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The purpose of this study is to provide a performer's guide and an analysis of Lyapunov's Op. 6 Preludes, thereby contributing to the achievement of a more informed performance, and enabling capable students and their teachers to become familiar with repertoire from the Russian romantic tradition that is brilliant, beautiful, and challenging in its pianistic requirements, yet accessible. Sergei Lyapunov's Seven Preludes Op. 6 offer a wide variety of pianistic and musical challenges that range from brilliant technical display to a brooding, melancholic character. The technical difficulty of these preludes makes them challenging for study and performance; therefore, an analysis of the pertinent musical elements for each prelude provides insight into performance. The preludes maintain a level of accessibility even though the writing is technically advanced. This is due to the logic found in the patterns utilized by Lyapunov, making the Op. 6 Preludes an attractive set.

This study provides pianists with a structural view of each prelude in a table form, thereby supplying pianists with an additional means of memorization; it reveals relationships between sections and phrases, similarities and differences, highlights patterns of chord progressions, and provides a means for memorization away from the keyboard, thereby creating additional security in performance. It provides an awareness of increasing and decreasing textures, and examines improvisational treatments of and variations within phrases that include Lyapunov's use of adding fragments of motives

through extensions at ends of phrases, his use of sequences, as well as his use of diminution in recurring motives. It provides pianists with information upon which to base their interpretation regarding dynamic shaping within phrases, focal points of phrases, and pacing; it underscores the numerous expressive elements found throughout Lyapunov's Op. 6, sheds light on the pianistic demands required in order to play them, both from technical and interpretational perspectives, and provides interested pianists with a description of these requirements. A discussion of each of the prelude's pianistic demands is included in order to aid in the preparation and/or study of these works with a focus on pertinent aspects of pianism and musicianship. Conclusions regarding performance implications are drawn directly from the analysis.

This document presents pianists and other interested individuals with an analysis and performance guide for Sergei Lyapunov's Op. 6 Preludes, and re-introduces works worthy of study and performance. It examines musical elements in order to illuminate musical events. The analysis provides a starting place for pianists to create and convey their interpretation of these musical events during performance, with the added benefit of memory security that is a direct result of viewing and studying the music from multiple angles.

SERGEI LYAPUNOV'S PRELUDES
FOR SOLO PIANO, OP. 6:
AN ANALYSIS FOR
PERFORMANCE

by

Karen A. Allred

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APPROVAL PAGE

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CHAPTER I

INTRODUCTION

Biography of Sergei Mikhailovich Lyapunov

Lyapunov (1859-1924) was, from all accounts, a successful pianist, composer, conductor, and teacher. He was born in Yaroslavl, a small town near Moscow, in November 1859.¹ His parents were both intellectuals, his father having been a mathematician and an astronomer and head of the observatory near Yaroslavl, and his mother an excellent pianist. It was she who gave the young Sergei his first piano lessons.²

At the Moscow Conservatory, Lyapunov was a pupil of Nikolai Rubinstein, and, according to the well-known music critic and musicologist M.D. Calvocoressi, graduated brilliantly with honors in 1883. In 1885, he moved to St. Petersburg where he became acquainted with Mili Balakirev, and would later become his loyal supporter and friend until Balakirev's death. It was Balakirev who inspired Lyapunov to carry on the musical language of Russian romanticism, although Lyapunov's music, when compared to Balakirev's, is "more purely lyrical, less vehement, fundamentally contemplative,

¹ There is some speculation as to whether the exact day was the 18th or the 30th, or the 12th of December, according to the information found in *Grove Music Online* as compared with the information from M.D. Calvocoressi, who knew Lyapunov personally.

² Edward Garden: "Lyapunov, Sergei Mikhaylovich", *Grove Music Online* ed. L. Macy (Accessed August 29, 2005), <<http://www.grovemusic.com.libproxy.lib.unc.edu>>

endowed with a keen sense of colour and poetry... So his music, let it be repeated, has an identity of its own, well marked although not exactly striking.”³

Lyapunov held several impressive positions and appointments. He succeeded Rimsky-Korsakov as Assistant Director of Music at the Imperial Chapel in Saint Petersburg (1894-1902); he became a director in Balakirev’s Free School of Music (1905), later to be in charge there from 1908-1911; he was appointed teacher of theory and piano at the Saint Petersburg Conservatory (1911-1917); he became a lecturer at the new State Institute of Art (1919-1923); he emigrated to Paris and directed a music school for Russians living in Paris.⁴ He had been living in Paris for only a year before he suffered a heart attack and died on Nov. 8, 1924, at the age of 64.

As a pianist, conductor, and composer, Lyapunov garnered many accolades and engagements, including a tour of Germany and Austria as both conductor and pianist. In 1904, his First Piano Concerto in E-flat minor (1890, pub. 1896 Berlin)⁵ was one of the winners of the prestigious Belyayev Glinka prize. Other winners and their works that same year included Sergei Rachmaninoff’s Second Piano Concerto, Alexander Scriabin’s Third and Fourth Piano Sonatas, Anton Arensky’s Piano Trio in D minor, and Sergei Taneyev’s Symphony in C minor.⁶ Additionally, the music critic and musicologist M. D. Calvocoressi helped to sponsor and endorse his works in Paris. Josef Hofmann, the

³ Calvocoressi, p.437

⁴ Garden

⁵ Ibid.

⁶ Ibid.

famous Polish pianist to whom Lyapunov's Second Piano Concerto in E major was dedicated, performed Lyapunov's First Piano Concerto there in 1907.⁷

In 1895, at the age of 36, Lyapunov was Assistant Director of Music at the Imperial Chapel in Saint Petersburg. It was during this time that he wrote the Seven Preludes, Op. 6.

The Seven Preludes, Op. 6

Although a new radical, experimental compositional style was emerging at the end of the nineteenth and the beginning of the twentieth centuries, Russian nationalist composers such as Tchaikovsky, Balakirev, Cui, Borodin, Mussorgsky, and Rimsky-Korsakov maintained traditional elements in their compositions. Music in Russia and throughout the world was undergoing numerous changes as was evident in the works of composers such as Stravinsky, Prokofiev, Scriabin, and Shostakovich, to name a few. In 1883, upon graduating from the Moscow Conservatory in piano and composition, Sergei Lyapunov was caught directly in the midst of these two musically opposed movements. Ultimately, he chose the path of the nationalists over the new modernist composers, and was under the influence of Mili Balakirev, his mentor in Saint Petersburg.

The Russian nationalist romantic style of piano writing is evident in his Seven Preludes, Op. 6. These pieces reveal a composer who combines a command of the brilliant technical aspects of pianism with a style that features lyricism and a wide-ranging palette of colors from which to select. The Seven Preludes Op. 6 were published

⁷ Garden.

in Berlin in 1896⁸, and are meant to be played continuously, with a slight pause between each prelude. They are related at the interval of a third:

1. Prelude in B-flat Major, Allegro risoluto
2. Prelude in G-flat Major, Vivace
3. Prelude in E-flat Minor, Lento
4. Prelude in B Major, Allegro giocoso
5. Prelude in A-flat Major, Allegro grazioso
6. Prelude in F Minor, Andantino mosso
7. Prelude in D-flat Major, Animato assai

Description of the Study

The purpose of this study is to provide a performer's guide and an analysis of the preludes, contributing to the achievement of a more informed performance, and enabling capable students and their teachers to become familiar with repertoire from the Russian romantic tradition that is brilliant, beautiful, and challenging in its pianistic requirements, yet accessible. A formal analysis of each prelude examines the phrase structure, harmonic rhythm, texture, and the treatment of dissonances. The analysis of these musical elements will contribute to interpretation and security for performance.

Further, a discussion of each of the prelude's pianistic demands is included to aid in the preparation and/or study of these works with a focus on pertinent aspects of pianism and musicianship, such as pedaling, fingering, voicing, and dynamics. Any

⁸ Garden

conclusions drawn from the analysis that yield performance implications will be discussed from the perspective of how they will affect a performance. Suggestions for practice based on the direct experience of studying and performing these preludes are integrated with the sections on pianistic demands. Observations are included regarding the level of difficulty of each prelude in and of itself, as well as in comparison with the other preludes in the set.

Statement of the Problem and Justification for the Study

It is of ongoing interest for most pianists to search the piano literature for repertoire that is challenging, gratifying, and at the same time accessible. Often, pianists look for advanced pieces that will develop both technical as well as interpretational aspects of musicianship. Because the solo piano works of many of the Russian romantic composers frequently require a high degree of technical command of the instrument, in many cases it may be difficult to find advanced repertoire of this style that is manageable. Therefore, advanced students and teachers of advanced students can benefit from having a selection of pieces appropriate for this level of study which includes demanding, gratifying, pianistic writing that incorporates logical patterns.

Sergei Lyapunov's Seven Preludes Op. 6 offer a wide variety of technical and musical challenges that range from brilliant pianistic writing to a brooding, lyrical, melancholic character. They maintain a level of accessibility even though the writing is technically advanced. This is due to the logic found in the patterns utilized by Lyapunov, making the Op. 6 Preludes an attractive set worthy of study. Upon a first reading, the

technical demands of several of the Op. 6 preludes appear to be quite formidable until the patterns become evident through analysis and practice. Further, an understanding of navigation through technical demands is revealed as pianists learn practice techniques related to the patterns, thereby transforming difficult pianistic challenges into passages that may be performed with technical and interpretational facility. The results of a thorough, knowledgeable and analytical study of these preludes will bring about improvement in a pianist's technique that will carry over to other pieces.

The technical difficulty of these Preludes makes them challenging for study and performance. An analysis of pertinent musical elements for each prelude will provide insight into performance.

Status of Related Research

There are no studies at the present time that are devoted to the study and analysis of Lyapunov's Preludes Op. 6, although several dissertations have been written on other areas of his music, mostly on the well known set of 12 Transcendental Etudes, Op. 11. The most thorough dissertation dealing with the scope of Lyapunov's entire solo piano works is a DMA dissertation published in 1977, written by David N. Kaiserman, University of Iowa, "The Solo Piano Works of S.M. Liapunov (1859-1924): An Essay Together with a Comprehensive Project in Piano Performance." This dissertation provides an overview of Lyapunov's complete solo piano literature with comments on the pieces from both historical and descriptive views. Kaiserman offers a few sentences for each of the Preludes Op. 6.

There are various books and articles on the broad subject of Russian romantic piano music, but most contain little or no information regarding Sergei Lyapunov. One interesting source is a book by M.D. Calvocoressi and Gerald Abraham, “Masters of Russian Music”⁹, in which Calvocoressi, who endorsed Lyapunov’s musical career in Paris, wrote historical biographical information regarding fourteen Russian composers from a first-hand knowledge of current events of the time. This book yielded information on Lyapunov that included some historical information together with descriptive accounts of the influence of his teachers. However, there was no information specifically pertaining to the Op. 6 Preludes.

Mikhail Shifman devotes a section to the Preludes, Op. 6, in his book, “S.M. Liapunov: A Sketch of His Life and Work”, published in 1960 in Moscow. A copy of this book is housed at the library of The University of North Carolina at Chapel Hill, and is readily available, and yields a few sentences regarding historical background information on the Op. 6 Preludes.

Limitations and Delimitations

This study focuses on the analysis of the Seven Preludes, Op. 6, of Sergei Lyapunov in order to determine the performance problems. It is limited to an analytical and practical study of the salient features of each prelude with regard to performance problems. Although specific features present in Lyapunov’s preludes are comparable historically with other composer’s preludes, this study incorporates brief background

⁹ Calvocoressi, M.D., and Gerald Abraham. “Masters of Russian Music”, 1936, Knopf.

information on the prelude as a genre, and is not a comprehensive examination or survey of other composer's preludes, or the prelude as a genre. Though this study does not focus on historical issues, it includes historical biographical information about Sergei Lyapunov.

An additional delimitation takes into account the interpretational insights provided by performance and analysis of the preludes. This study does not attempt to offer advice on what pianists should or should not do regarding interpretation, but provides information based on research and data in order for pianists to determine their own interpretation through an increased understanding of the preludes.

Methodology

Research through both theoretical analysis as well as the practice of studying and performing the Op. 6 Preludes provides data for the performance guide of these pieces. The theoretical analysis of each of Lyapunov's Seven Preludes for Solo Piano, Op. 6, addresses aspects of harmony, treatment of dissonances, phrase structure, form, and texture from a performance perspective. Conclusions drawn from the analysis are discussed in terms of their specific affect on a performance. Practical study of these preludes through performance yields problems and solutions regarding pianistic requirements.

Treatment of the Data

Data from the practical research provides information regarding each prelude's pianistic requirements and potential problems encountered in study and performance. Suggested solutions that aid in facilitating performance are discussed regarding methods of practice, memorization, technique, and interpretation. Data from the theoretical research provides an analysis regarding harmony, treatment of dissonances, texture, phrase structure, and any other salient musical features specific to each individual prelude. Written descriptions of the analytical findings with relevant supporting musical examples provide information specific to performance problems such as memorization and interpretation. These potential performance problems are discussed, whereby solutions based on knowledge of the theoretical analysis support a more informed performance.

CHAPTER II

ANALYSIS OF SERGEI LYAPUNOV'S PRELUDES, OP. 6

Influential Models for Lyapunov's Op. 6 Preludes

The following models appear to have had a direct influence on Lyapunov's Op. 6 Preludes. Historically, the earliest notated preludes were written for organ and contained improvisatory elements. These preludes were used as introductions for vocal works in church settings, whereas instrumental preludes for lute, which also contained written out improvisations, explored technical elements and were used to check the tuning of the instrument.¹⁰ A later archetype during the Romantic period was Frédéric Chopin's (1810-1849) set of twenty-four preludes, Op.28, each related by every major and relative minor key at the interval of a third. All twenty-four preludes may be played as an entire set, or individually, and survey the elements of various musical moods, techniques, and pianistic figurations. Lyapunov's Op. 6 preludes are also related by keys at the third, and are meant to be played as an entire set. They exhibit the same musical elements mentioned above in Chopin's Op. 28 Preludes.

Certain similarities exist among preludes as a genre that include improvisation of simple ideas (*improvisation* being the fully worked out and notated composition of improvisatory musical elements, as opposed to the spontaneous improvisation of material

¹⁰ David Ledbetter and Howard Ferguson: "Prelude", *Grove Music Online* ed. L. Macy (Accessed January 9, 2007), <<http://www.grovemusic.com.libproxy.lib.unc.edu>>

by a performer in a concert setting), motivic rather than thematic orientation, an unfolding of the music via simple principles, a musical ascent and/or a descent that indicates the overall shape highlighting a certain musical moment, melodic and harmonic step-wise movement, and a virtuosic quality.

Performance Problems and Solutions Outlined for the Op. 6 Preludes

Motivic rather than thematic construction provides an improvisational quality to Lyapunov's Op.6 preludes, which leads to challenges for pianists when faced with memorizing the numerous slight variations of motives. Furthermore, this type of variation in motivic construction within the preludes causes a possible musical predictability for pianists when there are no indications in the score beyond the music. Therefore, an analysis of the harmonic rhythm, dissonances present, and motivic construction offers solutions to the problems of memorization and interpretation. Based on the analysis, pianists will be able to recognize the subtle differences in the motives and their sequences, as well as gain knowledge of when and where the musical tensions and resolutions occur harmonically. Ultimately, this type of analysis solidifies a pianist's memory, increases security in performance, and aids in interpretation.

Several preludes exhibit virtuosic figuration, creating pianistic problems in solving the technical challenges. Solutions to problems are based on data gained from research of preparing and performing each prelude. Suggestions for practice techniques offer guidance for pianists and teachers.

Introduction to Prelude Op. 6, No.1

Lyapunov's first prelude is thirty-nine measures in length with a tempo of M.M. = 120 to the quarter note. In addition to the Italian indication *Allegro*, Lyapunov gives the Russian indication "Скоро и решительно" (fast and resolutely¹¹), which provides insight into the character of the prelude. Prelude No. 1 clearly demonstrates motivic rather than thematic orientation, includes improvisatory treatment of the motive, scalar descent in harmonic progressions, a virtuosic quality in the figuration, and an overall shape that highlights a musical moment or overall focal point midway through the piece.

