A pedagogical analysis of selected pieces from Preludes, Op. 38, by Dmitri Kabalevsky

Sayaka Kanno

Louisiana State University and Agricultural and Mechanical College

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A PEDAGOGICAL ANALYSIS OF SELECTED PIECES FROM
PRELUDES, OP. 38, BY DMITRI KABALEVSKY

A Monograph

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
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in

The School of Music

by
Sayaka Kanno
B.M., Indiana University, 1995
M.M., Indiana University, 2001
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ABSTRACT

Dmitri Borisovich Kabalevsky (1904-1987) is considered one of the composers who made the greatest contribution to the teaching repertoire for the piano. His interest in young people and devotion to music education has resulted in books and articles, as well as widely used pedagogical works including *Children’s Pieces, Op. 27*, *Twenty-Four Little Pieces, Op. 39*, and *Five Sets of Variation, Op. 51*. Many teaching materials in beginning to early intermediate levels include Kabalevsky’s accessible and imaginative pieces from these collections. In comparison, his advanced works are rarely performed in concerts or used for teaching among educators.

This research focuses on one of the neglected works by Kabalevsky, *Preludes, Op. 38* (1943). The collection includes twenty-four pieces ranging from intermediate to advanced levels. Sixteen intermediate to early advanced level pieces were selected from this collection based on their accessibility as well as musical and pedagogical appeal. The objective of this research is to provide a stylistic overview and an analysis for teaching and performance. Chapter One includes an introduction and the background of Kabalevsky. Chapter Two discusses the compositional style of the *Preludes* and other works by Kabalevsky. Chapter Three provides analysis of the sixteen selected pieces.
CHAPTER ONE
INTRODUCTION AND BIOGRAPHICAL SKETCH OF
DMITRI KABALEVSKY

Dmitri Borisovich Kabalevsky (1904-1987) is considered one of the twentieth century composers who made the greatest contribution to the teaching repertoire for the piano. His interest in young people and devotion to music education has resulted in books and articles, as well as widely used pedagogical works including *Children’s Pieces, Op. 27*, *Twenty-Four Little Pieces, Op. 39*, and *Five Sets of Variation, Op. 51*. Many of these elementary works are incorporated in trusted and widely used teaching materials for beginning to early intermediate levels, including Jane Magrath’s *Encore!*\(^1\), Keith Snell’s *Piano Repertoire*\(^2\), and Jane Smisor Bastien’s *Piano Literature*.\(^3\) These imaginative pieces are well-received by young students and considered by educators as excellent tools for building basic technique at the early stages of piano study.

In comparison, Kabalevsky’s advanced works are rarely performed in concerts or used for teaching. Among the advanced works, the only pieces that are often performed are the first *Sonatina, Op. 13*, and the third *Sonata, Op. 46*. Vladimir Horowitz gave the American premiere of this sonata in 1948 with great success. This performance raised the popularity of the work, and it is now one of the standard twentieth-century sonatas used in teaching for advanced students. His other advanced works are very much neglected, and in particular the *Twenty-Four Little Pieces, Op. 39*.


Preludes deserve much attention for their variety of musical styles and excellent pianistic writing. Cortland Koonts comments that these Preludes “introduce much enrichment into the piano repertoire for student as well as performer.”⁴ Several source books for piano repertoire include Kabalevky’s Preludes, but none discusses the work in depth. In Jane Magrath’s book, The Pianist’s Guide to Standard Teaching and Performing Literature, only six of the preludes are introduced for brief discussion. Maurice Hinson also includes the Preludes in his Guide to the Pianist’s Repertoire, but only notes that he grades the pieces intermediate to moderately difficult.⁵ There is a need for a comprehensive study covering the teaching and performing of these pieces.

The objective of this research is to provide a stylistic overview and pedagogical and performance analysis of one of the neglected works by Kabalevsky, Preludes, Op. 38 (1943). The collection includes twenty-four pieces ranging from level eight and above.⁶ Sixteen intermediate to early advanced pieces among these were selected based on accessibility as well as musical and pedagogical appeal. It is hoped that this document will provide an informative source for teachers in search of modern repertoire for their students.

The complete Op. 38 is most readily available in the editions by G. Schirmer, Inc., and International Music Company, and more rarely found are those by Edition Peters, Kalmus, and MCA, Inc. This study used three editions: Schirmer, International, and MCA. Because the


⁶The levels for each piece will be based on Jane Magrath’s assessment in her The Pianist’s Guide to Standard Teaching and Performance Literature. The levels of the pieces that are not included in her book are estimated by the author following the guidelines set forth in Magrath’s book.
Schirmer’s edition (edited by Leo Smit) provides the most helpful fingering, all of the examples are taken from this edition. The copyright permission is included in appendix.

Biographical Sketch of Dmitri Kabalevsky

Kabalevsky is considered one of Russia’s most prominent twentieth-century composers. He lived and held active roles in the Union of Soviet Socialist Republics (USSR) under the Communist regime in such positions as editor of the publication Soviet Music and as head of the Broadcasting Systems of the Soviet Union. His ability to conform to the Communist principles earned him various awards including the Stalin Award and the Lenin Prize. Dina Daragan writes in regards to Kabalevsky’s outlook:

Kabalevsky’s traditional stance as a composer and his strong sense of civil duty which found expression in his education work endeared him to the Soviet regime; the long list of honours and awards he received…is a testament to his ability to work as a creative artist in conditions under which many others had great difficulties.7

Kabalevsky was born in St. Petersburg and showed proficient talent in piano at an early age. At age fifteen, he began to give piano lessons and composed simple works for his students when he could find nothing suitable to assign to them. His music education was earned primarily at the Scriabin School from George Catoire, then later he attended the Moscow Conservatory where he studied piano with Alexander Goldenweiser and composition from Nikolai Myaskovsky, to whom the Preludes are dedicated. Upon the completion of his degree at the Moscow Conservatory, Kabalevsky was appointed senior lecturer in 1932 and was made professor in 1939.

A large number of his compositions were created after his career at the conservatory began, which includes four symphonies, operas, ballet music, film scores, Communist propaganda cantatas, two violin concerti, three piano concerti, two string quartets, a cello sonata, and a large collection of solo piano works (Fig. 1.1).

Kabalevsky as an Educator

Kabalevsky was appointed Honorary President of the International Society for Music Education (ISME) in 1972 following the death of Zoltan Kodaly, and held this position until his death in 1987. As an active member, he made a number of important addresses at ISME conferences around the world. His 1963 presentation in Tokyo at the General Session presented his views on the composer-educator-teacher relationship. In 1966, he gave another presentation entitled “Mutual Enrichment of Children” at the ISME Conference at Interlochen, Michigan.9

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8The list divides into two categories, elementary works for children and more advanced works. Works in the elementary category are labeled levels six and below and do not require high reading and technique skills. These works also have appropriate titles, such as *A Little Joke*, *Funny Event*, and *Playing Ball*, well-suited for young students.

