokes.

Necessary conditions for achieving successful results in working with etudes on strokes are: correspondence of the musically expressive meaning of a particular stroke to the nature of the piece being performed, the quality of its sound, rhythmic accuracy, coordination of the movement of both hands, the expediency of the distribution of the bow and the smoothness of the movement of the bow when alternating strings, varied attack, free change of positions, "uttering" melodies with *vibrato*, finger clarity, etc. It is difficult to overestimate the importance of strokes in violin performance, since the correct use of various bow methods, thanks to the tangible and controlled use of muscles, and understanding of the properties of the reed, determine the sound culture of the violinist. But it is also important to understand that strokes in the playing of bowed instruments are generally an artistic phenomenon, since their technical (movement-sound) form directly affects the musical content. Just as it is difficult to understand the true meaning of human speech, pronunciation without articulation and shades of speech intonation, so melodic thought is inseparable from the peculiarities of intonation on an instrument. Thus, the artistic function of strokes is revealed as an articulatory phenomenon, and vice versa.

Artistic resource. Mazas' caprices attract not only with the ease of execution, ease of perception, stylistically combine lightness,

simplicity, and elegance. Namely the stroke culture proves that Mazas's etudes represent an intermediate link between exercises and works of artistic and concert significance. Studying etudes, as well as working on exercises, promotes fluency with the instrument and improves performance skills, as well as prepares the technique that allows overcoming any obstacles encountered in artistic works. In almost all cases, etudes should be more difficult than the pieces and concertos a violinist is learning. Mastering the most complex techniques on an etude creates a technical reserve and allows free using of it during the performance of any work. Violin etudes can be divided into so-called training and artistic ones. In the training etudes, the same type of texture prevails, using mainly one technical technique (*flying staccato*, *spiccato*, *satie*, *trill*, *arpeggio*, *double notes*, a certain type of position change, etc.). Artistic etudes contain a greater number of different techniques and are much more diverse in terms of texture and rhythm. Both types of etudes are necessary for performance practice. In the student's individual plan, they should be consistently and evenly presented. At first, the etudes are studied slowly, paying attention to the exact reproduction of the author's markings, and then the learners gradually move to the desired tempo. Sometimes, for the correct execution of a particular stroke, it is necessary to take the fastest possible pace, at which the excess of movements of one or another hand will be clear. At the right tempo, an etude can be played when it is comfortably and confidently performed at a slow or fastest tempo. The basic, most characteristic for the development of a particular technical skill, etudes must be learned by heart. This helps to master the necessary motor sensations well and then to automate them, creating a comfortable self-confidence for the performer that will be useful to him on stage. When working on sketches, it is beneficial to use different options of application and directions of strokes. For this, mainly training exercises are suitable, built on uniform durations of sounds or on one rhythmic figure, while it is desirable to simplify the pattern of the episode as much as possible. They move on to variants only when the tempo, phrasing, sound and technical aspects of the main text are well mastered and the etude is performed freely by heart.

It should be especially noted that, in addition to tasks of a technical nature, these etudes were created according to the classical schemes of the composer's thought, where the process of mastering expressive phrasing is based on the formation of artistic skills, namely, the division of the melody into syntactic units (periods, phrases, motives, climaxes, nuances, rhythms, pace, character, mood). So, the sketches of J. Mazas are a brilliant tome capable of solving artistic tasks at any level of performance, and more than that, they are not only perceived as exercises, but are worth a big scene.

An important aspect of the etude genre for various instruments is its relation to the nature of the instrument for which it is written. This is clearly manifested in the etudes for such an instrument as the cymbals of Shunda system.

Etude in cymbal work, as an expression of the organological nature of the instrument. The genre cymbal system is currently quite complex and is represented by a variety of genre forms: from miniature to concert, from small form to cyclical, from a piece for solo cymbals to a piece accompanied by an orchestra, from instructional to concert repertoire. But along with this, there is a genre of etude, which, despite its alleged organic nature in the work of performers on Shunda system cymbals, is rather little studied by researchers of cymbal art and is not relevant for composers' creativity. The main questions are as follows:

- What is the naturalness of the etude genre for cymbal performance, and why has this genre not become a favorite for composers?
- In the work of which representatives of national schools was the etude genre represented, in what period of formation of the performing cymbal school were they created?
- And the main question - what is it, a cymbal etude?

The history of the etude genre in cymbal performance has its own specificity and is not identical to other instrumental performance schools. It is known that the development of schooling and performance on Shunda cymbals was initiated in Hungary, where in the last quarter of the 19th century, the Pest master Josef Shunda designed and began manufacturing this type of cymbal-like instrument (some researchers call this instrument namely by his name). And precisely in the work of the Hungarian cymbal composers Allaga Geza and Dezi Erdeli at the beginning of the 20th century, in the homeland of concert cymbals, we find the actualization of this genre during the period of formation and flowering of cymbal professionalism.