According to Table 1 found on p.13, this prelude is comprised of one, two, three, and four measure motives that make up brief segments rather than fully developed themes, thus placing it in the Prelude genre. These segments range from 2-8 measures in length. The designation ABABCA *Coda* in Table 1 denotes segments within the structure. The three A segments demonstrate Lyapunov's improvisational treatment of a simple idea. Furthermore, this treatment is demonstrated within the two B segments. The focal point of the entire prelude occurs in segment C at measures 23-26, the mid-point of the prelude, and is indicated by the chromatic descent, use of the upper register of the keyboard in both hands, as well as the indication *brillante* in the score. Further descending stepwise motion occurs at the *coda* in whole and half steps.

The mood and impression of the prelude is dramatic and virtuosic, demonstrated by the rapid sixteenth-note figuration present throughout the writing in the right hand,

¹¹ *Oxford Russian Dictionary*, 3rd ed., s.v. "Скоро, решительно."

dramatic dynamic levels which range from *piano* to *sforzando* and *fortissimo*, as well as by Lyapunov's exploitation of upper and lower registers of the keyboard.

The following analysis of the phrase structure, harmonic rhythm, treatment of dissonances, and texture yields suggestions and guidance for performance. Additional commentary on its particular pianistic demands and problems provides students and teachers with guidelines for practicing and memorizing, as well as provides suggestions regarding technique and interpretation. Prelude No. 1 is filled with bravura, giving both the performer and the audience an impressive introduction to all seven preludes.

Analysis

An examination of the phrase structure provides a clear picture of its overall form, which is illustrated in Table 1 below.

Phrase length/measures	Measure Numbers	Segment
2 + 2	1-4	A
2 + 2 + 2+ 2	5-12	B
2 +2	13-16	A
2 + 2 + 2	17-22	B
4	23-26	C
1 + 1 + 1 + 1	27-30	A
2 + 2	31-34	<i>Coda</i>
1 + 1	35-36	
3	37-39	

Table 1: Lyapunov, Prelude Op. 6, No. 1, structure

Phrases are evident upon examination of cadential and motivic activity.

Comparison of the segments in Table 1 provides insight into the improvisational aspects of the phrases, thus providing pianists with security for memorization and performance,

as well as interpretive guidance. For example, the three segments labeled “A” possess the same number of measures (four each); yet, the last A segment contains the same musical material as the first two A segments, but in variation of the material as the cadential activity occurs twice as fast (1+1+1+1 as opposed to 2+2). Although all A segments are symmetrical in length, the last A segment provides heightened tension for the approaching *coda* due to the rapid harmonic motion occurring twice as fast. This is evident in the comparison of the first A segment (mm. 1- 4) and the last A segment (mm. 27-30) in the following example in Figure 1.

Allegro risoluto [Скоро и решительно] ($\text{♩} = 120$)

The image displays three systems of musical notation for a piano prelude. The first system (measures 1-4) is in the right hand, with a dynamic marking of *mf*. The second system (measures 3-4) is in the left hand. The third system (measures 27-28) is in the right hand, with a dynamic marking of *mf* in measure 27 and *f* in measure 28. The tempo is marked **Allegro risoluto** with the Russian translation [Скоро и решительно] and a quarter note equal to 120 beats per minute ($\text{♩} = 120$).

Fig. 1: Lyapunov, Prelude Op. 6, No. 1, variation of phrases, mm. 1- 4, mm. 27-28¹²

The two B segments are asymmetrical in length, the first one being eight measures and the second one being six measures, again demonstrating the improvisational quality of this prelude. Moreover, the brevity of the second B segment intensifies musical events in that the harmonic rhythm is twice as fast with the arrival of the cadence in m. 23. This second B segment then sets up the arrival of the brilliant

¹² All musical examples from this point on, are taken from Lyapunov, Sergei Mikhailovich. *Selected Works, Volume I*, ed. V. Belova and K. Sorokeena, Moscow and Leningrad: State Music Publishers, 1950.

cadenza-like segment C, the focal point of the entire piece. This C segment incorporates the descending stepwise movement in the bass through the string of secondary dominant chords in a circle progression. The use of the stepwise bass with a harmonic rhythm that progresses on each beat, together with Lyapunov's utilization of the indication *brillante* in the highest register with both hands in sixteenth-note figuration together signals the focal point of the entire piece. This harmonic descent creates a thrust toward the third A segment at m. 27. Analysis of this nature provides essential knowledge that aids pianists in interpretation regarding the musical tensions and resolutions inherent in the music.

The *coda* (Figure 2 on p. 17) is comprised of three phrases that also possess the quality of musical intensity, evidenced in the shortening of the phrase at mm. 35-36 (1+1) as compared with the phrase at mm. 31-34 (2+2). Stepwise descent occurs in the bass.

Coda

31

mf

34

ff

36

Fig. 2: Lyapunov, Prelude Op. 6, No. 1, *coda*, mm. 31-39

Because Lyapunov's slight variation in motives challenges a pianist's skills regarding memory, the harmonic analysis provides a tool that aids pianists in becoming even more familiar and secure with the variances and similarities between phrases. Furthermore, the interpretive problem of predictability created by successive similar motives is solved through finding variation and similarity in harmonic rhythm and

movement, as well as through locating the focal point of the piece. Examination of the harmonic progression of segments offers security in memory as well as interpretive solutions based on the function of the harmony and whether the progressions move forward or exhibit closure.

The following examination of specific harmonies within segments further enhances pianist's knowledge of the first prelude, and is indispensable regarding memorizing when initially studying the work. This type of analysis allows pianists to learn the music away from the instrument, thus creating an alternate and viable means for solidifying memory through cerebral means. The harmonic movement consists mainly of successive secondary dominant and other fifth-related chords within a chromatic language that includes borrowed chords and chromatic stepwise movement (refer to the score beginning on page 32). Segment A (mm. 1- 4) begins in B-flat major and concludes on a D major chord; segment B (mm. 5-12) begins on a G minor chord and concludes on an F major chord, with a dominant function; segment A (mm. 13-16) begins in B-flat major and concludes on an F major chord with a dominant function; segment B (mm. 17-22) begins on a B-flat minor chord, and concludes on an E minor chord that next leads to segment C (mm. 23-26), up by half steps to an F in the bass on the tonic B-flat major chord in first inversion; segment C is comprised of a chain of secondary diminished-seventh chords in a circle progression. It ultimately concludes on an F major nine chord with a dominant function. Segment A (mm.27-30) is constructed with a series of dominant-related harmonies beginning on B-flat major and ending on an F major seven chord. The *coda* (mm. 31-39) begins and ends in B-flat major. The usefulness of this

analysis is manifest upon comparison of each of the A segments successively, both of the B segments successively, and the C segment and the *coda*, in particular at each segment's first and last harmony, providing the knowledge of how the segments are varied and how they are similar.

Interesting and unusual relationships exist in several segments of the first prelude regarding the harmonic rhythm of the chord progressions. An analysis of each beat within phrases reveals that the A segments remain fairly closely related harmonically; the phrases employ chords that are related by a fifth, including secondary dominant and seventh chords, and contain authentic cadences. Contrastingly, the B segments, segment C, and the *coda* present unusual harmonic relationships that utilize borrowed chords and enharmonic writing as a means of progression through unexpected harmonies, with a strong emphasis on chromaticism.

Segment B (mm. 5-12) begins on a G minor chord, and moves to C major, with no resolution at the end of the phrase, but breaks off and begins the next phrase again with a G minor chord; this phrase then travels to E-flat major 7, giving a feeling of V/A-flat, yet does not resolve to A-flat. Instead, this phrase also breaks off and the new one begins in B-flat minor, traveling again to E-flat major 7 at the end of the phrase. The next chord includes an E natural in the bass and is written E, G-flat, B-flat, D-flat. The harmony at the end of the first B segment progresses chromatically in the bass note E-flat in m. 10 to E in m. 11 to F in m. 12. This F in the bass tonicizes B-flat major, occurring at m. 13 with the return of the A segment.

The second B segment begins in B-flat minor at m. 17 (in comparison with the opening of the first B segment that began in G minor at m. 5), and proceeds to move through the circle of fifths in each consecutive measure: B-flat minor at m.17, E-flat major at m. 18, A-flat minor at m. 19, D-flat major at m. 20, G-flat major, C major at m. 21, with a rapid succession of movement in the bass with F minor, B-flat, E-flat, and E, creating a *stretto* effect, or musical intensity, to arrive at F in m. 23. This increase in the speed of the harmonic rhythm leads to the stepwise harmonic movement in segment C, a chain of secondary $vii^{\circ}7$ chords from m. 23-26: B-flat, $vii^{\circ}7/A$ -flat major, A-flat major, $vii^{\circ}7/G$ -flat major, G-flat major, $vii^{\circ}7/E$ major, E major, $vii^{\circ}7/D$ major, D major, $vii^{\circ}7/C$ major, C major, and F major.

The final A segment beginning at m. 27 incorporates another *stretto*-like device in that the phrases are half the length of the previous two A segments. This is evident in the fact that each measure culminates with a cadence: m. 27 begins in B-flat major and ends on an A major 7 (V of D major); m. 28 begins on a D major chord and ends on an F major 7 chord (V of B-flat major); m. 29 begins on B-flat major and ends on A-flat major 7 (V of D-flat major); m. 30 begins on a D-flat major chord and ends on an F major 7 chord (V of B-flat major).

The harmonic rhythm of the *coda* moves rapidly, with the exoticism of whole-step motion in the bass on every quarter note from m. 31-34, ultimately arriving on the tonic B-flat major at m. 35. The strong push to the borrowed iv chord, E-flat minor, at m. 32, m. 34, and at m. 36, signals the *coda*. Measures 35-36 are cadential, utilizing B-flat

major and E-flat minor chords and resolving into the tonic harmony during the final measures 37-39.

An analysis of the non-harmonic tones produces data that gives pianists enhanced knowledge of the music, thus aiding in their interpretation based on the musical tensions inherent in the dissonances and their resolutions found in the consonances within the score. The enhanced knowledge gained through this analysis aids in the problem of interpreting repetitive musical sequences. Dissonances present in the first prelude include the following non-harmonic tones: passing tones (accented and unaccented), suspensions, and *appoggiaturas*. Accented and unaccented passing tones occur throughout the prelude in the usual manner of stepwise motion between chords in various voices:

Fig. 3: Lyapunov, Prelude Op. 6, No. 1, passing tones, mm.1-2

Fig. 4: Lyapunov, Prelude Op. 6, No. 1, passing tones, mm. 17-18

Fig. 5: Lyapunov, Prelude Op. 6, No. 1, passing tones, mm. 21-22

An example of a suspension occurs at measure 4, whereby the F-sharp creates the non-harmonic tone on beat one, remains on beat two against the G-minor chord, and then resolves upward to G. An *appoggiatura* may be found in measure 4, and is exemplified by the characteristic approach of a leap with the resolution by a step, as illustrated in Figure 6:

Fig. 6: Lyapunov, Prelude Op. 6, No. 1, suspension and *appoggiatura*, mm. 3- 4

Numerous neighbor tones appear in m. 6, as well as in various other measures due to the frequent use of this particular motive throughout the piece as seen in Figure 7.

Fig. 7: Lyapunov, Prelude Op. 6, No. 1, neighbor tones, mm. 5-6

It is worth pointing out that Lyapunov incorporates a strong degree of chromaticism within his compositional style, as evidenced in the intricate juxtaposition of passing tones in the two inner voices at measures 21-22. The passing tones occur on the beat in the left hand, and are shifted off the beat in the right hand through rhythmic displacement. This writing gives the effect of dissonances that strive to find their

resolution as separate voices on differing rhythmic paths, only to resolve together on beat three after the cycle of displaced voices convenes.

The image shows a musical score for two staves, measures 21 and 22. The right hand (treble clef) contains a melodic line with several notes marked 'P.T.' (passing tones) that are displaced from the main harmonic structure. The left hand (bass clef) provides a steady accompaniment with notes also marked 'P.T.'. The dynamic marking 'mf' is present in the first measure. The key signature has one flat (B-flat).

Fig. 8: Lyapunov, Prelude Op. 6, No. 1, displaced passing tones in right hand, mm. 21-22

Performance Insights for Memory Security and Interpretation Based on the Analysis

Analysis of the phrase structure, harmonic rhythm, and treatment of dissonances yields evidence regarding choices in interpretation and security for performance. This evidence directly relates to interpretation through awareness of musical tension and release regarding focal points of phrases, dynamic shaping, expressive elements, and cadences, as well as choices in voicing, pedaling, and articulation. Memory security is greatly enhanced by the analysis and offers a deeper understanding of the music through an examination of the structural relationships.

The analysis of the phrase structure aids performers and students in several key areas including memorization, and choices in interpretation regarding tension and release of the energy created within phrases. Table 1 on page 13 reveals the length of each phrase according to number of measures. Because each phrase is similar but not identical in musical content, the table of phrase lengths aids performers in memorization upon

realizing where and how phrases exhibit similarities as well as differences. For example, the analysis shows similarities and differences within the A segments, revealing the fact that the first two A segments are identical in length and the third A segment is exactly half as long as the first two A segments. Similarly, comparison of the B segments reveals that the second B segment is truncated by two measures when compared to the first B segment. Segment C and the *coda* each have a dissimilar phrase structure from the rest of the segments, as do the segments that precede them. An examination of these dissimilarities aids in the memorization process and also leads to interpretational choices with regard to focal points, beginnings and ends of phrases, and pacing of phrases in general.

The phrases A and B that appear directly ahead of the *coda* and segment C may be classified as being truncated, exhibiting diminution with regard to their length when compared with the previous A and B segments. Placement of these truncated phrases ahead of the singular segment C and the *coda* creates energy and anticipation via rapidly increasing harmonic movement and the use of shortened motives within phrases. For performance purposes, this awareness is helpful in conveying the energy created by the *stretto* element. A similar structure occurs within the *coda* in that the phrases decrease in size as the music progresses to the end, thereby creating excitement and energy. This *stretto* effect may also be seen within the harmonic analysis, particularly at the point of cadences in the A segments. Because the cadences in the final A segment occur twice as fast as compared with the cadences of the other two A segments, this presents an opportunity for performers to highlight the increased musical tension, which

is a precursor to the *coda* in this instance. Knowledge of cadences and the harmonic rhythm throughout the prelude supports interpretational decisions such as shaping phrases and choosing points of arrival and departure within phrases.

For example, in measures 13-16, Lyapunov utilizes a circle harmonic progression within the measures and offers few dynamic indications. The harmonic analysis shows a string of secondary and fifth-related chords, which create forward momentum and a clear cadence at the end of the phrase. This signals a decrease in tension, thereby helping to create an over-all dynamic rise and fall within the phrase. Performers have a choice in interpreting the various phrases based on the harmonic analysis, as illustrated in Figure 9, measures 13-16:

The image shows a musical score for Lyapunov's Prelude Op. 6, No. 1, measures 13-16. The score is in G-flat major (one flat) and 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The harmonic analysis below the notes identifies the following chords for each measure:

- Measure 13: I, I₆₄, vii/V, V₇/iii
- Measure 14: iii, V₇/ii, ii, V
- Measure 15: I, I₆₄, ii/V/D-flat, V/D-flat
- Measure 16: D-flat, G-flat 6, V₇/V, V/b-flat minor

Fig. 9: Lyapunov, Prelude Op. 6, No. 1, harmonic analysis, mm. 13-16

The harmonic analysis supports performers in interpretation regarding choice of color based on mode and the chord progressions of successive phrases. For example,

color choice for phrases in which the chord progressions lead to a major mode followed by a similar subsequent phrase leading to a minor mode offers performers an opportunity to choose contrasting, characteristic colors, particularly if no dynamic indications are offered in the score. Knowledge of the quality of each chord further enhances interpretational choices regarding dynamics and focal points of phrases, since various chord qualities exhibit more tension than others.

