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## FORMS OF COMPOSITIONAL AND DRAMATURGIC LINKS IN CHOPIN'S ETUDES OP. 25.

**The purpose of work** is to study etudes *op. 25* F. Chopin from the point of view of their cyclization. **The methodology** is complex. The tasks set have motivated the use of genre-style, comparative-typological, structural and semantic methods. **Scientific novelty.** Etudes *op. 25* F. Chopin regarded as a series of plays combined by tonal, dramaturgic, and semantic means. Disclosed are the debatable moments in the genre certification of etudes *op. 25* and argues the legitimacy of seeing them as a single multi-part composition. **Conclusions.** The structure of the opus is revealed, the principles of tonal-intonational relations between plays are determined, and also «small cycles» of etudes are revealed. Composite two-phase is noted. *op. 25* by tonal matching and disclosure of the two culminations of the cycle. The dramatic development and conjugation of semantic spheres is defined. Etudes *op. 25*.

**Key words:** F. Chopin, Etude, collection, part, cycle, «small cycle», modal-tonal links, semantics.

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### **Формы композиционно-драматургических связей в этюдах *op. 25* Ф. Шопена**

**Целью работы** является рассмотрение этюдов *op. 25* Ф. Шопена с точки зрения их циклизации. **Методология** имеет комплексный характер. Поставленные задачи обусловили привлечение жанрово-стилевого, сравнительно-типологического, структурного и семантического методов. **Научная новизна.** Этюды *op. 25* Ф. Шопена рассматриваются как цикл пьес, объединенных тональными, драматургическими, семантическими средствами. Раскрываются дискуссионные моменты в жанровой аттестации этюдов *op. 25* и аргументируется правомерность видеть в них единую многочастную композицию. **Выводы.** Раскрывается структура опуса, определяются принципы тонально-интонационных соотношений между пьесами, а также выявляются «малые циклы» этюдов. Отмечается композиционная двухфазность *op. 25* путем тонального сопоставления и раскрытия двух кульминаций цикла. Определяется драматургическое развитие и сопряжение семантических сфер Этюдов *op. 25*.

**Ключевые слова:** Ф. Шопен, Этюд, сборник, тетрадь, цикл, «малый цикл», ладотональные связи, семантика.

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### **Форми композиційно-драматургічних зв'язків у Етюдах *op. 25* Ф. Шопена.**

**Метою роботи** є розгляд етюдів *op. 25* Ф. Шопена з точки зору їх циклізації. **Методологія** має комплексний характер. Поставлені завдання зумовили залучення жанрово-стильового, порівняльно-типологічного, структурного і семантичного методів. **Наукова новизна.** Етюди *op. 25* Ф. Шопена розглядаються як цикл п'єс, об'єднаних тональними, драматургічними, семантичними засобами. Розкриваються дискусійні моменти в жанровій атестації етюдів *op. 25* і аргументується правомірність бачити в них єдину багаточастинну композицію. **Висновки.** Розкривається структура опуса, визначаються принципи тонально-інтонаційних співвідношень між п'єсами, а також виявляються «малі цикли» етюдів. Відзначається композиційна двухфазність *op. 25* шляхом тонального зіставлення і розкриття двох кульмінацій циклу. Визначається драматургічна розвиток і сполучення семантичних сфер Етюдів *op. 25*.

**Ключові слова:** Ф. Шопен, Етюд, збірник, зошит, цикл, «малий цикл», ладотональні зв'язки, семантика.

Historically, compositions of the same genre were published in one collections [8]. As a rule, composers and publishers held the number 6; suffice it to recall the suites, partitas and the Brandenburg Concertos by J.S. Bach, and later books of Songs Without Words by Mendelssohn, Preludes *op. 11* by A. Scriabin and others. Beginning with Beethoven, it was common to combine separate pieces into opus, even if they were not meant to be played as a whole macrocycle, for example, the piano trio *op. 1* Piano Sonatas *op. 2* or violin sonatas *op.*

12 by named composer [4, p. 206], or mazurkas, polonaises, waltzes by Chopin. However, the significant phenomenon of the Romantic era was the cyclization of works of the same genre, envisaging their performance as a single piece. Accordingly, various means have been developed to provide the action of centripetal forces in the multi-part compositions. As is known, these include dramaturgical logic of organization, system of modal-tonal links, signs of incompleteness, including the presentation of the final tonic in melodic position of third or fifth, the mutual attraction of completely different pieces, hidden as well as more or less explicit intonation recalls, transformation, semantic metamorphosis, etc. R. Schumann is particularly significant for his way of composition with his logic of musician-poet, reflected in the program titles of the set and names of pieces contained in them.

