DMITRI KABALEVSKY’S 24 PRELUDES, OP. 38: A PEDAGOGICAL GUIDE FOR THE PIANO TEACHER

by

RUTH OI CHOO FUNG

(Under the Direction of Richard Zimdars)

ABSTRACT

Dmitri Borisovich Kabalevsky’s works cover a wide variety of genres and continue to be performed worldwide. His piano works for children are highly esteemed by piano teachers everywhere. Kabalevsky’s 24 Preludes, Op. 38, for solo piano, is a major work containing preludes suitable for pianists at the late intermediate to advanced levels. Published in 1945, this set contains a wide range of styles, offering a tremendous variety of technical and musical material.


INDEX WORDS: Kabalevsky, Pedagogy, Piano, 24 Preludes, Op. 38
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INTRODUCTION

Dmitri Borisovich Kabalevsky has an international reputation as a composer. His works cover a wide variety of genres and continue to be performed worldwide. He was also a music educator, music critic, and distinguished musical ambassador for the Soviet Union. His piano works for children are highly esteemed by piano teachers everywhere.

Kabalevsky’s 24 Preludes, Op. 38, for solo piano, is a major work containing preludes suitable for pianists at the late intermediate to advanced levels. His set contains a wide range of styles, offering a tremendous variety of technical and musical material. Composed by an excellent pianist, this work is written idiomatically for the instrument. Mastering some or all of the preludes will contribute to pianists’ further technical and artistic development. Published in 1945, it has received less attention from performers and teachers than it merits.

Early references to the Kabalevsky preludes in the literature are limited to short comments and contain no discussion of the technical and musical problems found in the preludes.¹ Klaus Wolters praises Kabalevsky’s richness of ideas and pianistic imagination, states that the set is too long to be played as a cycle, and declares a few of the preludes as very weak compositions.² Jane Magrath gives one- or two-sentence comments on selected Kabalevsky preludes (nos. 1, 2, 8, 12, 15, 20).³

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² Wolters and Goebels, 528.
Siew Yuan Ong’s master’s thesis briefly lists the technical contents of the preludes in a short table containing concise descriptions of pianistic/technical figures, thematic treatment, and formal structure.\textsuperscript{4} John P. Adams wrote “A Study of the Kabalevsky Preludes, Op. 38 and a Study of the Piano Sonatas of Carl Maria von Weber” in 1976 to fulfill his doctoral dissertation requirement at Indiana University. Adams' short document (59 pages) gives a biographical sketch of Kabalevsky, looks at the preludes from a theoretical standpoint (harmony, form, melody, and rhythmic characteristics), and highlights seven preludes' pianistic idioms (nos. 3, 6, 10, 13, 16, 17, and 24).\textsuperscript{5}

Kathy Michelle Pingel wrote “The Intermediate and Advanced Piano Music of Dmitry Kabalevsky: Pedagogical Implications” in 1997. She presents annotations for six of the preludes (nos. 1, 2, 3, 4, 6, and 24), addressing formal, harmonic, artistic, technical, and pedagogical matters.\textsuperscript{6} Pingel does not address the pedagogical challenges in a consistent or comprehensive manner, perhaps because she tried to cover several topics in often very short annotations. Pingel’s lecture, “Dmitri Kabalevsky’s 24 Preludes Op. 38: Artistic, Pedagogical and Structural Implications,” appears in the conference proceedings of the 5\textsuperscript{th} Australasian Piano Pedagogy Conference, 2001.\textsuperscript{7}

Sayaka Kanno wrote “A Pedagogical Analysis of Selected Pieces from Preludes, Op. 38, by Dmitri Kabalevsky” in December 2008.\textsuperscript{8} She presents annotations for sixteen of the preludes

\begin{footnotes}
\end{footnotes}
(nos. 1, 2, 4, 5, 6, 8-13, 15, 17, 18, 20, and 23), providing a compositional stylistic overview and a pedagogical analysis. In this author’s estimation, Kanno slights certain topics in her annotations. For example, she addresses pedaling only once in her monograph.

The periodical literature does not address the teaching of Kabalevsky’s 24 Preludes, Op. 38.

The sources used to prepare this dissertation were the Oxford Music Online, the University of Georgia Library, Inter Library Loan, and internet sources such as WorldCat and Google Scholar. Listening to several recordings, playing the preludes, and studying nine editions of the preludes were also part of the research process. The following editions were used to prepare the annotations in chapters two to four:

- Moscow State Music Publishers, 1945; revised, 1959.
- International Music Company, 1947.

The original Moscow 1945 edition (one can probably assume that Kabalevsky did some work with this edition) is followed closely in the Moscow 1959 and Peters editions. The Peters edition bears the inscription “original publisher state music publisher, Moscow,” an acknowledgment of the 1959 Moscow edition. The Sikorski edition is closest to the Peters. The International edition is almost identical with Kalmus. Leeds is closest to Kalmus and International. MCA is almost identical with the Schirmer edition. The Schirmer, MCA, and Leeds editions have nearly identical fingering suggestions. Kalmus does not acknowledge an earlier edition. Schirmer acknowledges an earlier edition by Leo Smit. Based on examination of
the nine editions listed, the author finds that the Moscow 1959 and the Peters contain the fewest errors.

The study will be organized as follows: Introduction; Chapter One, a historical background of the preludes; Chapters Two to Four, annotations of each prelude arranged according to the three difficulty levels presented below; Conclusion; References; and Appendices.

Each prelude will be classified by its level of difficulty. The terms "late intermediate," "early advanced," and "advanced" will be used to classify the preludes. A "late intermediate" work is equivalent to the difficulty level of Chopin's Mazurka Op. 63, no. 2; Burgmuller's 25 Easy and Progressive Studies, Op. 100, no. 22, "Barcarolle"; and Bach's Two-part Invention in F major. An "early advanced" work is comparable to Stephen Heller's Op. 46, no. 4, “Allegro vivo”; Beethoven’s “Pathetique” Sonata; and Prokofiev’s Visions Fugitives, Op. 22, no. 18. An "advanced" work approximates the difficulty level of Chopin Preludes Op. 28, nos. 12 and 14; Prokofiev’s Sonata No. 2 and “Diabolical Suggestions” from Four Pieces for Piano, Op. 4, no. 4; and Scriabin's Preludes Op. 11, nos. 6 and 18.

Each annotation begins with a description of the prelude’s texture. The annotations contain pedagogical challenges taken from the following list: articulation, voicing, technique, pedaling, interpretation, reading, and memorization. Hand redistribution recommendations and practice suggestions are presented where relevant. Musical examples are taken from the Schirmer edition. The preferred way to read the annotations is with the score in hand.

Discrepancies among the nine editions consulted for this document are placed at the end of each annotation. Only discrepancies that affect musical interpretation are listed. The author assumes that discrepancies listed are incorrect and other editions not mentioned are correct. For
example, in prelude no. 3 in m. 11, beat 1, second eighth note, and beat 2, Kalmus and International editions have no staccato marks in the lower staff. This indicates that the other editions consulted have staccato marks and are correct (see page 44). Where doubt remains as to which edition(s) is correct, all discrepancies are provided.

Appendix A is an alphabetical list of the pedagogical challenges addressed in the annotations. After each entry, preludes in which the challenge occurs are noted. Appendix B is a comparative table of five compact disc performance timings of Kabalevsky’s 24 Preludes, Op. 38. Appendix C is a list of the nine editions of Op. 38 consulted for this study. Appendix D is a list of folk songs from Rimsky-Korsakov’s Collection of 100 Russian Folksongs, Op. 24, and 40 Folksongs that Kabalevsky used as thematic material in Op. 38. Appendix E is a discography of known recordings of the preludes.

The study’s purpose is to lead piano educators, particularly private studio teachers, to further explore this set of preludes as they select literature to meet the needs of their late intermediate, early advanced, and advanced students. To further this purpose, the study examines the challenges students will encounter when learning Kabalevsky’s 24 Preludes, Op. 38. Each prelude will be annotated and arranged according to the three difficulty levels presented above. Each annotation will identify problems students may face, offer solutions and suggestions that lead to successful performance, and list discrepancies among the nine editions.
Dmitri Borisovich Kabalevsky was born in St Petersburg on December 30, 1904. His family moved to Moscow in 1918, where he resided until his death on February 14, 1987. From 1919-1925, Kabalevsky studied piano at the Scriabin School of Music in addition to pursuing his general education. In 1925, he began his studies at the Moscow Conservatory as a composition student of Nikolai Miaskovsky (1881-1950, also teacher of Aram Khachaturian and Alexander Mosolov) and piano student of Alexander Goldenweiser (1875-1961, also teacher of Lazar Berman, Samuel Feinberg, Grigory Ginsburg, Nikolai Petrov, and Tatiana Nikolayeva). He graduated in composition and piano in 1929 and 1930 respectively. According to Russian pianist Dmitry Paperno, “to study under him [Miaskovsky] was the dream of every young composer, and he brought up a pleiad of outstanding composers, including Kabalevsky, Khachaturian, and Shebalin.”

In 1932, Kabalevsky became a faculty member at the Moscow Conservatory and was later appointed composition professor in 1939. In the 1940s, he was music critic and chief editor of the official publication Sovetskaya Muzyka (Soviet Music). His career was based in Moscow, where he represented the Communist party as its official spokesperson on musical policy. As a Soviet musical ambassador, Kabalevsky traveled internationally with Soviet delegations. One

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such trip was to America in 1959 with composers Dmitri Shostakovich and Tikhon Khrennikov.\(^3\)

In addition to receiving many Soviet awards, Kabalevsky was acknowledged beyond the borders of his homeland when the International Society of Musical Education granted him the honorary office of president in 1972.

Currently on Amazon.com, eight recordings of the Overture to Kabalevsky’s opera *Colas Breugnon*, including performances by legendary conductors Arturo Toscanini and Fritz Reiner, and six recordings of the symphonic suite from his incidental music for the play *The Comedians* are available. This evidence of Kabalevsky’s continuing popularity bears witness to the worth of his compositions and shows his ongoing presence in today’s musical scene.

Kabalevsky’s compositional style comprises a “more conventional diatonicism interlaced with chromaticism and major-minor interplay.”\(^4\) Other features include conservative use of traditional forms, modulatory surprises, and folk music elements. A prolific composer of orchestral, stage, voice, choral, and solo piano works, Kabalevsky did not produce much chamber music. Many consider Kabalevsky’s focus on children to be his chief legacy, a legacy found in the quantity of his works written for young performers and “his development of a system of musical education for children.”\(^5\) He developed “a programme for music in schools, made appearances in concerts and lectures, and, like Kodály and Orff, actually taught at a school.”\(^6\) “Some of his children’s songs became musical symbols of the Soviet age… while several of his numerous instrumental concertos written for young musicians gained worldwide popularity.”\(^7\)

\(^5\) Ibid.
\(^6\) Ibid.
\(^7\) Ibid.
Kabalevsky’s substantial piano output includes concert level pieces for solo piano, five works for piano and orchestra, and children’s works. His piano pieces for children have held a prominent place in the teaching repertoire for over sixty years. Less well known, his solo concert level pieces include three sonatas, preludes and fugues, preludes, rondos, and a piano suite. His set of 24 Preludes, Op. 38, for solo piano, contains a wealth of technical and musical challenges and a variety of styles.

The earliest extant keyboard preludes are found in Adam Ileborgh’s tablature (ca. 1448) and in Conrad Paumann’s “Fundamentum organisandi” (1452). Subsequently, the prelude became a favorite genre for the keyboard. Johann Sebastian Bach’s two-volume *Well-Tempered Clavier* (1722 and 1744) remains a monument of the keyboard repertoire. Since the time of J.S. Bach, composers have written keyboard preludes, often grouping them in sets of twenty-four. Those who followed Bach’s lead included Chopin, Scriabin, Kabalevsky, Shostakovich, Bentzon, Shchedrin, and Sergei Slonimsky. Performers have sometimes chosen to play these works as complete cycles or have programmed selected preludes from these sets.

Kabalevsky’s 24 Preludes, Op. 38, have “entered the repertories of a few Russian pianists” but are less familiar outside of Russia. Dedicated to Miaskovsky, his composition teacher, and prefaced with a quotation from the great Russian poet Mikhail Lermontov, the Op. 38 set has a Russian folk-song as either the primary or secondary thematic material for each prelude, mostly drawn from Rimsky-Korsakov’s *Collection of 100 Russian Folksongs, Op.*

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8 Ibid.
10 Ibid, 12.
The distinguished Russian pianist Alexei Skavronsky (1931-2008) wrote: “It was in itself highly symbolic that in those strenuous war years Kabalevsky should turn to this life-giving spring, drawing from it inspiration and strength… penetrates into the very essence of a folk-melody… creating poetic miniatures filled with profound psychological content.”