Moreover, the analysis of the harmonic rhythm aids performers in memorization through knowledge of the various key levels, particularly between similar segments. For example, each of the three A segments begins in B-flat major but differs in harmonic progressions and resolutions. The first A segment leads to G minor; the second A segment leads to B-flat minor, and the third A segment, truncated, has two cadences, one ending in D major, and the other in the tonic B-flat major. Retention of information during performance is strengthened with the knowledge of the specific variations between similar harmonic progressions.

Lyapunov's use of non-harmonic tones offers performers numerous opportunities regarding expression in interpretation. The passing tones provide forward momentum as well as musical tension and resolution; moreover, the analysis locates the suspensions and *appoggiaturas*, and provides moments for performers to be aware of elasticity within the phrases in order that musical tensions and releases may be planned and realized.

The texture throughout this prelude is comprised of perpetual sixteenth notes written for the right hand part, with quarter, eighth, and some sixteenth notes written for the left hand part. This requires pedaling that will support clarity in and among the

moving voices, as well as pedaling that will bind the sixteenth-note broken chord harmonies together. The double stemming of notes indicates voicing of two independent parts in one hand within the sixteenth-note texture. Evenness in articulation of the sixteenth notes ensures brilliance and clarity. Also, when playing such a brilliant and fast-paced piece, listening for balance between voices ensures that layers of sound are discernible.

Pianistic Demands

Prelude No. 1 covers a wide range of the keyboard and utilizes broken-chord sixteenth notes. Figuration for the right hand includes ascending and descending rapid, wide arpeggios. This texture becomes quite brilliant when the left hand joins the right hand in simultaneous sixteenth notes. There are wide leaps to be negotiated in both hands throughout the piece, and octaves are incorporated in the left hand part. Because the tempo is fast, performers are required to develop facility in rapid eye-hand coordination, particularly in developing their ability to think before moving while playing in a fast tempo. Power is needed for focal points of phrases, and in some measures, both hands are required to play *fortissisimo* in extremely wide registers simultaneously. A further challenge for pianists is maintaining power throughout the piece in order to ensure a full tone without harshness.

In preparing for a performance of this prelude, pianists may find the following suggestions for practicing the specific pianistic demands helpful. These challenges include playing wide, rapid leaps in one hand, wide rapid leaps in both hands

simultaneously, a wide span of rapid arpeggiated figuration, and playing four-note chords approached by a leap.

Wide, rapid leaps in one hand occur in the left hand at mm. 5- 6. Prepare the low octave C of m. 6/1 by getting the hand there prior to beat 1, then spring off of the C on beat 1 laterally to the right in order to arrive on the next note G in time (measure and specific beats are indicated in the remainder of this text with the first number being the measure, and the second number designating a specific beat). Utilize one gesture to play the leaps without stopping the hand's movement on each note. Let the elbow remain close to your body as the hand travels back and forth in the leaping. Another example of a wide, rapid leap in one hand occurs in the right hand at mm. 31-33. The same principle as above applies at the end of m. 31 into the beginning of m. 32: utilize one gesture without stopping the lateral movement. An interesting observation on playing descending leaps in the left hand helps to clarify this technique as noted by Alan Fraser in his book "The Craft of Piano Playing"¹³:

Instead of your elbow leading your hand to the outside in a forearm sweeping motion, let it do the opposite. Let your elbow fall to the inside as your hand moves down the keyboard...When you do this well it magically eliminates all feeling of leaping...The startling result of moving your elbow in a direction opposite to your hand is that your forearm now virtually maintains one position in space.

If the upper arm (elbow) leads the hand in leaping, then the ability to move rapidly will be compromised since the upper arm generally does not move laterally as rapidly as the forearm. Because the forearm has the ability to move laterally more rapidly

¹³ Fraser, Alan. "The Craft of Piano Playing", 2000, Scarecrow Press, p. 171

than the upper arm, the distance required for the leap can be practiced with the forearm and hand leading together, rather than allowing the upper arm to take the hand along as it leads.

For playing wide, rapid leaps in both hands simultaneously, the same principle as above applies, except moving one hand prior to the other hand facilitates accuracy and control. Experiment with moving one hand first and then try the other hand first in order to discover which hand gives you the most accurate result. Avoid trying to move both hands exactly simultaneously since it is quite difficult to arrive comfortably and in control at two new locations on the keyboard from a wide leap at the same time, such as at mm. 29/4—30/1. It is obvious at mm. 29-30 that the left hand will move slightly ahead of the right hand since the left hand has more available time to move.

In the challenge of playing the wide span of rapid arpeggiated figuration, it is helpful to avoid stretching the hand out and reaching out with the fingers for notes that are far apart. Since stretching the hand repetitively can be a major cause of injury, open the hand naturally instead. Furthermore, stretching the hand and fingers out utilizes opposing muscle groups simultaneously, and thus in effect paralyzes the hand and fingers because they feel stuck on the notes they are playing. In order to get from one note to the next without stretching the fingers out, focus on keeping the hand and fingers well supported from the knuckle ridge while shifting the arm and hand from one note to the next via the fingers. This slightly higher hand position gives strength, accuracy, and relaxation to the pianistic mechanism, making this potentially difficult figuration

effortless due to the dichotomy of relaxation created from not stretching the hand, together with the strong finger and hand position.

An example of four-note chords approached from a leap occurs in mm. 31/4-32/1 in the right hand. If pianists carry their elbow slightly away from the body, the result is that the hand is slightly turned in. The angle in the hand and arm created by the elbow out causes the thumb to be in a precarious position upon descent to the four-note chord, thus requiring an extraneous movement in order to get the thumb to the key. Changing the arm angle slightly by only one-fourth or one-half an inch, with the elbow resting naturally, makes a significant difference in the speed and accuracy with which the leap and the chord may be executed.

Score, Lyapunov Prelude Op. 6, No. 1

СЕМЬ ПРЕЛЮДИЙ

I

Segment A

Соч. 6
(1896)**Allegro risoluto** [Скоро и решительно] ($\text{♩} = 120$)

1 *mf*

B flat

3 D

Segment B

5 *p*

sf

C

7 *p*

sf

E-flat 7

9 *p* *sf*
b flat E-flat 7

11 *sf* *sf* *p*
F 7

Segment A
13 *f*
B flat

15
F

Segment B
17 *mf* *sf*
b flat E flat

Detailed description: This page of a musical score contains five systems of piano music. Each system consists of a grand staff with a treble and bass clef. The first system (measures 9-10) starts with a piano (*p*) dynamic and a half-note bass line chord labeled 'b flat'. The right hand has a melodic line with slurs and ties. The second system (measures 11-12) features a fortissimo (*sf*) dynamic in the right hand and a piano (*p*) dynamic in the left hand. The third system (measures 13-14) is labeled 'Segment A' and begins with a fortissimo (*f*) dynamic. The fourth system (measures 15-16) continues the melodic and harmonic development. The fifth system (measures 17-18) is labeled 'Segment B' and starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*sf*) dynamic in the right hand. The bass line chord at the end of this system is labeled 'E flat'.

19 *mf* *sf*
a flat D flat

This system contains measures 19 and 20. Measure 19 starts with a mezzo-forte (*mf*) dynamic and features a melodic line in the right hand with a slur and a bass line with a slur. Measure 20 begins with a sforzando (*sf*) dynamic. The key signature has one flat (B-flat).

21 *mf* *f*
G flat C B flat e flat

This system contains measures 21 and 22. Measure 21 starts with a mezzo-forte (*mf*) dynamic. Measure 22 begins with a forte (*f*) dynamic. The key signature has one flat (B-flat).

Segment C
23 *sf* *f* *brillante*
B-flat 6 B flat 6 vii dim 4 A flat 6 vii dim 4 G flat 6 vii dim 4 E 6
4 3/A flat 3/G flat 3/E

This system contains measures 23 and 24, labeled as Segment C. Measure 23 starts with a sforzando (*sf*) dynamic and is marked *brillante*. The key signature has one flat (B-flat).

25
vii dim 4 D 6 vii dim 4 C 6 F 9
3/D 3/C

This system contains measures 25 and 26. Measure 25 starts with a mezzo-forte (*mf*) dynamic. The key signature has one flat (B-flat).

Segment A
27 *mf* *sf*
B flat Cadence on D

This system contains measures 27 and 28, labeled as Segment A. Measure 27 starts with a mezzo-forte (*mf*) dynamic. Measure 28 begins with a sforzando (*sf*) dynamic and ends with a cadence on D. The key signature has one flat (B-flat).

29 *f* B flat

30 *sf* Cadence on D flat F 7

Coda

31 *mf* B flat

(Whole step descent)

32 *f*

33 *f*

34 *ff* B flat

Borrowed iv-e flat

35 *p*

36 *p* B flat

Borrowed iv-e flat

Introduction to Prelude No. 2

The second prelude, in G-flat major, is marked *Vivace*, is in 3/4 time, and is ninety-one measures in length. Lyapunov suggests a tempo MM = 184-200 per quarter note, and a further indication in Russian at the beginning includes “Очень живо”(very lively, animated¹⁴). The rhythm consists of continuous eighth-note triplets in perpetual motion, and in conjunction with its light character and rapid tempo, produces a shimmering quality in the sonority. In his dissertation “The Solo Piano Music of S.M. Liapunov”, David Kaiserman states that this prelude “...is obviously influenced by Chopin’s Prelude, Op.28, No. 19, but the rhythmic subtlety of beginning the triplet pattern on an upbeat is reminiscent of Schumann...”¹⁵. Other indications in the score include *leggiero e legato*, *dolce*, *perdendosi*, *sempre dim*, *poco rit.*, and *a tempo*; there is only one instance of *forte* at measure forty-one, near the mid-point of the prelude.

The most obvious challenge in the second prelude is the technical demand of mastering the motivic and repetitive figuration, which demands careful study and analysis for memory security and interpretive understanding. An awareness of hand position, arm angles, and the examination of ways to group patterns of notes together during practice will facilitate learning this prelude. As in Op. 6, No. 1, No. 2 exhibits qualities of prelude models such as repetition of a motive with a slight variation in the sequences, achievement of the overall shape through either rising or descending harmonic progressions, as well as an unfolding of the overall structure based on tempo indications and dynamics present in the score. Solutions to the problems of memorization,

¹⁴ *Oxford Russian Dictionary*, 3rd ed., s.v. “Очень, живо.”

¹⁵ Kaiserman, David. "The Solo Piano Music of S.M. Liapunov", DMA diss., University of Iowa, 1977.

interpretation, and mastery of technical demands are found through analysis of the structure, harmonic progressions, and non-harmonic tones, and through the actual study and performance of this prelude.

Analysis

Chromaticism permeates this prelude, adding to its overall harmonically nebulous quality. The progressions frequently ascend or descend, utilizing half steps, whole steps, and fifths. Non-harmonic tones include tonic pedal points and dominant pedal points; these usually resolve via ascent or descent in half steps to new key areas, adding to the level of chromaticism in these harmonic shifts. Because the second prelude incorporates numerous sequences that deviate slightly as each one appears, utilizes a rapid tempo, and contains a high degree of chromaticism, analysis of the phrase structure, harmonic rhythm, texture, and treatment of dissonances will offer pianists essential information that will solidify retention of musical material.

The structure of prelude No. 2 may be described as *ABACoda* upon examination of the motives. Again, as within the first prelude, the designation *ABACoda* refers to segments rather than thematic groups due to the improvisatory nature of Lyapunov's use of short motives, followed by slight variations of these motives. Variation techniques include sequences and phrase extensions, with a typical phrase length being eight measures. Table 2 on p. 38 indicates the structure of the second prelude regarding phrase lengths according to number of measures. The table includes specific measure numbers, and classification of the form by designating a letter for each segment. It is of interest to

note the extension of the eight-measure phrase after the return of segment A at mm. 57-80.

Phrase length/periods	Measure Numbers	Segment
8	1-8	A
8	9-16	
8	17-24	B
8	25-32	Sequence 1
8	33-40	Sequence 2
8	41-48	Sequence 3
8	49-56	A
4 + 4+ 2+ 2	57-68	Extension 1
4 + 4	69-76	Extension 2
4	77-80	Extension 3
2 + 1	81-83	<i>Coda</i>
1	84	
1	85	
1	86	
3	87-89	
2	90-91	

Table 2: Lyapunov, Prelude Op. 6, No. 2, structure

Harmonic language frequently incorporates the use of pedal point, which ultimately descend via half-step to a new tonal area, as exemplified in measures 1-8 in Figure 10:

1
Vivace [Очень живо] (♩ = 184-200)

p leggiero e legato

Pedal point on G-flat

5 *poco rit.*

Pedal point descends one half-step to F

Figure 10: Lyapunov, Prelude Op. 6, No. 2, descent of pedal point, mm.1- 8

In addition to the pedal point in the second prelude, Lyapunov conversely utilizes chords within harmonic progressions that are related by a fifth, as well as secondary relationships. Within this framework of fifth-related chords, Lyapunov incorporates sequences that do not always maintain the traditional tonic-dominant relationship, as he frequently chooses keys that are not closely related to the tonic key.

Numerous phrases in Prelude No. 2 exhibit a harmonic rhythm utilizing chromatic progressions via sequences to keys that are not closely related to the tonic key of G-flat major (refer to the score beginning on page 50). Lyapunov achieves these chromatic progressions through pedal points that remain on a particular note throughout a phrase and then ascend by fifth and/or then descend by half step to the new key. For example,

segment B begins at m. 17 with a phrase in E major, ending with a modulation to the key of A major (not closely related to the tonic G-flat major) at m. 23; the first sequence of this phrase begins in the key of C major via a stepwise descent in the bass from A in m. 24 down to G at m. 25; the second sequence begins in A major, the third sequence begins in D-flat major, and the return of the A segment follows with a return to the tonic key of G-flat major, through stepwise descent. This type of chromatic harmonic progression is further exemplified at measures 38-44, as well as in numerous phrases throughout this prelude.

38

vii dim.7/ A Pedal point on E

V/A

A

A Pedal point on A

cresc.

41

A-flat 7 Pedal point on A-flat

D-flat

vii dim 7/ e-flat

Fig. 11: Lyapunov, Prelude No. 2, modulation via pedal point, mm. 38-44

The texture in Prelude No. 2 includes only two voices throughout. The perpetual motion of the eighth-note triplet figuration allows displacement of the moving melodic lines to occur on the beat, and then move off the beat, shown in Figure 12.

23 Melody on the beat

24 Melody displaced off the beat

25 *cresc.*

26 Melody shifts back on the beat

27 *mf*

28 *mf*

Fig.12: Lyapunov, Prelude Op. 6, No. 2, rhythmic displacement, mm. 23-28

Lyapunov includes pedal points, passing tones, and escape tones (whereby the dissonance is approached by a step and resolves by a leap) in the second prelude. An example of an escape tone occurs in measure 6.

5

6 Escape tone in upper voice, on the beat 7

7

8 *poco rit.*

F-7 B-flat F-7

Fig. 13: Lyapunov, Prelude Op. 6, No. 2, escape tone, mm.5-8

Performance Insights for Memory Security and Interpretation Based on the Analysis

The phrase structure of Prelude No. 2 exhibits regularity in that most of the phrases are eight measures in length. It is useful to note tonal areas and exact notes of the stepwise descent in the bass line for every phrase so that memory will be secure in performance; otherwise, the possibility exists for the problem of playing a phrase or sequence out of order, thus undermining the performance. The rapid perpetual motion figuration demands the ability to anticipate musical events; therefore, a harmonic analysis of each phrase and a comparison and knowledge of harmonic areas is essential in the preparation of this prelude for performance security. Further analysis of the motives, and any variation or similarity present in the sequences, provides pianists with knowledge of the overall shape of the prelude as it unfolds. Because Lyapunov utilized a rapid tempo in conjunction with sequences and perpetual motion figuration, pianists are faced with challenges regarding accuracy of playing sequences, and the need to anticipate their differences and similarities in order to maintain control of new sequence entrances in the rapid tempo. An examination of the tonal areas of each segment, the dynamic shape within segments, the compass or range of the keyboard utilized, and tempo indications aid pianists in control of the particular configurations present within the second prelude.

