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A STYLISTIC ANALYSIS OF THE TWENTY-FOUR
PIANO PRELUDES BY
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CHAPTER I

INTRODUCTION AND PROCEDURE

Introduction

Many studies have been made of various aspects of music before 1900, but twentieth-century composers, forms, and styles have not been examined to an equal extent.

The study of the twenty-four preludes of Shostakovitch has a three-fold significance. First, it deals with a body of music literature representing important aspects of twentieth-century music. Secondly, it is an original study since no detailed analysis of these preludes has been made. Very little has been written about this collection of short pieces, and no material is available along the line of a technical, scientific analysis. Thirdly, our subject deals with a collection of compositions written by one of the foremost living composers of today, not only of Russia, but of the entire musical world -- a man who is in the public eye at present, and in whose works the Soviet ideology is reflected.

Dmitri Shostakovitch was born in St. Petersburg, Russia, on September 25, 1906. Except for the fact that he is considered by many critics "to be the most amazing creative

prodigy of our day,"¹ there is little about him of unusual biographical interest.

He studied at the Leningrad Conservatory from 1919 to 1925, and left "after disclosing extraordinary precociousness as a composer."² His early works, written between the ages of fourteen and seventeen, were highly praised by the critics, as was his First Symphony, which was composed at the age of nineteen. After 1926, he became the leading composer of the Soviet Union, but he came into conflict with Soviet authorities in 1930 as a result of his satirical opera, "The Nose." A more serious rift occurred in 1936 after his opera, "Lady Macbeth of Mzensk," which the authorities condemned as being blatantly indecent.

Shostakovitch completely redeemed himself with his country with his Fifth Symphony, and his Seventh, which was composed during the siege of Leningrad. The Russian people regard him today as a national favorite. "He is the undisputed head of all musical enterprises,"³ and has been elected an honorary member of the Leningrad Soviet.

Though most of his speeches or articles appear to deal solely with music, they oftentimes reflect the ideology of

¹David Ewen, Composers of Today, p, 259.

²David Ewen, The Book of Modern Composers, p. 377.

³Victor Seroff, Dmitri Shostakovitch, p. 7.

the Soviet Union. Shostakovitch says:

There can be no music without ideology. . . . We, as revolutionists, have a different conception of music from the old composers. Lenin himself said that music is a means of unifying broad masses of people. Not a leader of masses, perhaps, but certainly an organizing force. . . . Music has the power of stirring emotions in those who listen to it. Not that the Soviets are always joyous, or supposed to be. But good music lifts and heartens and lightens people for work and effort. It may be tragic, but it must be strong. It is a vital weapon to the struggle. Because of this, Soviet music will probably develop along different lines from any the world has ever known. (There must be a change. We are living in a new era, and history has proved that every age creates its own language.)⁴

A list of Shostakovitch' works, compiled by him for Nicolas Slonimsky, concludes with the Seventh Symphony, op. 60. The preludes are listed as op. 34,⁵ placing them about mid-way in his present career as a composer.

These twenty-four preludes were composed between December 30, 1932, and March 2, 1933, contrary to a statement by Slonimsky that "his best piano pieces are the twenty-four preludes, written in all twenty-four keys and in one day."⁶

At the same time, he was working on his opera, "Lady Macbeth of Mzensk."

Although the stylistic conclusions drawn in this study are not intended to be a complete catalogue of Shostakovitch'

⁴Ewen, The Book of Modern Composers, pp. 379-380.

⁵Nicolas Slonimsky, "Dmitri Dmitrievitch Shostakovitch," Musical America, XXVIII (October, 1942), 443-444.

⁶Ewen, The Book of Modern Composers, p. 387.

style in general, there are, nevertheless, certain basic elements of his style which occur in the preludes.

Procedure

In brief, the method of procedure used in this study was as follows:

1. Each prelude was studied separately, and special features were noted. Brief comments were made on each style element (rhythm, meter, melody, harmony, form, etc.). The results of this study will be presented in Chapter II in which each prelude will be considered separately. Not only was the score of each prelude examined in the greatest possible detail, but each prelude was played as an auditory check on the visual study.

2. There was a comparison made of each style element for all of the preludes (e. g., what seem to be the rhythmic characteristics of the group of twenty-four). This material will be presented in Chapter III, under topic headings of each of the style elements.