Both Hungarian representatives of cymbal art created Schools of playing concert cymbals in several volumes, in which, of course, with different methodical directions, a system of scales and exercises is proposed, and etudes occupy a significant part. In these schools, most etudes are provided as instructional material aimed at mastering various cymbal techniques and approaches: percussion, tremolo, pizzicato, arpeggio, arpeggio, scale-like movement, interval technique, etc. But there are also individual samples, which the authors define in the notes as concert etudes, with a developed form, with contrasting images, that in some cases made it possible for the performers to give program names such as "Storm", "Memory", etc. This division of Allaga Geza's and Dezi Erdeli's etudes into instructional and concert ones is, in our opinion, quite arbitrary and mostly depends on school traditions, performance skills and personal preferences of teachers and performers. In practice, the etudes presented in these two Hungarian schools of playing (especially the etudes of Allaga Geza) are often performed by cymbalists of different national schools in concert and competition programs precisely as original works for solo cymbals, which once again emphasizes their interesting and valuable artistic content, Hungarian composers' feeling and their ability to lay down the nature of cymbal performance in sheet music.

So, the nature of cymbal performance is usually born from the nature of the instrument itself. Characteristic features of cymbal performance are virtuosity, polytimbrality, percussive nature of sound creation and, of course, improvisation. Indeed, these positions are characteristic of cymbal stylistics, they are in different proportions (individual components or their various combinations) are laid down at the basis of the musical material of the etudes of Allaga Geza and Desi Erdeli. And, in our opinion, these same signs of cymbal performance, such as virtuosity and improvisation, which are characteristic of many genres of folk instrumental art (folklore tradition) can explain the absence or small number of cymbal etudes in the later years of the development of world cymbal art. Here we meet a permanent feature of cymbal performance, when the genre of etudes is intuitively replaced by folk-instrumental genres. Thus, in the 20th century, a number of collections and schools of playing were published in Moldova, most of which offered a system of scales and exercises, exercises-etudes for certain types of technique and individual samples of folk recordings. In Romania, even in the academic environment, along with examples of world art, the tradition of playing folk-instrumental genres on cymbals is cultivated.

Meanwhile, with regard to the current state of development of the etude genre in Ukraine in particular, there was no School of Playing written for cymbals of the Shunda system, and this remains a promising open question for many Ukrainian artists. In the last quarter of the 20th century, D. Popichuk published a number of collections for students of music schools (currently art schools) and students of music schools (currently art specialty colleges), in which we find individual samples of etudes written either by the composer himself or by colleagues in the cymbal shop, or by some composers who already used cymbals in their work. We attribute all these examples of the genre precisely to the instructional material, as they are insignificant in form and mostly aimed at the development of some kind of cymbal technique. In recent years, the etude genre in Ukraine has been replenished with new examples thanks to the publication of author's collections by Pyotr Yosypchuk, one

of which provides his system of scales and instructive etudes arranged according to the principle of complication.

Separately, among the already mentioned etudes, there is only one example of the concert genre – the Concert Etude in Memory of Olena Kostenko, created by her student, contemporary composer and cymbalist Viktor Dmytrenko. From the moment of its writing until today, it is one of the works performed not only by Kharkiv cymbalists, but also by representatives of other regional schools. The presence of only one concert sample for cymbals emphasizes the perspective of the etude genre for Ukrainian compositional creativity. Moreover, the path from instructiveness to concert performance in general is characteristic of almost all instrumental options, which is presented below on the example of the collection of the French musician of the turn of the 19th and 20th centuries - Jeanjean.

Jeanjean's clarinet etudes: the path from instructiveness to concert performance. The collection of etudes of the famous teacher of the Paris Conservatory is interesting for its variety of approaches to the technique of playing the clarinet. But the general paradigm of the collection is that the etudes are built according to the principle of small works of art. That is, in each of them, there is a diverse material, several conditional sections, frequent changes in tempo, quantitative caesuras and changes in dynamic nuances; each of the etudes requires special attention from the performer and implies an individual interpretation.