Like Chopin’s op. 28 set, Kabalevsky’s op. 38 set proceeds through the circle of fifths in relative major and minor pairs.

Kabalevsky had associations with five of the greatest Russian pianists of the twentieth century: Vladimir Ashkenazy, Emil Gilels, Sviatoslav Richter, Yakov Flier, and Vladimir Horowitz.

When Ashkenazy was 14, he first played Kabalevsky’s third piano concerto (the “Youth Concerto”) with the Moscow Philharmonic, Kabalevsky conducting. Ashkenazy later played the concerto in Leningrad and Tallinn in 1953, also with Kabalevsky as conductor. Despite Ashkenazy’s successful performances, Kabalevsky asked Gilels to record the third concerto with him. In 1955, Ashkenazy played the concerto four more times. In 1956, Ashkenazy refused to play it in Moscow and Leningrad because “although he had been happy to play the piece as a boy, he now had plenty of other music to play and did not feel right playing a ‘Youth Concerto’ any more.”

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13 McLachlan, 3.
Richter and Kabalevsky served as members of the jury for the first Tchaikovsky International Competition in 1958. Richter respected Kabalevsky as an intellectual, but was unenthusiastic about his music.

Flier gave the world premiere performance of Kabalevsky’s op. 38. In 1955, Melodiya produced a world premiere recording of Flier’s performance of the preludes in Moscow. Kabalevsky’s student Leo Smit gave the first American performance of some of his preludes, op. 38. He premiered six of them at a Town Hall recital in New York City in November 1945.

Horowitz gave the American premiere of many contemporary Russian works. He played twelve preludes from Kabalevsky’s op. 38 in Fresno, CA in December 1945, and also gave the New York première of Kabalevsky’s Piano Sonata No. 2, Op. 45, in February 1947 at Carnegie Hall. Two months later he played a group of Kabalevsky’s Preludes Op. 38 at Carnegie Hall, and in December recorded the Piano Sonata No. 3. During his 1986 concert tour in Moscow and Leningrad, Horowitz met many pianists, conductors, and spent some time with Kabalevsky, whose music he had played with significant success in America in the 1940s.

From 1945-1950, Horowitz paid Carnegie Hall Recording Company to record thirteen of his solo recitals, recordings for his use exclusively. In 1986 he donated these recordings to Yale.

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17 Ibid.
18 Smit, American composer and pianist, studied with Kabalevsky for three months when he was eight years old. “Remembering Leo Smit (1921-1999),” University of Buffalo Libraries Online, curated by John Bewley, http://library.buffalo.edu/music/exhibits/smit/.
20 Ibid.
alma mater of his friend and record producer, Tom Frost. After Horowitz died in 1989, Frost listened to these recordings and decided that the performances deserved to be publicly released. Eventually, only compositions that were not in Horowitz's previously available discography were released by the RCA label in 1995 on two CDs. Volume two contains works by 20th century composers, including eight preludes (nos. 1, 3, 8, 10, 16, 17, 22, 24) from the Op. 38 set.23

A discography of the Op. 38 preludes is provided at the end of the dissertation.

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CHAPTER 2: LATE INTERMEDIATE PRELUDES

Prelude no. 1

Form: Introduction ABA'
Performance indication: Andantino
Meters: 2/4, 3/4, 5/8
Key: C major
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; voicing; pedaling; technique.

This lyrical prelude’s dominant texture is melody and accompaniment. The melody, found chiefly in the right hand, also occurs in the left hand in mm. 13-17 and 22-25. Hand crossing occurs in mm. 19-21, where the right hand’s melody is placed below the left hand’s triadic chordal accompaniment.

Tenuto marks appear throughout the prelude. Notes bearing tenuto marks require a subtle lengthening of their values, adding to the ways in which the performer inflects melodic material.

Projecting the descending bass line of the chords in mm. 17-18 is a voicing challenge. One way to improve voicing is to practice the part you wish to project legato and the remaining notes staccato, thus training stronger attacks in the projected part (see Example 2.1).
Example 2.1 (Prelude no. 1, mm. 17-18)

A way to improve the balance between the melody and the repeated accompanying chords is to close the fallboard of the piano and practice each hand alone on its surface. This trains the hand with the accompaniment to play soft, gentle attacks and encourages the hand given the melody to play with stronger attacks. Then, play both hands together, first on the fallboard, then on the piano, listening for the different dynamic levels.

In mm. 9 and 11, the damper pedal must be depressed for the entire measure to honor Kabalevsky’s note lengths in the soprano and alto voice (see Example 2.2). Conjunct melodic content requires attention to pedaling, especially in places like mm. 10 and 12, to avoid mixing half steps and whole steps. However, the different harmonies in mm. 23-24 will inevitably be mixed because the pedal is needed to sustain the bass line under the changing harmonies.

Example 2.2 (Prelude no. 1, mm. 9-12)
To facilitate a legato rendering of the two-part counterpoint in the right hand in m. 12, see the suggested fingering, a combination of the author’s and Leo Smit’s in Example 2.3.

Example 2.3 (Prelude no. 1, m. 12)

The passage of parallel sixths (mm. 16-18) is useful for training lightness. A free wrist and a relaxed, flexible thumb are required to successfully negotiate the passage. One way of practicing is to organize the sixths in the groupings as bracketed in Example 2.4, repeating each group several times.

Example 2.4 (Prelude no. 1, mm.16-18, right hand part)

In order to ensure smooth performance of the change to and from 5/8 in mm. 14-16, tapping the parts while counting eighth notes aloud is recommended.

M. 17, beat 2, may contain a misprint. It is possible that the A in the upper staff is tied to the previous note, corresponding to the other tied notes in the lower voices. In their recordings,
Vladimir Horowitz and Nadia Reisenberg play the A, whereas Murray McLachlan and Christoph Deluze tie the note.

Edition discrepancies:
M. 3, beat 2: Schirmer, Leeds, and MCA have a *poco rit.*
M. 4, beat 1: Schirmer and MCA have no *tenuto* mark in the lower staff.
M. 9, beat 1: International, Kalmus, and Leeds have no eighth rest in the upper staff.
M. 13, beat 1: Schirmer and MCA have no *tenuto* mark in the upper staff.
M. 17, beat 1, second eighth note, and beat 2: International, Kalmus, Peters, Schirmer, Leeds, MCA, Moscow 1945, and Moscow 1959 have no *tenuto* mark in the upper staff. Sikorski has *tenuto* marks.
M. 18, beat 1, second eighth note: Schirmer, Leeds, and MCA have no *tenuto* mark in the lower staff.
M. 20, beat 2: International and Kalmus print an eighth note instead of a dotted eighth note in the upper staff.
M. 24, beat 1, second eighth note: Sikorski has a *tenuto* mark in the upper staff.
M. 25, beat 1: Sikorski, Peters, and Moscow 1959 have no *tenuto* mark in the upper staff.

Prelude no. 15

Form: ABA'B' Coda
Performance indication: Allegretto marcato
Meters: 2/2, 3/2
Key: D-flat major
Largest span: Harmonic octaves
Pedagogical challenges: Articulation; voicing; interpretation; reading.

This prelude’s predominant texture in the A section, two-part counterpoint between the hands, alternates with the B section’s contrasting chordal texture. These chordal passages contain melodically descending inner voices in mm. 9-12 and 21-24.

In mm. 5-8 and 13-20, imitation between the hands is challenging. The difficulty is compounded by the resultant opposing articulations (see Example 2.5). The performer must play legato with one hand and staccato with the other, with the roles reversing as often as every two beats. One way to practice the articulations is to close the piano’s fallboard and practice the
passages on top of it. No longer worrying about striking the right notes, the performer can focus on listening to the correct articulations. Mastering these passages will improve the performer’s ability to hear and execute two-part polyphony with contrasting articulations.

Example 2.5 (Prelude no. 15, mm. 13-17)

In the chordal passages in mm. 9-12 and 21-24, the performer needs to project the soprano voice above the melodically descending inner voices. The accents in mm. 9-10 require careful attention (see Example 2.6). Accenting the left hand on beat three, but not the right hand, highlights the counterpoint of accents between the soprano and the bass.

Example 2.6 (Prelude no. 15, mm. 9-12)

See Example 2.7 for the author’s suggested fingering for m. 27 to the downbeat of m.28 in the right hand.
Example 2.7 (Prelude no. 15, mm. 27-28)

In this prelude, tonal centers change rapidly, moving to unexpected arrival points. The teacher could use this element of surprise to encourage the performer to intentionally play the prelude with “musical humor.”

Other challenges include reading the many accidentals, especially in mm. 9-12 and 21-24, and playing in D-flat major.

Edition discrepancies:
M. 8: Schirmer and MCA have no crescendo sign.
M. 9, beat 2: MCA has an A-flat instead of an A-natural in the upper staff.
M. 13, beat 2: International, Kalmus, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 15, beat 1, second quarter note: International, Kalmus, and Leeds have no staccato mark in the lower staff.
M. 15, beat 2, second quarter note: International, Kalmus, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 16, beat 2, both quarter notes: International, Kalmus, Leeds, and Moscow 1945 have no staccato marks in the lower staff.
M. 25, beat 2: International and Kalmus have no staccato mark in the lower staff.
M. 26, beat 2: Sikorski has no accent mark in the lower staff.
M. 27, beat 1, third eighth note: International, Kalmus, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 31, beat 1, third eighth note: International, Kalmus, Leeds, and Moscow 1945 have no staccato mark in the lower staff.
M. 32, beat 2: International and Kalmus have no staccato mark and tenuto mark in the lower staff.
Prelude no. 23

Form: ABA'
Performance indications: Andante sostenuto
Meters: 3/4, 2/4
Key: F major
Largest span: Harmonic 6ths
Pedagogical challenges: Articulation; voicing; pedaling; interpretation; rhythm.

This prelude’s predominant texture is melody with chordal response in parallel motion.

Students are constantly taught to avoid emphasizing the last note of a phrase. This prelude presents an exception. *Tenuto* marks are always found at the end of melodic phrases that close with the tonic, F, repeated twice.

In the unison passages throughout the prelude, the right hand part could be voiced slightly louder than the left hand to produce a brighter sound.

In mm. 3-6, 8-11, 27-28, and 28-29, using the *sostenuto* pedal will sustain the concluding melodic note (F₄), allowing damper pedal changes and facilitating voicing and legato touch when playing the subsequent parallel chords (See Example 2.8). In m. 23, the *sostenuto* pedal can be used to sustain the chord on beat 2. This prelude could serve as an introduction to *sostenuto* pedaling for the late-intermediate performer.

Example 2.8 (Prelude no. 23, mm. 3-6)
The opening instruction, *rubato e ben cantando*, asks the performer to deliver the melody with rhythmic flexibility, perhaps imitating a singer delivering a text. A possible practice technique is to have the student write or improvise an original text that matches the student’s perception of the mood of the melody. Doing so could lead the student toward a vocal, flexible presentation of the melody in accordance with Kabalevsky’s directions.

The chordal response contains three different subdivisions of the quarter note, requiring the performer to play them with rhythmic precision, thus providing a contrast with the rubato style of the melody. See Example 2.8. In m. 22, Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have a *Tempo I* marking. Sikorski, Peters, Schirmer, and MCA do not. Should the performer choose to play from any of the former editions, then the prelude could be interpreted as having a tempo change in the B section (mm. 11-22).

Edition discrepancies:
M. 5: Sikorski and Peters have no *decrescendo* sign.
M. 5, beat 1: Schirmer and MCA have no *tenuto* mark in the lower staff.
M. 8, beat 3: Schirmer and MCA have a *tenuto* mark in the upper voice of the lower staff.
M. 10, beat 1: Schirmer and MCA have no *tenuto* mark in the lower staff.
M. 15, beat 2, last note: Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have a D instead of an E in the lower staff.
M. 20, beat 2: Sikorski has no *tenuto* mark over the chord in the lower staff.
M. 22: Kalmus, International, Leeds, and Moscow 1945, and Moscow 1959 have a *Tempo I* marking. Sikorski, Peters, Schirmer, and MCA do not have a *Tempo I* marking.
CHAPTER 3: EARLY ADVANCED PRELUDES

Prelude no. 2

Form: AA'BA"
Performance indication: Scherzando
Meters: 2/4, 3/4
Key: A minor
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; memorization; voicing; technique.

This prelude features two textures: melody and accompaniment; and block chords. The melody, chiefly found in the soprano voice of the right hand’s chords, also occurs in the left hand in mm. 21-28. The right hand part of mm.1-4 is repeated in mm. 11-14 accompanied by a more elaborate continuous sixteenth-note passage in the left hand. See Examples 3.1 and 3.2.