In parallel with the tendency to cyclization of small forms of music in the XIX century, especially the first half, all sorts of "schools" were widely used. They were collections of studies for different types of piano technique: *Gradus ad Parnassum* by M. Clementi, *The School of Velocity* op. 299 and other publications of this kind by C. Czerny etc. In accordance with the instructional aims of the work a sequence of numbers was determined by the didactic tasks that required no other reason for their association under the same name or opus. However, like it is often very difficult to draw a clear distinction between instructive and artistic examples of the genre there are points of contact among a collection of etudes and the cycle of pieces due to the purpose of the genre, that is the demonstration of technical skill of a pianist regardless of artistic and emotional "superstructure" or its absence. From this standpoint etudes, such as Liszt's, can be as much called "encyclopaedia of piano technique", as well as a samples of similar genre by C. Czerny («Encyclopaedia of piano technique", in the words of N. Terentyeva [10]) — despite all differences in their artistic value.

It is quite natural that at first glance at the Chopin Etudes opus inevitably raises the question of their genre determination. It is obvious that they cannot be called a "school", if one means a school is a systematic arrangement of etudes by increasing complexity of techniques mastered by player. However, it is permissible to regard them as school, considering that totality of etudes bears the mark of personalized school of Chopin's pianism, that no pianist, whether he is a novice or advanced, does not ignore, if he wants to become a piano virtuoso. Moreover, there is no doubt that purely technical difficulties contained in

Chopin's etudes may be attractive to artists who want to show off the skill of a piano motility.

There is another way to call opuses of Chopin's Etudes, and it is rather cautious term «collection». It is used by M. Tomaszewski [11, p. 376] in his monograph; Yuriy Kremlev doesn't cover this issue [5]; A. Solovtsov prefers the word "book" [9, p. 383]; K. Zenkin treats them as a cycle, moreover, starts the analysis of etudes comparing the first, C major, from op. 10 and the last, c minor from op. 25 as examples framing the opus [3, p. 43]. Let us add that it is a kind of leitmotif to these and other authors to indicate the parallelism of Etude op. 10 №1 with a prelude that opens the first volume of the "Well-Tempered Clavier" by Bach [2; 5; 9; 11] - not only in terms of genre and stylistic similarities, but also from a functional point of view: as a "title" piece of multi-part compositions.

Scholars take different ways of review of etudes contained in both opuses. While characterizing Etudes op. 10 Kremlev initially noted technical difficulties in the each of them, then proceeds to the analysis of their content in both cases adhering to the order they are situated. Chosen scholarly approach to the Etudes is no different than applied to the works of any other genre that specifies against them as an artwork [5, p. 388-398]. The order of the description of Etudes op. 25, which Kremlöv said to be the new crucial stage of "generalizations of Chopin's pianism " [Ibid, p. 429-438]. A scholar does not relate to a virtuoso last three etudes, 1839, in spite of their instructive purpose, as they are dedicated to "problems of emotional execution of melodic lines, polyrhythm, finger independence" [Ibid, p. 469]. Since they pursue the one aim and have close tonal relations (F minor, D flat major, A flat major), three last etudes without opus can also be regarded as a small cycle.