Many of these lectures and interviews have been recorded and published, from which one of his popular quotes has been taken:

When somebody asked the writer Maxim Gorki, “How should books for children be written?” he replied, “The same as for adults, only better!”

Kabalevsky believed that compositions for children should be created with the same concept. His concern for the lack of appropriate teaching materials for children is described in the following quote where he expresses his view on the responsibility of the composers. He explains that in addition to writing good music for children, a composer must also be an educator who creates something beneficial and reasonable for the student, and at the same time must also be a teacher who helps the student explore creativity through the composition.

Unfortunately, the harmony of these three essential elements is all too often absent in the enormous volume of music composed for children. Pieces which are useful from the technical point of view are sometimes without artistic interest. Pieces which are interesting from the artistic point of view prove to be too far from the children’s psychology, too far from the children’s real interests and from the educational problems that arise in the field of musical education.

The following quote also expresses the composer’s passion for education and strong belief regarding the duties composers and music educators must hold:

We should never for an instant forget our main purpose, which is to interest our audience in music, to emotionally fascinate them, to ‘infect’ them with our love of music. If you like, it is not even a task but, as K.S. Stanislavsky said, an overriding duty of all musical education directed towards children, to which all others should be subordinated.

We composers, together with our friends and comrades in arms, the music teachers, shall be exerting every effort to ensure that our music helps children towards a full and harmonious development, so as to bring them to love and understand music—folk music,

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11 Ibid, 120.

12 Ibid, 58.
classical and modern. And, above all, we should do everything possible to ensure that our art helps children to become true men, good and intelligent.\textsuperscript{13}

Kabalevsky succeeded in achieving these intentions in his collections of pieces for children, mainly \textit{Op. 39 and Op. 27}, as these have been widely popular among young students for many years. These pieces are uncomplicated and often include repetitive patterns that students recognize easily. Once they master a specific technical motive or musical idea, they achieve success because the entire piece is often based on it. Mastering a piece motivates students and helps them with strategic practicing. Kabalevsky’s melody is also short and simple, and does not include difficult turns of phrases that young student may not be able to sustain. David Forrest supports the idea that Kabalevsky’s educational beliefs clearly influenced his composition. He writes, Kabalevsky “continually stressed access and equity. His music for children was written so that it could be played and understood by them; the technical and musical capabilities of the young performer were always at the forefront of his composition and teaching.”\textsuperscript{14} These characteristics of Kabalevsky’s elementary composition that demonstrate the composer’s concern for the students’ interest, growth and technical accessibility are also evident on the \textit{Preludes, Op. 38}. These characteristics will be discussed in the next chapter.

\textsuperscript{13}Ibid, 122.

\textsuperscript{14}Forrest, 154.
CHAPTER TWO

COMPOSITIONAL STYLE OF PRELUDES, OP. 38, AND OTHER WORKS BY
DMITRI KABALEVSKY

One of the reasons that the Preludes are rarely performed is perhaps due to the small scale of the individual pieces. Each piece is very short, and if not played as a set, it does not stand out as a substantial portion of a concert program for intermediate to advanced level students. The sixteen pieces selected for this study however demonstrate their function as excellent etude pieces to fit the specific needs of each student of this level. These highly characteristic pieces are also ideal for performance because of Kabalevsky’s appealing compositional style. Maurice Hinson writes: “His lyrical, broad, emotionally evocative melodies and use of traditional forms and harmonies result in uncomplicated, agreeable music that has an immediate appeal to the average listener.” In this chapter, Kabalevsky’s compositional style found in the Preludes and the potential benefits for students are discussed. In addition, it will be explained why the eight pieces were not included in this study.

Preludes, Op. 38, as Teaching Tools

Kabalevky’s philosophy on music education as discussed in the previous chapter clearly influenced his composition style. Because of his deep concern over the lack of appropriate pieces for children, his pieces show many pedagogical benefits. Maurice Hinson explains characteristics of Kabalevsky’s piano music in the collection of Kabalevsky’s elementary works, At the Piano with Kabalevsky. Three characteristics of this set are summarized to explain why his compositions serve a pedagogical purpose.

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First, the pieces are composed with strong idiomatic concepts of pianistic writing. Hinson notes that these pieces “lie under the fingers perfectly.”\textsuperscript{16} There may be many passages that require drilling, yet those motions are seldom awkward for pianists. Kabalevsky often introduces one simple motive and repeats it throughout the piece. Having a pattern helps students grasp the piece easily, and the repetition of the pattern gives them a better understanding of how the piece should be practiced. In many occasions the piece sounds more difficult than it actually is, which gives pleasure to the students.

Secondly, as mentioned by Hinson, these pieces are composed “for a specific musical or technical purpose.”\textsuperscript{17} All of the preludes are one to two-pages long, and mostly constructed in ABA or monothematic form. One musical or technical idea is concentrated in a repetitive form, which helps the student target the specific problem. These pieces are an excellent way for students to establish good practicing habits and gain discipline, as it allows them to take careful observation to the detail without getting overwhelmed with the amount of work ahead of them.

Lastly, the reason for these pieces being appropriate for teaching is that the pieces are attractive to the students, and suit the musical maturity level of young students. Each of the twenty-four preludes uses a folk song as a source, most taken from a collection entitled \textit{100 Songs} compiled by Rimsky-Korsakov.\textsuperscript{18} These pieces are recommended for students who are technically advanced, yet who have not developed the musical sophistication that composers such as Chopin and Debussy demand. Students who have studied many of Kabalevsky’s elementary pieces and have become familiar with his compositional style would particularly enjoy studying the preludes, because they will notice the stylistic features he often uses. These

\textsuperscript{16}Ibid, 11.

\textsuperscript{17}Ibid, 11.

\textsuperscript{18}Ibid, 9.
include alternation between major and minor modes as well as between black keys and white keys, use of parallel chords, and hands playing in unison that are several octaves apart.

**Selection Criteria for Included Pieces**

The arrangement of keys in the twenty-four *Preludes* is through the circle of fifths in major and minor pairs, the same scheme Chopin used in his *Preludes, Op. 28*. Sixteen pieces from this collection that demonstrate the most appeal and accessibility were selected for the pedagogical analysis of this study. The selection criteria were that the included piece must be accessible to intermediate to early advanced students, based on reading and technical skills and musical maturity, and should not exceed level ten. A list of the excluded pieces and the reasons for exclusion from this study follows.

*Prelude No. 3* is a highly virtuosic piece that is beyond the technique skills typical of a late-intermediate student. The perpetual right-hand sixteenth-note figure includes awkward broken chords, arpeggios, and wide leaps, all of which demand advanced technique to perform *vivace leggiero*. The left hand plays the melody and continuous eighth note accompaniment simultaneously. It requires a large hand to follow the direction; melody in *cantando e ben tenuto*, accompaniment in *secco* and *staccato*. It is a very affective show-case piece and is an excellent etude for an advanced performer.

*Prelude No. 7* in ABAB form, has a B section that contains a challenging melody with appoggiaturas in the right hand. The piece is also not as self-sufficient as other pieces of the set, and less likely to appeal to students at this level.