3. From these steps, a synthesis of Shostakovitch' style, as far as the preludes are concerned, was derived. The most outstanding and the most frequently used characteristics were the basis for the synthesis.

The edition of the preludes used in the analysis was published by the Boston Music Company, Boston, Massachusetts. All score references are to this edition.


CHAPTER II

ANALYSIS OF EACH PRELUDE

Prelude No. 1

Length	21 measures
Signature	no sharps or flats
Key	C major
Meter	C indicating 4/4
Tempo	Moderate mm ♩ -69

Important aspects of style. -- The main features of Prelude No. 1 is a continuous 8th note figure, which not only creates and maintains the underlying rhythm of the entire prelude, but is one of the melodic lines, and is important for its contribution to the harmonic structure of the composition.

Rhythm. -- There are two rhythmical features in Prelude No. 1. One is the continuous use of 8th notes in broken chord or arpeggio figure. The other is a great variety of freely used small rhythmic patterns. There are six tied notes in the right hand and seven in the left. Those counted in the left hand include ordinary octave bass ties for two measures. The syncopation includes four  figures, two in the right hand, and two in the left; there are two unusual syncopated figures (see Exs. 1 and 2*). But besides this

*The system used to identify an excerpt in the examples' headings assumes the following form: No 1, m3. Such a heading indicates that the excerpt was taken from Prelude 1, measure 3.

No 1, m3





No 1, m16



Ex. 1. -- Syncopated figure.

Ex. 2. -- Syncopated figure.

variety of rhythmic figures there is one  (measure 6), a  (measure 4), and one group of four sixteenths.

The underlying rhythm of this prelude is regular, due to the consistent 8th note usage, but that same element creates a flowing rhythm, with monotony excluded by the already described rhythmic elements.

Melody. -- The broad melodic content consists of three almost entirely independent voices. There is the broken chord or arpeggio figure, mentioned under rhythm, which is introduced first. The second melodic line which is scalewise and often chromatic is introduced on the last beat of measure 2. These two melodic lines create a direct contrast. The third voice is introduced in the bass of measure 5 (fourth beat), and is sustained tones, half notes or whole notes. The voicing is not maintained separately; that is, the broken chord figure is not always the low voice, etc.

There is excessive chromaticism used melodically, not only in scalewise passages (see Ex. 3), but in angular melodic passages (see Ex. 4). The melodies of this prelude are fragmentary, but are closely interwoven to create an effect of continuity. (The broken chord figure is low-voice, then middle voice, then upper, in a movement subtle

enough to make it appear as interwoven rather than voice changing.)

No 1, m3



Ex. 3. -- Chromatic scalewise passage.

No 1, m5



Ex. 4. -- Angular melodic passage.

Harmony. -- The harmony of Prelude 1 contains much dissonance, approached and left unconventionally. The composition starts with two measures of tonic chord, in the key of C major (which is the signature of the composition), in broken chord figures. In strict harmonic analysis of the broken chord figures of measures three and four, there are incomplete subdominant, dominant, submediant, and diminished-seventh chords. From measure five through the first two beats of measure twelve, the feeling is largely atonal, due to non-harmonic tones, accidentals, and the use of tone clusters. The last two beats of measure twelve are tonic in the key of D flat. Measure thirteen contains a one-octave arpeggio in D flat and one in E flat. Measure fourteen contains a one-octave arpeggio figure in the key of F major for two beats, with octave C held in the bass throughout. On the third beat of the same measure, the composition lapses into atonality again, due to the use of accidentals and non-harmonic tones. This feeling remains predominant

until measure nineteen, the third beat, when a broken chord figure in C major is used. Measure twenty contains a sub-dominant second inversion chord, with B, D flat, and E flat as non-harmonic passing tones. The last measure, twenty-one, is a C major chord.

Dissonance. -- Throughout this study, in each discussion of dissonant intervals, the scope is limited to harmonic intervals. Only the conventional dissonant intervals are charted.

The use of dissonance in Prelude 1 is quite extensive. The dissonant intervals that have been charted are all used simultaneously. None of the cross relation dissonance has been charted.