Like Kremlev, M. Tomaszewski considers the Etudes of Chopin sequence, defined by their opuses, paying attention primarily on the content of each of them. Moreover, if in op. 10 and in the last three etudes without opus he always points to the relevant technical difficulties, in the op. 25 he emphasizes their semantics and expressive techniques more often [11, p. 384-388]. 24 Etudes of 27, according to M. Tomashevsky [ibid, p. 379], are the so-called opus magnum, which, came out in two parts. First — op. 10 — was published simultaneously in Leipzig, London and Paris in the summer of 1833, and the second — op. 25 — in the autumn of 1837. «Three New Etudes» («Trois Nouvelles Etudes») were written in Paris in 1840 as a commission of Moscheles and Fétis for their collection «Méthode de

Méthodes». It is believed that one of the prerequisites for the creation of Chopin's Etudes was his knowledge of Paganini's Caprices. Liszt was among the first interpreters of Etudes (in fact op. 10 is dedicated to him).

A. Solovtsov prefers another method: the scholar concentrates on the «type of virtuosity», simultaneously giving the information about the imagery of individual etudes without considering their allocation in the opuses. It is rather curious that similar to M. Tomashevsky the scholar writes more enthusiastically about Etudes op. 25. A. Solovtsov points out particular harmonic richness of «Trois Nouvelles Etudes». It is noteworthy that while not recognizing the right of the three books of Chopin's Etudes to be called cycles musicologist draws attention to existing tradition in the performing practice to unite them «a kind of» suite. He believes it to be quite legitimate, "as in Chopin's etudes we can see a profound unity of style and genre as well as bright contrast of imagery" [9, p. 407].

K. Zenkin characterizes both opuses of Chopin's Etudes together by using throughout numbering of all of the 24, focusing almost exclusively on their expressive qualities. Designating the primary and final points of this great cycle, the scholar singles out groups of etudes that are similar in spirit, while pointing to the preparation of the dramatic 12<sup>th</sup>, C minor etude. The scholar also draws semantic arch between scherzo-like etudes and determine their tonal semantics [3, p. 43-46].

A similar approach to the interpretation of studies of Chopin was made by D. Yavorski. He inclined to think that the composer created the second opus of Etudes supposing it to be a continuation of the first [13, p. 7]. One of the arguments underpinning this kind of scientific view of the author is the practice of their publication in the throughout numbering [11, p. 63].

V. Bordonyuk also makes an attempt to understand Etudes op. 10. The author thinks that the organization of the cycle bears features of romantic sonata and poem, making start from the co-existence of rapid and lyrical numbers and some tonal patterns. V. Bordonyuk considers symbolism of homeland and Bach's art to be reoccurring "themes" of the opus [1, p. 119,128].

Discrepancies identified in the views of the scholars of the Chopin's Etudes, are conditioned by the tradition of the association of works in the same genre that is used by the

author. If we consider them (all 24 or a separate opus) in terms of instructive nature of the genre and the practice of "schools", then they can be presented as a set of "Exercises", designed to master, and then to demonstrate pianistic skills — not just virtuosity, but also ability to use proper kinds of touché, pedal usage, as well as to create different colours of sound. Regarding romantic world imprinted in them one can not waive their perception as multidimensional and lyrical (in broad sense) space, that embodies a spiritual, emotional, sensual, and existential experience of a unique personality. From this view of angle etude is fused with a romantic piece, and his collection of images is seen as an indivisible whole, that is, a multipart musical composition with its own ways of cyclization and regular following of parts.

Almost all studies of Chopin share the same architectonic plan, where one can find three-phase or three-part structure (in both cases combined with features of recapitulation) [11, p. 378-379]. Three-phase structure is evolutionary in nature, being realized through the continuous flow of music: the main thematic material is exposed in the first phase of the form; certain metamorphosis, modulation occur in the middle phase; return to the starting material as a rule happens in recapitulative phase, but it is not an exact reproduction. The final phase is often a culmination, usually supplemented by a kind of epilogue or small coda. In another typical form — a three-part, the middle section is presented in a different way, it is a contrast to the first and third parts. The lyrical Etude in E major op. 10 melodiousness opposed to some agitation and drama in the middle section, and in the Etudes op. 25 E minor and B minor — on the contrary, scherzo dancing style or dramatic expression are followed by lyrics and «singing». An exception to the architectonic shape are just a few etudes: F minor from op. 10, which contains the two-phase structure (AB, A<sup>1</sup>B<sup>1</sup>), D flat major of «Trois Nouvelles Etudes» (AA<sup>1</sup>) and F minor from the same collection (free evolutionary form).