The analysis of the harmonic progression within phrases allows pianists the opportunity to memorize the exact key levels associated with every phrase and sequence away from the piano, if they so choose. The exercise of memorization away from the instrument is of enormous value in terms of memory security, particularly regarding the second prelude due to its perpetual motion figuration and improvisatory nature of

sequences and extensions of phrases. Examination of all instances where pedal points occur and lead into a pivot chord further aids pianists in memory security when sequences modulate in stepwise descent to new harmonic areas. Additionally, the harmonic analysis indicates areas of stasis versus areas of activity, giving performers an awareness of musical tension and resolution, and therefore, clues in interpretation regarding focal points and motion within phrases.

Eight-measure phrases occur at mm. 1-56, after which Lyapunov then adds two two-measure extensions at m. 65; further, he divides the eight-measure phrase into two groups of four measures from mm. 57- 64. This knowledge aids performers as it increases confidence regarding memory of difficult passages, and enhances interpretation as pianists compare and contrast the relationship between phrases. Knowing the location and the instances of variation within segments allows performers clues in interpreting how phrase sequences or extensions affect the motion of the phrases. Expectations created by hearing the original motive provide an opportunity for pianists to plan for highlighting the variations of phrases in a performance. Sequences and their extensions provide interpretive clues for pianists as they examine treatment of focal points, since some phrases are lengthened with extensions.

A further examination of the prelude's overall structure emerges upon study of the key levels of each segment, the compass or range of the keyboard utilized, and the dynamic shape within segments, thus aiding pianists in interpretation and memory security. Segment A opens on the dominant harmony at m.1 (D-flat major) in the key of G-flat major, ending on a V-7 chord at m. 8 (refer to the score beginning on page 50).

The second statement of segment A, which immediately follows at mm. 9-16, opens in G-flat major and ends on a D-flat major chord at m. 16.

Segment B opens in A major on the dominant harmony of E major at m. 17, then modulates at m. 25 to C major. At this point, a series of sequences utilizing segment B material ensues, with each sequence incorporating half-step and fifth-related movement in the bass for modulations. The first sequence is in C major; the next sequence modulates to A major; the following sequence modulates to D-flat major, thereupon becoming a D-flat seventh chord functioning as the dominant harmony in the original tonic G-flat major.

Segment A returns in G-flat major beginning on a dominant harmony at m. 49-56 and proceeds exactly as in mm. 1-8, ending on a D-flat major chord. The next three phrases incorporate an improvisatory element in that Lyapunov writes extensions of the motive in segment A that decrease in the number of measures respectively: twelve measures in length at mm. 57-68 in G-flat major, eight measures in length from mm. 69-76 in C-flat major, and four measures in length from mm. 77-80 in B-flat minor. The *coda* occurs at mm. 81-91 in G-flat major, incorporating a further decrease in the length of measures per motive, ranging from three measures to one measure.

In summary, the harmonic progression of the prelude overall, based on the key levels for each segment, is G-flat major, A major, C major, A major, D-flat major, G-flat major, C-flat major, B-flat minor, G-flat major. An interesting observation emerges: the shape of the piece occurs nearly in a harmonic palindrome from mm.1-56, and the extensions at mm. 69-80 exhibit half-step descent from C flat to B flat.

The shape of the prelude is further dictated by comparing the convergence of the gradual rise in the compass of the keyboard (the high, middle, and low registers utilized within the piece) together with the dynamic ranges indicated. The gradual rise in the compass of the keyboard from the lowest point in m. 1 for the right hand, to the highest point on the keyboard at m. 43 (the mid-point of the piece), is concurrent with the dynamic range of *piano* in m. 1 that increases in volume to *forte* at the highest point at m. 43.

Texturally, this prelude exhibits interesting qualities with regard to the perpetual motion rhythm. The simultaneous eighth-note triplet rhythm in each hand generates self-contained melodic lines due to the nature of the possibility for rhythmic displacement of moving melodic notes within the triplet figuration. When the moving note occurs on the beat, (moving on the first note of each triplet), it is quite simple for Lyapunov to shift the melody off the beat by shifting the location of the moving note by a single eighth note to the third note of the triplet eighth-note group. For example, when the moving note repeatedly occurs on the third note of a triplet, then it is occurring not on the beat, but off the beat. (See Figure 13, on page 41.) This knowledge allows pianists choices in interpretation regarding voicing of the self-contained melodic lines within the single musical line in the triplet figuration. The manner in which pianists prepare the rhythmic shift of the melody directly effects the timing of how pianists begin and end phrases.

Non-harmonic tones in the second prelude include pedal points, passing tones, and escape tones. By far, the most frequently occurring non-harmonic tone is the pedal point. Lyapunov utilizes the pedal point in the bass in order to modulate to new harmonic

areas. Although pedal point devices create static harmonic regions, the nature of the short segments in prelude No.2, together with the rapid tempo, creates an overall harmonic movement as evidenced in measures 17-24 at segment B, particularly in the stepwise descent of the pedal point bass line. Lyapunov achieves this through utilizing the pedal point note as a pivot note between harmonies, and frequently shifts the pedal point note down a half step to the new key area. The escape tones and passing tones provide pianists the opportunity to examine the expressive qualities of these dissonances and their musical tensions and resolutions within the rapid, perpetual-motion figuration.

Pianistic Demands

This is one of the most technically difficult preludes of the entire set. Pianistic demands include playing figurations that frequently span wide intervals (including the interval of an eleventh), control and maintenance of evenness and synchronization between the two hands, and playing at an extremely rapid tempo (MM= 184-200 for the quarter note) while playing softly.

A common technical concern surrounds the rapid playing of wide intervals. The same practice suggestions hold true for this prelude as for the first prelude (refer to p. 29) regarding minimization of stretching out the hand and fingers in an attempt to reach the wide intervals. A pianist's reach in playing wide, rapid intervals, in effect, may become shorter if one tries to stretch the hand and spread the fingers in order to reach the wide intervals; the continued stretching of the fingers allows muscles of opposition to work against each other, creating muscle tension and incoordination in the rapid tempo. This becomes apparent upon actually practicing and performing this prelude and its

figurations, but not necessarily upon solely examining the hand in both positions (stretched and flat, or relaxed and slightly higher wrist) away from the keyboard. When negotiating the elevenths and the other large intervals, it may be helpful for some pianists to keep a slightly higher hand while letting well-supported fingers hang naturally from the knuckle ridge of the hand. This position facilitates relaxation and the ability to step quickly from finger to finger via the wrist and arm, rather than stretching the fingers to reach the wide intervals, which makes the hand flat and the muscles tense, and inhibits rapid movement.

Wrist flexibility effects coordination, as it is the link between the arm and the fingers. If the wrist becomes locked in the effort to stretch the fingers between wide intervals, the effect is to disengage the arm from the fingers. Pianists may find that as they play the rapid figuration, keeping the wrist flexible aids in coordination and facility as long as the wrist does not swivel sideways too far, causing the thumb to travel to the edge of the key, away from the keyboard.

Suggestions for obtaining evenness between hands include practicing the hands together in various rhythms, as well as grouping the patterns of notes in the right hand to begin from the thumb up, and not from the highest note down to the thumb. The reason for this type of grouping is so that pianists may avoid the thumb note as the final destination. Moreover, playing from the highest note down to the thumb note unnecessarily encompasses a much wider interval than playing from the thumb note up in this particular prelude. Furthermore, if pianists examine the thumb's placement on the key (slightly closer in toward the fallboard, or further out to the edge of the key), they can

choose the position that best facilitates energetic and rapid movement required to get to the next notes due to the thrust and direction created from this position, for their particular hand size and shape.

Examination of angles created via travel between black keys and white keys, and their various combinations, provides pianists with a plan for wide leaps, and creates movement in towards the fallboard, and out away from it. The position slightly closer in on the key provides a stronger base from which to reverse the direction of the movement since it keeps the arm and hand aligned during a reversal of direction. Any extraneous and excessive movement causes a decrease in velocity.

The angle of the arm in relationship to the keyboard greatly influence a pianist's ability to play the rapid figuration in the second prelude. Facilitation is gained by examining and finding arm angles that best suit each individual pianist. For example, holding the elbow away from the body may inhibit a pianist's ability to move rapidly, due to the involvement and movement of the upper arm's larger muscles. This in turn may interfere with finger accuracy as these arm movements travel down to the fingers, causing unwitting, extraneous finger movement. The elbow's position out causes the hand to be angled, whereby the fifth finger is closer to the fallboard and the thumb is on the edge of the key; this position directs the fingers toward the black keys, which causes difficulty in reversing directions if the next note is a white key. This same position directs the thumb toward the edge of white keys, which causes difficulty in reversing direction if the thumb has to play a black key. Letting the elbow hang freely without holding the arm away from the body creates the ability to move more rapidly through the figuration. A small

adjustment of the arm's angle of a quarter of an inch may make a very big difference in a pianist's ability to play freely.

Score, Lyapunov Prelude Op.6, No. 2

II.

Segment A **Vivace** [Очень живо] ($\text{♩} = 164-200$)

p leggiero e legato

G flat: D-flat 7

poco rit.

D-flat 7

Segment A **a tempo**

G flat

cresc. *dim.* *p*

D flat

Segment B

dolce

A: E A

Musical score for measures 20-22. The piece is in a minor key with a key signature of three flats. The music features a complex, flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. Measure 20 is marked with the number 20.

Musical score for measures 23-25. Measure 23 is marked with the number 23. The music continues with similar melodic and rhythmic patterns. Measure 24 is marked with the dynamic *cresc.* and measure 25 with *mf*. The section is labeled "Sequence 1" at the top right. Chord symbols "A 6" and "C: G" are written below the bass staff.

Musical score for measures 26-28. Measure 26 is marked with the number 26. The music continues with similar melodic and rhythmic patterns.

Musical score for measures 29-31. Measure 29 is marked with the number 29 and the dynamic *dim*. The music continues with similar melodic and rhythmic patterns.

Musical score for measures 32-34. Measure 32 is marked with the number 32 and the dynamic *p*. The section is labeled "Sequence 2" at the top. A chord symbol "A: E" is written below the bass staff.

35
A

38
cresc.

Sequence 3

41
f
A flat (V) D flat 6
4

45
dim. poco rit. p

Segment A a tempo

49
G flat: D flat 7 G flat

53 *poco rit.*

D-flat 7 (V7)

Extension 1
(4+4+2+2) *a tempo*

57

G flat

61 *p*

65 *sempre dim.*

pp

Extension 2
(4+4)

69 *cresc.*

G-flat 7 (V7) C flat (I)

73 *dimin.* *mp*

Extension 3 (4 m.)

77 *cresc.*

F 7 (V 7) b flat 6 (I 6)
4 4

Coda (3+1+1+1+3+2)

81 *pp*

84

87 *perdendosi* *pp*

Introduction to Prelude No. 3

Lyapunov's third prelude embodies a dark character that is often associated with Russian music. The key signature of E-flat minor, the tempo indication *Lento*, and the Russian indication "очень медленно" (very lingering¹⁶) contribute to the character of this prelude. Further indications within the score include the directives *dolente*, *p ma sonore*, *forte*, *cresc. molto*, *poco stringendo*, *rallantando*, and *pp*; these details in the score encompass an extreme range and are indicative of the emotion found within this prelude. It is twenty-five measures in length and marked MM = 40 for each quarter note. This prelude embodies the characteristic stepwise descending motion, evident in both the harmonic movement and the melodic contour. This prelude's slow tempo, chromatic writing, widely dispersed broken-chord figuration for the left hand, and its incorporation of sequences that contain slight variations necessitate analysis of the phrase structure, harmonic rhythm, texture, and treatment of dissonances in order to solidify memory and interpretation for a more informed performance.

Analysis

The phrase structure is quite simple and utilizes repetition of eight-measure segments. Each eight-measure segment exhibits half-step descent in the bass to the cadences. The first segment begins in E-flat minor and modulates to B-flat minor. The second segment begins in B-flat minor and ends on a vii-diminished seven chord (a, c, e-flat, g-flat) that does not resolve at the end of the segment. The third segment begins in E-flat minor with the juxtaposition of the B-flat pedal point. The half-step descent occurs in

¹⁶ *Oxford Russian Dictionary*, 3rd ed., s.v. "очень, медленно."

the third segment in the middle voice of the right hand. The pedal point resolves to the tonic E-flat minor at mm. 23-24 at the focal point of the entire piece. This focal point is marked by the push toward the tonic through the tension of the pedal point for six measures leading to the cadence, the use of the highest register of the keyboard in the melody, the use of the loudest dynamic marking in the piece, as well as the indication *poco stringendo* at m. 21 and *rallentando* at the height of the musical tension at m. 23.

The melody at mm. 2- 4 contains a descending contour, but subsequently begins an ascent at mm. 5- 9. The second segment exhibits similar ascent of a descending motive, and utilizes the same melody. The third segment continues the melodic ascent with the same melody from mm. 18-20, whereupon Lyapunov begins to utilize fragments of the melody in sequences at mm. 20-24 up to the focal point. Although there are no sung words, this prelude is reminiscent of a song due to its melodic quality and the repetitive nature of the phrases or stanzas. The following table illustrates the phrase structure of the third prelude.

Phrase length/periods	Measure Numbers	Segment
1	1	Intro
8	2-9	Stanza 1
8	10-17	Stanza 2
8	18-25	Stanza 3

Table 3: Lyapunov, Prelude Op. 6, No. 3, structure

The introduction is one measure in length and establishes the underlying broken-chord figuration that is present for the entire prelude. Measures two through nine are a statement of the first stanza in the tonic key of E minor; measures ten through seventeen are a statement of the same stanza in the key area of B-flat minor; the third statement occurs in measures eighteen through twenty-five and remains in the tonic E-flat minor. Two four-measure segments from mm. 2-9 include a weak cadence at m. 6, yet the melodic line provides elision at this cadence point, thereby generating one eight-measure phrase instead of two four-measure phrases.

1 **Lento** [Очень медленно] $\text{♩} = 40$ *vibrato* 2 3

p ma sonore

E-flat minor: i E-flat pedal point VI 6 vii/D-flat

4 *sempre legatissimo cresc.* 5 6 *dim.* Melodic elision to m.7 Imperfect Authentic cadence

p.t. B-flat minor p.t. V7 i

7 (Continuation of melody from m.6) 8 9

pedal point on F *cresc.*

A-flat (V/D-flat major) B-flat minor C⁷(V/V of B-flat minor) F⁷(V)

Fig. 14: Lyapunov, Prelude Op. 6, No. phrase structure showing elision, mm. 1-9

Pedal point permeates the harmony throughout the third prelude, giving the illusion of stasis that is concurrent with the indication given by Lyapunov in his tempo marking. Pedal point tones occur in the opening three measures, whereupon the bass proceeds downward via half steps (mm. 1-5), moving every two beats to the second half of the eight-measure phrase (refer to the score beginning on page 63). The second half of

the phrase opens with movement in the bass every two beats in mm. 6-7, concluding with a pedal point in mm. 8-9.

The second eight-measure phrase opens with a two-measure pedal point, followed by harmonic movement in the bass every two beats for the next three measures. The harmonic rhythm that occurs in the subsequent segment of this phrase parallels the harmonic rhythm found in the first phrase, while the pedal point tone at the end of the phrase is not tied, but moves in octave displacement (mm. 16-17):

Fig. 15: Lyapunov, Prelude Op. 6, No. 3, pedal point in octave displacement, mm. 16-18

Harmonic progressions utilize fifth-related chords and also include secondary dominant and secondary seventh chords. The key areas of the three phrases include the tonic of E-flat minor in the opening phrase, which modulates to the fifth-related key area of B-flat minor; the second phrase begins in B-flat minor and ends on a vii-diminished seven chord without resolution; the third phrase begins in E-flat minor with a pedal point on B-flat for the duration of the first six out of eight measures. The ultimate resolution of the B-flat minor pedal point tone occurs in the final two measures of the prelude with a cadence in the tonic E-flat minor.