In mm. 1-4, 11-14, and 29-32, executing the staccato chords in the right hand requires a flexible wrist technique to produce a light attack. The identical technical task is found in the left hand’s parallel root position triads in mm. 21-28. This passage has fewer changes in direction than the right hand part in mm. 1-4.

Two altered repetitions of mm. 1-4, potential causes of confusion for a memorized performance, occur in mm. 11-14, and 29-32. See Examples 3.1, 3.2, and 3.3 for a comparison of these passages.
Throughout the prelude, the performer needs to project the upper voice of the chords, whether the melody occurs in the right or left hand. See Example 2.1, pages 12-13, for advice on practicing voicing.

Mm. 11-14 and 21-28 require a certain degree of independence between the hands in the passages of sixteenth notes versus staccato chords. The performer must be aware that the right hand’s vertical chord attacks might inadvertently cause an accent on every other note in the left hand’s passagework, causing the tempo to drag.
Bar lines can sometimes interfere with technical fluency. Such a situation potentially exists in mm. 21-22 and 25-26. See the brackets in Example 3.4 for the easiest physical grouping for mm. 21-22. The shifts from the last note of beat 1 to the first note of beat 2 are facilitated by both fingering options shown in Example 3.4. The performer could practice these measures by proceeding from beat 2 of m. 21 to the end of beat 1 of m. 22, thus organizing directionally around the descending passages rather than concentrating on the shift. Instead of viewing beats 1 and 2 of m. 21 as a unit, the performer should view beat 2 of m. 21 and beat 1 of m. 22 as a physical continuity. The author’s suggested fingerings are given in Example 3.4.

Example 3.4 (Prelude no. 2, mm. 21-22)

The author’s suggested fingering for mm. 23-24 in the right hand’s sixteenth notes is found in Example 3.5.
In mm. 5-9, 15-19, and 33-37, chords contain diminished octaves, tritones, diminished thirds, major sevenths, and minor seconds, presenting students with a “contemporary” sound that may be new to their performing experience.

Edition discrepancy:
M. 7, beat 1: Sikorski prints a quarter note F-sharp instead of a dotted quarter note in the upper staff.

Prelude no. 5

Form: ABA' Coda
Performance indication: Andante sostenuto
Meters: 3/4, 4/4
Key: D major
Largest span: Harmonic 11ths
Pedagogical challenges: Voicing; technique; pedaling; interpretation; reading; memorization.

In this prelude, the predominant three-layered texture is formed with an inner voice melody shared between the hands, a bass line in the left hand, and chords placed above the melody, generally played by the right hand. In mm. 29-45, the melody shifts to the soprano voice in the right hand’s chords, and is sometimes doubled in the left hand. This chordal melody is accompanied by a bass line, a line primarily in walking eighth notes.
The performer needs to project the melody, a task made challenging by the three-layered texture in which the melody shifts between hands in the middle voice. One way to practice is to first play the melody by itself, then add the upper voice or the lower voice, and finally, play all layers.

In mm. 16-30, 33-36, and 38-40, huge jumps present a challenge, especially in the left hand (see Examples 3.6 and 3.7). In beat 1 of mm. 13-15, etc., when the chord or dyad in the left hand exceeds an octave span, its top note could be redistributed to the right hand as circled in Example 3.6.

Example 3.6 (Prelude no. 5, mm. 13-15)

![Example 3.6](image)

For the most part, damper pedal changes should be determined by the duration of the bass voice. This approach to pedaling, combined with playing the eighth note chords at least one dynamic level lower than the melody, ensures a successful balance. See Example 3.7.
Example 3.7 (Prelude no. 5, mm. 15-18)

In m. 39, the sixteenth-note bass line in the left hand, the fastest rhythmic value of the prelude, determines the tempo of the prelude (See Example 3.8). The choice of tempo should reflect the Andante sostenuto character.

In mm. 40-42, the notes notated for the right hand’s thumb should be played as grace notes before the beat (circled notes in Example 3.8) when the chords exceed an octave span. This allows for a steady presentation of the bass line and soprano voice. See Example 3.8.

Example 3.8 (Prelude no. 5, mm. 39-42)

In mm. 1-12, the inner voice melody often shifts between staves, presenting a reading challenge that could affect the phrasing of the melody. The redistribution of the melody note on beat 3 of mm. 2-4, 7, and 12 to the right hand could make choreographic sense for some
performers (see circled notes in Example 3.9). The resulting continuity (right-left-right, right-left-right, etc.) may help the performer to phrase the melody by having the right hand consistently play the upbeat to the downbeat. See Example 3.9.

Example 3.9 (Prelude no. 5, mm. 2-4)

Mm. 15, 17, and 19 pose possible memory traps. The danger lies in jumping back from the end of beat 3 of m. 19 to beat 1 of mm. 16 or 18. Several other possibilities exist for jumping back or forth from the end of mm. 15, 17, and 19 to the downbeat of mm. 16, 18, and 20.

Edition discrepancies.
M. 17, beat 1: Sikorski has no tenuto mark in the upper staff.
M. 17, beat 2: Kalmus, International, and Leeds have no tenuto mark in the lower staff.
Prelude no. 7

Form: ABA'B
Performance indication: Moderato e tranquillo
Meters: 4/4, 5/4
Key: A major
Largest span: Harmonic 9ths
Pedagogical challenges: Voicing; technique; pedaling; interpretation; memorization.

In this prelude, two textures alternate. Mm. 1-10 are in two voices. In mm. 11-14, the melody is in the top voice of the chords in the right hand, with the left hand providing harmonic support. A modification of the two-voice texture returns as invertible counterpoint in m. 14, with the right hand harmonized at the interval of a sixth and some octave doubling added in the lower register.

In mm. 11-26, voicing the melody in the right hand’s chords and dyads requires attention. The grace notes in the right hand in mm. 11-13 and 23-25 present voicing and articulation challenges. Practicing the soprano line by itself optimally aligns the hand for later adding the remaining notes (See Example 3.10).

Example 3.10 (Prelude no. 7, m. 11, right hand part)

In mm. 16-17 and 19-21, the passages of legato parallel sixths present a technical challenge for the right hand. It is preferable to focus on achieving a legato touch in the upper voice. Therefore, the lower voice, executed by the thumb and second finger, must be played lightly, avoiding tension in the thumb while maintaining a flexible wrist (see Example 3.11).
Example 3.11 (Prelude no. 7, mm. 16-17)

In mm. 11-13 and 23-25, the thirty-second note quintuplets in the left hand present a textural challenge. Kabalevsky’s indications, leggiero and pp, imply a transparent sound. Overusing the damper pedal during those passages is ill advised. See Example 3.12 for suggested fingerings (m. 11: Leo Smit’s fingering; m. 13: the author’s fingerings).

Example 3.12 (Prelude no. 7, mm. 11 and 13, left hand part)

In mm. 4-10, the performer is confronted with an interpretive question when presenting the two voices: which voice should be emphasized? Because of the cantando instruction in m. 4, the author suggests that the upper voice is slightly more dominant than the lower. In keeping with this approach, in mm. 4-10, the right hand must project the longer note values with a
singing (*cantando*) tone in order to prevent them from being covered by the more active rhythmic patterns in the left hand. See Example 3.13.

Example 3.13 (Prelude no. 7, mm. 4-7)

![Example 3.13 (Prelude no. 7, mm. 4-7)](image)

Mm. 11, 12, and 13 pose a possible memory trap. The danger lies in jumping from beat 3 of m. 12 back to beat 3 of m. 11 or forward to beat 3 of m. 13. Several other possibilities for jumping back or forth between these measures exist.

Edition discrepancies:
M. 10, beat 1, both sixteenth notes: Peters and Moscow 1959 have no staccato marks in the upper staff.
M. 11, beat 1: Kalmus International, Leeds, Moscow 1945, and Moscow 1959 have no staccato mark in the upper staff.
M. 11, beat 3: Kalmus, International, and Leeds have no staccato mark in the lower staff.
M. 16, beat 1, last sixteenth note: Kalmus, International, and Leeds have no staccato mark in the upper staff.
M. 16, beat 2: Kalmus, International, Leeds, and Moscow 1945 have no *tenuto* mark in the lower staff.
M. 17, beat 4, second eighth note: Sikorski, Peters, Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no *tenuto* mark in the lower staff.
M. 22: Sikorski and Peters have no *decrescendo* sign after the *forte.*
M. 25, beat 3: Kalmus, International, and Leeds have no staccato mark in the lower staff.
Prelude no. 8

Form: AA'BA'
Performance indications: Andante non troppo. Semplice e cantando
Meters: 4/4, 2/4
Key: F-sharp minor
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; voicing; technique; pedaling; interpretation.

This lyrical prelude’s texture is melody and accompaniment. The melodic material, in the right hand, is presented as a solo line, in two voices, or in dyads. The left hand’s accompaniment pattern, a single bass note alternating with a chord, occurs frequently in the piano repertoire. Chopin’s Nocturne in F minor, op. 55, no. 1 is one such example.

In mm. 10-15, 18-23, and 26-28, careful distinction should be made between melody notes that are bear tenuto marks and those that do not.

Playing two different volume levels in the same hand presents a voicing challenge at Tempo I (m. 25). The melody notes, stemmed upward, must be projected above the accompanying notes, stemmed downward. See Example 3.14 for the author’s suggested fingering for m. 25, beats 3 and 4.

Example 3.14 (Prelude no. 8, m. 25)
In mm. 20-23, the parallel dyads in the right hand present a technical challenge because their intervals shift among seconds, thirds, fourths, and sixths. Example 3.15 presents the author’s suggested fingering for m. 20 to the downbeat of m. 22. A lesser technical challenge is found in the jumps of the left hand’s accompaniment pattern.

Example 3.15 (Prelude no. 8, mm. 20-22)

In m. 15, the last two notes in the alto voice may be redistributed from the right hand to the left hand (D-sharp and E-sharp). This enables the whole note F-sharp in the soprano voice to sound through the entire measure and allows a pedal change on beat 3 to clear the harmony of the first half of the measure.

In mm. 1-9, the performer should change the damper pedal every half note. When the melodic line has conjunct motion, more frequent pedal changes are suggested.

In order to observe Kabalevsky’s instruction of *semplice*, the performer should avoid exaggerated *rubati*.

Edition discrepancies:
M. 5, beat 3: Schirmer and MCA have no slur in the lower staff.
M. 6, beat 2: Schirmer and MCA have no *p* dynamic marking.
M. 21, beat 2: Schirmer and MCA have no *tenuto* mark in the upper staff.
M. 24, beat 4: Kalmus and International have a staccato mark in the lower staff.
M. 25, beat 1: Kalmus, International, and Leeds print a quarter note instead of a dotted quarter note in the upper staff.
M. 27, beat 1: Peters, Kalmus, International, Leeds, Schirmer, MCA, Moscow 1945, and
Moscow 1959 have an eighth rest instead of a sixteenth rest.
M. 27, beat 4: Sikorski has no tenuto mark in the upper staff

Prelude no. 12

Form: ABCBA
Performance indication: Adagio
Meters: 9/4, 6/4, 4/4
Key: G-sharp minor
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; voicing; pedaling; interpretation; reading.

This lyrical prelude presents two textures: in mm. 1-11, melody, sometimes harmonized with chords; in mm. 12-35, melody and accompaniment. The melody is first presented in the left hand and then answered in the right hand in m. 3. The melody alternates between hands throughout the prelude. (This prelude’s melody is reminiscent of Mussorgsky’s "The Old Castle" and "Bydlo" from Pictures at an Exhibition, both of which are also in the key of G-sharp minor.)

In mm. 12-17 and 22-25, realizing Kabalevsky’s desired sonority requires the following articulations: a legato melody line in the left hand accompanied by staccato chords in the right hand.

A voicing challenge is presented in the melody in the right hand chords of mm. 6-10 and 26-33. Starting in m. 6, beat 3, the performer needs to bring out the melodic line in the lowest right hand chord tones and produce a continuity of voice-leading to the upper voice of the octaves in mm. 7-8. See Example 3.16.
Example 3.16 (Prelude no. 12, mm. 6-9)

In m. 6, the dotted half note F⁵ in the upper staff is notated with a downward stem. The performer must be careful to physically sustain that note so it continues to sound during the damper pedal change on the last quarter note of beats 1 and 2 (see Example 3.16). The same approach works for the dotted half note E in m. 26 and C-sharp in m. 28. The use of the *sostenuto* pedal is suggested in the following passages: mm. 2-4, lower staff G-sharp; mm. 10-11, after the seventh beat of m. 10; m. 17, beat 4, an option for small hands to avoid playing the interval of a ninth in m. 18. At first glance in mm. 33-35, the performer might consider using the *sostenuto* pedal in m. 33, beat 6 and m. 34, beat 3. However, this passage also works well by changing the damper pedal on the G-sharps in the bass in m. 33, beat 5 and m. 34, beats 3 and 6.