*Prelude No. 14* suggests *prestissimo possible*, and advanced skill is required to execute the velocity and evenness in *sotto voce* for the majority of the piece. Its character and virtuosity
make this piece an excellent performance piece, and would be effective on stage, perhaps even as an encore.

_Prelude No. 16_ is noted as “one of the most spectacular preludes”¹⁹ by the pianist, Christoph Deluze, who recorded the complete preludes. It is very similar to certain works of Prokofiev, for example, _Suggestion Diabolique_ from Op. 4. The technical demands throughout this piece is well beyond level-ten students.

_Prelude No. 19_ is also above level ten; it requires wide extensions of the left hand and many big jumps in the right hand throughout the piece. These jumps require extremely precise and continuous fast movement of the hand.

_Prelude No. 21_ is also an etude-like piece that requires the right hand to play the melody and accompaniment, wide repetitive leaps, and fast parallel triads. The left hand’s perpetual octave jumps add difficulty, especially when the A section returns at _a tempo_. Canonic writing makes the technical passages more challenging.

_Prelude No. 22_ is a virtuosic piece that functions as a _staccato_ study. Highly controlled technique is necessary to perform the awkward _staccato_ accompaniment accurately, as the passage constantly includes expansion and contraction of the hand. The performer also needs to project the melody which requires skills beyond level 10.

_Prelude No. 24_ is the longest prelude of the set, and also the most difficult and substantial piece in this work. There are three sections; contrasting the technical toccata-like first section and the following march in _fortississimo_, it ends peacefully with child-like song. The percussive use of the piano and rhythmic repeated notes recalls the style of the late sonatas by Prokofiev.

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Despite the omission from this study because of the level, this prelude is an excellent performance piece that needs more attention.
CHAPTER THREE

PEDAGOGICAL ANALYSIS OF SELECTED PIECES FROM
PRELUDES, OP. 38, BY DMITRI KABALEVSKY

Prelude No. 1 in C Major, *Andantino*

**Level:** 9

**Form:** *Introduction:* (mm. 1-3) **A:** (mm. 4-12) **B:** (mm. 13-18) **A:** (19-27)

**Musical and Technical Requirements**

1. Play extended chords with the intervals of a ninth and tenth
2. Provide smooth and linear accompanying chords in the left hand
3. Voice a top line in a passage of parallel sixths in the right hand

**Pedagogical Analysis and Suggestions**

Four preludes, Nos. 1, 8, 20, and 23, are technically the least demanding among the twenty-four. These *Andantino* pieces instead require the ability to express a simple melody and respond sensitively to harmony. The four preludes are therefore well-suited for a student with a natural sense of lyricism, and are suggested for others who need to develop this skill.

Kabalevsky’s compositional style is evident from the four opening measures, as the introduction begins with alternating major and minor intervals. The **A** section follows with a simple, child-like melody in C major under which the left-hand accompaniment plays steady eighth-note chords (Fig. 3.1). Many students will overemphasize these repetitive chords by not controlling the bouncing motion of the chords. To avoid this and to achieve linear connection, supple movement of the wrist must be used to play these chords. The performer must also shape the contour of the step-wise progression of these chords which will support the delicate right-hand phrasing. It is essential that the student realizes the vertical connection of the chords and will benefit from practicing the sustained chords, instead of repeating as written, along with the melody.
The entrance of the B section (m. 12-13) also requires practicing. The left hand plays an extended chord with a tenth on the downbeat which must resolve at a piano dynamic. This effect is difficult to achieve without placing an accent on the downbeat, especially if the student needs to roll the chord. The identical situation occurs in mm. 24-25, as shown below. This time the right-hand also needs to stretch a ninth on the downbeat of m. 25. In addition, the thumb plays the last note of melody that continues from the previous measure. If the student cannot reach a ninth, the alternative idea is to first play the right-hand thumb, then roll the rest of the chord as the left-hand begins its roll.

In the same section, the right hand will need to drill the passage in mm. 15-18 (Fig. 3.3). Supple movement of the wrist and correct fingering are essential to play the parallel sixths in legato. When practicing this passage, playing only the top line in legato using the given fingering is the first step. Keeping the focus on the legato, the student should then add the bottom line using sliding thumb and slight rotation of the wrists. The student should feel a very little wrist rotation to the counter-clockwise motion on ascending sixteenth-notes.
When the left hand is ready to be added, the teacher should lead the student to discover that
the bass line enters as an imitative figure sixth below the melody.

Fig. 3.3. Prelude No. 1, mm. 15-19.

Prelude No. 2 in A minor, *Scherzando*

**Level:** 9

**Form:** A: (mm. 1-20) B: (mm. 21-28) A: (29-38)

**Musical and Technical Requirements**

1. Balance light *staccato* chords in fast tempo
2. Play fast chromatic passages *legato* and *leggiero*
3. Attack keys quickly to create sharp, accented chords in *forte*
4. Maintain strong rhythmic drive in soft dynamic level

**Pedagogical Analysis and Suggestions**

Perhaps the most well-known in the set, this prelude is an excellent showcase piece
for an intermediate student with good technical facility. This piece may be assigned to
prepare a student for Prokofiev’s works, as the style and the technique required in this
prelude are similar.
At the initial stage, the student should be made aware of the two completely different types of technique that are required to produce different types of chords in this piece: *leggiero* and staccato chords in *piano* (mm. 1-4), and accented and *marcato* chords in *forte* (mm. 5-10). Kabalevsky alternates the two techniques every four measures, and the ability to respond to this sudden change highlights the character of the piece.

In the *leggiero* measures, the chords require a quick reflex from the fingertips. In addition, the performer must focus on voicing the top notes and keeping these chords soft and short. These elements must be achieved in order for the chords to have rhythmic edge to the sound. In the *marcato* section, *forte* sound must be produced with full bounce of the arms. It is particularly difficult at m. 10 and 38 because of the extended chords in the left hand. The student should play with a strong thumb, and if necessary, roll the chord quickly. In case of rolling the chord, including the bass note in the pedal is essential.

Another difficulty the student may encounter is making sudden dynamic changes, for example in mm. 28-29 (Figure 3.5). In order to play this example accurately and achieve the desired effect, the performer must sustain *forte* until the last note of m. 28, then quickly ease
up the arm weight to play *subito piano* on the following downbeat. Due to lack of care, many students will instead *decrescendo* the last four sixteenth notes of m. 28. To solve this problem, the student must practice from m. 27 *forte* until the last note of m. 28, then stop on the E. The last four sixteenth notes should sound even and *forte*. After several repetitions, the student should then start from m. 27 and proceed only to the downbeat of m. 29 and stop. He or she must make sure that the last note of m. 28 is still *forte*, and the chord on m. 29 is soft, short, and voiced to the top note. Fingering this D minor chord 2-3-5 would also help achieve the *subito piano*. A similar effect occurs in mm. 24-25 and must be practiced the same way.