As for thematic material, there is one dominant motivic element in almost all the etudes that can be transformed and modified majoring the development of the piece. Exceptions are Etudes in E major and e flat minor from op. 10, and C sharp minor from op. 25, that are built in the form of a dialogue. While one type of movement (moto perpetuo) prevails, various polyrhythmic and polymetric differentiation of voices can be found in the texture, identifying certain didactic purpose (Etudes op. 10 A flat major, op. 25 F minor, F

major, E minor). The same function is performed by the articulation (op. 10: E major and E flat major, op. 25 №4 A minor).

Etudes op. 25 were published four years after the publication of the first collection, and were dedicated to Liszt's friend Countess Marie d'Agoult. The idea to create them as a whole, of course, follows the previous experience of this kind, op. 10. The tonal relations are primary element, that bounds all the pieces into the cycle. However, in op. 25 this relation is more specific. Chopin constantly changes the types of tonal relations, carefully keeping an eye out for these changes to be highly motivated. Etudes №1 and №2 are associated with relative key as they are in A flat major and F minor. Further, parallel major to the minor relative key №3 – F major, is treated as a mediating key to A minor №4, followed by the minor dominant — E minor №5, and so fourth-fifths tonal relations are established. In the last bar of the etude minor tonic E minor is replaced with the parallel major chord, which prepares more distant key change to G sharp minor №6. After that fourth-fifths tonal relations are secured by etudes №6 G sharp minor and №7 C sharp minor, that, creating enharmonic equivalence, is replaced by D flat major №8. Succession of similar links unites D flat major №8, G flat major №9 and B minor №10 (again doing enharmonic equivalence G flat major/F sharp major). The common sound E is a connecting link between the B minor and A minor. On the other hand, C major of introduction to №11 entry corresponds to the parallel C minor №12. The opus is ended with consolidation of C major.

It is easy to note that romantic method of major-minor light and shadow, that is so important for modal thinking and imagery-semantic representations, is not maintained in Etudes op. 25, in contrast to op. 10. Of the 12 studies, only 4 are written in major keys: №1 (A flat major), №3 (F major), №8 (D flat major), №9 (G flat major). Minor is dominating between them, and in the final phase of the cycle, with dramaturgical axis of the whole composition — a slow Etude №7 — written in one of the most sorrowful keys, C sharp minor. The major-minor "illumination" can be observed only in relation to Etudes №2 (F minor) and №3 (F major), as well as, in some way (including enharmonic equivalence) — №7 (C sharp minor) and №8 (D flat major). This strategy of keys in which major seldom brings happy bright colours in the context of consecutive 3-4 minors, makes the opus psychologically and dramatically overcoloured, intense, sometimes with a touch of catastrophe, blending in with the mood of the chronologically close Sonata B flat minor and

"deadly" thrice-repeated D<sup>1</sup> from Prelude op. 28 №24. The presence of tonal regularity also can be seen in the dominant-tonic relations used between the etudes №4 (A minor) and №5 (E minor), №6 (G sharp minor) and №7 (C sharp minor), №8 (D flat major) and №9 (G flat major)<sup>1</sup>. The complexity of the tonal structure of op. 25 reveals Chopin's attempts to find something new in harmony. While analysing this sphere of his music language in 27 etudes, *Mirosław Majchrzak*, Polish scholar comes to conclusion that Chopin, opposed to Mendelssohn and Schubert, who preserved classical harmony, anticipated tonal innovations of late Romantic music [6, p. 10].