The choice of tempo should reflect the *Adagio* character of the prelude. Because it contains the shortest rhythmic value in the prelude, the rhythmic figure on the second beats of mm. 27 and 29 determines the tempo of the prelude. The performer should take these factors into account as well as choose a tempo that enables the 6/4 and 9/4 measures to proceed in two and three beats to the bar. Mm. 12-17 provide the performer with an opportunity to shape the melody in the left hand. In those measures, encouraging the performer to imitate the orchestral sonority of a tuba accompanied by *pizzicato* strings may stimulate the aural imagination of the performer.

In beats 1 and 2 of mm. 6, 26, and 28, to avoid rolling the right hand’s chord, redistribute the pitches so that the left hand plays the lowest note of the upper staff. In mm. 20-21, the
performer should not distribute the hands according to the staffs; the right hand can play the upper voice of the lower staff. If the *sostenuto* pedal is used in mm. 2-4 as previously suggested, the following redistribution allows the right hand to play the melody with a legato fingering: the left hand plays the chord on beat 1 of m. 3 and the upper staff’s middle C-double sharp on beat 3 and B on beat 1 of m. 4.

Two meter changes may pose challenges: in m. 11, the meter shifts from compound meter (6/4) to simple (4/4) in m. 12 and returns to compound (6/4) in m. 26. The speed of the quarter note remains constant.

Edition discrepancies:
M. 1: Schirmer and MCA start the *crescendo* on beat 1, the others on beat 2.  
M. 1, beat 2: Kalmus, International, and Leeds print a quarter note instead of a dotted quarter note in the lower staff.  
M. 2: Sikorski and Peters start the *decrescendo* on beat 2; the others on beat 3.  
M. 4: Schirmer and MCA start the *crescendo* on beat 2; the others on beat 3.  
M. 9: Schirmer and MCA start the *crescendo* on the beginning of beat 2; the others at the end of beat 1.  
M. 9, beat 2: Schirmer and MCA have a *tenuto* mark in the lower staff.  
M. 18, beat 1: Kalmus, International, and Leeds have a staccato mark in the upper staff.  
M. 25, beat 1: Kalmus, International, and Leeds print a half note instead of a dotted half note in the lower staff.  
M. 27, beat 1, third quarter note: Kalmus and International print a half note instead of a quarter note in the upper staff's lower voice.  
M. 28, beat 2: Kalmus, International, Leeds, and Moscow 1945 print a half note instead of a dotted half note in the upper staff's lower voice.  
M. 30, beat 1, third quarter note: Sikorski has a G-sharp in the upper staff's middle voice; the others have an F-sharp.  
M. 31, beat 3: Sikorski has a *tenuto* mark under the tied notes in the lower staff.  
M. 33: Schirmer, MCA, and Leeds place the word *poco* above the *decrescendo* sign.  
M. 34: Sikorski, Peters, Moscow 1945, and Moscow 1959 have staccato marks in the upper staff.
Prelude no. 17

Form: ABA'
Performance indication: Andantino tranquillo
Meters: 3/4, 2/4, 4/4
Key: A-flat major
Largest span: Harmonic 10ths
Pedagogical challenges: Voicing; technique; fingering; pedaling; interpretation; reading; memorization.

The prelude opens with the following texture:

Example 3.17 (Prelude no. 17, mm. 1-6)

In mm. 17-32, the melody is primarily in the right hand accompanied by octaves in the left hand. The opening texture returns in m. 33.

A voicing challenge is found in the opening texture. Notes with upward stems form the melody. Therefore, they should be projected above the more active accompanimental voice.

In mm. 1-16 and 32-40, a flexible wrist and forearm are necessary to cover the large legato intervals. Successful execution of the grace notes leading to beat 1 in mm. 1, 7, and 10 can be achieved by isolating the figure and perfecting its hand choreography. In mm. 7 and 10, beat 2, performers can roll the 9ths if the interval is too wide for their reach, picturing the lower note as a grace note. In mm. 28-29, it is technically challenging to emphasize the notated accent on
the left hand octave downbeat while avoiding an accent on the right hand downbeat, which ends the phrase.

In m. 38, the author’s fingering above the notes in Example 3.18 will produce an effortless execution of the grace notes if they are grouped in two-note slurs. This differs from Schirmer’s suggested fingering (notated below the notes) in the right hand.

Example 3.18 (Prelude no. 17, m. 38)

The author’s suggested fingering and pedaling for mm. 1-6 are shown in Example 3.17.

The pedaling shown preserves the clarity of the counterpoint.

The sostenuto pedal may be used on the downbeat of m. 20 for the entire measure in order to maintain the clarity of the melodic line.

In m. 33, the Tempo I marking suggests that a slight ritardando may be appropriate in m. 32, helping the return to the tranquillo mood of the opening.

In mm. 17-32, the melody is beamed across the bar line, highlighting the hemiola of mm. 17-18 and 20-21. In mm 27-31, each slurred phrase should be viewed as two groups of three notes (see brackets in Example 3.19).
Example 3.19 (Prelude no. 17, mm. 27-31)

The following measures pose possible memory traps: 1) the performer might detour from the end of beat 2 of m. 9 to beat 3 of m. 12 or backward from the end of beat 2 of m. 12 to beat 3 of m. 9; 2) the danger in mm. 13 and 15 lies in jumping forward from beat 3 of m. 13 to beat 3 of m. 15 or vice versa; 3) Because mm. 19 and 22 are identical, this may cause the performer to detour from the end of beat 3 of m. 19 forward to beat 1 of m. 23 or jump backward from the end of beat 3 of m. 22 to beat 1 of m. 20.

Edition discrepancies:
M. 23, beat 2, second sixteenth note: Schirmer and MCA have no tenuto mark in the lower staff.
M. 25, beat 2, second sixteenth note: Schirmer and MCA have no tenuto mark in the lower staff.
M. 32, beat 1: MCA prints a quarter note instead of a dotted quarter note in the lower staff.
M. 33: Schirmer and MCA have no Tempo I marking.
M. 33, beat 1: International, Kalmus, Leeds, Schirmer, and MCA have no tenuto mark on the upper staff's half note.
Prelude no. 18

Form: ABB'
Performance indications: Largamente con gravita
Meters: 4/4, 3/4
Key: F minor
Largest span: Harmonic 11ths
Pedagogical challenges: Voicing; technique; pedaling; reading; memorization.

This prelude, useful for developing fortissimo chord playing, has a chordal texture with the melody in the soprano voice, interspersed with broken chord flourishes.

Throughout the prelude, the soprano voice melody in the chordal texture must be projected. See Example 2.1, pages 12-13, for advice on practicing voicing.

Except for m. 12, beats 2 and 3, the broken chords occur in contrary motion in thirty-second-note groups of five in the right hand and groups of four in the left hand. Although the general choreographic gestures are the same, a technical difficulty may stem from the different intervallic distances between the first four notes of the right hand and the first three notes of the left hand (see Example 3.20, second half of beat 4). In Example 3.20, beats 2 and 3, the fifth note in the broken chords in the left hand is placed an octave below the fourth note. This creates an additional octave leap, altering the choreography previously established throughout the prelude.

Example 3.20 (Prelude no. 18, m. 12)
Because of the large harmonic intervals in the chords in the left hand, the performer might need to roll them.

In m. 4, beats 2 and 3, the performer has two pedaling options: engage the *sostenuto* pedal and change the damper pedal on the first note of the second and third broken chords; depress the damper pedal through beats 2 and 3.

Other challenges include reading the accidentals and playing in F minor.

Mm. 3 and 7 pose a possible memory trap. The danger lies in jumping forward from the end of beat 3 of m. 3 to beat 1 of m. 8 or backward from the end of beat 3 of m. 7 to beat 1 of m. 4.

Edition discrepancy:
M. 12, beat 1, both eighth notes: Kalmus and International have no *tenuto* marks in the lower staff.

Prelude no. 20

Form: ABA'  
Performance indications: Andantino semplice  
Meter: 3/4  
Key: C minor  
Largest span: Harmonic 10ths  
Pedagogical challenges: Articulation; voicing; technique; pedaling; reading; interpretation.

This prelude’s predominant texture presents a melody in the right hand and a single bass note or an octave that alternates with chords in the left hand. In mm. 21-24, a three-part texture is formed with an eighth-note melody in the upper voice, a quarter-note countermelody in the middle voice, and a sustained line in long note values in the bass. These three voices change
registers throughout mm. 21-39. In mm. 25-27, material from mm. 21-24 is presented in invertible counterpoint.

Kabalevsky notates tenuto marks in mm. 28-31, switches to accent marks in mm. 31-35, and returns to tenuto marks in m. 35. To project the difference in articulation, accented notes should receive a sharper attack than the tenuto-marked notes.

Execution of two voices by the same hand is often required. In mm. 25-27 in the left hand, the dotted half note bass line must sound through the measure. See Example 3.21 for the author’s suggested fingering in the left hand for these measures, chosen to achieve clarity of voice leading using minimum damper pedal. In two instances, this fingering requires sliding the same finger from black to white keys.

Example 3.21 (Prelude no. 20, mm. 25-27)

In mm. 28-31 and 34-35 in the right hand, the pedal point in the upper voice should not cover the eighth-note melodic line. In mm. 39-46, the notes circled in Example 3.22 should be played at a lower dynamic level than the melody.
Example 3.22 (Prelude no. 20, mm. 39-46, right hand part)

The left hand accompaniment in mm.1-8 and 12-20 has wide leaps between the chords and bass line, but they are quite manageable in the Andantino tempo. In mm. 13-20, the leaps in the left hand and the quick descending arpeggiation in the right hand create a possible coordination challenge. In the rolled chord in the right hand in m.50, pianists with small hands could consider using this fingering: 5-1-2.

Engaging the sostenuto pedal from m. 43, beat 3 through m. 47 is an option. Doing so sustains the pedal point C and allows the counterpoint in the other voices to be presented with power and clarity.

A comfortable execution of mm. 17-20 within the framework of Andante semplice should determine the tempo of the prelude.

In mm. 31-33, as indicated by brackets in the Schirmer and MCA editions, the right hand should play the middle voice.

Edition discrepancies:
M. 39, beat 2: Schirmer and MCA have a tenuto mark in the lower staff.
M. 45, beat 2: International, Kalmus, Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959 have a two-note slur in the upper staff.
M. 52, beat 3: International, Kalmus, and Leeds have no staccato mark on the chord in the lower staff.
CHAPTER 4: ADVANCED PRELUDES

Prelude no. 3

Form: Introduction ABCA' Codetta
Performance indications: Vivace leggiero
Meter: 4/4
Key: G major
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; voicing; technique; pedaling; interpretation; memorization.

This motoric prelude has the same key and a texture similar to the Bach-Busoni Chorale Prelude “Nun freut euch, lieben Christen” (BWV 734): tenuto melodic notes accompanied by staccato eighth notes and continuous sixteenth notes.

A majority of the prelude requires three types of articulation: legato (continuous sixteenth notes); staccato (eighth notes); and tenuto (melodic notes). Very often, the left hand plays longer tenuto melodic notes in the upper voice and staccato eighth notes in the accompanimental lower voice. In mm. 25-27, the sixteenth notes have occasional accent marks that provide added rhythmic interest. In mm. 50-53, tenuto marks highlight the ascending chromatic melodic line in the accompanying part.

A voicing challenge is found throughout the prelude. Notes with ascending stems form the melody and should be projected above the more active accompanimental voices. See Example 2.1, pages 12-13, for advice on practicing voicing.

Fluent technique is required to play the rapid continuous sixteenth-note passages marked leggiero and leggierissimo, the majority of which are formed from broken chords. See Example
4.1, 4.2, and 4.3 for the author’s suggested fingerings of selected passages. Because the vast majority of intervals in the left hand span an octave or less, the performer must be especially aware of the instances that exceed an octave. Kabalevsky required two different touches in the left hand: *cantando e ben tenuto il tema* for the melodic notes in the upper voice and *secco* for the staccato lower voice. Inevitably, the damper pedal must be used to sustain some long notes in the melodic line in mm. 5, 8-10, 22, 24-25, 33-36, 41, and 44-45, enabling the performer to play the large intervals without tension-inducing stretching (see Example 4.3, m. 25, beat 2). This also facilitates playing the melodic line louder than the accompanying lower voice.