The didactic resource of the collection consists in the fact that most of the etudes are presented in the inconvenient keys for the clarinet (4, 5, 6 flats and sharps). Technically, many etudes are dedicated to working out the legato stroke on the clarinet, which is a very important point in the technique of playing the instrument, but many teachers leave this point out of sight, because it is generally believed that only strokes with tongue attack are difficult to perform on the clarinet. The execution of the legato stroke also requires attention, especially in slow cantilena phrases, in which there are wide intervals and transitions with changes of registers (No. 1, No. 15). Etude No. 3 is designed to train breath holding, perhaps even permanent breathing. A lot of attention in the etudes is paid to rhythmic difficulties. Some exercises help to learn the technique of jazz syncopation, the material contains a huge number of rhythmic combinations and groupings. The performer must practice an instant reaction to rhythmic changes: for example, a triple rhythm can be laid out in different durations, and then suddenly change to a duo or a grouping of 5, 7, 9 notes (Nos. 2, 4, 6, 15). Some etudes are written in the inconvenient, hard-to-perceive measures, or with their frequent changes (No. 5 — measures 5/8 and 7/4, built on a whole-tone scale; No. 12).

Since it is known that on the clarinet there are certain fingering difficulties with the use of valves controlled by the little fingers of the hands, many exercises are devoted to these movements. In contrast to the exercises traditional for clarinetists, built on scales and arpeggios of the usual major and minor, the author sets the performer the task of mastering the uncomfortable fingering of chromatic intervals, both in slow and fast tempos. In addition, a lot of material involves working on the technique of the forefinger of the left hand (sounds of G-sharp and A of the first octave in combinations with others). There are etudes aimed at the performer's mastery of chord playing, as it happens in jazz playing technique (for example, Etude No. 2 contains arpeggios and inversions of diminished or altered chords of 5th, 9th, or 13th steps).

One of the main performing "problems" on the clarinet from the emergence of the instrument until the end of the 20th century was the staccato stroke, because the prevailing opinion was that staccato on the clarinet can be realized only with a single attack of the tongue (due to the design of the mouthpiece and reed: they are too large and take up a lot of space in the performance embouchure of the brass, unlike the oboe and bassoon, whose reeds are small, while the flute generally has a different sound production method). But in the late 20th century, clarinetists began to learn the technique of double staccato, as it is done on

other wind instruments. The author of the etudes foresees the possibility of a double attack on the clarinet and presents several fragments for practicing this technique (etude No. 6).

The artistic resource of Jeanjean's collection of etudes is related to the French tradition of presenting any technical material as a complete plastic image. Therefore, all the etudes in the collection are not only material for the development of technique - they are independent works that have aesthetic value and artistic images. In particular, let us point to an interesting example - etude No. 17, in which there is a vivid paradigm of cadence. The material contains virtuosic passages, grace notes and melismas, which implies the thinking of performance in the spirit of classical cadences.

In addition, it is important to note that each etude contains many instructions for the nature of the performance, the author calculated all the subtleties in the mood changes of the musical material (as it is typical of French composers in general), and the performer must sensitively react to these changes and follow all the instructions of the author. At the end of the collection, there are extracts of virtuosic solos by famous French clarinetists: Jeanjean, Delma, Spork, Gato, Evon and Nivo. The presented material demonstrates the evolution of modern music-making, presented by outstanding soloists.

The actual dominance of the artistic resource of genre etudes for various instruments will be emphasized in the following descriptions.

Texture programs "Douze Etudes" for piano by C. Debussy in the aspect of the author's stylistic interpretation of the genre. The cycle "Douze Etudes", written in 1915 and dedicated to the memory of F. Chopin, besides its undoubted technical and artistic significance, presents the sound innovation of the composer, which is important for understanding his piano style and is his kind of textbook.

Based on the analysis of the etudes, it can be assumed that the main component of the style is a new Debussy type (types) of piano texture. It is based on a synthesis of the linear treatment of harmony, which comes from F. Chopin, with special attention to the phonic quality of the textured vertical. This is the main innovative principle of texture and piano technique in Douze Etudes. Their programming is primarily textural, which is connected, firstly, with the specificity of the etude genre, and secondly, with the composer's desire to show the role and meaning of piano textural-harmonic formulas under the conditions of a mixed modal-tonal language system.

Although C. Debussy himself attributed "Etudes" to the category of pure music, the aesthetic ideal for the composer was arabesque. The principle of "controlled improvisation" can be added to this. The French researcher of Debussy's work J. Baraquet understands this term as a paradoxical one: "The paradox is that nothing improvisational remains in this improvisation; <...> over time, Debussy composed less and less by instrument" [1, p. 159].

Debussy always focused on the instrument and the performer, understanding that the sought-after sound quality largely depends on the ease of presentation of the material. As an innovator in the field of piano texture and an excellent pianist, C. Debussy deliberately avoids in the "Etudes" the traditional techniques of exposition typical of the romantic etude technique with its harmonious terrace-like passage, scales and arpeggios, octaves. Debussy also avoids the principles of multi-factorial "plot" (F. Liszt) and mono-factorial preset (F. Chopin), applying these polar qualities of piano etude in synthesis.