Total structure of the opus is also based on the principle of contrast, however, in the first half of Chopin puts three consecutive etudes that have scherzo character (F major, A minor, A minor), and the second half ends with three etudes, marked with a dramatic expression (B minor, A minor, C minor). Thus, basing on the tonal structure and dramaturgy of the collection "small cycles" of etudes can be revealed. First one is Etudes As major and F minor, despite the modal contrast (Major - Minor), similar in emotional content: according to M. Tomaszewski, both Etudes are quite subtle and pastel, and Etude in F minor is a kind of complement to A flat major etude<sup>2</sup> [11, p. 385]. The second cycle is created by three etudes №3, №4, №5, that are merged by scherzo spirit. Third one includes Etudes №6, №7 and №8, and occupies the position of the core of the cycle. №6 and №7 are connected with recitative Lento<sup>3</sup>, which leads to the key C sharp minor. Etude in this key plays the role of the lyrical centre not only of the "minor cycle", but of the entire opus as a whole, and is connected with Etude in D flat major by tonal means (as was already mentioned, through enharmonic equivalence), as if illuminating the dark colours of the prior. This is followed by a block octave Etudes in G flat major and B minor; at the end of «Butterflies», as in the Etude in A flat major, there is no fermata, therefore, they are performed almost *attacca*. The last two etudes make up the final «small cycle». Here, in Etude in A minor, fermata is also missing at the end, and the last Etude bursts as a raging element, not giving an opportunity to relax after a «whirlwind Winter» (A minor) nor to the executor nor to the listener. The transition is particularly sharpened by the connection of the etudes by triton in right hand (A — E flat).

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<sup>1</sup> J. Yavorski says that tonal core of 24 Etudes is a key C in its major and minor inclinations. The author also notes the existence of "mirror movement zone" around the climax №12 [13, p. 8].

<sup>2</sup> It also can be proved by the fact that composer did not write fermata sign at the last chord of the Etude op. 25 №1.

<sup>3</sup> It is noteworthy that Lento appears not only in the beginning of the Etude in C sharp minor, but also in the end of previous one.

So, we have revealed five "small cycles" of Etudes, united with each other by tonal and dramaturgic means (there is even visible intonation bond that unites №5 E minor and there №6 G sharp minor, sound G sharp, that is a third of E major chord, and tonic of G sharp minor).

Approach to the composition of op. 25 as a conjugation of "small cycles", reveals another principle of formation of the cycle. The resulting algorithm of change of major and minor keys reveals patterns found by V. Protopopov in sonata forms of Chopin, that is not three- but two-phase structure: exposition + development and recapitulation [7, p. 168-171]. Of course, we do not extrapolate sonata principles on the Etudes op. 25, but we find a similar trend to the two-phase in them. If, after M. Tomaszewski, we see Etude №2 (F minor) as a sort of minor double of №1 (A flat major), then the first phase will be made by the Etudes №№1-3 + №№4-7, and the second one — №№8-9 + №№10-12. The appearances of a major key are the points of references, respectively, A flat major №1 and D flat major №8, that are in the fourth-fifths tonal relations. After that colour darkens, turning music in minor tones. In turn, two diverse climaxes are visible in outline: meditative in №7 (C sharp minor) and dramatic in №12 (C minor)<sup>4</sup>.

Abstracting from the tonal logic of the opus and ways of association of the pieces included in the «small circle», we should note the conjugation of semantic fields that make up the trinity of romantic, and especially Chopin's, imagery: lyrics, scherzo and drama. And each of them appears in several guises. Lyrics may be dreamy, and contemplative ballad-narrative, meditative and sorrowful; there are scherzos that embody carefree play and ones with a touch of the fantastic; drama bears the signs of the demonic spirit, the intensity of deeply-concentrated statement and rebellious spirit, pathos of the protest<sup>5</sup>. Thus a wide range of moods is created, that is a feature of romantic personality, offsetting with similar content of Chopin's Scherzo, ballads, preludes, sonatas, that are the works, not related to the instructional genre roots. In this case, no doubt remains that Chopin, not excluding the possibility to perform the Etudes separately, still thought this opus to be a cycle.

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<sup>4</sup> Bordonyuk and Yaworskiy also draw parallels with sonata-allegro form, but both of them consider, respectively, op. 10 and all 24 Etudes from the standpoint of contrast of the pieces, that combining, make groups of first and second theme of sonata-allegro form [1; 12; 13].

<sup>5</sup> D. Yaworskiy in order to confirm his view on sonata logic of Chopin's macrocycle, points on two semantic spheres: heroic and lyrics [13, p 8].

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