Example 4.1 (Prelude no. 3, mm. 15-16)

Example 4.2 (Prelude no. 3, m. 20)
Example 4.3 (Prelude no. 3, mm. 25-26)

The motoric appearance of this prelude could lead to automatically choosing a very fast tempo. However, this piece could be played convincingly with a range of tempo choices while still retaining the 

vivace

spirit of Kabalevsky’s instruction. In order for performers to realize their desired shaping and inflection of the tenuto melody in the left hand, practicing the melody by itself is recommended.

Mm. 9 and 45 pose a possible memory trap. The danger lies in jumping from the end of beat 1 of m. 45 back to beat 2 of m. 9 or from the end of beat 1 of m. 9 forward to beat 2 of m. 45. A second spot for a possible memory slip is in mm. 16 and 18. The peril lies in jumping from the end of beat 1 of m. 19 back to beat 2 of m. 17 or from the end of beat 1 of m. 17 forward to beat 2 of m. 19.

Edition Discrepancies:
M. 10, beat 3: MCA has no crescendo sign.
M. 11, beat 1, second eighth note, and beat 2: Kalmus, International, and Moscow 1945 have no staccato marks in the lower staff.
M. 13, beat 4, second eighth note, and M. 14, beat 1: Moscow 1945 has no staccato marks in the lower staff.
M. 14, beats 3 and 4, second eighth note: Kalmus, International, and Moscow 1945 have no staccato marks in the lower staff.
M. 15, beat 3, second eighth note: Leeds has no staccato mark in the lower staff.
M. 17, beat 2, second eighth note: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 19, beat 1: Kalmus and International have no staccato mark in the lower staff.
M. 20, beat 2, second eighth note: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the lower staff.
M. 20, beat 3, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 21, beats 1, 2, 3, and 4: Schirmer and MCA have staccato marks in the lower staff.
M. 38, beat 4, second eighth note: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 49, beat 1: MCA has no staccato mark in the lower staff.
M. 49, beat 1, second eighth note: Moscow 1959 has no staccato mark in the lower staff.
M. 49, beat 1, both eighth notes: Kalmus, International, and Moscow 1945 have no staccato marks in the lower staff.
M. 50: Schirmer and MCA have no pp dynamic marking.
M. 53: Kalmus and International have no staccato mark on the left hand's chord.

Prelude no. 4

Form: ABA'
Performance indications: Andantino
Meter: 4/8
Key: E minor
Largest span: Harmonic octaves
Pedagogical challenges: Articulation; voicing; technique; interpretation; memorization.

This prelude has three textures: melody and accompanimental chords in the right hand with countermelody, often in octaves in the left hand; repeated chords in the right hand with octaves in the left hand; rapid broken chords in the right hand with octaves in the left hand.

The prelude opens with a legato melody placed above offbeat staccato dyads and chords, both played by the right hand, posing an articulation challenge. The second half of each beat in mm. 32-34 requires a staccato touch in the right hand and legato octave playing in the left hand.

In the opening, a voicing challenge is found in the right hand: the legato upper voice melody needs to be projected above the staccato offbeat dyads and chords (see Example 4.4).

See Prelude no. 5, page 24, for advice on practicing voicing.
Example 4.4 (Prelude no. 4, mm. 1-3, right hand part)

In order to preserve the legato melody and staccato accompanimental chords in the right hand, the author’s fingering suggestion is shown in Example 4.5. To avoid accumulating tension, the performer should carefully contract the hand after stretching for the staccato dyads.

Example 4.5 (Prelude no. 4, mm. 1-6, right hand part)

At first glance, mm. 38-46 look technically challenging. However, the thirty-second-note passages all fall easily under the hand.

An opening tempo should be chosen in which the thirty-second note passages, mm. 38-46, do not sound rushed, but remain in the character of the Andantino instruction.

Mm. 33 and 35 pose a possible memory trap. The danger lies in jumping from beat 1 of m. 35 back to the second eighth note of beat 1 in m. 33 or from beat 1 of m. 33 forward to the second sixteenth note of beat 1 in m. 35.
Edition discrepancies:
M. 3, beat 1: International and Kalmus have a faint/no staccato mark in the lower staff.
M. 4, beat 2, third and fourth sixteenth notes: Sikorski has no staccato mark in the lower staff.
Schirmer and MCA have staccato marks on both notes and the rest have a staccato mark only on
the G.
M. 5, beats 1 and 2, second eighth note: Kalmus and International have no staccato marks in the
upper staff.
M. 6, beat 2: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 7, beat 2, second eighth note: Peters and Moscow 1959 print a C in the upper staff. The others
print a C-sharp.
M. 15, beat 2, first and second sixteenth notes: Sikorski has no staccato marks in the lower staff.
M. 22, beat 1: Kalmus, International, and Leeds have no staccato mark in the lower staff.
M. 23, beat 2, second eighth note: Kalmus, International, and Moscow 1945 have no staccato
mark in the lower staff.
M. 24, beat 2, both eighth notes: Kalmus, International, and Moscow 1945 have no staccato
marks in the lower staff.
M. 25, beat 1, both eighth notes: Kalmus, International, and Moscow 1945 have no staccato
marks in the lower staff.
M. 25, beat 2, second eighth note: Schirmer and MCA print a G-flat in the upper staff. The others
print a G.
M. 26, beat 1: Kalmus, International, Schirmer, MCA, Leeds, and Moscow 1945 have no accent
mark in the upper staff.
M. 26, beat 1: Schirmer and MCA have no accent mark in the lower staff.
M. 30, beat 2, second eighth note: Kalmus, International, and Moscow 1945 have no staccato
mark in the lower staff.
M. 33, beat 1: Kalmus, International, and Moscow 1945 have no accent mark in the upper staff.
M. 39, beat 1: Sikorski and Peters print an A and a C-flat in the upper staff. Kalmus,
International, Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959 print an A-flat and a C.
M. 42, beat 1, third and fourth sixteenth notes: MCA has no slur mark in the upper staff.
M. 48, beat 1, second eighth note: Kalmus, International, and Moscow 1945 have no staccato
mark in the lower staff.
M. 54, beat 1, second eighth note: Kalmus and International have no staccato mark in the upper
staff.
M. 54, beat 2, third and fourth sixteenth notes: Sikorski has no staccato mark in the lower staff.
M. 57, beat 2, second eighth note: Kalmus, International, Leeds, Moscow 1945, and Moscow
1959 have no staccato mark in the lower staff.
M. 60, beat 1: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 62, beat 2: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 63, beat 1: Kalmus, International, Moscow 1945, and Moscow 1959 have no staccato mark in
the upper staff.
Prelude no. 6

Form: AA'BA'
Performance indications: Allegro molto
Meters: 6/4, 4/4, 3/4
Key: B minor
Largest span: Harmonic octaves
Pedagogical challenges: Voicing; technique; interpretation.

With the exception of the chords in mm. 23-25 and 34-35, the texture of this prelude is a melodic line accompanied by broken triads and arpeggios in unison perpetual motion triplets (See Example 4.6).

Example 4.6 (Prelude no. 6, mm. 3-4)

The melodic line needs to be projected above the rapid broken triads and arpeggios. One way to practice is to play the broken triads as chords, voicing as required for the thumb, fifth finger, or octave. On beat 1 in mm. 3, 6, 8, and similar spots, the melodic note is repeated as an accompanying note. The performer should play the accompanying note softer to avoid distorting the melodic line. See Example 4.6.

Fluent technique is required to play the rapid broken triads and arpeggios. In mm. 17-22, executing the wide intervals that form the broken triads requires circular wrist motions that guide extended fingers to the optimum location for a vertical finger stroke.
Given the unrelenting activity needed to play the prelude, the performer should look for places to release some accumulated tension. Two locations are recommended. In mm. 6-7 and 31-33 the melody drops out, allowing the interlude to be played softer. In mm. 23-24, the quarter note chordal passage provides a brief respite from the rapid triplet motion.

In mm. 23-24, the rapid leaps pose a technical challenge. One way to practice this passage is to repeat each beat three times, then twice, and finally, as written. To solidify these leaps, play the first octave, then make a quick lateral shift to the next chord, covering the chord without playing it. This imprints the precise distances between the chord and the octave.

In order to maintain the marcato character, rushing should be avoided in m. 31 to the downbeat of m. 34.

Edition discrepancies:
M. 12, beats 4, 5, and 6, second triplet eighth note: Kalmus, International, Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959 have C-sharps in both staves. Peters and Sikorski have C-naturals.
M. 19, beat 2: Sikorski, Peters, Kalmus, and International have no tenuto mark in both staves. Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959 have tenuto marks in both staves.

Prelude no. 9
Form: ABA'B' Coda
Performance indications: Allegretto scherzando
Meter: 2/4
Key: E major
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; voicing; technique; interpretation; memorization.

This prelude's predominant texture is melody and an accompaniment consisting mostly of single notes or octaves alternating with dyads or triads.
A majority of the prelude requires the following articulations in the right hand in varying combinations: staccato eighth and sixteenth notes, and two-note sixteenth-note slurs. Occasionally, accent marks and tenuto marks occur. In mm. 13-24, the performer must be aware that Kabalevsky’s articulation does not fall into a predictable, repetitive pattern.

In mm. 25-32, two textural elements are notated in the upper staff: upper voice melody with staccatos, two-note slurs, and tenuto marks; staccato dyad accompaniment on the off beats. The performer can better project the upper voice’s melody with the following redistribution: except for m. 27, second half of beat 2, the left hand plays the lower part of the upper staff, freeing up the right hand. See Example 4.7.

Example 4.7 (Prelude no. 9, mm. 25-32)

If the performer chooses not to redistribute in mm. 25-32 as previously suggested, then the performer faces a voicing challenge in the right hand. The upper voice’s melody needs to be projected above the accompanying staccato dyads (See Example 4.7). See Prelude no. 5, page 23, for advice on practicing voicing.
Throughout the prelude, the left hand’s leaps are a technical challenge. When first learning the piece, organizing the leaps as bracketed in Example 4.8 and repeating each bracketed group several times will promote accuracy. When this is achieved, the performer can focus on presenting the melody.

Example 4.8 (Prelude no. 9, mm. 1-3, left hand part)

In m. 52, Kabalevsky's performance instruction of *poco a poco accelerando al fine* is not only a direction but also a warning. Accelerating gradually rather than instantaneously retains the *Allegretto scherzando* character of the prelude to its end.

Mm. 4 and 10 pose a possible memory trap. The danger lies in jumping from the end of beat 1 of m. 10 back to beat 2 of m. 4 or from the end of beat 1 of m. 4 forward to beat 2 of m. 10. In mm. 14 and 20, the hazard lies in jumping from the end of beat 2 of m. 14 forward to beat 1 of m. 21 or from the end of beat 2 of m. 20 back to beat 1 of m. 15.

Edition discrepancies:
M. 2, beat 2, second eighth note: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the lower staff.
M. 3, beat 1: Kalmus, International, and Leeds have no staccato mark in the lower staff.
M. 4, beat 2: In the lower staff, Sikorski has an F-sharp printed an octave higher than the others.
M. 5, beat 1, second eighth note, and beat 2: Kalmus, International, Leeds, and Moscow 1945 have no staccato marks in the lower staff.
M. 6, beat 1: Kalmus, International, Schirmer, MCA, and Leeds have no *tenuto* mark in the upper staff.
M. 8, beat 1, second eighth note: Kalmus and International have no staccato mark in the lower
M. 8, beat 2: Moscow 1959 has no staccato mark in the lower staff.
M. 9, beat 1, second eighth note: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 11, beat 1, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 13, beat 1, first sixteenth note: Peters and Moscow 1959 have no staccato mark in the upper staff.
M. 13, beat 1, first eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 15, beat 2, first sixteenth note: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 16, beat 1, second and third sixteenth notes: Kalmus, International, and Leeds have no staccato marks in the upper staff.
M. 16, beat 2, third and fourth sixteenth notes: Kalmus, International, Leeds, and Moscow 1945 have no staccato marks in the upper staff.
M. 18, beat 2, second eighth note: Kalmus has no staccato mark in the lower staff.
M. 19, beat 2, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 20, beat 1, fourth sixteenth note: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 22, beat 1, third and fourth sixteenth notes: International has no staccato marks in the upper staff.
M. 23: Kalmus, International, and Moscow 1945 have no staccato marks in the lower staff.
M. 25, beat 1, second eighth note: Kalmus, International, and Leeds have no staccato mark in the accompanying dyad in the upper staff.
M. 26, beat 1, second eighth note: Kalmus, International, and Leeds have no staccato mark in the accompanying dyad in the upper staff.
M. 27, beat 2: International has no staccato mark in the upper staff.
M. 29, beat 1 to beat 2, first eighth note: Schirmer and MCA have no slur mark in the upper staff.
M. 31, beat 2, second eighth note: Kalmus and International have no staccato mark in the upper voice of the upper staff.
M. 32, beats 1 and 2, second eighth note: Kalmus, International, and Moscow 1945 have no staccato marks in the accompanying dyad of the upper staff.
M. 32, beat 2, second eighth note: Moscow 1959 has no staccato mark in the accompanying dyad of the upper staff.
M. 32, beat 2: Sikorski has a staccato mark in the upper staff.
M. 33, beat 1, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 34, beat 1, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 36, beat 1, second eighth note and beat 2: Kalmus and International have no staccato mark in the lower staff.
M. 37, beat 1, second eighth note: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 40, beat 1 and beat 2, second eighth note: Kalmus, International, and Moscow 1945 have no staccato marks in the lower staff.
M. 41, beats 1 and 2: Kalmus and International have no staccato marks in the lower staff.
Mm. 42-45: Schirmer and MCA have staccato marks in the lower staff.
M. 48, beat 1, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 50, beat 1, first eighth note: Kalmus and International have no accent mark in the lower staff.
M. 52, beat 1: Sikorski, Peters, Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no accent mark in the upper staff.
M. 62, beat 2, both eighth notes: Kalmus, International, and Leeds have no staccato marks in the lower staff.
M. 63, beat 1: Kalmus and International have no staccato mark in the lower staff.
M. 63, beat 1: Leeds has no staccato mark in the upper staff.