The texture of the third prelude consists of an arpeggiated figure in the left hand that spans a fairly wide range, evidenced as the prelude progresses (as in m. 5), together with a single melodic voice that expands into two independently moving voices. The slow tempo and the stark rhythm engender a mood characteristic of laborious effort. The wide range in the lower register utilized in the left hand writing, combined with the dynamic indications of increasing loudness, adds to the thickening of the texture. The arpeggiated figure in the left hand moves in a steady, mesmerizing eighth-note triplet rhythm, while the two voices in the right hand utilize a slower rhythm of dotted-half notes, half notes, and quarter notes, with very few eighth notes. The increase in dynamic level at m. 1 (*piano*) to m. 23 (*forte*) adds an overall thickening of the texture from the beginning of the prelude to the end.

Non-harmonic tones consist of pedal point, passing tones, auxiliary notes, suspensions, and *appoggiaturas*, which, when combined, create a rich aural texture. The dissonances created by the simultaneous use of two non-harmonic tones, together with a succession of non-harmonic tones, create musical tension and release. Measures 4-6 exemplify the succession of non-harmonic tones and the simultaneous usage of non-harmonic tones occurring throughout the prelude, as illustrated in Figure 16.

Fig. 16: Lyapunov, Prelude Op. 6, No.3, simultaneous and successive non-harmonic tones, mm.4-6

Performance Insights for Memory Security and Interpretation Based on the Analysis

The third prelude exudes an emotionally powerful character exemplified through Lyapunov's use of successive and simultaneous non-harmonic tones. These dissonances contribute to the prelude's sense of anguish. An analysis of the non-harmonic tones establishes areas of tension and resolution within phrases; knowledge of the frequency with which the non-harmonic tones occur within the phrase further contributes to interpretation. Additionally, the harmonic analysis together with the analysis of the phrase structure aids in interpretation regarding tension and resolution and drive towards the focal point within phrases as well as in the overall piece, while strengthening memory security within the framework of a slow tempo.

Pianistic Demands

Technically, this is the easiest prelude of the entire set. Interpretational and technical requirements include development of a singing, legato tone in the melody, control of the balance between the two hands as well as within the two-voice texture of

the right hand, development of an analytical awareness of the harmonic changes as well as the stepwise descending patterns and focal points, clarity of pedaling, and communication of emotionally intense music.

Clarity in pedaling is important due to the numerous pedal points that are incorporated with suspensions in the lower register. Practicing under tempo aids aural development regarding the voicing of melodic lines in coordination with clarity in pedaling. A further requirement of pianists is the development of a true, *cantabile legato* style in the melodic passages that withstands numerous, subtle pedal changes.

Communication of emotionally intense music is enhanced when pianists manage resolutions of the musical tension inherent in suspensions and harmonic progressions.

Score, Lyapunov Prelude Op.6, No. 3

III

Introduction **Lento** (очень медленно) *vibrato* Stanza 1

1 *p ma sonore*

e flat C flat vii dim./ e flat

4 *sempre legatissimo cresc.* *dim.*

Descent in bass, mm. 4-6 b-flat 6 e flat

7 *cresc.*

A flat b-flat 6 F 7

Stanza 2

10 *p* *cresc.*

b flat G-flat 6 Descent in bass, mm. 12-14

13

dim.

F 7 b flat E-flat 2

16

poco rit. Stanza 3
a tempo

sempre dim. *dolente*

pp

a-flat 6 vii dim. 6 e-flat 6
5/b flat 4

19

cresc. molto

b

22

rall.

f *pp*

B-flat 7 e flat

Introduction to Prelude No. 4

The fourth prelude, in the key of B major, is marked *Allegro giocoso*, and also includes the Russian marking "Скоро и шутливо" (fast and jokingly¹⁷). Lyapunov additionally uses the directive *il ritmo ben marcato*, and the tempo is indicated at M.M. = 126 to the quarter note. The rapid tempo in combination with the wide leaps required by the pianist's left hand make this prelude challenging. Lyapunov's use of two-note slurs that begin off the beat and continue off the beat for the duration of the prelude adds to the light-heartedness of the character.

Lyapunov utilizes sequences, repetition of motives, melodic and harmonic stepwise descent, an exploitation of the compass of the piano, and shows a clear focal point of the piece. An examination of the phrase structure, harmonic analysis, improvisatory treatment of motives, and melodic contour contribute to solving the problems of memory security and interpretation.

Analysis

Lyapunov incorporates eight-measure phrases throughout the prelude, and often employs sequences by using two four-measure shortened versions of the eight-measure phrases. This is evident from examining the motive as well as the points of cadences. The overall form according to the phrase structure is as follows in Table 4:

¹⁷ *Oxford Russian Dictionary*, 3rd ed., s.v. "Скоро, шутливо."

Phrase length/periods	Measure Numbers	Segment
8 + 8	1-16	A
4+4	17-24	Var.+Seq.
4+4	25-32	Var. +Seq.
8	33-40	A/Variation
4+4	41-48	Var.+Seq.
2+2+2	49-54	Extensions
8	55-62	Codetta

Table 4: Lyapunov, Prelude Op. 6, No. 4, structure

Stepwise descent is inherent in the fourth prelude both in the harmonic movement as well as within the melody, thus creating a challenge for pianists regarding memory security. Both an analysis of the stepwise movement and a comparison of the phrase segments aid performers in memory security as well as enhancing interpretation (refer to the score beginning on page 75). The pedal point B in the bass from mm. 1-12 opens the fourth prelude. A stepwise descent occurs at mm. 12-13 with movement in the bass from B to A sharp, setting up the modulation to D-sharp minor at m. 16. Following is a series of descents alternating within the left hand in both the middle and lower voices. This occurs in sequences at mm. 17-24 and mm. 25-32. At mm. 17-20, in the middle voice, descending movement occurs from A sharp to A natural to G sharp; the lower voice descends from D sharp to D natural to C sharp. At mm. 21-24 in the middle voice, descending movement occurs from G sharp to G natural to F sharp; the lower voice descends from C sharp to C natural to B natural. Moreover, the motive in the right hand

incorporates half-step movement throughout, which alternates between the upper and middle voices.

Measures 25-32 exhibit similar stepwise movement within all voices. This descent in the lowest voice occurs through B, B flat, A, A-flat, G, and F sharp. Measure 33 marks the focal point of the entire piece, as evidenced by Lyapunov's exploitation of the widest registers of the piano, a dynamic building up to *forte* for the first time in the composition, and a quasi-return to the A material juxtaposed with a pedal point on F sharp (the dominant harmony in the key of B major) for eight measures up to m. 40. Similar stepwise treatment of all voices returns at mm. 41-48 with 4-measure segments. Measures 49-54 contain 2-measure extensions of the motive, culminating in the codetta at mm. 55-62. In addition to showing the stepwise descent, this analysis highlights the focal point of the piece and gives rise to an additional memory and interpretive tool in an examination of the length of the segments.

During mm. 1-8, a motive comprised of two-note slurs appears in the middle voices of both hands, and remains there for the second eight measures as well. In the next segment, mm. 17-24, the motive appears in diminution in two four-measure sequences in the minor mode and moves to the upper voice of the right hand and stays in the middle voice in the left hand. The next phrase at mm. 25-32 is also constructed of two 4-measure sequences, although these two sequences vary in character from the phrase at mm. 17-24 due to the intensified dynamic level and the use of the major mode. The following phrase at mm. 33-40 marks the mid-point and focal point of the piece, with a return to the motive of the opening 8 measures in the tonic key. Instead of returning with the same

structure of the 8+8 measures found in the opening bars, it breaks off into 4-measure sequences immediately at mm. 41-48. The phrase structure breaks down further at mm. 49-54 into two-measure extensions based on the two-note slur motive. The codetta is an eight-measure phrase consisting of cadential material comprised of the two-note slur motive. This analysis provides an overall view of the entire prelude, thus enhancing interpretive choices and aiding in retention of information during performance.

An analysis of the texture highlights important events within the scope of the piece, giving pianists an understanding of where musical events occur. The texture primarily consists of two to four notes in the right hand and one to three notes in the left hand, in chordal style. Both hands play exactly the same rhythm concurrently throughout the prelude, which is constructed of two-note slurs in eighth-note rhythm placed off the beat. A multiple-voice texture ensues in the two-note slur motive that alternates between inner and outer voices:



Fig. 17: Lyapunov, Prelude Op. 6, No. 4, texture, mm. 1- 6

The texture, although consistent throughout the prelude, undergoes various degrees of thickening via dynamic increases, as well as by utilizing an increasingly wider

range of the piano. A further increase in texture occurs with the use of pedal point, which creates a focus in the sonority of the phrases in which it transpires, thus highlighting the focal point of the entire piece.

The image shows a musical score for Lyapunov's Prelude Op. 6, No. 4, measures 31-36. The score is written for piano and features a complex texture. A pedal point is indicated in the bass line, and a wider range of keyboard is utilized in the treble line. The score includes various musical notations such as notes, rests, and dynamic markings.

Fig. 18: Lyapunov, Prelude Op. 6, No. 4, increase in texture, mm. 31-36

In addition to pedal point, other non-harmonic tones that add expression include neighbor tones and suspensions, each of which are created when the motive's moving voice is combined against the static quarter notes or tied eighth notes. The moving voice appears either in the middle or the outer voices and continually shifts between these two positions. Evidence of suspensions, pedal point, and neighbor tones is present:

The image shows a musical score for Lyapunov's Prelude Op. 6, No. 4, measures 25-30. The score is written for piano and features non-harmonic tones such as neighbor tones and suspensions. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *sfp*.

Fig. 19: Lyapunov, Prelude Op. 6, No. 4, non-harmonic tones, mm. 25-30

Performance Insights for Memory Security and Interpretation Based on the Analysis

Prelude No. 4 contains no variance in the rhythmic pattern throughout and utilizes short segments that incorporate slight variations of the motive, creating a challenge for pianists regarding memory security and interpretation. Therefore, an analysis of the phrase structure, harmonic areas, texture, and treatment of dissonances in the use of non-harmonic tones aids in pianist's memory security as well as in interpretation. A comparison of the variation and sequence technique incorporated by Lyapunov sheds light on the structure and focal point of the piece, providing a mental map for pianists during performance. Because the prelude incorporates 8 and 4 measure segments in sequences, it is useful to examine the way in which Lyapunov varies these segments. For example, techniques in variations of segments include the use of different modes, alternating location of moving voices, exploitation of the different registers of the keyboard, use of various dynamic indications, extension of phrases, and diminution of phrases. Additionally, examining the harmony and the manner in which the bass line moves reveals the overall shape of the piece and how it unfolds.

The harmonic analysis provides the data for locating both the large structural harmonic relationships and the chord-to-chord relationships, thereby providing information for pianists regarding pacing in interpretation and added memory security. For example, the tonal areas of the segments unfold in the following progression including their length (refer to the score beginning on page 75): B major for 16 measures, D-sharp minor for four measures, C-sharp minor for four measures, G major for four measures, F major for four measures, B major for eight measures, E major for four

measures, G-sharp minor for four measures, C-sharp major 7 for two two-measure extensions, cadential activity for two measures into B major, B major for eight measures.

Additionally, examining the bass line highlights the way in which the prelude unfolds, thereby providing data that shows the prelude's overall shape and focal point. The movement in the bass unfolds in the following manner: B for 13 measures followed by movement down to A sharp for 3 measures, for a total of 16 measures; D sharp, D, C sharp, C, B, B flat, A, A flat, and G for 16 measures; F sharp for 8 measures; B up to E for 4 measures; C sharp to F sharp to G sharp for 4 measures; C sharp for 4 measures; F sharp for 2 measures; B for 8 measures. There is a clear push towards the F sharp at the mid-point of the prelude, thus providing pianists an insight into the overall scope and form of the piece.

An examination of the texture of the moving two-note slur motive, when in combination with static voices, imparts pianists with choices in voicing. Although the moving voice may seem to mandate attention in voicing, the static voice in quarter notes or tied eighth notes against the moving voice provides an optional focus, which may be of interest regarding voicing, and affords variety in interpretation when pianists are confronted with symmetrical phrase structure. The texture variations created by the exploitation of the registers of the piano, in conjunction with dynamic levels indicated, additionally reveals the unfolding shape of this prelude.

Lyapunov's use of pedal point, suspension, and neighbor tones (Figure 19, p. 69) provides pianists with opportunities for expression in performance. In particular, the pedal point tones play a direct role in supplying harmonic stability upon which the

moving voice in the two-note slur motive is able to form dissonances. The dissonances created by the moving notes against the static notes draw aural attention based on the expectation of their resolution; however, it makes for an interesting variety to consider voicing the line created by the static note instead of voicing the moving note in each successive phrase, particularly when the static notes are aurally highlighted by their placement in the upper range of the keyboard. It makes for an interesting choice in interpretation to consider placing focus on a different voice for variety.

Pianistic Demands

The Fourth prelude includes many pianistic demands, including a wide span in each hand, particularly the left hand, which spans an octave from the third finger to the thumb:

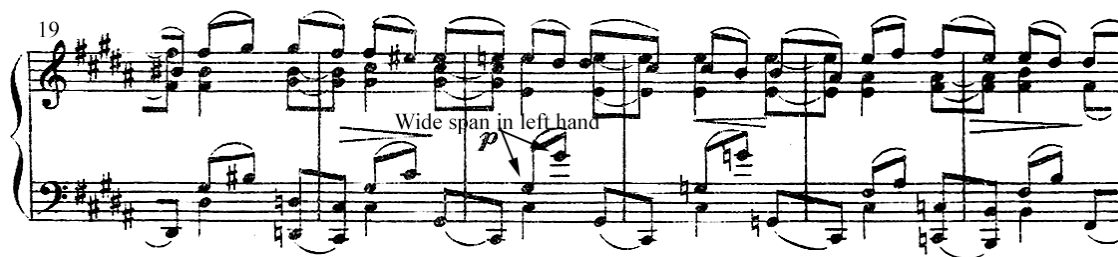


Fig. 20: Lyapunov, Prelude Op. 6, No. 4, wide span in left hand part, mm. 19-24

Wide spans often present physical challenges to pianists. If pianists stretch the hand and fingers, tension is created as the muscles oppose each other, and movement is stifled. In order to facilitate these wide spans, practice the left hand at m. 21 by omitting the lowest note and playing only the middle and upper notes together. This will provide a clear idea of where the hand and the thumb need to be at the highest note as well as what

the angle of the arm needs to be. Then practice the lowest note with the middle note while omitting the highest note. This will provide a clear idea of where the fifth finger and the middle finger are at the execution of the wide leap as well what the angle of the arm needs to be. When the two angles are revealed, pianists can then put these two angles together in one gesture as they play the wide leap, thereby eliminating any muscle opposition that might have occurred due to unwanted stretching.

An additional pianistic demand is rapid movement of wide leaps. The left hand requirements are more demanding than those found in the right hand due to the rapid, wide leaps in Figure 21 below:

The image shows a musical score for Lyapunov's Prelude Op.6, No. 4, measures 37-42. The score is written for piano and features rapid wide leaps in the left hand part. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The left hand part is marked 'p' (piano) and consists of a series of wide leaps between notes. The right hand part is also present, but the focus is on the left hand's rapid wide leaps. The score is labeled '37' at the beginning and 'Rapid, wide leaps in left hand part' below the first few measures.

Fig. 21: Lyapunov, Prelude Op.6, No. 4, rapid wide leaps in left hand part, mm. 37- 42

The tendency to move the torso to the left when the hand and arm move downward, and then back to the middle as the notes leap back up creates possibility for inaccuracy and un-coordination. Excess lateral movement of the torso when negotiating rapid wide leaps can have the effect of making the piano a moving target, which causes inaccuracies and in-coordination.

Care is needed in use of the damper pedal in order to avoid blurring the notes of the moving two-note slurs in a rapid tempo. The juxtaposition of the moving notes with the pedal point notes requires careful pedaling attention to ensure that the sonorities of all moving notes remain clear, while at the same time, the sonority of the pedal point in the bass is maintained. Practice under tempo in order to cultivate the coordination of pedal changes through careful aural attention, listening for clarity of moving notes together with the sonority of the pedal point tones.