Fig. 3.5. Prelude No. 2, mm. 27-29.

Lastly, the running sixteenth-note passages which may pose a challenge to some students must be addressed. These passages are primarily in the left hand in mm. 11-15 and in the right hand in mm. 21-29. To achieve finger control in sound and speed, the student should vary his or her practice regimen such as practicing in dotted rhythm and *staccato*.

**Prelude No. 4 in E minor, *Andantino*  
**

**Level:** 10

**Form:** A: (mm. 1-17) B: (mm. 18-50) A: (51-63)

**Musical and Technical Requirements**

1. Reach the interval of a ninth in the right hand
2. Execute accurate wide leaps in octaves in the left hand
3. Sustain a linear melody while staccato accompaniment plays in the same hand

4. Perform fast broken-chord passages while voicing the melody in the same hand

**Pedagogical Analysis and Suggestions**

This prelude is not recommended if the hands of the student cannot reach the interval of a ninth. The A section demands that the right hand sustain the melody while playing a staccato accompaniment. Using the pedal is not an option due to the left-hand staccato figure that plays underneath. Therefore, the right hand is required to reach these wide intervals. An example of this is in at the second eighth note in m. 15, where the right hand must sustain the E on the fifth finger and reach a chord below. This requires the right hand to reach an interval of a ninth.

![Fig. 3.6. Prelude No. 4, m. 15.](image)

Playing a *legato* melody in this section is difficult even for a large hand. The technique that must be mastered to contend with this situation is shifting and crossing motions of fingers. The Schirmer edition provides some shifting fingerings as shown in Fig. 3.7. Additional fingerings for the melody have been added above. In m. 9, the inserted fingering is alternative to the one suggested by Schirmer, which requires fingers to shift quickly on F-sharp. One of these that fit the hand of the student better may be chosen. The student should first practice only the melody using this fingering until it can be executed smoothly. When he or she is comfortable with the fingering in tempo, the accompaniment chords may be added.
Fig. 3.7. Prelude No. 4, mm. 1-9, suggested fingering.

The B section is difficult to read and demands advanced technical facility. Paying special attention to mm. 40-43 is recommended where the passage includes wide leaps, arpeggios, broken chords, and octave motion in fast tempo (Fig. 3.8).

Fig. 3.8. Prelude No. 4, mm. 40-44.
In addition, the fourth and fifth fingers of the right-hand must bring out the melody starting m. 41. Voicing this melody will be a challenge, particularly since the left hand plays fortissimo in the low register of the piano. This passage requires that the student practice the right hand by itself repeatedly. When the left hand is added, the hand coordination for the alternating rhythm in mm. 42-43 must be executed. Dotted-rhythm practice may help gain security and complete hand independence.

Prelude No. 5 in D Major, Andante sostenuto

Level: 9

Form: A: (mm. 1-14) B: (15-28) A: (29-45)

Musical and Technical Requirements

1. Play a chord with large intervals
2. Play linear octave passagework using flexible wrist
3. Voice a melody with alternating hands

Pedagogical Analysis and Suggestions

This prelude contains several chords with an interval of tenth or larger. All of the chords may be rolled and achieve the similar effect, although students with small hands may find this a major obstacle in the piece. This piece is an appropriate choice to study voicing a melody by alternating hand motion.

Fig. 3.9. Prelude No. 5, mm. 1-4.
As can be observed in the first four measures of the prelude, the performer must coordinate the right hand to play the melody note with the thumb and the accompanying chords above it. The left-hand thumb sometimes shares the melody and also plays the bass line. The quarter note melody is emphasized by the composer with *tenuto* markings, yet because the line shifts between the clefs, confusion may result, especially starting m. 15, where the melody doubles in octaves (Fig. 3.10).

![Fig. 3.10. Prelude No. 5, mm. 15-18.](image)

The student must first isolate the line to clarify the melody. It is suggested that the student begin by playing the melody with one hand only. Then he or she should play the same line with alternating hand motion as written, using full arm motion to create full and melodic sound. Practicing this way will help the student avoid confusion once he or she adds the accompanying chords.

![Fig 3.11. Prelude No. 5, mm. 29-32.](image)

Another area that demands attention is the octave passage starting m. 29 (Fig. 3.11). These wide leaps must be played *legato*. It is strongly recommended that the student
includes the use of the fourth finger on the black keys to support the horizontal motion of the arm.

Prelude No. 6 in B minor, Allegro molto

Level:  10

Form:  A: (mm. 1-10) B: (mm. 11-25) A: (26-35)

Musical and Technical Requirements

1. Use flexible wrist motion to play perpetual fast broken chords in unison
2. Play fast arpeggios hands together and highlight the melody in octaves
3. Shape the triplets with the feel of duple meter in wide range of dynamics
4. Perform large leaps in fast tempo

Pedagogical Analysis and Suggestions

This prelude is one of the most etude-like pieces of the set, and the most technically demanding piece out of the selected preludes for this study. It displays continuous broken chords and arpeggios that hands play in unison, two octaves apart.

Fig. 3.12. Prelude No. 6, mm. 1-4.

Starting at m. 2, Kabalevsky writes marcato il tema, instructing the performer to bring out the melody, always played by the right-hand thumb and doubled by the left-hand fifth finger. In
order to achieve melodic flow and to perform without tiring the muscles, the student must
play with supple wrists, using rotation as needed, as opposed to playing the notes equally
with locked wrists using only fingers. This is an ideal piece to assign to a student who plays
primarily with fingers and requires the study of wrist rotation.

When presenting this piece for the first time, the teacher must instruct the student to
practice with unlocked wrists, and feel a slight circular counter-clockwise motion. There
should be a sense of a lift on the second and the third notes of every triplet. Many students
often drop the thumb of the right hand too low in an attempt to bring out the melody, causing
the wrists to bounce vertically. The student should not overemphasize the wrist rotation, and
the height of the wrist must be maintained. The circle that the wrists draw expands as the
intervals become larger and the dynamic level grows, for example in mm. 21-22 (Fig. 3.13).

![Fig. 3.13. Prelude No. 6, mm. 21-22.](image)

As the student becomes secure with the notes and begins to practice in faster
tempo, he or she should feel a larger pulse than six beats per measure. The student will then
discover the ambiguity between duple and triple subdivision in this piece. Just as the
alternation between major and minor are explored, Kabalevsky also alternates duple and
triple meter. Both of these examples can be seen in the first four measures of the piece (Fig.
3.12). The first two measures emphasize the alternating B major and B minor chords, and the
pulse is clearly duple. Starting m. 3, the duple pulse feels weaker, as it is triple until m. 6,
when duple returns. This alternation continues every two to three measures until the end of the piece.