Prelude no. 10

Form: ABA'B'
Performance indications: Non troppo allegro ma agitato. Recitando, rubato; Largo
Meters: 4/4, 3/4
Key: C-sharp minor
Largest span: Harmonic 10ths
Pedagogical challenges: Voicing; pedaling; interpretation.

This prelude's dominant textures are unison passages in moderately rapid triplet sixteenth notes and slow chordal passages.

In order to avoid an unfocused, “muddy” sound, the performer needs to project the upper voice in both textures described previously.

The Sikorski edition has dotted half notes on the downbeats of mm. 13, 15, 17, 19, 28, 30, 32, and 34. Other editions have quarter notes. For performers playing from the Sikorski edition, using the sostenuto pedal as follows is an option: engage the sostenuto pedal on the downbeats of mm. 13, 15, 17, 19, 28, 30, 32, and 34. There are two pedaling options for mm. 37-
39: engage the *sostenuto* pedal on each downbeat or depress the damper pedal throughout each measure (see Example 4.9). In m. 40, beat 4, the direction *enforcer les notes sans les faire sonner et lâcher la pédale* is translated as "press the keys without sounding and release pedal." See Example 4.10.

Example 4.9 (Prelude no. 10, mm. 37-39)

Example 4.10 (Prelude no. 10, mm. 40-43)

The opening instruction, *Non troppo allegro ma agitato. Recitando, rubato*, asks the performer to play with freedom. In addition to playing the notated dynamics, the rubato shaping of the unison triplet sixteenth note passages could follow the rise and fall of the melodic line and become increasingly agitated (i.e., faster).
In the upper staff in mm. 13, 15, 17, 19, 28, and 30, the performer has three options: play beats 2 and 3 softer than beat 1, treating them as an accompaniment rather than as part of the melody; play beats 1, 2, and 3 at the same dynamic level; play a crescendo from beats 1 to 3.

Sikorski is the only edition that prints a quarter note rest above the upper staff’s chord on beat 1 of these measures. Should the performer play from the Sikorski edition, the first option is more likely to be chosen. See Example 4.11.

Example 4.11 (Prelude no. 10, mm. 12-15)

Edition discrepancies:
Mm. 13, 15, 17, 19, 28, 30, beat 1: Sikorski prints a quarter note rest above the chord in the upper staff. The others do not.
Mm. 13, 15, 17, 19, 28, 30, 32, 34, beat 1: Sikorski prints a dotted half note in both staves. The others print a quarter note.
M. 20, beat 3: Kalmus and International have no accent mark in the upper staff.
M. 25, beat 3: Sikorski has no sf dynamic marking.
M. 32, beat 2: Kalmus, International, and Leeds are missing some ledger lines in the grace notes of the lower staff.
M. 40, beat 4: Kalmus and International have no staccato mark in the lower staff.
M. 41, beat 3: Schirmer and MCA have no decresendo sign.
Prelude no. 11

Form: ABA'B'A''
Performance indications: Vivace scherzando
Meter: 2/4
Key: B major
Largest span: Harmonic octaves
Pedagogical challenges: Articulation; voicing; technique.

This lively prelude's predominant texture has three parts: melody, countermelody, and staccato chord accompaniment in mm. 1-12, 21-33, and 42-61. A contrasting texture is created with thirty-second-note flourishes in broken chords (mostly dominant sevenths) and scalar passages.

In mm. 1-12, 21-33, and 42-61, the three types of articulation required, staccato, tenuto, and accent marks, should be carefully differentiated. In mm. 34-37, Kabalevsky uses the same three articulation marks in a different context. He notated the first and last note of each flourish with tenuto, staccato, and accent marks, thereby emphasizing the expanding melodic intervals. See Example 4.12.

Example 4.12 (Prelude no. 11, mm. 34-36)

In mm. 1-12 and 43-49, a voicing challenge is found in the right hand. Notes with ascending stems form the melody and should be projected above the countermelody and
accompanying dyads, notated with descending stems. See Example 2.1, pages 12-13, for advice on practicing voicing.

In mm. 28-30 and 33, cross hand playing occurs when the melody in the left hand moves to a higher register than the right hand's accompaniment. Rapid hand crossing occurs in the thirty-second note passages of mm. 13-18 and 34-39.

In mm. 13-18 and 34-39, the thirty-second note passages should remain in the opening tempo.

Edition discrepancies:
M. 16, beat 2: Kalmus, International, and Leeds have no staccato mark in the upper staff.
M. 22, beat 1: Schirmer and MCA have a staccato mark in the lower staff.
M. 26: Kalmus, International, and Moscow 1945 have no staccato marks in the upper staff.
M. 28, beat 2: Schirmer and MCA have a staccato mark in the lower staff.
M. 30: Kalmus, International, Moscow 1945, and Moscow 1959 have no staccato marks in the upper staff.
M. 37, beat 1: Kalmus, International, Schirmer, MCA, Leeds, and Moscow 1945 have no tenuto mark in the lower staff.
M. 38: beat 2, last three thirty-second notes: Sikorski, Peters, Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no triplet mark in the lower staff and should be notated as sixteenth notes.
M. 40, beat 1, second eighth note: Kalmus, International, and Leeds have no staccato mark in the upper staff.
M. 42, beat 1: Schirmer and MCA have no accent mark in the upper staff.
M. 43, beat 2, both eighth notes: Sikorski has no staccato marks in the upper staff.
M. 44, beat 1: Kalmus, International, Schirmer, MCA, Leeds, and Moscow 1945 have no accent mark in the upper staff.
M. 44, beat 2, second eighth note: Kalmus, International, and Leeds have no staccato mark in the upper staff.
M. 45, beat 1: Leeds has no staccato mark in the lower staff.
M. 45, beat 1, second eighth note: Kalmus, International, Moscow 1945, and Moscow 1959 have no staccato mark in the lower staff.
Op. 38, no. 13

Form: ABA'B'A"
Performance indications: Allegro non troppo
Meters: 3/4, 5/4, 4/4, 6/4, 2/4
Key: F-sharp major
Largest span: Harmonic 10ths
Pedagogical challenges: Voicing; technique; pedaling; memorization.

This prelude has two predominant textures: melody, pedal point bass, and eighth note accompaniment; unison melody supported by chords.

The melody should be voiced above the accompanimental eighth notes and chords, emphasizing the notes with *tenuto* marks. See Example 2.1, pages 12-13, and Prelude no. 5, page 24, for advice on practicing voicing.

To consistently project the melody without arpeggiating some large intervals, several redistribution suggestions could be considered. In mm. 1, 6, and 59, beat 3, the left hand can play the B-sharp. In mm. 2 and 60, beat 3, the left hand can play the A-sharp. See Example 4.13.

Example 4.13 (Prelude no. 13, mm. 1-2)

In mm. 8, 10, 12, 14, and 15, beat 1, the second eighth note on the upper staff could be redistributed to the left hand. This produces a consistent alternating hands choreography. One
way to practice these passages is to play on the fallboard of the piano. By doing so, first the performer can focus on the choreography of the hands and later play the notes on the keyboard.

In mm. 40-43, the contrary motion leaps may pose a technical challenge. One way to solidify these leaps is to play the first chord, then make a quick lateral shift to the octave, covering the octave without playing it. This imprints the precise distance between the chord and the octave.

The F-sharp pedal point in mm. 1-16 and 59-67 indicates that the damper pedal should be held throughout the measure, changing at the downbeat of the next measure (See Example 4.13). In mm. 17-28 and 44-53, the pedal should be used judiciously to facilitate the legato touch of the melodic line while preserving the clarity of the harmony and melody. See Example 4.14.

Example 4.14 (Prelude no. 13, mm. 17-19)

Measures 40-43 pose a possible memory trap. The danger lies in jumping from the end of beat 3 of m. 43 back to beat 4 of m. 41 or from the end of beat 3 of m. 41 forward to beat 4 of m. 43.
Edition discrepancies:
M. 1, beat 1: Kalmus, International, MCA, and Leeds have no *tenuto* mark in the upper staff.
M. 4, beat 3: Schirmer and MCA have a *tenuto* mark in the upper staff.
M. 5, beat 2: Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 are missing one ledger line for the C-sharp in the upper staff.
M. 5, beat 3: Schirmer and MCA have a *tenuto* mark in the upper staff.
M. 11: Schirmer, MCA, and Leeds have a *poco piu p* instruction.
M. 12, beat 2: Schirmer and MCA print a C-sharp (tied) and E-sharp in the lower staff. The others do not.
M. 15, beat 2: Schirmer and MCA have a *tenuto* mark in the upper staff.
M. 24, beat 1: Kalmus and International have no *tenuto* mark in the upper staff.
M. 29, beat 1: Kalmus, International, Leeds, and Moscow 1945 print a half note F-sharp (instead of a dotted half note) in the upper octave of the lower staff.
M. 50, beat 1: Kalmus, International, and Leeds print a dotted half note instead of a dotted quarter note in the lower staff.
M. 60, beat 3: Kalmus, International, and Leeds have no *tenuto* mark and are missing one ledger line for the A in the upper staff.
Mm. 61–67, beat 3: Schirmer has *tenuto* marks in the upper staff.
M. 65, beat 3: Sikorski and Peters have no *tenuto* mark in the lower staff.

Prelude no. 14

Form: ABCA'B' Coda
Performance indications: Prestissimo possibile
Meters: 3/4, 7/4, 4/4
Key: E-flat minor
Largest span: Harmonic 9ths
Pedagogical challenges: Technique; reading; memorization.

The opening twenty-one measures of this prelude are visually reminiscent of C.P.E. Bach’s *Solfegietto* in C minor. This perpetual motion prelude has two predominant textures: unaccompanied melody in sixteenth notes alternating between hands; melody with occasional accompanimental chords in one hand and accompanimental sixteenth notes in the other hand.

Mm. 1–21 are hard to perform at sight. Kabalevsky’s stem direction provides a workable hand distribution. However, the hands do not always alternate consistently in groups of four notes. Furthermore, the close proximity of the hands might cause entanglements. Blocking is a
practice technique that could accelerate the learning process and solidify the results. This entails playing all notes notated with the same stem direction simultaneously, training precise lateral shifts from hand position to hand position. See Example 4.15.

Example 4.15 (Prelude no. 14, mm. 1-2)

In the right hand in m. 34, the changing directions of the grace notes combined with the leaps create a technical challenge. See Example 4.16 for the author’s fingering suggestion.

Example 4.16 (Prelude no. 14, m. 34, right hand part)

In mm. 31 and 34, the first two sixteenth notes of each group in the left hand may be a challenge to play with precision. Two fingering options are given by the author in Example 4.17. Both suggestions are difficult because the half-step distance between the first two notes of each group is played by the “weaker” fingers.
Example 4.17 (Prelude no. 14, m. 31, left hand part)

Reading in the key signature of E-flat minor is a challenge. The profusion of accidentals adds to the challenge.