Score, Lyapunov Prelude Op. 6, No.4

IV

Allegro giocoso [Скоро и шутливо] (♩ = 126)
il ritmo ben marcato

Segment A

1 *mf* F-sharp 7

7 B (B p.pt.) B

13 A-sharp 7 d sharp

19 C sharp c sharp B

25 *cresc.* *sf* *cresc.* G 6 e F 6 d

Variation/sequence

Sequence

Variation/sequence

Sequence

31 Sequence A, variation
F 6 B 6 F-sharp p.pt.

37 Variation, sequence
F-sharp 7 B 7

43 Sequence
E C-sharp 7 F-sharp 7 g sharp
più p

49 Extensions, 2 mm.
C-sharp 9 B 6 F-sharp 7

55 Codetta
B

8 8

p *cresc.* *f* *sf*

Introduction to Prelude No. 5

Prelude No. 5 is the longest prelude in the set, consisting of 169 measures, with tempo indications *Allegro grazioso* and the same indication in Russian, "Скоро и грациозо" (fast and graceful¹⁸). Lyapunov's marking of MM = 66-72 to the half note presents an anomaly since the prelude's time signature is three quarter notes in each measure; more than likely there is a misprint in the score, and the half note in the tempo indication is missing its dot. The metronomic marking would then imply one large beat per measure, being the dotted half note. The assumption that the dot is missing supports Lyapunov's metronomic marking and tempo indication.

David Kaiserman's assessment of the character of the fifth prelude is apt, although his use of the word *triplet* raises a question regarding the rhythm of the right hand; the six eighth notes in every measure fall into three groups of two to support the time signature:

A gentle airiness pervades the fifth prelude, Allegro grazioso, in A-flat major, in which the right hand continuously spins out lacy triplets of broken chords interspersed with non-harmonic tones rather high in the treble above the left hand's more conventional accompaniment notated in dotted eighth notes, thereby creating a rhythmic problem of three against two throughout.¹⁹

The problem arises of how to interpret the rhythm together with the time signature. The time signature of three quarter notes to a measure implies three beats per measure, not two beats of three eighth notes. As Lyapunov keeps the right hand's eighth-note notation concurrent with the standard three beats per measure and modifies the left hand notation by utilizing two dotted eighth notes to the right hand's three eighth notes,

¹⁸ *Oxford Russian Dictionary*, 3rd ed., s.v. "Скоро, грациозо."

¹⁹ Kaiserman, David Norman. "The Solo Piano Music of S.M. Liapunov," p. 53.

three beats per measure instead of two are indicated. Otherwise, Lyapunov may have utilized the time signature of six eighth notes per beat per measure. In any case, one beat per measure supports the rapid tempo. Although the figuration in the right hand often groups three notes together according to note groupings and fingering patterns, there is an obvious difference in the effect of playing either two or three beats per measure.

Interpreting the prelude with three beats per measure imparts a light character; three beats per measure generate a rhythm similar to a rapid waltz, whereby the pick-up notes on third beats effectively move toward the first beats.

This prelude contains stepwise movement in the harmony, as well as a harmonic shift at the tritone and at the third. There is a clear push to the focal point, which occurs midway through the prelude. Lyapunov's use of tempo variations further signals the overall shape of the piece.

Technically, this is one of the most difficult preludes in the set. Challenges of memorization, technical mastery of the figuration and interpretation ensue due to the high degree of chromatic writing, its length and slightly altered motivic material, and the wide, rapid figuration in the right hand writing.

Analysis

The fifth prelude is comprised of a perpetual motion rhythmic figure, which is unchanging for 164 measures until the last four measures of the prelude at mm. 165-169. These 164 measures are divided into small segments of mainly four measures each, thus placing it clearly in the prelude genre. Lyapunov occasionally alters the motive slightly in the sequential treatment of the short segments. Based on the analysis of the segments,

cadences, harmonic areas, and tempo indications, the form of the fifth prelude may be described as *ABCABCoda*.

The first A segment is comprised of two large phrases, eight and nine measures in length. These phrases begin with a motive reminiscent of an *Arabesque* in that the melody is spun out in a pattern that utilizes what may best be described as a twirling figuration, alternating between ascending and descending directions.



Fig. 22: Lyapunov, Prelude Op. 6, No. 5, ascending and descending figuration, mm. 1-5

The various segments are delineated according to how the figuration is utilized within the phrase structure. For example, although the B segments incorporate the same figuration as the A segments, the B segments differ from the A segments structurally and harmonically in that they utilize a shortened sequence or a fragment of the motive as well as a lengthened sequence, they appear in the minor mode, and they move harmonically via secondary dominants with a walking bass in whole and half steps for eight consecutive measures. That exact phrase and harmonic structure then recurs in a different tonal area, thereby prolonging the B segment. Segment C stands alone due to the fact that the harmonic rhythm becomes static in four measure units from mm.67-82. The structure

then changes to an eight-measure segment incorporating 4 two-measure sequences. Harmonic movement occurs with one change per measure at mm. 83-90 via secondary seventh chords related at the tritone. The A segment then returns at m. 91 exactly as it appeared in the opening, followed by an abbreviated B segment and a *coda* that employs an A-flat pedal point from mm. 141 to the end of the piece.

Phrase length/periods	Measure Numbers	Segment
4+4, 9	1-17	A
4+4, 9	18-34	A
4+4	35-42	B
8	43-50	
4+4	51-58	B
8	59-66	
4+4, 4+4, 8	67-90	C
4+4, 9	91-107	A
4+4, 9	108-124	A
4+4	125-132	B
8	133-140	
4+4+8+8+3+2	141-169	<i>Coda</i>

Table 5: Lyapunov Prelude Op. 6, No. 5, structure

The harmonic rhythm is based on the four-measure motive in the opening measures: I, I6, ii, V7, I. This harmonic structure is seen throughout the prelude, but it also takes on several modifications, including diminution to two-measure segments, as well as one-measure progressions of strings of secondary harmonies. It is interesting to note that Lyapunov breaks up the symmetry of the four-measure phrase structure in the A segments by extending the final 4-measure phrase to five measures with an additional measure. Closer examination of the harmonic movement reveals that mm. 9-17 can be

considered one large phrase due to the nature of the weak cadence on the mediant harmony at m. 12.

The B segments include the most rapidly changing harmonic rhythm in that they utilize secondary dominant chords at the rate of one chord change per measure. However, segment C contains four-measure units of harmonic stasis whereby Lyapunov develops the arabesque motive while remaining on a single harmony for four consecutive measures. The *coda* incorporates an A-flat pedal point over which the four-measure motive is placed two times, resolving to the tonic harmony without interruption to the end.

The texture is comprised of one voice in each hand throughout the prelude. The rhythm consists of six eighth notes in the right hand, in conjunction with four dotted eighth notes in the left hand. This creates the rhythmic problem of fitting in the second and fourth dotted eighth notes in the left hand between the second and third beat. It would be easy to misstate that the rhythm created between the two hands is two against three, but this incorrectly implies two beats in a measure.

Lyapunov increases and decreases the texture through utilizing various ranges of the piano, as well as through harmonic stasis and movement. The harmonic stasis in this case provides an increase in texture because it is juxtaposed with the widest range of the keyboard, and is therefore an intensifying factor. There is a clear demarcation of the focal point midway through the prelude at m. 83, evidenced in the appearance of a dominant harmony pedal point in the bass, a *forte* dynamic indication for eight measures, stepwise motion in the uppermost voice, and rapidly changing harmonies of secondary diminished

seventh chords in every measure. The resolution of this musical tension concludes with the return to the A segment with an authentic cadence in the tonic key and a *piano* dynamic indication.

The non-harmonic tones present in this prelude include pedal points, auxiliary tones, passing tones, and *appoggiaturas*. The auxiliary tones and *appoggiaturas* reside in the arabesque motive, inherent in its twirling figuration.

The image shows a musical score for the first six measures of Lyapunov's Prelude Op. 6, No. 5. The score is written for piano and consists of two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked 'Allegro grazioso' with a metronome marking of quarter note = 66-72. The right hand part begins with a melodic line that includes several non-harmonic tones, specifically auxiliary tones and appoggiaturas, which are indicated by arrows and the word 'Appoggiatura'. The left hand part features a broken chord pattern. Performance instructions include 'p' (piano), 'sempre legato', and 'Appoggiatura'.

Fig. 23: Lyapunov, Prelude Op. 6, No. 5, non-harmonic tones, mm.1-6

Performance Insights for Memory Security and Interpretation Based on the Analysis

This prelude contains patterns that are not easy to memorize due to the slight variation upon repetition, as well as to the nature of the position and span of the broken chord figuration in the left hand. It is also the longest one in the set of seven preludes. Therefore, the analysis of the phrase structure is quite helpful in learning the piece, as well as in aiding pianists with an additional technique for memorization. The analysis further aids pianists in locating important musical events within the structure. For example, when looking at the chart of the phrase structure in Table 5 on p. 80, it is evident that there is a distinctive shape to the overall structure of the prelude, and that

segment C contains activity that varies from the rest of the piece. This information is directly related to interpretation regarding ebb and flow of energy, particularly towards the focal point of the piece.

The harmonic analysis shows the chord progressions of each phrase, as well as the overall formal harmonic scheme. This knowledge aids pianists in comparing similarities and differences between the segments. Knowledge of the chord progressions within phrases aids pianists in memory security and provides necessary information regarding interpretation of segments that are brief, numerous, and repetitive. An example of how the harmonic analysis aids performers in interpretation is evident upon examination of which mode is used and how the bass moves. Measures 1- 4 close with an authentic cadence into m. 5, and mm. 5-8 close with a cadence utilizing a secondary dominant leading into a minor mode; the ensuing chord progression continues toward resolution in the tonic key for nine more measures at m. 18. Thus, pianists can communicate the large structure of the entire A segment based on the harmonic movement, which groups 4 measures together with 4 measures, then groups 9 measures together.

The two-voice texture that remains constant throughout the entire prelude supports the figuration of the arabesque-like motive. The lightness is achieved through maintaining a rapid tempo, as well as adherence to the soft dynamic levels that dominate the piece. Keeping three beats per measure (which is challenging when the patterns of the right hand figuration naturally fall into two-beat groupings according to direction of notes together with fingering patterns) will enhance the flow of the music if pianists examine the distribution of notes and figuration of the patterns. Keeping three beats per measure

provides a change in the direction of the notes on each beat, evoking an interesting quasi-rhythmic displacement. Upon mastery of three beats per measure, pianists may work towards mastery of one beat per measure to ensure velocity in tempo.

The *appoggiaturas* and auxiliary notes provide expressive outlets within the arabesque motive, and also provide possible focal points within phrases, whereas passing tones provide forward motion. It is helpful to consider the large structure of harmonic progressions, together with the non-harmonic tones in the melodic contour when shaping phrases and locating focal points so as not to get overly involved with the perpetual motion of the figuration.

31

dim.

p

Passing tones provide forward motion harmonically

Fig. 24: Lyapunov, Prelude Op. 6, No. 5, passing tones provide forward motion harmonically, mm. 31-35

Additionally, the pedal point in the *coda* provides closure and grounding, providing a respite from the busy harmonic movement of the active arabesque-like motive.

Pianistic Demands

This prelude is one of the most challenging of the set. Its pianistic demands include wide intervals in conjunction with a rapid tempo, the rhythmic problem of

playing eighth notes and dotted eighth notes simultaneously while keeping three beats per measure, and memorization of a lengthy piece that contains highly chromatic figuration

Throughout this prelude, the rapid, wide intervals and their alternating, changing directions may cause pianists the loss of mobility due to tension. Pianists might want to examine if the thumb or the fifth finger is remaining on lowest or highest notes of patterns, respectively, too long, thereby inhibiting freedom of movement. An examination of a variety of ways to group notes together in practice sheds light on how pianists can increase freedom of movement.

Various ways to group notes may be seen in mm. 1-2 in the right hand figuration. For example, in mm. 1-2, experiment with grouping all the notes of m. 1 together with the first note of m. 2, and then group the second, third, fourth, and fifth notes of m. 2 together in one group. This grouping of notes allows the thumb in the right hand to release the first note of m. 2, allowing freedom of movement for the octave span at m.2/1. This type of grouping also allows the hand and arm to move freely, as it avoids the octave stretch.

Because the note directions change so rapidly, it is suggested that pianists keep their arm in the middle of these groupings of notes rather than moving the arm excessively right and left in playing the highest and lowest notes of a pattern. Too much arm movement may pose the risk of inaccuracy due to the rapid tempo combined with the rapid changes in direction of notes; if the arm is moving excessively to the right as the notes move up higher, then this arm position leaves pianists vulnerable in getting back

down to the left and to the next note quickly enough at the point of the change of direction.

Choosing a fingering that aids in mastering the wide leaps accurately is essential. The last note of m. 9 contains an extremely wide leap for the left hand to the first note of m. 10. The last note of the right hand at m. 9 and the first note of m. 10 could be played either with the fingerings 1-2 or 2-1. The fingering 2-1 facilitates the wide right hand interval on beat 1 in m. 10, but the fingering 1-2 facilitates security during the left hand leap to m. 10 since it allows pianists to look at the left hand alone during the leap. The fingering 2-1 in the right hand causes the need to try to watch both hands at once for accuracy, and thus creates a potential problem in technical security.

In the rhythmic challenge of two notes together with three notes, mastery of playing a measure in one gesture and in one beat will help to keep the pulse from shifting inadvertently into two beats per measure. Since the left hand plays the dotted eighth notes, there is nothing to play on beats two and three. Because the right hand and the left hand thumbs play together in the middle of the measure between beats two and three, this causes the possibility of an unwanted pulse to occur, inadvertently producing two beats per measure and obstructing three beats per measure indicated in the time signature.

This prelude requires every possible means available for memorization, including muscle memory, analyzing the harmonic progressions and memorizing them away from the keyboard, analyzing the half-step movement within the melody in all measures, memorizing the position (root or an inversion) of the broken-chord figuration in the left hand, memorizing the first bass note of each measure to supplement memorization of the

harmonic progressions, playing the piece away from the piano on a tabletop while visualizing the keyboard, phrase by phrase, and memorizing the phrase structure.

Score, Lyapunov Prelude Op. 6, No. 5

V

Allegro grazioso [Скоро и грациозно] (♩ = 66-72)

Segment A (4+4+9)

1 *p sempre legato*
A flat

6 C 6 f B flat

11 *dim.*
c e flat b flat g 7

16 *poco rit. a tempo*
C E flat A flat

21 A-flat 6 5

26 *cresc.*

d flat G-flat 7 a flat c flat

31 *dim.* *p*

g flat e flat A flat f dim. 7

Segment B

36

B-flat 7 e-flat dim. 7 A-flat 7

41 *cresc.*

D-flat 7 B-flat 6/5 e flat

46 *mf*

D-flat 6 G-flat 7 E-flat 6/5 a flat D-flat 7

Segment B

51 *p*
b-flat dim. 7 E-flat 7 a-flat dim. 7

56 *cresc.*
D-flat 7 A 7 F-sharp $\frac{6}{5}$

61 *mf*
b A 6 D B 6 $\frac{6}{5}$

Segment C

65 *f*
e A 7 D 7

69 *pp*
A-flat 7

73

f D 7

78

p B 7

82

f *sempre*
c sharp A-flat 6 (E flat p.pt.) a dim. 7 G-flat 7 g dim. 7

87

dim. *Segment A*
p
F flat f dim. 7 E-flat 9 A flat

92

97

102

dim.

3)

poco rit. Segment A *a tempo*

107

A flat

112

cresc. *f*

B-flat 6 f sharp

117

B c sharp A-flat 6 4

Musical score for measures 145-150. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth and sixteenth notes, and the left staff (bass clef) contains a bass line with eighth notes. The key signature has two flats. The measure number '145' is in the first measure. The instruction *sempre più p* is written above the right staff in the fifth measure. The instruction 'A flat to end' is written below the right staff in the fifth measure.

Musical score for measures 150-155. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and fingerings (1, 2, 3, 4, 5) indicated above. The left staff (bass clef) contains a bass line with eighth notes. The measure number '150' is in the first measure. An '8' with a dashed line indicates an octave shift in the right staff.