From the point of view of the combination of technical and artistic (compositional) ideas, it is interesting that Debussy thinks of some etudes (in particular, the first six etudes) as a "cycle within a cycle". The first side is the careful decoration of the details, as they are intended for the finger technique of the pianist, which is expressed by the composer in the performance instructions, as well as in the strict logic of the textured

processes through which the compositional form is built in the "Etudes". The second side is their lack of reliance on program associations. This does not mean that the etudes do not contain figurative programs-subtitles, moreover, genre origins can be found behind each type of textural formulas. In "Etudes", they are intentionally static. The composer is guided by the typical techniques of instructional etudes, exposing the unity of technique and meaning in them. The "musical graphic" of the arabesque gives life to this meaning, and is the starting point for controlled improvisation. The only area where there are no author's instructions to the artist is fingering. In the preface to "Etudes", Debussy speaks only of it, urging the pianist to be creative: "Let us look for our fingering!"

An even greater artistic resource of Debussy's "Etudes" is revealed in the fact that they unfold a wide panorama of stylistic allusions. The composer's piano style, his sound innovation, presented in the "Etudes" in a "pure" and even outwardly schematized, "formulaic" form, indicate the perspective of this cycle from the point of view of its role in the development of 20th century pianism. This is still polystylistics, not as a technical technique, but as a manifestation of the tendency to expand the thinking and emotional space of the work with the help of certain stylistic associations, implemented, like genre associations, primarily through texture.

Actually, precisely in the textured programs of etudes two leading principles operate and are intricately intertwined - the instructive one with its logic "from simple to more complex" (Gradus ad Parnassum) and the intramusical artistic one (the logic of "stylistic switches"), which corresponds to the search for an impressionistic image of the piano by C. Debussy. Instructive logic was also reflected in the carefully selected layout of the etudes. In particular, if to compare the "rough" and "clean" (in the Duran edition of 1916) numbering options, they generally almost correspond to each other. The only exceptions are the etudes "Pour les cinq doigts" ("For five fingers"), "Pour les Sixtes" ("For sixths"), and "Pour les Sonorités opposées" ("For the opposite of sonority"), the numbers of which are not indicated, as well as the etudes "Pour les notes répétées" ("For repeated notes") and "Pour les Arpeggios composés" ("For complex arpeggios"), which have the same ordinal number ten, and the etude "Pour les accords" ("For chords"), which stands in the rough version under the number four. Other etudes - "Pour les huit doigts" ("For eight fingers"), "Pour les Octaves" ("For octaves"), "Pour les Quartes" ("For quarts"), "Pour les degrés chromatiques" ("For chromatic sequences"), "Pour les Tierces" ("For thirds") and "Pour les agréments" ("For decorations") - in the draft and the final version have the same numbering.

Expanding the textural and stylistic space of "Etudes" to the maximum, but remaining within the framework of his creative method, C. Debussy demonstrates a new type of etude piano technique, in which graphic sound recording and image-semantic associativeness are combined. A real synthesis of two main forms of the piano etude texture, which historically gravitated to instructional-didactic and artistic-concert (poem) principles, is formed. Debussy's "Etudes" have both, which there is their not yet fully revealed significance for understanding the tendencies of the author's piano style. This style is presented in a concentrated form in texture programs No. 1, 4, 8, and 12. For example, in Etude No. 1, the direction of the texture movement can be determined as a return of the texture to the original linearity. Texture contrasts are smoothed here. The "Chernievsky" version of the presentation alternates with Chopin's (Movement) in fortissimo sound. In the construction of the form, the influence of the French school is felt here. It is about the presence of a kind of refrain, which constantly returns a scale-like progression of five notes. A harpsichord rondo of the Couperin-Daquin type here seems to shine through other genre-textural episodes. Interpreting the texture as an indicator of etude-pianist style, Debussy demonstrates in this number a special type of textured program - stylistic.

In Etude No. 8, there is clearly expressed stylistic polyphony. The composer consciously operates in three styles:

- The technique of a single motif and its program-textural modifications (Debussy's own style);
- The Chopin manner of a piano sheet music, which includes "heterophonic counterpoints" and layering of textures;
- The manner of the harpsichord style of F. Couperin and L. Daquin, most clearly shown in the episodes related to the modification of the C major refrain.