Measures 2 and 8, which are repeated as mm. 52 and 58, pose a possible memory trap. The danger lies in jumping from the end of beat 1 of m. 8 back to beat 2 of m. 2 or from the end of beat 1 of m. 2 forward to beat 2 of m. 8. The performer may also take another detour, jumping from the third sixteenth note of beat 2 of m. 14 forward to the fourth sixteenth note of beat 2 of m. 64 or from the third sixteenth note of beat 2 of m. 64 back to the fourth sixteenth note of beat 2 of m. 14.

Edition discrepancies:
M. 21: Schirmer and MCA have fp instruction. The others have sfp.
M. 32, beat 3: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 32, beat 3, both eighth notes: Leeds has no staccato marks in the lower staff.
M. 34, beat 5: Schirmer and MCA have no tenuto mark in the upper staff.
M. 34, beat 7: Sikorski has a tenuto mark in the upper staff.
M. 35, beat 1: Kalmus, International, Leeds, and Moscow 1945 have no tenuto mark in the upper staff.
M. 38, beat 2: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the lower staff.
M. 42, beat 1: Sikorski has a staccato mark in the lower staff.
M. 51: Schirmer and MCA have no Tempo I instruction.
M. 59: Schirmer and MCA have a p instruction.
M. 78: Schirmer and MCA have no ff instruction.
M. 83, beat 5: Schirmer and MCA have a tenuto mark in the upper staff. The rest do not.
M. 84, beat 2: Kalmus, International, Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959 have a staccato mark in the upper staff.
M. 84, beat 3, second eighth note, and beat 5: Schirmer and MCA have staccato marks in the
upper staff. The rest do not.
M. 84, beat 7: Schirmer and MCA have a *tenuto* mark in the upper staff.
M. 85, beat 1: Kalmus, International, Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959
print a half note instead of a dotted half note in the upper staff.
M. 85, beat 5: Schirmer and MCA have a *tenuto* mark in the upper staff. The rest do not.
M. 85, beat 6: Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no staccato
mark in the upper staff.
M. 86, beat 6, second eighth note: Schirmer, MCA, Moscow 1945, and Moscow 1959
have a staccato mark in the upper staff. The rest do not.
M. 87, beat 3, second eighth note: Leeds has no staccato mark in the upper staff.
M. 87, beat 5, second eighth note: Kalmus, International, Leeds, and Moscow 1945 have no
staccato mark in the upper staff.
M. 97 to m. 98, beat 1: Kalmus, International, and Moscow 1945 have no staccato marks in the
lower staff.

Prelude no. 16

*Form: AA'B'CA'*
*Performance indications: Allegro tenebroso*
*Meter: 4/4*
*Key: B-flat minor*
*Largest span: Harmonic 9ths*
*Pedagogical challenges: Articulation; voicing; technique; pedaling; interpretation; reading.*

This prelude has three predominant textures: melody and accompanimental dyads or
single notes in the right hand, and octave or single note accompaniment in the left hand; two-
voice texture with melody in the right hand and scalar accompaniment triplets in the left hand;
sixteenth note arpeggio-like figurations in the right hand and quarter-note melody with
accompanimental ostinato in the left hand.

In m. 3, the prelude presents a *tenuto*-marked melody placed above accompanimental
staccato eighth notes, both played by the right hand, posing an articulation challenge. In terms of
voicing, the melody needs to be projected above the accompanying staccato eighth notes.

In m. 3, when playing the right hand’s dual articulation, the performer should maintain a
free arm and avoid locking the wrist. In mm. 23-27 and 43-49, coordinated hand independence is
needed to successfully execute the leaps in the left hand and the arpeggio-like figurations in the right hand. One way of practicing is to organize the arpeggio-like figurations into groups of one beat, two beats, and four beats as bracketed in Example 4.18, repeating each group several times. When practicing passages that cover the entire range of the keyboard, focusing visually on only one hand often enhances security. In mm. 23-27 and 43-49, focusing on the right hand is recommended.

Example 4.18 (Prelude no. 16, mm. 23-26, right hand part)

In mm. 23 and 25, beat 1, the performer has two redistribution options: the right hand plays the downbeat, allowing the left hand to play a single note instead of an octave; the left hand plays the downbeat octaves. If the performer chooses the first option, then the author’s redistribution and fingering suggestion in m. 24, beat 4 in Example 4.19 may be considered (Leo Smit’s fingering follows in m. 25).
In the left hand in mm. 43-51, several intervals exceeding an octave occur between the quarter-note melody and accompanimental ostinato. Executing them without using the damper pedal results in a choppy melodic line. In order to produce a consistent melodic sonority, pedal changes that correspond to melodic durations are recommended.

At first sight, the performer might be tempted to play this prelude at a very rapid tempo. However, the term *tenebroso* means gloomy and dark. Taking that into account, the performer should play the prelude at a tempo that preserves the *Allegro tenebroso* character and not fall into a *Presto tenebroso*.

Other challenges include reading the many accidentals in the context of the B-flat minor key signature.

Edition discrepancies:
M. 2, beat 1: Leeds has no staccato mark in the lower staff.
M. 23: Sikorski has a *crescendo* instruction.
M. 33, beat 1: Schimer and MCA have no accent mark in the lower staff.
M. 36, beat 3: Leeds has no staccato mark in the lower staff.
M. 37, beat 1: Sikorski and Peters have no staccato mark in the lower staff.
M. 38, beats 1 and 3, second eighth note: Kalmus, International, and Moscow 1945 have no staccato marks in the lower staff.
M. 39, beat 4, second eighth note: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the lower staff.
M. 40, beat 4, second sixteenth note: Sikorksi prints an E-natural in the lower staff. The others print an E-flat.
M. 52, beat 2, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 54, beat 4, second eighth note: Kalmus and International have no staccato mark in the lower staff.
M. 56, beat 3, second eighth note: Kalmus, International, Moscow 1945, and Moscow 1959 have no staccato mark in the lower staff.

Prelude no. 19

Form: ABA'
Performance indications: Allegretto
Meters: 4/8, 2/8, 5/8, 3/8
Key: E-flat major
Largest span: Harmonic 11ths
Pedagogical challenges: Articulation; voicing; technique; memorization.

This polka-like prelude’s predominant texture is melody and accompanimental chords in the right hand with accompanimental chords (spanning up to an eleventh) or conjunct sixteenth notes in the left hand.

In mm. 7 and 11-14, contrasting articulations of staccatos and two-note slurs are found in the right hand. In addition to Schirmer’s fingerings, further suggested fingerings (above the line) and a redistribution of one note are given in Example 4.20.

Example 4.20 (Prelude no. 19, mm. 11-12, right hand part)
Throughout the prelude, the performer has to voice the melody above the accompanimental chords in the right hand (see Example 2.1, pages 12-13, for advice on practicing voicing). Measures 11-14 present a dialogue between the upper and lower voices in the upper staff. Projecting this with clarity is a voicing challenge. To meet this challenge, practice these measures imagining the staccato eighth notes notated as thirty-second notes followed by a thirty-second and sixteenth note rest. See Example 4.20.

In mm. 23-26, leaps in both hands occur every quarter note. Blocking in units of eighth notes is a way to practice mm. 23-24 and 26. This entails playing all notes occurring in each eighth note beat simultaneously, training precise lateral shifts from hand location to hand location. This approach could be applied to passages with leaps elsewhere in the prelude.

In mm. 9-10 and 27-28 in the left hand, moving quickly from the last thirty-second note to the eighth note dyad is awkward. The author’s fingering options for the left hand figure are shown in Example 4.21.

Example 4.21 (Prelude no. 19, mm. 9-10)

See Example 4.22, above the line, for the author’s alternate fingering to Schirmer’s suggested fingering in m. 5.
Example 4.22 (Prelude no. 19, m. 5, left hand part)

Measures 24 and 26 pose a possible memory trap. The danger lies in jumping from the end of beat 2 of m. 24 forward to beat 1 of m. 27 or from the end of beat 2 of m. 26 back to beat 1 of m. 25.

Edition discrepancies:
M. 12, beat 1: Kalmus and International have no staccato mark in the upper staff.
M. 15, beat three, second sixteenth note: Sikorski has no accent mark in the lower staff.
M. 17: Sikorski and Peters have no \textit{decrescendo} sign.
M. 24, beat 4: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 30, beat 2: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 31, beat 3: Kalmus, International, and Leeds have no staccato mark in the lower staff.

Prelude no. 21

Form: ABA'
Performance indications: Festivamente (Non troppo allegro)
Meters: 5/4, 4/4, 3/4, 2/4
Key: B-flat major
Largest span: Harmonic 10ths
Pedagogical challenges: Articulation; voicing; technique; memorization.

This prelude has two predominant textures: melody with dyad and single note accompaniment in one staff and accompanimental chords and octaves in the other staff; melody in both staves surrounding the inner voices.
In mm. 18-30 in the upper staff, the melody and accompaniment have independent articulations: legato and tenuto for the melody; staccato and two-note slurs for the accompaniment.

In mm. 17-31, the melody in the soprano and bass voice should be projected. In mm. 24-31, the bass part imitates the melody in the soprano in octaves one measure behind the soprano part; the performer should avoid overpowering the single-line soprano melody with the doubled bass line. See Example 4.23.

Example 4.23 (Prelude no. 21, mm. 24-28)

In mm. 11-16, the performer needs to voice the top note of the chords in the lower staff. See Example 2.1, pages 12-13, for advice on practicing voicing.

When playing the right hand’s dual articulation in mm. 18-30, the performer should maintain a free arm and avoid locking the wrist (see Example 4.23). Wide leaps are commonly found in the lower staff, especially in mm. 36-41 and 49-54. One way to practice these leaps is to play the first chord, then make a quick lateral shift to the next chord, covering the chord without playing it. This imprints the precise distances between the chords.

The relentless accents and forceful chords require much stamina. When first learning this prelude, the performer is advised to practice at a moderate dynamic level. This allows focusing
on voicing the melody, learning the keyboard geography, and making quick lateral shifts with minimum expenditure of energy.

Measures 3 and 43 pose a possible memory trap. If not careful, the performer might jump from the end of beat 4 of m. 3 forward to beat 1 of m. 44 or from the end of beat 4 of m. 43 back to beat 1 of m. 4.

Edition discrepancies:
M. 10, beat 2: Schirmer and MCA print a quarter note instead of an eighth in the lower staff.
M. 11, beat 1: Sikorski and Peters have no accent mark in the lower staff.
M. 17, beat 1: Sikorski, Peters, Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no staccato mark in the accompanying dyad in the upper staff.
M. 17, beat 3: Schirmer and MCA have no p instruction.
M. 17, beat 3: Moscow 1945 and Moscow 1959 have a staccato mark in the upper staff.
M. 21, beat 2: Sikorski and Peters have no tenuto mark in the lower staff.
M. 24, beat 1: Sikorski and Peters print a B as the top note of the chord in the lower staff.
Kalmus, International, Schirmer, MCA, Leeds, Moscow 1945, and Moscow 1959 print a D.
M. 38, beat 1: Kalmus, International, Leeds, and Moscow 1945 print a quarter note instead of a dotted quarter in the upper staff.
M. 38, beat 2: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the lower staff.

Prelude no. 22

Form: AB (derived from A) CA'  
Performance indications: Scherzando. Non troppo allegro.  
Meters: 3/4, 2/4, 6/8  
Key: G minor  
Largest span: Harmonic 9ths  
Pedagogical challenges: Articulation, voicing, technique; pedaling; reading; memorization.

This humorous prelude’s predominant texture is melody and accompaniment, with occasional unison passages and two-part counterpoint doubled at an interval of two octaves.
Kabalevsky provided articulation marks for almost every note in the prelude. Different articulations in two-voice passages played by one hand occur in the left hand in mm. 3-5, 8-10, 14, 43-47, and 49-50 and in the right hand in mm. 5, 10, 12-14, 24-26, 28, and 49-50. When playing two voices with differing articulations with one hand, the performer should maintain a free arm and avoid locking the wrist.

In the two-voice passages in mm. 14 and 34-37, the upper voice should be played louder. In mm. 10-11 and 49-50, two voicing options are available for the two-part counterpoint doubled at an interval of two octaves: 1) treat each voice equally; 2) voice the soprano and bass parts. In mm. 3-4, 8-9, 43, 45, and 47, the melody in the tenor voice should be projected. See Example 2.1, pages 12-13, for advice on practicing voicing.

The most natural physical grouping of the right hand’s passages in mm. 3, 8, and 43-46 does not correspond with the composer’s beaming. The brackets in Example 4.24 present a physical regrouping of the right hand’s part in m. 3. Practicing the sixteenth notes in the groupings as bracketed will lead to a comfortable execution of those passages.