Major seconds -- seven
 Augmented seconds -- two
 Augmented fourths -- five
 Diminished fifths -- two
 Minor sevenths -- nine
 Major sevenths -- six
 Diminished octaves -- three
 Augmented octaves -- three
 Minor ninths -- nine
 Major ninths -- nine
 Augmented ninths -- two

There is hardly a measure without some dissonance, and there are occasional measures where the dissonance is very obvious (e. g., measure ten: three consecutive major seconds; g^b against $g^\#$ as doubly augmented octave). The chord progressions are unconventional and the modulations are by elision with no preparation. The dissonances likewise are not resolved conventionally, often being approached and/or left by a skip. The dissonance is used melodically in

chromatic scalewise runs, and harmonically in non-harmonic tones in the chords.

Since the last two measures contain an inverted subdominant chord going to a tonic, the prelude may be classified as ending in a variation of a plagal cadence.

The key has been classified in C major and all of the modulations are to major keys. Any vague tonality has been analyzed as being due to the presence of dissonance and non-harmonic tones.

Tonality. -- The tonalities of this prelude have been charted, showing five distinct key changes, and twelve measures of vague tonality.

Measures	Key
1-2	C major
3-4	C major
5-11	Atonal
12	D flat major
13	D flat major
14	F major
15-19	vague tonality
20-21	C major

Form. -- The phrases in the composition are of necessity short, due to the brevity of the prelude. They are irregular in length and are not clearly defined. The composition is one long section, with the three voices moving continuously in one thematic problem. The unity of the prelude is due to the continuous use of the broken chord or arpeggio eighth note figure, because there is no thematic repetition.

The variety comes from the scalewise melodic figure contrasting with the one with skips. Prelude 1 does not fit any of the conventional standard forms.

Contrapuntal characteristics. -- As has been mentioned previously, the composition appears to have a horizontal structure, rather than a vertical one, consisting of two or three melodic lines, moving independently. The imitation is incidental, and free in style. There is no evidence of cantus firmus or strict harmonic sequence.

Texture. -- The texture is relatively normal, leaning toward thinness due to the wide spacing of voice parts, and to the fact that more often than not, there are but two voices struck simultaneously.

Miscellaneous elements of style. -- The virtuosity requirement of Prelude 1 is not great, with no opportunity for display. Mezzoforte is the loudest expression mark used, diminishing to pianissimo in measure twelve, and further diminishing to ppp. The mood in general is quiet and placid.

Prelude No. 2

Length -- 38 measures
 Signature -- no sharps; A minor
 Key -- A minor
 Meter -- 3/4
 Tempo -- Allegretto, mm ♩ - 63

Important aspects of style. -- The main elements of style in Prelude 2 are the use of a two measure rhythm pattern, used almost continuously throughout the prelude, and extensive use of sixteenth notes in groups of four, both

scalewise and in broken chords.

Rhythm. -- Prelude 2 is quite rhythmic, caused by a prominent left hand figure of two-measure length, consisting of a quarter note, triplet, quarter note, and half note (see Ex. 5). This combination is used six times, and the first measure of the combination is used six times, all in the left hand. There is one scalewise run of seven sixteenth

No 2, ml-2



Ex. 5. -- Regular rhythmic figure

notes to a beat. There is one $\flat \ \ \sharp$ combination, and one of $\flat \ \ \flat$. There are four instances of syncopation caused by a rest on the beat, with the melody entering on the half-beat. Two of these occur on the first beat of the measure, and the other two on the second beat. Sixteenth notes are used extensively in groups of four in scalewise runs. There are three four-note groups in the right hand, and two for the left hand; there is one eight-note group for the right hand, and one for the left; one eleven-note group occurs in the right hand, with the first sixteenth count being a rest; there are four twelve-note groups for the right hand, and one for the left, and a continuous sixteenth note run from measure twenty-five, beat two, through the first half-beat

of measure thirty-six. There is one group of three (triplet) in the left hand used against two (γ^h) in the right. There are four instances of three notes (triplet) in the left hand against four sixteenths in the right.

Melody. -- The melody of the composition is homophonic, being a single melodic line throughout, over a left-hand accompaniment. It consists largely of scalewise progressions of chromatic figures. There is one diatonic octave run, but the other scalewise passages use chromatics, although not conventionally or consistently. In every instance of a skip in the progression, it is arpeggio or broken chord figures within a given chord. There is never but one melodic line, except for six doubled octaves, and one measure of a chromatic progression down, over a repeated note (see Ex. 6).