Along with this, in the Eighth Etude, which at first glance is extremely "motley" in texture, Debussy uses the technique of through-textural development, veiling the transitions from one type of presentation to another. This technique can already be detected in the introduction, where the initial figure from the thirty-second in the right hand part, shown four times, changes its textural image: first it is a harmonic figuration (v. 1), then – a mixed melodic-harmonic figure (v. 3), finally, – "straightened" melodic scale-like (5-6 tt.). The textured predjoms (the term of G. Ignatchenko) are here designed to prepare a Stretto, where this rhythmic figure is presented cadentially, in a light scale-like figuration by sextoles, rolling across the keyboard in a range of four octaves. Similarly, the Rubato section (*poco scherzando*) is prepared, based on the fore-strokes, which provided for the arpeggiated verticals of the cadential part of the previous section (the right-hand part, three bars before the Rubato). A special role in the creation of the overall textural dynamics of the Eighth Etude is played by the "Couperenian" figure in the refrain, which also occurs in advance - one measure before the beginning of the refrain itself (*poco animando*). In the three bars that follow the stretto and the preceding *Poco animando*, Debussy resorts to an almost direct stylization of Chopin's figural overlay: the heterophonic octave duplications contain the octave-duplicated "motive-call" partially "obscured" by them, which in general is rarely cross-linked within the piano texture in Debussy.

Summarizing the stylistic perspective of the study of the selected cycle of etudes of the French composer, we note a significant strengthening of the artistic resource of the etude genre itself, which continues the tradition of romantic compositions by N. Paganini, F. Chopin, F. Liszt, and other artists, whose etudes are almost anthologies of romantic artistic images, clusters of ideas, emotions, impressions. The works of the Ukrainian composer Serhii Bortkevych from the turn of the 19th to the first half of the 20th century belong to this type of etudes.

Etudes for piano by Serhii Bortkevych as an anthology of concert style. The etude genre in the work of the Ukrainian composer S. Bortkevych can be classified as one of the most popular, and it is no coincidence that it is part of many collections of the author's plays. Ten etudes op. 15 (1911) and Twelve etudes-novels op. 29 (1924) is a veritable anthology of concert style, combining style brilliant and all'fresco with inspired lyricism.

S. Bortkevych interprets the etude as a characteristic play or a poetic sketch using a diverse palette of technical techniques. Taking into account the mentioned criteria and the similarity of the piano technique, the etudes can be combined into several groups. For example, the first group consists of lyrical and poetic sketches. They are represented by etudes No. 1, F-dur, No. 3, B-dur, No. 9, fis-moll. What they have in common is the transparency of the textured pattern, the nocturne type of accompaniment, the predominance of *p*, only in the culminating bursts colored by short-lived *f*, figurative movement, fast tempo, which does not exclude the individualization of pianistic techniques and appearance of each. The second group is distinguished by the dominance of mourning and dramatic imagery. This is facilitated by the abundance of melodic-harmonic and textural-rhythmic means. Etudes No. 2, es-moll, and No. 6, gis-moll, can be attributed to the second group. They are characterized by a slow tempo, a dotted rhythm, a chord texture, and a rehearsed pulsation. There are large-scale climactic zones using maximum volume - *sf* and *fff*, a *marcatissimo* touch. The third group is marked by the sublime imagery of love recognition and contrasts with lyrics condensed in color. Etudes No. 4, A major, and No. 8, Des major, form a kind of dialogue pair. The fourth group embodies the scherzo sphere, which is reflected in the brilliant lights of the spiky

stylistics of Etude No. 5, As major, and the clumsy danceability of Etude No. 7, Cs major. The last Etude No. 10, E-moll, occupies a special place in Op. 15, revealing the final function. This is confirmed by: the brightness of large technique, the general mood of the music - *Presto furioso*, the predominance of loud dynamics, numerous *sf*, accents, syncopations. This complex represents the concert style in all its glory, as if drawing a portrait of the brilliant virtuoso Alfred Reisenauer in the sounds.

*Twelve etudes op. 29 (1924) dedicated to Hugo van Dalen*². Bortkevych presents this cycle in the form of bright program pieces using various pianistic techniques. They are a series of portrait sketches of traditional female types, literary characters, lyrical and genre heroes, in which one can see an appeal to the experience of both harpsichordists and R. Schumann, C. Debussy, and more broadly - impressionism. Here are the names of the plays: *Blonde* (No. 1), *Redhead* (No. 2), *Brunette* (No. 3), *Philosopher* (No. 4), *Poet* (No. 5), *Hero* (No. 6), *Mysterious Stranger* (No. 7), *Juggler* (No. 8), *He Who Loves by the Moonlight* (No. 9), *Don Quixote* (No. 10), *Hamlet* (No. 11), *Falstaff* (No. 12).

According to R. Feldmann, in op. 29, thanks to the titles, the features of the romantic play are preserved to a greater extent than in op. 15. "The sliding chromatics of the "mysterious stranger" and the moonlight shimmer of the thirty-second in No. 9, - writes the musicologist, - stand alone with their charming uncertainty in comparison with the colorful paintings, where Don Quixote strangely reveals a similarity with Strauss's Thiel Uhlenpiegel" [6, p. 178].