Musical score for measures 155-160. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and fingerings (1, 2, 3, 4, 5) indicated above. The left staff (bass clef) contains a bass line with eighth notes. The measure number '155' is in the first measure. The instruction *pp* is written above the right staff in the third measure. An '8' with a dashed line indicates an octave shift in the right staff.

Musical score for measures 160-165. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes. The left staff (bass clef) contains a bass line with eighth notes. The measure number '160' is in the first measure.

Musical score for measures 165-170. The system consists of two staves. The right staff (treble clef) contains a melodic line with eighth notes and fingerings (1, 2, 3, 4, 5) indicated above. The left staff (bass clef) contains a bass line with eighth notes and fingerings (7, 8) indicated below. The measure number '165' is in the first measure. The instruction *leggierissimo* is written above the right staff in the first measure. The instruction *pp* is written above the right staff in the third measure. The instruction *ppp* is written above the right staff in the fourth measure. An '8' with a dashed line indicates an octave shift in the right staff.

Introduction to Prelude No. 6

The sixth prelude, in the key of F minor, exhibits a melancholic character, demonstrated by a motive which may be described as a singing, sighing two-note slur pattern that descends stepwise, followed by a leap down of the interval of a fourth. The tempo indication is *Andantino mosso*, with the Russian indication "Довольно подвижно" (fairly mobile; traveling²⁰). Lyapunov makes use of the rhythmic problem of two against three, with triplet eighth notes in the left hand simultaneously with duplet eighth notes in the right hand. Stepwise motion is found throughout the prelude in the bass movement as well as in the melodic contour. There is a clear focal moment in the prelude defined by phrase structure, harmonic progression, dynamic shape and tempo indications.

Analysis

The phrase structure of the sixth prelude may be described as a strophic form that utilizes two varying, eight-measure stanzas. The two types of stanzas are distinguishable by their melodic and harmonic structure, and are indicated in Table 6 as stanza A and stanza B. Each eight-measure stanza may be further broken down into two halves that include two four-measure parallel segments. This symmetrical structure lends itself to extensions of the motive within segments, as is evident at mm. 25-36 in the phrase structure shown in Table 6 on page 96:

²⁰ *Oxford Russian Dictionary*, 3rd ed., s.v. "Довольно подвижно."

Phrase length/periods	Measure Numbers	Segment
8	1-8	Stanza A
8	9-16	Stanza A
8	17-24	Stanza B
3+2+2+2+3	25-36	Stanza B, A
8+6	37-50	Stanza A, extensions
4+2	51-56	Cadential

Table 6: Lyapunov Prelude Op. 6, No. 6, structure

The first two eight-measure phrases, referred to in Table 6 above as stanzas A, utilize similar melodic and harmonic structures. The melodic shape in each of the two statements of stanza A descends (mm. 1-16). The harmony progresses from the tonic key, F minor, and moves to the relative major, A-flat in mm. 1-8 via stepwise motion in the bass. In mm. 9-16, the harmony progresses from the new tonic key area A-flat major to the third-related key area of C-flat major, via the same stepwise motion in the bass.

1 **Andantino mosso** [Довольно подвижно] ($\text{♩} = 76$)
Descending motive

p teneramente

6 F minor

9 *p*

A-flat major

Fig. 25: Lyapunov, Prelude Op. 6, No. 6, stanza A with descending motive, mm. 1-10

The subsequent two phrases, labeled "stanza B" in Table 6, have a varying melodic contour and harmonic rhythm when compared with stanza A. The melodic contour rises within the context of the falling two-note slur motive, and the harmonic rhythm is fifth-related in lieu of the stepwise motion found in stanza A, as evidenced in Figure 26 on p. 98.

Fig. 26: Lyapunov, Prelude Op. 6, No. 6, stanza B with rising motive, mm. 16-25

The subsequent phrase dovetails stanza B back into stanza A, which allows for a smooth transition back into stanza A. This stanza contains extensions via sequences of the two-note sighing motive, and thus brings the prelude to a close with cadential material in the last phrase.

The harmonic rhythm has been described within the context of the phrase structure above, and is not extremely adventurous. Lyapunov remains within flat-key areas, and ventures from F minor to C-flat major via chromatic movement in mm. 12-16 using step-wise motion in the bass from E flat through F flat, F, and G flat, the dominant relationship to C-flat major (refer to the score beginning on page 104).

The texture within the sixth prelude is comprised of a triplet figure written in the left hand throughout, combined with duplet eighth-note chords and dyads written in the right hand, thereby creating the rhythmic problem of two against three. The melody appears in the upper voice of the right hand, and sometimes shifts to the inside voice

within the chord structure. Furthermore, the left hand triplet figure generates a self-contained melodic line via passing tones, which shifts from an embedded location of the inner position to an outer position, as evidenced in Figure 27:

Andantino mosso [Довольно подвижно] (♩ = 76)

p teneramente

Passing tones shift from inner to outer position

Fig. 27: Lyapunov, Prelude Op. 6, No. 6, passing tones shift from inner to outer position, mm. 1-5

The focal point of the prelude is clearly defined with the introduction of two-measure extensions, pedal point on G for six measures at mm. 29-34, and harmonic movement from the G pedal point in the bass to C at mm. 35-36. There is an obvious push to the tonic key of F minor occurring at m. 37 with the momentous return of stanza A. Additional highlighting of the focal point includes Lyapunov's use of the indications *poco riten.*, *a tempo*, *cresc. molto*, and *appassionato*. In this final phrase, Lyapunov utilizes the melodic lines together in a duet between the voices in the two hands. This focal point contains writing that encompasses the widest range of the keyboard as well as the loudest dynamic indication, increasing the density of the texture.

Non-harmonic tones within the sixth prelude include passing tones, *appoggiaturas*, and suspensions. In some instances, the passing tones occur simultaneously in each hand in contrary motion, and in other instances, they occur in

parallel motion. The suspensions are found in tied notes across bar lines, or as repeated tones following an eighth rest.

Performance Insights for Memory Security and Interpretation Based on the Analysis

The analysis of the phrase structure indicates melodic and harmonic differences between the two stanzas A and B, thereby affording pianists information that enables them to plan the timing, mood, and shaping within each phrase. The analysis of the structure of the prelude as seen in Table 6 provides data that facilitates interpretation of the prelude regarding the comparison and contrast of the two different types of stanzas. Particularly important is the realization provided by this analysis that an organic structure builds with the statement of each stanza, in that the first three stanzas are eight measures in length, the subsequent stanza increases to twelve measures, and the following stanza, the loudest of the stanzas, increases to fourteen measures. Pianists can interpret the ebb and flow of the prelude with the overall structure in mind, thus giving a more informed performance based on the knowledge of the structure.

The harmonic analysis provides security in memory in both the knowledge of individual chords and progressions, as well as provides a view of the tonal relationship between stanzas. Interpretation is enhanced when pianists can plan the mood or character they wish to produce according to the harmonic areas, modes, and progressions within the stanzas, when combined with the dynamic indications in the score. Further, interpretation is enhanced regarding the timing of phrases with the knowledge of the harmonic rhythm and whether or not the changes in harmony occur rapidly or less quickly, thereby allowing a plan to be established regarding the pacing. The harmonic

analysis provides pianists with information regarding harmonies that remain fairly unadventurous as compared with harmonic regions that are somewhat more distant, and in so doing, provides pianists with evidence of the possibilities in interpreting phrases according to color palette. Further, the analysis opens possibilities regarding timing of phrases.

The textural analysis provides pianists with the knowledge of the location of moving melodic lines, and focuses on the fact that there are moving self-contained melodic lines embedded in the accompaniment figure of the left hand, in addition to the obvious melodic line presented in the right hand. The analysis further illustrates the possibilities afforded to pianists regarding voicing melodic lines, either as two separate entities or as a duet.

Non-harmonic tones in the sixth prelude include passing tones, *appoggiaturas*, and suspensions. While these dissonant elements offer pianists a vehicle for interpretive expression, variation of similar passages with recurring dissonances makes for an interesting interpretation. For example, the pacing of an *appoggiatura* occurring after an eighth rest may be approached by either waiting slightly before the *appoggiatura* is actually played, or directly moving toward the *appoggiatura* energetically and without hesitation. Moreover, the resolution of suspensions may be interpreted either by backing away dynamically on the resolving note, or playing into the resolving note and creating a forward momentum to the next note, thereby connecting segments into longer phrases.

Pianistic Demands

This is one of the two easier preludes in the set due to its brevity and slower tempo. Pianistic demands include controlling evenness of the sound and cultivating legato in the wide intervals of the left hand figuration, developing the ability to control subtleties of two voices in the left hand simultaneously, communicating a clear direction to the focal point of the piece as well as within phrases, and handling the rhythmic problem of two notes in the right hand together with three notes in the left hand.

In developing evenness of sound and *legato*, it is helpful to examine angles of travel created in patterns from white notes to black notes as well as the opposite patterns of black notes to white notes, as well as white to white and black to black patterns. Planning ahead according to black key/white key angles alleviates sudden movements that might contribute to unevenness in sound, thereby disrupting a *legato* line. Pianists can prepare for these angles in advance by moving the arm and hand in and out from the fallboard accordingly.

Melodic motives are embedded in the single-note texture in the left hand. The figuration includes patterns of moving melodic motives occurring between the beats, which shift from an inner voice location to a top voice location within the left hand writing. This melodic aspect creates an independent voice in itself, thus giving the prelude a chamber quality with the two parts in the left hand, together with the right hand's upper melody within the chordal texture.

The brevity of the two-note slur that comprises the motive for the A stanzas and the extensions, as well as the eighth rest that begins each measure in the right hand

challenges pianists to keep sight of the longer phrase structure. This rhythm engenders a rhythmic obstruction due to the feeling of delay created as the melody begins on the second eighth note of the first beat. Knowledge of the overall shape of the piece and the structure of the stanzas supports expression of focal points in phrases and aids pianists in interpretation. In practicing this prelude, singing while playing with pre-determined phrase shaping further aids in communicating focal points.

Practicing in a slow tempo will help pianists cultivate aural focus when fitting the right hand duplets between the left hand triplets. Care is needed to ensure that pianists maintain a steady tempo in the rhythm of the left hand, so that the right hand notes maintain their rhythmic integrity.

Score, Lyapunov Prelude Op.6, No. 6

VI

Andantino mosso [Довольно подвижно] (♩ = 76)

Stanza A

1 *p teneramente*

f b flat

6 *p*

E flat A flat A flat

11 d flat A-flat 6 4 G-flat 7

Ascent in bass, mm. 12-16

Stanza B

16 *p cresc.*

C flat B-flat 4 3 e flat

21 *p*

A-flat 7 D flat C 3 Stanza B

26 *cresc.* Extension (2+2+2+3)

31 *dim.* *f* *a tempo* *cresc.* C₆ (G p.pt.) b dim.7 G poco riten.

36 *molto* *f appassionato* 8 C₇ Extension (6 mm.)

41 *dim.*

46 *poco sf*

Cadential *ritard. sin al fine*

51 *p* *f* *pp* C₇

Introduction to Prelude No.7

The seventh prelude has been described by Richard Davis as being a "brilliant toccata"²¹, and possesses the characteristic perpetual motion and flashiness of style inherent in that genre. It follows the tradition of Chopin's set of preludes in that it is a virtuosic *Finale* to the set. The tempo marking *Animato assai* is indicated, as well as the Russian marking "Оживлённо", which may be translated as "animated, with gusto, lively, enlivened,"²² and provides the setting for the tempestuous mood. Balakirev thought very highly of Lyapunov's entire set of the Op. 6 Preludes, but in particular, liked No. 3 and No.7.²³

This prelude is comprised of a one-measure motive. The brevity of this motive fosters the compositional technique of variation and sequence, which Lyapunov utilizes throughout the prelude. It demonstrates the elements of virtuosity, motivic rather than thematic construction, and treats the motive in techniques of variation and sequence. The overall structure and focal point of the prelude emerges as it unfolds. This is clearly evidenced through examination of the phrase structure, harmonic progressions, compass and range of the piano utilized in conjunction with dynamic range, and melodic and harmonic stepwise movement, which all direct movement forward to the focal point of the piece and to the *coda*.

²¹ Davis, Richard. "Sergei Liapunov (1859-1924), The Piano Works: A Short Appreciation," p. 189.

²² *Oxford Russian Dictionary*, 3rd ed., s.v. "Оживлённо."

²³ Shifman, Mikhail. *S.M. Lyapunov: Life and Works*. p. 51-52.

Analysis

Due to the brevity of the motive, the seventh prelude's formal structure emerges upon examination of Lyapunov's compositional technique regarding treatment of the motive. Three basic treatments of the motive recur through variation technique as the prelude unfolds. These variations of the motivic material are described as segment types A, B, and C in Table 7:

Phrase length/periods	Measure Numbers	Segment type
2+2	1-4	A
2+2	5-8	B
2+2	9-12	A-1
2+2	13-16	B
2+2	17-20	C
2+2	21-24	B
2+2	25-28	C
2+2	29-32	B
2+2	33-36	Trans./A
2+2	37-40	A
2+2+4	41-48	B/Ext.
8	49-56	<i>Coda</i>
3	57-60	
4	61-64	Cadential

Table 7: Lyapunov, Prelude Op. 6, No. 7, structure

The type A segment possesses an inner-moving voice off the beat that descends chromatically for four half steps, culminating with two ascending notes, and is comprised of one-measure.

Animato assai [Оживлённо] (♩-100-108)

Fig. 28: Lyapunov, Prelude Op. 6, No. 7, type A segment, mm.1-2

The type B segment possesses a melodic quality with the motive appearing in the upper voice off the beat, and utilizes fourths and fifths in addition to chromatic movement; it is comprised of two measures.

Type B motive: melody in upper voice

Fig. 29: Lyapunov, Prelude Op. 6, No. 7, type B segment, mm.5-6

The type C segment assumes a transitional nature in that it is constructed with all voices in half-step motion together off the beat, appears in sequences, and is comprised of one measure.

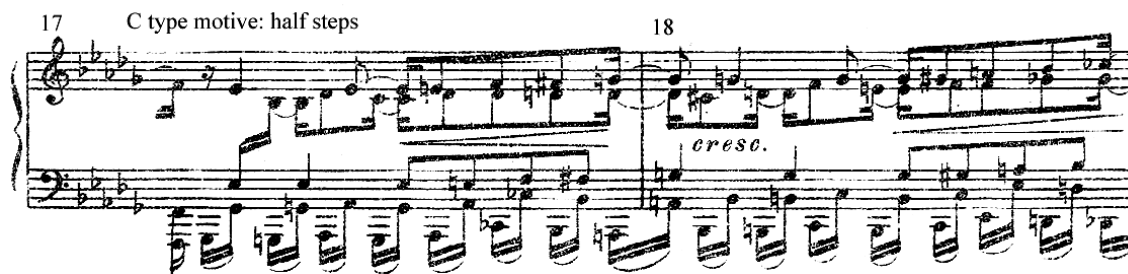


Fig. 30: Lyapunov, Prelude Op. 6, No. 7, type C segment, mm. 17-18

The structure of the entire prelude is based on the alternation of these three segment types, with one extension occurring in the segment preceding the *coda*. The *coda* is comprised of one-measure derivative sequences for eight measures, followed by Lisztian *martellato* interlocking octaves, culminating in "...a series of powerfully slashing chords that bring the work, and Opus 6 as a whole, to a thrilling conclusion."²⁴

Additionally, the structure is revealed through examining the harmonic movement and key areas present in each segment. The form according to the segment types is ABABCBCBAABCoda. The tonal areas for each segment are as follows, respectively (refer to the score beginning on page 115): D-flat major/E major, A-flat major, D-flat major/F major, A-flat major, F (unstable chromatic ascent), A major, D-flat major, B-flat (unstable chromatic ascent), D major/G-flat major, A-flat major, D-flat major/E major/G major, B major/A-flat major, D-flat major. The harmonic rhythm stays consistent in the type A segments of the prelude, with chords changing as the passing tones progress via half steps on every eighth note within the framework of a pedal point every two beats. In the type B segments, the melodic line is undergirded by a pedal point that occurs for the

²⁴ Kaiserman, p.56.

entire segment, four measures in length. The type C segments offer the most rapidly moving harmonic rhythm, in that every eighth note moves via stepwise ascent, or may leap and then step.