**Prelude No. 8 in F-sharp minor, Andante non troppo. Semplice e cantando**

**Level:** 9

**Form:** A: (mm. 1-19), B: (mm. 20-24), A: (mm. 25-29)

**Musical and Technical Requirements**

1. Shape extended melody in lyrical manner
2. Play contrapuntal lines in one hand
3. Provide flowing accompaniment with appropriate color to the sound
4. Sustain a note while another voice overlaps

**Pedagogical Analysis and Suggestions**

Noted “somewhat reminiscent of Satie” by Jane Magrath,¹ this prelude has a slow quarter-note accompaniment throughout, above which the right hand plays the lyrical melody. One of the greatest challenges in this piece lies in the right hand playing two voices. Initially, the student must drill only the right-hand until he or she becomes familiar with the awkward finger movements required to play the contrapuntal writing. A prime example of this is at *Tempo I*, m. 25, where the two voices play simultaneously (Fig 3.14). The primary melody does not always stay above the secondary line, and therefore, the right hand must adjust its voicing of the melody to the outside or inside of the hand, depending on where the melody moves. To help simplify this difficult voice crossing, suggested fingering has been added to this example. The numbers identify the fingering for the primary melody. When practicing, the student should exaggerate the primary voice in *forte* and the other in *piano.* Distinguishing the lines this way will train the hand muscles to adjust to the different strokes

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to attack the keys. Taking the melody all by the thumb in m. 27 will help bringing out the melody clearer.

Another challenge in this piece is to sustain the melody without having the left-hand accompaniment interrupt the line. It will be beneficial to practice only the left-hand bass notes and the right-hand melody to gain awareness of the lines that are far apart. Then the student should add the off-beat chord softly, still listening for the outer lines.

Lastly, the piece requires wide stretches in the right hand that many pianists are unable to reach. Some of these can be solved with pedaling. For example, m. 9 (Fig 3.15) requires the right hand to hold a tenth, but since the pedal change is not necessary on beat four, the thumb may release the C-sharp half-note and rely on the pedal. In other places, this problem can be solved by hand re-distribution, such as in m. 15, where the right hand must sustain the whole-note. By simply taking the D-sharp on beat 3 with the left-hand thumb, this stretch will be avoided.

Fig. 3.14. Prelude No. 8, mm. 24-29, suggested fingering.
The Schirmer edition provides fingering for hand re-distribution in m. 8 to avoid the large stretch. The performer may take the four sixteenth notes with left hand using the notated fingering, and the right-hand may take over from the following F-sharp. Alternative fingering is to take the last three sixteenth notes (G-F-sharp-G) by the right-hand thumb; this gives the left hand more time to move down to the bass note.

The similar hand re-distribution may be done on the beat one in m. 18. The right hand can play the first sixteenth note, E-sharp, then the next two sixteenth notes, F-sharp-E-sharp, may be played by the left-hand.

Prelude No. 9 in E Major, Allegretto scherzando

Level: 10

Form:  A: (mm. 1-12) A: (mm. 13-24) A: (mm. 25-35) A: (mm. 36-47)  A: (mm. 48-63)
Musical and Technical Requirements

1. Execute varying articulation and portray scherzando character
2. Play wide leaps accurately in a left-hand accompaniment
3. Play fast staccato evenly

Pedagogical Analysis and Suggestions

This is a piece that features Kabalevky’s scherzando character often found in his popular pieces for children such as A Little Joke, Op. 27 and The Clown, Op. 39. In learning this piece, the student will learn the amount to which a performer must exaggerate articulation in order for the audience to understand the character of the piece. Almost all of the notes in this piece are marked either with a staccato or a slur, and accurate playing of these requires much practice and attention.

The common mistakes often made by students are not playing the staccato notes short enough and not making the slurs legato enough. To achieve the necessary effect of this articulation, metronome practice may prove beneficial at the beginning. Setting the metronome to the sixteenth notes in a slow tempo, the student should be encouraged to listen to ensure that every staccato note is short and rhythmic. Among the varying types of touch a staccato requires, “finger staccato,” as described by Josef Lhevinne, is appropriate in this case, where sound is produced by wiping the keys.² Practicing in a slow tempo allows the student time to evaluate each attack of the note, making sure that the fingertips are swiped inward while quick bouncing motion occurs. When playing the two-note slur, the second note should be slightly softer than the first, and the two notes should be legato. After this practice, the student should have established the habit of playing each articulation with exact effect, and should then aim for the same in the faster tempo.

Another area to address is the left-hand leap that becomes difficult to play accurately at a faster tempo. As the student begins practicing in a faster tempo, the speed of the hand that moves between the notes must also increase. However, it is often seen that students aim to play in faster tempo without changing the speed of the hand, which result in “lazy staccato” and inaccuracy. Establishing a quicker hand motion can be drilled using a “move and freeze” exercise. In this exercise, left-hand fifth finger strikes the first note, E (Fig. 3.17), and at that instant moves straight to the next chord, B and E, without wandering around to find it, and freezes. The thumb and the third finger should establish the shape of the hand while moving. A successful move is when the two fingers are prepared right on the correct notes. If this was achieved, play the chord, then repeat the same process for the next move. This exercise trains the hand to memorize the exact distance between the notes and move using the shortest duration of time, giving the hand a chance prepare for staccato attack. This popular “move and freeze” exercise is beneficial for the entire left-hand passage in the piece.

Fig 3.17. Prelude No. 9, mm. 1-3.

Prelude No. 10 in C-sharp minor, Non troppo allegro ma agitato. Recitando, rubato

Level: 10

Form: A: (mm. 1-11) B: (mm. 12-19) A: (mm. 20-26) B: (mm. 27-43)

Musical and Technical Requirements
1. Perform fast broken chord passages with rubato
2. Play harp-like motives that includes cross-hand motion using flexible wrists
3. Convey drama and intensity in recitative-like section

Pedagogical Analysis and Suggestions

This is an impressive prelude that alternates two sections; an agitated and dramatic passage and a Largo section that reminds one of a funeral march. This prelude demands advanced technique to perform well. It is especially appropriate for a student with strong fingers who can demonstrate virtuosic gesture with ease.

The A section (Fig 3.18) is a series of broken-chords in unison played hands together. Measures 5-6 and 23-24 include leaps and finger-cross motions which are particularly awkward to play. Much slow practice is needed in these sections.

![Fig. 3.18. Prelude No. 10, mm. 1-3.](image)

Starting in m. 4, the progression of the triads may be unsettling to the student initially due to its chromatic writing. To be able to hear the notes in the context of a chord progression instead of as unrelated individual pitches, it will be effective for the student to first practice sustaining each note and building a triad. Playing the passage in blocked chords is also recommended. After the reading stage, the student should begin practicing closer to the tempo and exploring with an appropriate amount of rubato. Each note should be played with intensity in the sound, feeling the strong connection between the intervals.

Another technical issue to be discussed in this section is the dramatic strepitoso passage in mm. 6-7; the hands alternate rapidly and descend from the top of the keyboard to the bottom (Fig. 3.19). All of the notes in the left hand are white keys while the right hand
plays black keys, and the student must initially practice hands separately to gain security. To achieve a sweeping effect in this section when the hands are put together, the performer must focus on the left hand to lead to the bottom. The left hand must not hesitate for the right-hand octaves that follow.