Most of the plays are laconic, mono-like, mono-stylistic, although the choice of texture and its changes are always dictated by the artistic task. More extensive and polysyllabic *Poet*, *Mysterious Stranger*, *He Who Loves by Moonlight*, *Hamlet* serve as a confirmation. Judging by the names of the numbers of op. 29, a symmetrical composition is built, in which three common and fixed in artistic practice female images at the beginning of the opus correspond to three equally typified literary heroes, thanks to which a framing frame is emerging.

The first six etudes form the first notebook (Heft I) op. 29, with further consecutive numbering. Compared with Etudes op. 15, in them, the specific weight of the left hand is increased, the playing of double notes, octaves, jumps in the chord structure, flipping hands through octaves, finger bead technique and various combinations of arpeggios are more widely used. The exception is Etude No. 5, F-flat major, which is written for the left hand. The title *Poet* corresponds to the calm pace of *Andante*, the singing of the melodic line with expressive delays. In general, the composer remains faithful to the lyrical and scherzo spheres, complemented by heroic and dramatic motifs. In the next series of etudes (Nos. 7-12; Heft II), the virtuosity acquires a real scope, concert imposingness, reviving the best traditions of brilliant pianism of the 19th century. The picturesqueness of the etudes *Don Quixote* (No. 10, C-dur), *Hamlet* (No. 11, es-moll), *Falstaff* (No. 12, D-dur) puts these works on a par with transcendental etudes of the highest performing skill of F. Liszt.

At the end of the overview of the development of the etude for almost three centuries of the existence of the genre, we will outline the new trends in the genre of the etude for wind instruments.

The main trend in the etudes of the 21st century in brass music art is going beyond academic music making. This is due to the emergence of the need to train wind performers not only for professional realization in the academic field (classical orchestras, ensembles, groups), but it is equally important for a

² This Dutch pianist, who improved his skills in the class of F. Busoni, not only taught for some time together with S. Bortkevych at the Klindworth-Scharwenka Conservatory (Konservatorium der Musik Klindworth-Scharwenka), but also performed many works of the Ukrainian artist. He premiered S. Bortkevych's First Piano Concerto

modern musician to have the skills to perform non-academic music - for example, jazz, funk, ethnic music, or folklore. At the same time, in the non-academic field of music making, the requirements for indicators of professionalism are becoming higher. The above-mentioned processes contribute to the disappearance of boundaries between academic and non-academic principles of music making. Teaching manuals and collections of etudes for wind instruments, which have appeared in the last 30 years, demonstrate the crossing of academic music with non-academic music, while the non-academic one is gradually "academicized" (professional courses on mastering the technique of jazz, rock, electronic music, or ethnic and folk music increasingly more appear in higher music educational institutions around the world).

Focusing attention on the artistic component can be considered another important trend in the development of etudes for wind instruments. Etudes of the 21st century are aimed not only at the development of finger or embouchure technique, but in terms of form, structure, phrasing, and concept, modern etudes can function as separate works of art. They can be performed as concert numbers, have an artistic and semantic load, and are aimed at communication with the listening audience. After all, for quite a long time, etudes for wind instruments had the reputation of material of a purely educational nature, were intended for "draft" work on performance technique and were not presented to the general public.

Let us turn to specific examples. Thus, in William Kincaid and Claire Pauline's three-volume work, "The Art and Practice of Modern Flute Technique" (Volumes 1–3), the level progresses evenly from beginner to advanced. The first volume begins with a brief history of the flute, listing important flutists such as Frederick the Great and Johann Joachim Quantz, flute families, and images of Oriental flutes from Kincaid's personal collection. From the beginning of the book, the authors include duets for the student and the teacher. The first volume includes scale exercises, warm-ups, breathing exercises, traditional songs and pieces with piano accompaniment by Jean-Baptiste Lully and H. Rohlig. The second volume begins immediately by expanding the tessitura through the use of traditional and folk melodies. It makes extensive use of duets, trios, and quartets, and has an entire lesson devoted to ensemble work with musical examples and written information. Technical exercises include learning of language, rhythm, tremolo, and daily learning patterns that include major and minor scales. The craft of musicianship is taught through a section on lyric solos and selected etudes that focus on embouchure style and flexibility. In addition, this volume covers such excerpts as Vincent Persichetti's *Serenade No. 10 for Flute and Harp* and Franz Schubert's *Rosamund Overture*. The volume concludes with an exam that tests the student's ability to play scales, use articulation, perform a memorized solo, and read unfamiliar musical text. The third and final volume of "The Art and Practice of Modern Flute Technique" can be seen as an advanced method that completes the student's flute foundation. The one hundred and thirty-three page manual begins with an acknowledgment of the student's dedication to the art of playing the flute through understanding scales (in all major and minor keys), long notes (in every register), learning dexterity and reading from a sheet. The range has been expanded again, now including G# of the third to C of the fourth octave. A variety of etudes and excerpts, both orchestral and solo, are placed throughout the methodical collection to demonstrate various techniques. As for ornamentation, this volume also includes detailed written instructions, as well as musical examples for teaching trills, grace notes, mordents, gruppetos, appoggios, and cadences. The collection is rich in duets and trios for instruments in the treble clef of C and solos accompanied by piano. With an emphasis on playing in an ensemble, the technique takes the student to an advanced level. According to the early volumes, the method culminates in a three-part student examination. The first part covers all major and minor scales in various articulations, the second part is an exploration of sheet reading, articulation, dynamics and speed, and the final part is two concert solos. The