The texture is comprised entirely of sixteenth notes in each hand, with driving, broken chords and octaves in perpetual motion. Within this texture, Lyapunov inserts a moving motive that shifts on and off the beat, occurring mainly in the right hand part. The left hand part includes double-stemmed notes, as well as an outright independent motive that joins the right hand in a duet. Only two instances of a variation in texture occur at the end of the *coda*, evident in interlocking octaves followed by a series of chords written on every quarter note, leading to the final whole-note chord in the last measure.

An examination of Lyapunov's use of the dynamic range together with the exploitation of the compass, or range of the piano, produces clear forward movement to the focal point of the prelude, found at m. 37, the mid-point. The previous four measures create musical tension through Lyapunov's use of a pedal point on the dominant harmony. Stepwise motion, together with the pedal point and dynamic indication *crescendo*, leads to an effective return to segment A with an authentic cadence at m. 37. The downbeat of m. 37 incorporates a wide range of the keyboard together with the dynamic indication *forte*.

Non-harmonic tones include pedal point tones, passing tones, and auxiliary notes above and below the primary notes.

33 8

Auxiliary notes

34

Auxiliary notes

f Passing tones in inside voice
sempre cresc. ed agitato

A-flat pedal point

A-flat p.pt.

Fig. 31: Lyapunov, Prelude op. 6, no. 7, non-harmonic tones, mm. 33-34

Performance Insights for Memory Security and Interpretation Based on the Analysis

The analysis of the phrase structure aids pianists in learning and memorizing this prelude, with its difficult, one-measure motive in sixteenth-note figuration, by showing the divisions of the piece. Knowledge of the three different types of segments constructed from the brief motive greatly improves a pianist's learning curve by revealing large groupings of small segments; pianists are able to learn faster due to grouping small units together (one and two measure motives) into larger units (segments), thereby facilitating the memory process by effectually reducing the number of items for memorization, rather than having to memorize numerous one and two-measure motives. The analysis of the phrase structure brings to light the fact that there are sequences and variations found within the perpetual-motion sixteenth-note patterns. Lyapunov varies the segments via the use of extensions, sequences, shifting the melody off and onto the beat, incorporating pedal points for segments that are pointing toward focal points, and through variation of tonal areas during restatement of segments. He varies the figuration in the right hand through the use of broken octaves, broken chords encompassing an octave span, changes

in direction of the broken figuration, changes in the distribution of notes in broken chords, as well as varying the placement of this figure either on or off the beat.

The analysis of the harmonic rhythm and tonal areas of the segments show that the rate of harmonic progress is directly related to the segment type utilized. Therefore, since this realization points out that one type of harmonic progression is directly bound to a particular type of segment or motive, memorization away from the piano is essential in establishing memory security, and facilitates a pianist's learning process.

The fact that Lyapunov presents a variation in the restatement of segments regarding shifting the motive on and off the beat provides pianists with two variations in the motive's character. The motive occurring off the beat, which gives an agitated effect with the syncopated placement, has an entirely different effect than that of the motive occurring on the beat, which is more declamatory.

The analysis of non-harmonic tones underscores areas of musical tension and resolution within segments. Each non-harmonic tone provides a direction to aid pianists in interpreting dynamic shaping. For example, pedal points offer an underlying stasis amid the highly chromatic and forward-moving passing tones, while the auxiliary notes placed strategically at ends of phrases in sequenced or repeated patterns aid in building musical tension, particularly if they occur on or off the beat. The stasis from the pedal point together with the passing tones provides opposition in their concurrent placement, thus creating tension in the music. Analyzing these elements aids pianists in an insightful performance regarding variety in phrase shape, ebb and flow of phrases, and musical

tension and resolution, which is beneficial for pieces that utilize perpetual motion figuration.

Pianistic Demands

Although this prelude is brilliant, has an impressive sound, and is athletic, it lies very well under the hand and is very pianistic. It is one of the most difficult of the seven preludes. Pianistic demands include broken octaves and broken chords, an extremely wide span of arpeggiated chords at a very rapid tempo in the left hand (both ascending and descending), wide leaps in both hands simultaneously between segments, and power and stamina.

Rhythmic variation during practice, applied to the broken figuration, improves evenness and facility. Examining angles when moving around the keyboard, and the relationships of black-white keys, aids in learning the various kinesthetic memories required for each sequence. If the thumb begins a sequence of broken-figuration patterns, it is helpful to practice only the thumb notes in order to learn the pattern of movement from white to black keys and the angles produced. If the fifth finger begins the broken pattern, examine the position of the arm to ensure efficiency of movement. Take care not to overuse the arm's lateral movement back and forth; thus, pianists avoid the inability to change directions quickly.

Examining the angles required to move in and out during black key/white key combinations, as well as looking at possibilities of various ways to group and regroup notes together facilitates playing these passages. Avoid immobility at the lowest note of

descending passages, as well as on the highest note of ascending passages that incorporate rapid changes in direction.

For practicing simultaneous leaps in both hands, one hand usually will have the opportunity to move before the other hand. Practice all leaps, and in particular the leaps in the *coda*, through examining which hand needs to move first. Practice the leaps utilizing movement of one hand first before the other, then reverse the process in order to determine which hand is easier to move first.

Avoid excessive stretching of the fingers, which produces opposition between muscle groups and inefficiency in movement, and further, may cause injury and fatigue. Utilizing gravity and arm weight to drop into leaps, as well as avoiding movement during leaps that travels too high, will conserve energy to help produce power needed at the finale. Forearm rotation is required in the broken-chord and broken-octave passages. Find areas that incorporate eighth notes in order to relax the muscles.

Deciding upon the fingering from the beginning of study is crucial particularly in this prelude. There are opportunities for numerous errors in accuracy since the figuration of the patterns shifts to various keys that utilize differing topographies. Examine and compare the sequences regarding white key/black key orientation.

Score, Lyapunov Prelude, Op. 6, No. 7

VII

A **Animato assai** [Оживлённо] (♩ = 100-108)

1 *p* *agitato*

D flat

This block contains the first two measures of section A. The music is written for piano in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. The tempo is marked 'Animato assai' with a metronome marking of 100-108. The first measure is marked with a first fingering '1' and the dynamic 'p' (piano). The second measure is marked 'agitato'. The bass line features a steady eighth-note accompaniment.

3 *cresc.*

E

This block contains measures 3 and 4 of section A. The music continues with the same accompaniment. Measure 3 is marked with a third fingering '3' and the dynamic 'cresc.' (crescendo). Measure 4 is marked 'E'. The melodic line in the treble clef shows a sequence of eighth notes with various accidentals.

B

5 *p*

A-flat 7

This block contains measures 5 and 6 of section B. The music is marked with a second fingering '5' and the dynamic 'p'. Measure 5 is marked 'B' and measure 6 is marked 'A-flat 7'. The melodic line continues with eighth-note patterns.

7

This block contains measures 7 and 8 of section B. The music continues with the same accompaniment and melodic patterns. Measure 7 is marked with a seventh fingering '7'.

A-1
9 *mf*
D flat

This system contains measures 9 and 10. The treble staff features a melodic line with eighth-note patterns and slurs. The bass staff provides a harmonic accompaniment with eighth-note chords. The dynamic marking is *mf*. A 'D flat' label is positioned below the bass staff.

11 *cresc.*
F

This system contains measures 11 and 12. The treble staff continues the melodic line. The bass staff has a more active accompaniment. The dynamic marking is *cresc.*. A 'F' label is positioned below the bass staff.

B
13
A-flat 7

This system contains measures 13 and 14. The treble staff has a more complex melodic line with many accidentals. The bass staff continues with eighth-note accompaniment. The dynamic marking is *mf*. An 'A-flat 7' label is positioned below the bass staff.

15

This system contains measure 15. The treble staff continues the complex melodic line. The bass staff continues with eighth-note accompaniment. The dynamic marking is *mf*.

C
17
Chromatic ascent
f
cresc.

This system contains measures 17 and 18. The treble staff features a 'Chromatic ascent' in the melodic line. The bass staff has a very active accompaniment with many notes. The dynamic marking is *f*. A 'cresc.' label is positioned below the bass staff.

19

B

21

p *mf*

A 7

23

D-flat 7

C

25

p *cresc.*

Chromatic ascent

B flat

27

Musical score for measures 27-28. The piece is in a key with three flats (B-flat major or D-flat minor). The music features a complex texture with many accidentals and slurs. The bass line has a steady eighth-note accompaniment.

B

29

p

mf

D 7

8

Musical score for measures 29-30. Measure 29 starts with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. A chord symbol "D 7" is written below the bass line. A fermata is placed over the final note of measure 30.

31

G-flat 7

Musical score for measures 31-32. A chord symbol "G-flat 7" is written below the bass line. The music continues with complex textures and many accidentals.

Transition

33

Ascent

f sempre cresc. ed agitato

A-flat p.pt.

Musical score for measures 33-34. The section is labeled "Transition" and "Ascent". The dynamic is *f* (forte) with the instruction "sempre cresc. ed agitato" (always crescendo and agitato). A chord symbol "A-flat p.pt." is written below the bass line.

Musical score for measures 35-36. The piece is in a key with three flats (B-flat major or D-flat minor) and a 3/4 time signature. Measure 35 starts with a treble clef and a bass clef. The right hand plays a series of eighth notes with slurs, while the left hand plays a steady eighth-note accompaniment. Measure 36 continues the melodic line in the right hand with some chromaticism.

A

Musical score for measures 37-38. Measure 37 begins with a treble clef and a bass clef. The right hand features a melodic line with slurs and a dynamic marking of *mf*. The left hand provides a rhythmic accompaniment. Measure 38 continues the melodic development. A chord symbol "D flat" is written below the bass line at the start of measure 38.

Musical score for measures 39-40. Measure 39 starts with a treble clef and a bass clef. The right hand has a complex melodic line with many accidentals and slurs. The left hand has a similar complex accompaniment. Measure 40 continues this intricate texture. Chord symbols "E" and "G" are written below the bass line at the beginning of measure 40.

B (2+2+4)

Musical score for measures 41-42. Measure 41 begins with a treble clef and a bass clef. The right hand has a very busy melodic line with many accidentals and slurs, marked with a dynamic of *mf*. The left hand has a complex accompaniment. Measure 42 continues the dense texture. A chord symbol "B7" is written below the bass line at the start of measure 42.

43

B 7

Extension (4 mm.)

45 *ff* *fuocoso*

marcato

A-flat 7 (A-flat p.pt.)

47 *marcato*

49 *Coda* *8.....* *molto agitato* *Più mosso [Copee] (♩ = 132)*

D flat (D-flat p.pt.)

A

51 *g flat*

e flat

53 *sf* *meno f*

D flat Descent, mm. 53-57

55

57 *sf* *con strepito* *rapido*

Ascent, mm. 57-58

59

Descent, mm. 59-60

Cadential *riten.*

61 *ff*

A 2 f-sharp dim.7 C 6 D 7 A-flat 7 D flat

CHAPTER III

SUMMARY AND CONCLUSIONS

This study has provided a performer's guide and an analysis of Sergei Lyapunov's Op. 6 Preludes, and has additionally provided interested students and their teachers familiarity with repertoire from the Russian romantic tradition that is brilliant, beautiful, and challenging in its pianistic requirements, yet accessible. The formal analysis of each prelude showing the phrase structure, harmonic rhythm, texture, and the treatment of dissonances has provided information contributing to pianist's interpretation, as well as security during the performance of Lyapunov's Op. 6 Preludes.

A discussion of the pianistic demands of Op.6 gives insight into how pianists may prepare and/or study these works with a focus on pertinent aspects of pianism and musicianship, such as pedaling, fingering, voicing, and dynamics. Conclusions drawn from the analysis have yielded performance implications. Suggestions for practice based on the direct experience of studying and performing these preludes have been integrated with the sections on pianistic demands. Observations are included regarding the level of difficulty of each prelude in and of itself, as well as in comparison with the other preludes in the set.

It is of ongoing interest for most pianists to search the piano literature for repertoire that is challenging, gratifying, and at the same time accessible. This study has

afforded advanced students and teachers of advanced students the benefit of having a selection of pieces appropriate for this level of study that include demanding, pianistic writing incorporating logical patterns. This study has provided pianists access to a set of advanced pieces that will develop both technical as well as interpretational aspects of musicianship.

The Op. 6 Preludes maintain a level of accessibility even though the writing is technically advanced, due to the logic found in the patterns. Examination of the patterns as evidenced in this study through the analysis, performance insights, and pianistic demands has aided in transforming difficult pianistic challenges into passages that may be performed with technical and interpretational facility and memory security. The result of this thorough analytical study of these preludes has provided data that offers improvement for pianists in the above-mentioned areas, with the potential of transferring these techniques to other pieces.

Information regarding pianistic requirements, potential problems pianists may encounter in study and performance, and suggested solutions to facilitate performance, has been included in this study. Methods of practice regarding memorization, pianistic technique, and interpretation have been supported in written descriptions of the analytical findings with relevant supporting musical examples. These examples have provided information specific to performance problems such as memorization and interpretation, and offer solutions for pianists that support a more informed performance based on knowledge of theoretical analysis.

Very little is written about Lyapunov's Preludes, Op. 6, for solo piano. His works are worthy of study and performance, and combine an understanding of the pianist's technical realm with compositional craftsmanship and artistic beauty. What information exists regarding his life and works leaves many areas open for research, such as locating the names of his former students in Russia and in Paris in order to trace his teaching legacy, finding out if there are any persons living today who can trace a direct link to someone who studied with Lyapunov, tracking down any living relatives who might have any information regarding his life and works (aside from the correspondences collected by his daughter), and searching archives of newspaper clippings of music reviews or concerts. There is written evidence that Lyapunov was a virtuoso pianist. This is confirmed in his recording of a piano roll he made of his twelfth Transcendental Etude, Op. 11, "Elegy on the death of Franz Liszt"²⁵. Research pertaining to the events surrounding the recording session would shed light on his activities as a solo pianist, and might reveal the existence of other rolls. An additional area for research includes gathering data surrounding personal events in his life and relating them to his compositions.

Lyapunov was well trained at the Moscow Conservatory and thus became a successful conductor, solo pianist, and composer. It would be fascinating to follow his tour of Germany and Austria as a solo pianist and conductor, gathering data on the programs, locations, reception, and reviews. Were other music luminaries of the times acquainted with Lyapunov, aside from Josef Hofmann and Josef Lhevinne?

²⁵ "Masters of the Piano Roll", (Dal Segno: Perivale, Middlesex, 2003) DSPRCD 005

This study provides pianists with a structural view of each prelude in a table form, thereby supplying pianists with an additional means of memorization; it reveals relationships between sections and phrases, similarities and differences, highlights patterns of chord progressions, and provides a means for memorization away from the keyboard, thereby creating additional security in performance. It provides pianists with information upon which to base their interpretation regarding dynamic shaping within phrases, focal points of phrases, pacing and forward motion; it underscores the numerous expressive elements found throughout Lyapunov's Op. 6, sheds light on the pianistic demands required in order to play them, both from technical and interpretational perspectives, and provides interested pianists with a description of these requirements. It provides an awareness of increases and decreases in textures, and examines improvisational treatments of and variations within phrases that include Lyapunov's use of adding fragments of motives through extensions at ends of phrases, his use of sequences, as well as his incorporation of diminution in recurring motives.

In conclusion, this document presents pianists and other interested individuals with an analysis and performance guide for Sergei Lyapunov's Op. 6 Preludes, and re-introduces works worthy of study and performance. This analysis examines musical elements in order to illuminate musical events. The analysis provides a starting place for pianists to create and convey their interpretation of these musical events during performance, with the added benefit of memory security that is a direct result of viewing the music from multiple angles.

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