![Fig. 3.19. Prelude No. 10, mm. 6-11.](image)

The funeral-march section (B section) introduces a slow melody in the low register of the piano played hands together in unison while a motive that imitates a harp sound echoes in between. The quarter-note melody must continue as a long line without allowing the harp motives to interrupt. The student should practice the melody by itself beginning in *pianissimo* and slowly growing to *fortissimo* at the end of the B section.

The harp motive should also be practiced by itself. Each time, the motive is introduced differently and becomes more complex. Taking only the harp motives and practicing these separately will aid the student in memorizing and performing the piece. The motive first appears in m. 13 like a grace note figure:

![Image of piano music notation](image)
Then, the motive extends the second time:

![Fig. 3.21. Prelude No. 10, mm. 16-17.](image)

This harp motive is longer and more complex when the B section returns for the second time at the end of the prelude. As demonstrated in Fig. 3.22, m. 34 includes cross-hand motion. All of these harp motives must create shimmer to the sound, and the use of flexible wrist is essential.

![Fig. 3.22. Prelude No. 10, m. 34.](image)
Prelude No. 11 in B Major, *Vivace scherzando*

Level: 9

**Form:** A: (mm. 1-12) B: (mm. 13-20) A: (mm. 21-33) B: (mm. 34-41)

**Musical and Technical Requirements**

1. Play a melody in canonic imitation in one hand

2. Perform thirty-second note passages with cross-hand motion at fast speed

3. Sustain a note while releasing other in one hand

4. Execute varying articulations

**Pedagogical Analysis and Suggestions**

Similar to Prelude No. 9, Prelude No. 11 requires detailed observation of articulations. Most importantly, the performer needs to carefully vary *staccato* and *tenuto* in this prelude. The form of this prelude is ABABA, and it is recommended that the student first practice the right-hand passages of the outer two A sections, shown below.

![Fig. 3.23. Prelude No. 11, mm. 1-4, first A Section.](image)

![Fig. 3.24. Prelude No. 11, mm. 42-46, last A Section.](image)
The right hand plays the melody and accompaniment figure simultaneously in the first A section. When the section returns at the end, it is introduced in canonic style, the second voice imitating a fifth above the first. Both sections require holding one note while detaching others. “Finger staccato” discussed in the previous prelude is again appropriate in this prelude. The exercises introduced earlier will also be beneficial in this section.

Another challenge in this piece is the B section (mm. 13-20 and 34-41). It is marked pianissimo and volante, requiring the performer to produce harp-like tone quality. All of the notes must be played evenly, paying attention to the fourth and the fifth fingers which tend to rush. The last note of each motive is played by cross-hand motion, and playing these notes accurately at the given tempo requires drilling.

Lastly, mm. 29-33 should also be brought to the student’s attention. In these five measures, the left-hand melody moves from top of the keyboard to the bottom, requiring the performer to use fast cross-hand motion. The left hand should be played over the right hand when crossed.

Prelude No. 12 in G-sharp minor, Adagio

Level: 10

Form: A: (mm. 1-5) B: (mm. 6-11) C: (mm. 12-25) B: (mm. 26-31) A: (mm. 32-35)

Musical and Technical Requirements

1. Create mystic atmosphere with imaginative sound

2. Reach or roll chords with large intervals
3. Play a melody in octaves smoothly

4. Play chords with arm rotation to produce fuller sound and intensity

**Pedagogical Analysis and Suggestions**

This prelude is one of the least technically challenging of the set. It should not be underestimated, as the difficulty lies in portrayal of the drama and intensity. Magrath judges this piece as level 10,³ and the teacher must consider the musical maturity of the student before assigning this somber composition.

It is expected that the student of this level sight-reads this prelude rather easily. At the reading stage, however, the student should pay attention to musical tension and release of the chromaticism. Figure 3.18 demonstrates the ascending chromatic writing in the both hands. The student needs to highlight and understand the rising line, so that the sense of urgency may be expressed naturally.

![Fig. 3.26. Prelude No. 12, mm. 7-9.](image)

Another example of chromatic writing is at the end of the piece starting m. 26 (Fig 3.27). A hypnotic atmosphere is created by a G-sharp pedal point, above which the chords move in chromatic motion. Many students will overemphasize the pedal point which results in loss of the duple pulse. A possible solution to enlarge the unit of musical pulse is to first practice without the pedal point while counting “one-and-a-two-and-a” aloud. When the duple feel is achieved, the G-sharp may be added. The right-hand chord on m. 26 and 28 are

impossible to reach for many pianists. This is easily solved by taking the bottom note with the left-hand.

Prelude No. 13 in F-sharp Major, *Allegro non troppo*

**Level:** 9

**Form:** A: (mm. 1-16) B: (mm. 17-28) A: (mm. 29-43) B: (mm. 44-58)

A: (mm. 59-69)

**Musical and Technical Requirements**

1. Share a melody between the hands

2. Coordinate contrary movements between the hands using the wide range of the keyboard

3. Voice a melody played hands together in unison two octaves apart
4. Deal with sophisticating pedal issues

**Pedagogical Analysis and Suggestions**

This is an attractive piece with two contrasting sections that alternate. The repetitive form helps simplify the learning process for the student. The A section requires leaps in wide range which helps the student obtain a stronger sense of the geography of the keyboard. The writing style of B section is very simple where the hands play a melody in unison throughout, yet contains subtle fingering and pedal issues.

Initially, the hand coordination of the A section may be confusing for the student; almost every measure repeats the alternating hand pattern, “together-left-right-left-together” as shown in Fig 3.28. On beat three of each measure, it is recommended that the left hand takes the bottom note to play large interval easily. The hands move in this pattern throughout the A section except at mm. 8-10 and 13-14.

![Fig 3.28. Prelude No. 13, mm. 1-4.](image)

When the A section returns at m. 29, the same tune is introduced in different hand motion. Measures 41-43 are particularly difficult, because the hands move in contrary motion (Fig 3.29). This requires drilling repeatedly one measure at a time to gain security when played in the given tempo.
When considering pedaling in the A section, the priority is to sustain the F-sharp pedal point to the end of each measure thus, using one pedal per measure is appropriate. To avoid muddiness caused by this pedaling, the performer needs to emphasize and voice the melody notes carefully.

The B section is played by hands together in unison two octaves apart. The performer can rely on the pedal to achieve legato in this section. Starting in m. 17, pedal should be changed with the bass chords (beat one and three).
The same pedaling should be applied from m. 26; the performer should pedal on the beat one and three on m. 26 and on beat one, two, and three on the following measure. Careful listening should determine the depth of the pedal to achieve clarity. The student will need a flexible wrist to avoid tension in the arm, and to avoid the sixteenth notes from sounding too heavy. Additional fingering is provided above those by Schirmer.

Fig. 3.31. Prelude No. 13, m. 24-28, suggested fingering.