first one is "Minuet" by Johann Sebastian Bach, and the second is Linicke's concerto.

In the field of flute performance, Wil Offermans, a Dutch flutist-composer with a holistic approach to modern flute pedagogy, deserves attention. While studying his artistic activity, Kallie Rogers [13] examines the pedagogical ideas of Offermans and comes to the conclusion that the teaching philosophy of Offermans is based on four main pedagogical themes that are repeated in his methodological practice: the use of the latest performance techniques, interculturalism, improvisation and body movement. Rogers emphasizes the breadth of Offermans' pedagogical techniques and considers his concept to be holistic, that is, integral, all-encompassing.

Gilles Silvestrini's etudes for oboe are in demand due to their virtuosic nature and the successful combination of practicing technical difficulties for advanced oboists with the possibility of using this material as unaccompanied program works in a solo concert setting. The most famous of these works is "Six Etudes for Solo Oboe" (1985 – reedited 1997), which is a set of concert etudes, each inspired by and named after a specific French Impressionist painting. P. Chinen (2019 [4]) points out that this collection is one of the most brilliantly written solo oboe pieces in the instrument's repertoire and illustrates various aspects of oboe performance technique.

The use of the latest techniques in etude repertoire for the bassoon first began in Bruno Bartolozzi's 1967 book "New Sounds for Woodwind" and was continued by Pascal Gallois and Jamie Leigh Sampson. Eric Fassbender considers Eugène Botz's *Graphismes* to be one of the most important collections of etudes for bassoon devoted to contemporary performance techniques. Stephanie Willow Patterson's "An Introduction to Contemporary Music for Bassoon" is also a valuable resource for introducing students to the performance and notation of the latest bassoon techniques (Fassbender, 2017 [5]).

For the horn, the modern etude repertoire consists of such educational aids as: "Development Exercises and Etudes for Horn Composition", author John Barrows; "Etudes for Horn, Vol. 1 & 2 Composition" by Paul Basler; "Twelve Preludes for Unaccompanied Horn" by Yehezkel Braun. All mentioned collections of etudes can be useful both for educational purposes and for concert and performance purposes. Joseph Johnson (Johnson, 2012 [11]) emphasizes the difficulty of performing these etudes, the presence of a wide range of horn playing techniques, such as: flexible transitions between registers, endurance, finger dexterity, breath control, legato playing, glissando techniques, as well as lip and valve trills. Many of the etudes in the featured collections are rhythmically complex, for example Basler often makes use of unusual time signatures such as 5/8 and 7/8, as well as mixed meter.

In the pedagogical repertoire of the trumpet, an important place is occupied by the collection "Modern Etudes for Solo Trumpet" by Cameron Pierce. This is a unique set of jazz etudes for the modern trumpeter, containing new compositions for solo trumpet, as well as new melodies based on the popular "Heads". In addition, the proposed etudes combine a variety of stylistic elements, ranging from the very early stages of jazz to the latest harmonic and intervallic concepts. Allan Colin's "Contemporary Etudes for Trumpet" is a significant contribution to the modern etude repertoire of the trumpet. The collection of etudes is aimed at developing the trumpeter's playing music skills, such as avant-garde playing techniques (such as sound splitting, various lip trills and vibrato techniques), improvisation, and the use of a stochastic approach to performance.

Modern trends are also manifested in methodical developments for the trombone. Over the last 10 years, the trombone etude repertoire has expanded with many interesting projects. One of such projects is the Bordogni Jazz Project — an arrangement of eight Bordogni vocalizations using harmonic and rhythmic elements of jazz music making, as well as new original etudes composed on the basis of reharmonization of original Bordogni etude melodies. This material aims to provide a comprehensive

yet accessible resource for trombonists and educators including the stylistic nuances, performance practices, and cultural origins associated with the jazz idiom. William Ford believes that such material should be used as a resource for classically trained trombonists to familiarize themselves with jazz playing and performance practices, because in modern music there are increasingly cases where performers are expected to master musical material that is outside the “classical” repertoire. By studying this material, trombonists will eventually be able to take advantage of a wider range of musical possibilities in many genres (Ford, 2021 [7]).