Example 4.24 (Prelude no. 22, m. 3, right hand part)

In addition to Leo Smit’s fingerings, see Example 4.25 for the author’s suggested fingering for mm. 12-13.
Example 4.25 (Prelude no. 22, m. 12-13, right hand part)

In mm. 16 and 18-20 in the left hand, the performer must be aware of the precise distances to be covered by the quick hand shifts in order to successfully perform the leaps. The difficulty is that the distances in each hand are not quite identical. The left hand part, with its longer note values and larger leaps, is choreographically challenging. The tenuto-marked dyads should be played staccato to negotiate the leaps. Example 4.26 shows a suggested pedaling and a choreographic regrouping that will facilitate the leaps.

Example 4.26 (Prelude no. 22, m. 18-19)

The plethora of accidentals makes reading a challenge.

Two situations pose possible memory traps. The performer might detour from beat 1 of m. 6 forward to beat 1 of m. 11 or to beat 2 of m. 50. Several other possibilities of jumping back
and forth between mm. 6, 11, and 50 could occur. The danger in mm. 34-37 lies in jumping from
the end of beat 3 of m. 34 forward to beat 1 of m. 37 or from the end of beat 3 of m. 36 back to
beat 1 of m. 35.

Edition discrepancies:
M. 3: Schirmer and MCA have no $p$ instruction.
M. 3, beat 3: Moscow 1959 has no staccato mark on the bottom note of the dyad in the lower
staff.
M. 5, beat 3, third sixteenth note: Kalmus, International, Leeds, and Moscow 1945 have no
staccato mark in both staves.
M. 8, beat 3, fourth sixteenth note: Kalmus and International have no staccato mark in the upper
staff.
M. 9, beat 1: Kalmus, International, and Moscow 1945 have no staccato mark on the bottom note
of the dyad in the lower staff.
M. 12, beat 3, second sixteenth note: Sikorski and Peters have no staccato mark in the upper
staff.
M. 13, beat 2: International has no staccato mark in the lower staff.
M. 23, beat 1: Kalmus, International, Leeds, Peters, Moscow 1945, and Moscow 1959 have no
staccato mark in the upper staff.
M. 23, beat 1, last three sixteenth notes: Peters has no staccato mark in the lower staff.
M. 23, beat 1, third and fourth sixteenth notes: Kalmus, International, Leeds, Moscow 1945, and
Moscow 1959 have no staccato marks in the lower staff.
M. 39, beat 1: Kalmus and International have no staccato mark in the lower staff.
M. 39, beat 3, third sixteenth note: Kalmus, International, and Leeds have no staccato mark in
the upper staff.
M. 40, beat 2, fourth sixteenth note: Kalmus, International, Leeds, and Moscow 1945 have no
staccato mark in the lower staff.
M. 41, beats 2 and 3, fourth sixteenth note: Moscow 1959 has no staccato marks in the upper
staff.
M. 41, beat 3, first and third sixteenth note: Kalmus and International have no staccato marks in
the upper staff.
M. 43, beat 2, third sixteenth note: Kalmus, International, and Moscow 1945 have no staccato
mark in the upper staff.
M. 47, beat 1: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the
upper staff.
M. 48, beat 1, first and second sixteenth note, and beat 2, third and fourth sixteenth notes:
Kalmus, International, Leeds, Schirmer, MCA, and Moscow 1945 have no staccato marks in the
lower staff. Sikorski, Peters, and Moscow 1959 do.
M. 53, beat 1: Kalmus, International, Moscow 1945, and Moscow 1959 have no staccato mark in
the lower voice of the upper staff.
M. 55, beat 1, third sixteenth note: International has no staccato mark in the upper staff.
M. 59, beat 2: Kalmus, International, and Moscow 1945 have no staccato mark in the lower staff.
M. 61, beat 1: Kalmus, International, Leeds, and Moscow 1945 have no staccato mark in the upper staff.
M. 61, beat 1: last three sixteenth notes: Kalmus, International, Leeds, and Moscow 1945 have no staccato marks in the lower staff.

Prelude no. 24
Form: AB (derived from A) A'CD
Performance indications: Allegro feroce; Marciale
Meters: 4/4, 2/4, 3/4
Key: D minor
Largest span: Harmonic 10ths
Pedagogical challenges: Voicing; technique; fingering; pedaling; interpretation; memorization.

This prelude, the longest in the set, features the most marked character and textural contrasts of the set. Four textures predominate: melody and accompaniment; melody, accompaniment, and countermelody; doubled triads accompanied by octaves and accompanimental figures; melody in both staves surrounding an inner voice accompaniment in broken chords.

In mm. 3-9, 15-19, 25-28, 74-79, 82-88, and 90-96, the melody in the lower staff should be projected above the sixteenth note accompaniment in the upper staff. In mm. 71-97, the accompanimental sixteenth notes in the upper staff should be played as softly as possible. In the doubled triad passage in mm. 33-38, the right hand part could be voiced slightly above the left hand to produce a brighter sound. In m. 21, beat 3 and m. 22, beat 1, the damper pedal could be depressed for a dotted quarter note’s duration, provided the accompanimental sixteenth notes in the upper staff are played softly. This will ensure that the octave melody is voiced above the sixteenth note accompanimental figures. See Example 4.27.
In mm. 3-9, the close proximity of the hands might cause entanglements while alternating hands, especially in m. 4, beat 2 and m. 5, beat 4. Familiarity with the keyboard geography of these measures will prevent entanglements. In both measures, when the left hand moves above the right hand, its second finger should strike the key close to the fallboard.

In mm. 10-13, the accompanimental sixteenth notes in the upper staff present a technical challenge (See Example 4.28). A successful performance using Schirmer’s fingering requires the following: using the damper pedal to sustain the melodic notes; playing the ostinato inner voice at a lower dynamic level than the melody. Example 4.28 presents Schirmer’s fingering below the line and the author’s fingering above the line.
Mm. 33-38 contain rapid leaps in the left hand. One way to practice these leaps is to play the first chord, then make a quick lateral shift to the following octave, covering the octave without playing it. This imprints the precise distances between the chords and octaves.

In mm. 33-38, the damper pedal changes should follow the harmonic changes. On the downbeats of mm. 56-58, the melodic line’s duration is a dotted half note, unlike the quarter note in m. 60. Thus, the damper pedal should be changed on the first and fourth beats of mm. 56-58 and on each beat of m. 60, following the durational values of the melodic line. Mm. 74, beat 3-76 and mm. 82-83 are identical with two exceptions: 1) in m. 74, the A in the lower staff lasts for two beats; in m. 82, it lasts for four beats; 2) in m. 75, the D in the lower staff lasts for three beats before the melodic bass line enters; in m. 83, it lasts for one beat (See Example 4.29a and Example 4.29b). In m. 75 in the lower staff, the absence of a half note A tied from the previous measure might lead the performer to change the pedal on the downbeat. The author recommends that the performer sustain the pedal from m. 74, beat 3 to m. 75, beat 3.

Example 4.29a (Prelude no. 24, mm. 74-76)
The challenging rapid leaps in the left hand's chords and octaves in mm. 33-42 determine the maximum tempo of the Allegro feroce section of the prelude (mm. 1-44). This prelude has approximately fifty continuous measures at dynamic levels of forte to fff. In order to avoid an unrelenting loudness, the performer needs to provide some dynamic shaping within the phrases.

Mm. 75 and 83 pose a possible memory trap. The danger lies in jumping from the end of beat 2 of m. 75 forward to beat 1 of m. 83 or from the end of beat 4 of m. 82 back to beat 3 of m. 75.

Edition discrepancies:
M. 18, beat 1: Kalmus, International, and Moscow 1945 print a quarter note instead of a dotted quarter on the bottom note of the dyad in the lower staff.
M. 31, beat 2, second eighth note: Sikorski and Peters have no accent mark in the lower staff.
M. 34, beat 1: Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no accent mark in the lower staff.
M. 37, beat 1: Sikorski, Peters, Kalmus, International, Leeds, Moscow 1945, and Moscow 1959 have no accent mark in the lower staff. Schirmer and MCA have an accent mark.
M. 50, beat 1: Kalmus, Leeds, Moscow 1945, and Moscow 1959 print a half note instead of a dotted half note in the upper staff.
M. 93, beat 3: Kalmus, International, Leeds, Schirmer, MCA, and Moscow 1945 have no upward stem for the melody in the upper staff.
M. 103, beats 1 and 3: Kalmus and International have no staccato marks in the upper staff.
M. 104, beat 1: Schirmer and MCA have no tenuto mark in the upper staff.
CHAPTER 5: CONCLUSION

Dmitri Kabalevsky’s 24 preludes, Op. 38, a major addition to the time-honored tradition of composing sets of twenty-four preludes, inevitably attracts attention within the context of the history of piano literature. During the sixty-five years of this work’s existence, it has received sporadic attention from pianists and teachers, been published in at least nine editions, and recorded in its entirety by at least six pianists. After examining the nine editions, the author finds that the Moscow 1959 and the Peters contain the fewest errors. The first recording of the set appeared in 1955. A new recording of the entire set is scheduled for release in late 2009.

The author’s findings conclude that the primary challenges of playing these preludes are voicing chords or dyads, use of the damper pedal, fingering, and memorization traps. Other challenges frequently encountered include voicing the melody and accompaniment, playing contrasting articulations, and reading. The most frequently encountered challenge, voicing chords or dyads, is found in seventeen out of twenty-four preludes: one prelude from the late intermediate level, eight preludes from the early advanced level, and eight preludes from the advanced level. Learning to voice chords or dyads is a skill that students can learn progressively. Therefore, teachers can assign these preludes to students at several stages of their study and expect progress as they see their students meet the preludes’ many musical and technical challenges.
Should performers choose not to play the preludes in their entirety, selecting smaller groups provides opportunities for creating interesting programs. This approach will enrich the content of piano recitals performed by students from the late intermediate to the advanced level.

This study has annotated the 24 preludes of Kabalevsky from a pedagogical standpoint. It is the author’s hope that this document will attract further attention of performers and teachers to these preludes.
REFERENCES


APPENDIX A: ALPHABETICAL LIST OF PEDAGOGICAL CHALLENGES IN KABALEVSKY’S 24 PRELUDES, OP. 38

ARTICULATION
Contrasting articulations Preludes no. 4, 12, 15, 16, 19, 21, 22
Staccato chords Prelude no. 2
Tenuto marks Preludes no. 1, 8, 23
Varying articulations Preludes no. 3, 9, 11, 20

INTERPRETATION
Musical humor/tonality Prelude no. 15
Tempo changes/rubato Preludes no. 8, 9, 10, 17, 23
Tempo choice Preludes no. 3, 5, 12, 16, 20, 24
Voicing counterpoint Prelude no. 7

MEMORIZATION TRAPS
Preludes no. 2, 3, 4, 5, 7, 9, 10, 13, 14, 17, 18, 19, 21, 22, 24.

PEDALING
Damper pedal Preludes no. 1, 3, 5, 7, 8, 10, 12, 13, 16, 17, 18, 22, 24
Sostenuto pedal Preludes no. 10, 12, 17, 18, 20, 23

READING
Preludes no. 5, 12, 14, 15, 16, 17, 18, 22.

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<td>Rapid leaps</td>
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APPENDIX B: COMPARATIVE TABLE OF CD PERFORMANCE TIMINGS OF KABALEVSKY’S 24 PRELUDES, OP. 38 BY CHRISTOPH DELUZE, YAKOV FLIER, VLADIMIR HOROWITZ, MURRAY MCLACHLAN, AND NADIA REISENBERG

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APPENDIX D: FOLK SONGS FROM RIMSKY-KORSAKOV’S *COLLECTION OF 100 RUSSIAN FOLKSONGS, OP. 24* AND 40 FOLKSONGS USED IN KABALEVSKY’S 24 PRELUDES, OP. 38

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<th>Rimsky-Korsakov’s Folksong Collections</th>
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<tr>
<td>Op. 38, no. 2</td>
<td>40 Folksongs, no. 1</td>
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<td>Op. 38, no. 5</td>
<td>100 Russian Folksongs, Op. 24, no. 87</td>
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<td>Op. 38, no. 7</td>
<td>40 Folksongs, no. 6</td>
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<td>Op. 38, no. 15</td>
<td>100 Russian Folksongs, Op. 24, no. 96</td>
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<td>Op. 38, no. 20</td>
<td>100 Russian Folksongs, Op. 24, no. 73</td>
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</tbody>
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APPENDIX E: DISCOGRAPHY

Compact Discs


Zaritskaya, Irina. Six preludes (nos. 1, 2, 6, 8, 20, 24). Entrée 0061, n.d.

Long-Playing Record