Prelude No. 15 in D-flat Major, *Allegretto marcato*

Level: 8

Form: A: (mm. 1-8) B: (mm. 9-12) A: (mm. 13-20) B: (mm. 21-24) A: (mm. 25-32)

Musical and Technical Requirements

1. Coordinate hands to play imitative canon style passages that involve opposite hand motions

2. Perform rhythmically to portray the humorous character
Pedagogical Analysis and Suggestions

This humorous piece is often well received and is a good choice for a late-intermediate student. It not only is an amusing composition to listen to, but students often enjoy discovering the score that looks simple yet tricks the performer with complicated hand coordination. The piece begins in D-flat major as follows:

![Fig. 3.32. Prelude No. 15, mm. 1-4.](image)

Rhythm and notes are very simple, and it has a merry and captivating tune. However, Kabalevsky takes this motive and confronts the performer with one of pianists’ ultimate challenges: to make one hand act in opposite motion from the other. The following example demonstrates this challenge in C major.

![Fig. 3.33. Prelude No. 15, mm. 13-16.](image)

Each B section is only four measures long, and both contain a chromatic descending line where the student should practice hands separately at first. It also contains frequent accents and *sforzando* which calls for percussive attack of the keys to create crisp rhythm.

The pianist, Boris Berman writes in his book, *Notes from the Pianist’s Bench*, that he “finds the humorous, joking aspect of music is missing in many performances, even in those
The benefit of learning a composition such as this is that the student learns to convey character of music using liveliness of rhythm and exaggeration of articulation.

Prelude No. 17 in A-flat Major, *Andantino tranquillo*

**Level:** 9  
**Form:** A: (mm. 1-16) B: (mm. 17-32) A: (mm. 33-41)

**Musical and Technical Requirements**

1. Perform melody and accompaniment in the same hand  
2. Shape a melody containing large leaps musically  
3. Play fast chromatic passagework  
4. Balance both hands that play in unison two octaves apart

**Pedagogical Analysis and Suggestions**

This is a prelude that evokes a tranquil and mystic feel and is somewhat reminiscent of Scriabin.

The entire A section is played hands together in unison in two layers: a folk tune and a chromatic accompaniment in constant eighth notes. In this section, shaping the melody is perhaps the greatest challenge. The student must play with flexible wrists to create curved

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contour of the line. Sensitive phrasing and careful listening between intervals are essential. The other challenge is performing with distinct timbre differences between the melody and the accompaniment. The melodic line calls for a soft, glockenspiel-like tone color with core to the sound. To create this effect, the sound should be created by the fingers attacking the keys quickly. For the accompaniment, slower attack from the fingers is necessary to create a flowing, softer sound with less edge.

The only technical difficulty in the B section is at m. 32, when the right hand plays two octaves of chromatic scale (Fig. 3.33). Fitting this scale with the left-hand eighth notes and arriving together on C at the downbeat of the following measure requires practice. First, it would be helpful to play only the eighth-note melody in m. 32 beginning from the second note of the measure. The right-hand plays D - E-flat - A-flat – C, and the left hand repeats the same notes octave higher. Next, the chromatic line should be added in leggierissimo to these eighth-notes. Kabalevsky writes that the right hand begins its chromatic scale before the left hand plays the D, and this will give more time for the scale to complete. The chromatic line should not take away the student’s focus on the eighth-notes line to phrase in legato and decrescendo.

Fig. 3.35. Prelude No. 17, mm. 30-32.
Prelude No. 18 in F minor, *Largamente con gravita*

**Level**: 9

**Form**: Monothematic

**Musical and Technical Requirements**

1. Play series of chords that include tenths in the left hand

2. Phrase chordal melody in the right hand

3. Play arpeggios hands together in contrary motion

4. Execute arm motion to produce desired quality of sound in *fortissimo*

**Pedagogical Analysis and Suggestions**

This is a short and majestic piece that is ideal for a student with large hands. The left hand plays the interval of a tenth consecutively for a large portion of the piece. Rolling all of these chords would not capture fully the dramatic effect. For this reason, this piece is not recommended for a student whose hands reach only a ninth or less. For a student who can reach large intervals, this is an excellent piece to study the use of full arm motion to create linear line in octaves.

As shown in the opening of the prelude in Fig. 3.36, an accompaniment motives (arpeggios in contrary motion) is inserted between the melodic chords.

![Fig. 3.36. Prelude No. 18, mm. 1-2.](image-url)
It is suggested that the student first practice only the melody chords (stressed by *tenuto*) to improve shaping of the melody. These slow, *fortissimo* chords are difficult to connect as a long line, and many students will overemphasize the chords on the weak beats, resulting in vertical playing. A suggestion to achieve a long line is to ask the student to count out loud and practice. The student should count, “1-and-2-and-3-and-4-and,” while playing, feeling the downward feel on the strong beats and upward on the off-beats. When shaping of the melody is mastered, he or she should then practice with the arpeggio motive.

The fast arpeggio motives are pianistic and comfortable to play if the appropriate fingering is used. The student should notice that all arpeggios include two sets of octaves. Because of this pattern, using the fingering, 1-2-4-5-1-5 for the right hand and 1-2-5-1-5 in the left hand would simplify all of the passages. The exception lies in m. 12, when the right-hand fingering changes to 1-2-3-5-1-5 and the left hand to 1-2-3-5-1-5.

**Prelude No. 20 in C minor, *Andantino semplice***

**Level:** 9

**Form:** A: (mm. 1-16) A: (mm. 17-39) A: (mm. 40-53)

**Musical and Technical Requirements**

1. Shape extended phrases in a lyrical manner
2. Play broken chord with a wide interval quickly using wrist rotation
3. Treat ambiguity of harmony with careful observation to chromatic line
4. Play melody and accompaniment in the same hand

**Pedagogical Analysis and Suggestions**

This prelude features emotional depth with its solemn melody in C minor. According to Magrath’s book, the piece is level nine, categorized the same as the Prelude No. 1. Despite this fact, the latter requires deeper musical maturity which must be carefully considered by the teacher before assigning this piece.
The form of the piece is monothematic; the simple melody introduced in the beginning repeats twice, each time varied. Sustaining the flow of this simple piece may be difficult for some students. From the first measure, the student should think in two-measure phrases instead of feeling three beats per measure, which would lose the forward motion of the music. Counting during practice will again help achieve this forward motion. In this case, the student counts, “1-and-da, 2-and-da,” grouping two measures at a time. The student should continue counting in the same manner through the second A section which begins at m. 13. This time, the melody is embellished with the grace-note motives. In order to achieve a percussive sound effect, these grace-notes should be rolled using quick wrist rotation.

Fig. 3.37. Prelude No. 20, mm. 11-21.

This section then leads to the climax of the piece where the music becomes more complex with a chromatic line building intensity and the texture becoming thicker (Fig. 3.38). From the downbeat of m. 28, the bass line descends chromatically from C-flat to F (beat two, m. 31), then ascends back again chromatically for the next four measures until the arrival on D. Above this chromatic line the right hand plays a portion of the opening melody in eighth notes with high E-flat
continuously ringing like a bell. The student may need advice on discovering these layers of texture, which will be essential to the student’s expressive performance.