5 Conclusion

Thus, after conducting the analysis of examples of the etude genre, created by representatives of various stylistic directions, compositional and national schools and in the time period from the 18th to the 21st century, we come to the following conclusions.

From the point of view of the stability of genre features, these are technical varieties (which differ for different instruments), the connection with the organological nature of the instrument, and mostly – the executive initiative of creating this genre (especially at the beginning of its development). Examples are the opuses of Mazas, Jeanjean. Let us also pay attention to the fact that in the cymbal composer's work, etudes also appeared precisely from performers and teachers (V. Krechun, D. Popichuk, T. Baran, P. Yosypchuk), although there are few examples of instructive ones in the work of professional composers in the 20th century (A. Haydenko).

Mobile signs are always the stylistic constants of creativity, which influence precisely the artistic potential of opuses. In particular, even a small review of quite a few etudes for such an instrument as cymbals (if compared with other representatives of musical organology) proves the following: although most of them were defined by composers as “etude”, that is, a genre of instructional direction, a technical exercise for performers, there are several variants of the “concert etude” that were defined in this way by the authors themselves or received such a status in performing practice (Allaga Geza, Desi Erdeli, V. Dmytrenko, etc.).

Denoting the vector of the development of the genre during the 18th–21st centuries, it is worth noting a certain dynamic: from the dominance of instructiveness (studies by Mazas, Jeanjean, 18th and 19th centuries), through the parity of didactic poetry (studies-caprices by N. Paganini, F. Chopin, F. Liszt) to the actualization of the artistic component in the 20-21st century. Actually, the etudes specially selected for analysis within the proposed study combine didactic and artistic components, and sometimes their stylistic program is a significant component of the composer's general style. This concerns the selected cycle of “Etudes” by C. Debussy. Being a piano opus indicative of the composer's artistic method, and, even more so, a work written in the late period of creativity, “Etudes” embody a retrospective projection of his aesthetic and compositional-technological views on the earlier traditions of the harpsichord and piano and of J.S. Bach, the French school (F. Couperin) to the tendencies of romantic pianism (F. Chopin, F. Liszt) and Art Nouveau of French art at the turn of the centuries. Genre-style combinatorics, vividly presented in “Etudes”, is the main distinguishing feature of their textured programs. For the performer understanding of the texture of Debussy's “Etudes”, a clear idea of its form-creating role is necessary – namely it presides over form-making. The “living breath” of the texture in Debussy's “Etudes” dynamizes the prototypes of geometric shapes and the “sculptural sculpting” of material contrapuntally opposite for the effect of depth. Light, transparent, linear, airy, floating textural extension is the main thing in the technique of the composer's sound sheet. Etudes by Debussy are a kind of textbook addressed to performers who want to master the “secrets” of this writing.

As for the general stylistic paradigm of the genre, summarizing in particular the available research material on Debussy's

“Etudes”, it can be stated that in the context of the history of the genre, they reflect the transition of technology to poetry (from didactics to art), in a certain sense representing a peculiar peak of development of this trend in the history of world musical art.

From this point of view, it is interesting that, for example, S. Bortkevich does not repeat the experience of his great predecessors in the etude genre, but only expands the possibilities opened by them, continuing the tradition of Chopin and Liszt's etudes. If to expand the connections with the romantic tradition, then in the works of the Ukrainian master, one can feel the inheritance of R. Schuman's principles. An organic combination of tradition and an individual approach, diverse artistic content, and a wide palette of pianistic techniques determine the worthy place of Bortkevich's concert etudes among the best examples of this genre.

A brief description of the modern etude repertoire for wind instruments at the end of the 20th and the beginning of the 21st century made it possible to identify certain patterns: while the traditional established function of etudes for wind instruments consisted mostly of presenting practical educational material, today etudes are independent artistic works that have already gained parity on the concert stage next to works for solo instruments. This trend, in our opinion, correlates with the fact of the disclosure of wind instruments as solo instruments, according to V. Gromchenko, “on a new turn of history” [1, p. 253].

Thus, to summarize, the following important positions should be noted in relation to such “blurring of boundaries”:

1. Etudes of the late 20th and early 21st centuries are characterized by the blurring of the distinction between academic and non-academic music;
2. The division of the etude repertoire for various instruments into technical (methodical) and artistic ones has lost its relevance;
3. In modern performing arts, the final transition of etudes from the status of musical material, practiced alone during closed rehearsals, to the status of concert pieces, which are shown to the public, took place. Virtuosity, which is the basis of performing art, precisely in etudes of different stylistic orientations, can present its high quality, which is a constant feature of the genre, that overcomes the boundaries of historical times and styles.

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