Following this climax, the melody calmly returns for the third time at m. 40. The E-flat “bell” is still heard in the background, and playing this motive simultaneously with the melody by the right hand requires careful voicing.

**Prelude No. 23 in F Major, Andante sostenuto**

*Level:* 8

*Form:* A: (mm. 1-10) A: (mm. 11-21) A: (mm. 22-30)

*Musical and Technical Requirements*

1. Play the melody in *rubato e ben cantato* style
2. Voice the melody in unison that are played two octaves apart

3. Sustain a note while playing another line

4. Execute pedaling with careful observation to tied pitches

**Pedagogical Analysis and Suggestions**

This monothematic prelude introduces a beautiful melody which repeats twice, each time varied. Similar to Prelude No. 20, the second time the melody is introduced is where the climax of the piece occurs, while the outer sections remain calm.

One of the greatest challenges in this piece is accurate rhythm. Kabalevsky alternates the two similar rhythms, a duplet and a triplet, and the performer must subdivide correctly and distinguish the two despite the freely singing melody (marked *rubato*). Another common mistake is playing the dotted-eighth and a sixteenth rhythm as a triplet. It seems that Kabalevsky was well aware of this tendency, and introduces the latter rhythm on the downbeat of m. 18.

![Fig. 3.40. Prelude No. 23, m. 15-18.](image)

He then uses the duple rhythm proceeding two measures, which must be differentiated:

![Fig. 3.41. Prelude No. 23, m. 19-20.](image)
Another challenge in this piece is pedaling. This prelude displays contrapuntal writing and requires that a note sustain while the hands move to different register of the keyboard. The performer therefore must rely on the pedal for the note to sustain. A prime example of this is in mm. 12-13.

Fig. 3.42. Prelude No. 23, mm. 12-13

The suggestion for these two measures is to pedal on the down beat of m. 12 and lift on the beat three. Then on m. 13, pedal on the first F on the beat one, and sustain until the end of the measure. The simple pedaling allows the melody to sustain smoothly for these two measures unlike mm. 24 and 27, where the performer is required to reach a wide interval to include the tied pitch in the pedal.

Fig. 3.43. Prelude No. 23, mm. 23-24.

In order for the F on beat two to hold for the full half-note value, the left hand must reach a ninth in m. 24, and a tenth in m. 27. For the student with smaller hands, it is recommended that he or she only sustain the F with the right hand, and use very shallow pedal and careful voicing to achieve the similar resolving effect on the following measure.
Conclusion

In this chapter, the common technical and musical difficulties of the selected sixteen preludes from Kabalevky’s *Twenty-Four Preludes, Op. 38*, have been identified, and practice suggestions have been presented. This research proves this repertoire to be excellent teaching pieces which provide an alternative to the more commonly encountered repertoire of other contemporary composers. As a devoted educator, Kabalevsky has created compositions that are suitable for teaching purposes. Similar to his elementary works, each of the selected preludes targets specific musical and technical purposes that may fit the need of the student. For this reason, these pieces serve as etudes and prepare students for more advanced works by contemporary composers. Some of the specific examples of the etude-like elements are the study of different articulations found in Preludes No. 2, 9, and 15, and the study of broken chords and arpeggios in Prelude No. 6, 10, and 18.

To assist teachers in choosing the appropriate prelude for their students, the lists of the preludes categorized by level and by specific teaching purposes are provided in Appendix A.

Another reason to consider the Preludes as teaching pieces is that these are attractive to students and motivate their studies. Students favor the uncomplicated quality of the preludes with clear form and repetition of a single technical idea which help them understand the piece and practice effectively. The attractive melodies taken from folk tunes also help the student who is not yet ready to understand
sophisticated phrasing relate more easily to the music. Overall, this set contains exceptional teaching pieces that are both appealing and accessible to the intermediate to early advanced student.
BIBLIOGRAPHY

BOOKS


ARTICLES


MUSICAL SCORES


RECORDINGS

## APPENDIX A

### LIST OF PRELUDES BY LEVEL

<table>
<thead>
<tr>
<th>Level</th>
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<th>No. 23, F Major</th>
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<tbody>
<tr>
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</tr>
<tr>
<td></td>
<td>No. 2, A minor</td>
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</tr>
<tr>
<td></td>
<td>No. 5, D Major</td>
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</tr>
<tr>
<td></td>
<td>No. 8, F-sharp minor</td>
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<tr>
<td></td>
<td>No. 11, B Major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No. 13, F-sharp Major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No. 17, A-flat Major</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No. 18, F minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No. 20, C minor</td>
<td></td>
</tr>
<tr>
<td>Level 9</td>
<td>No. 4, E minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No. 6, B minor</td>
<td></td>
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<tr>
<td></td>
<td>No. 9, E Major</td>
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</tr>
<tr>
<td></td>
<td>No. 10, C-sharp minor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>No. 12, G-sharp minor</td>
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</table>

### LIST OF PRELUDES BY SPECIFIC TEACHING PURPOSE

<table>
<thead>
<tr>
<th>Purpose</th>
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<tbody>
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<td>Different articulations</td>
<td>2, 4, 9, 11, 15</td>
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</tr>
<tr>
<td>Broken chord/arpeggio</td>
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<td></td>
</tr>
<tr>
<td>Expressive playing of a lyrical melody</td>
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<tr>
<td>Sharing a melody between hands</td>
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<tr>
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<td></td>
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<tr>
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<td></td>
</tr>
<tr>
<td>Humorous character</td>
<td>9, 11, 15</td>
<td></td>
</tr>
<tr>
<td>Contrapuntal playing</td>
<td>1, 8, 15, 20</td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B
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August 12, 2008

Sayaka Kanno
1415 North Taft St. #698
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RE: TWENTY FOUR PRELUDES FOR PIANO, OP 38, by Dmitri Kabalevsky

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• Prelude No. 1, mm. 15–18, 22–25
• Prelude No. 2, mm. 1–9, 27–29
• Prelude No. 4, mm. 1–9, 15, 40–45
• Prelude No. 5, mm. 1–4, 15, 29–32
• Prelude No. 6, mm. 1–4, 21–22
• Prelude No. 8, mm. 8, 18, 24–29
• Prelude No. 9, mm. 1–3
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• Prelude No. 18, mm. 1–2
• Prelude No. 20, mm. 13–21, 27–36, 39–41
• Prelude No. 23, mm. 12–13, 18, 20, 23–24, 27–28
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Aida Garcia-Cole
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VITA

Sayaka Kanno, born in Kobe, Japan, received the Bachelor of Music in piano performance in 1999 and Master of Music in piano performance in 2001 from Indiana University Jacobs School of Music. She entered the doctoral program at Louisiana State University in 2001 under the direction of Professor Constance Carroll. Ms. Kanno has been on a faculty of the Levine School of Music in Washington, DC, since 2006.