No 2, m21



Ex. 6. -- Chromatic progression

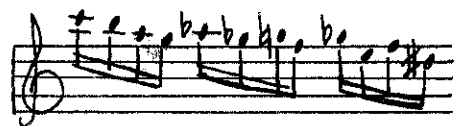
There is one melodic sequence (see Ex. 7) and one complete measure (measure sixteen) of consecutive seconds (see Ex. 8).

No 2, m9-10-11



Ex. 7. -- Melodic sequence

No 2, m16



Ex. 8. -- Consecutive seconds

Harmony. -- The composition begins and ends in A minor. There is a four-measure introduction consisting of the two-measure figure shown in Ex. 5. Measures five through eight remain in A minor with the same left-hand accompaniment. The right hand of measure six contains a mediant seventh chord with lowered fifth, over an incomplete supertonic chord with raised third (example of mixed chord). This is the first tendency toward remote tonality. Measures nine, ten, and eleven have been analyzed in C minor, but this tonality is vague due to foreign tones, and no real chords, only arpeggio figures. In measure eleven there is an enharmonic diminished seventh of the dominant in the key of C minor, followed by an enharmonic spelling of the dominant seventh of the dominant, which chord does not resolve. The enharmonic spelling is the use of a g flat instead of f sharp. Measure twelve consists of a C sharp minor broken chord figure in the right hand with F non-harmonic tone in the left hand resolving to E. Measure thirteen is clearly A minor again. Measure fourteen, in strict analysis, consists of a B flat minor eleventh chord with the eleventh raised, simpler called B flat minor with e natural as a foreign tone. In this measure, the right hand is a scalewise run, which does not alleviate the problem of analysis. Measure fifteen is clearly B minor. From measure sixteen through measure twenty, the tonality and harmony are quite obviously C major. There are three chromatic

scalewise runs used during these measures and a tone cluster in measure eighteen, but they do not destroy the tonality. Measures twenty-one through twenty-five have been analyzed thus: Neapolitan 6 of D, B minor, F major, E flat major, dominant seventh of E flat major, V7 over IV of F major (mixed chord), and an F major chord with the sixth added. But throughout the four measures, there are many non-harmonic tones, which tend to destroy tonality, as does the progression of the chords themselves. The composition has been analyzed as being in A minor from measure twenty-five through the closing measure, thirty-eight. But no measure is consistently and conventionally harmonic, because of foreign tones, and excess chromaticism. From measure twenty-eight through measure thirty-three, the broken chord figures in the right hand set up the tonality. The left hand of measures twenty-eight and twenty-nine is a descending scalewise passage, while from measure thirty through thirty-three, the two-measure introductory pattern illustrated at the beginning of this analysis, is used. Measures thirty-four and thirty-five are a long ascending chromatic run over a Neapolitan sixth chord. The cadence is not conventional. Measure thirty-seven consists of a V117 chord built on C with a non-harmonic F passing to non-harmonic E natural. The last measure is A minor, tonic.

Dissonance. -- As can be seen by the chart of dissonance, there is extensive use, all of which is unprepared and unresolved.

Major seconds -- three
 Augmented seconds -- seven
 Augmented fourths -- eleven
 Diminished fifths -- thirteen
 Minor sevenths -- twenty-three
 Major sevenths -- twenty
 Diminished sevenths -- nine
 Augmented octaves -- twelve
 Diminished octaves -- five
 Minor ninths -- eleven
 Major ninths -- twenty-six
 Augmented ninths -- twelve

Tonality. -- While the majority of measures are easily identified as being a triad, or four-toned chord, it is the unconventional progression, and abrupt key changes that account for the vague tonality.

Measures	Key
1-8	A minor
9-11	C minor
12	C sharp minor
13	A minor
14	B flat minor
15	B minor
16-20	C major
21	Neapolitan sixth of D
22	B minor
23	F major, E flat major
24	E flat major, F major
25-38	A minor

Form. -- The phrases of Prelude 2 are short, being two measures in length, from the beginning through measure twenty-four. Then there is a long phrase from measure twenty-five through measure thirty-six, the last two bars being a miniature codetta. The phrase juncture is comparatively clear.

There are two sections: measures one through twenty-four, and measures twenty-five through thirty-eight. The

contrast in the prelude comes from the fragmentary phrases of the first section, as opposed to the long continuous phrase-line of section two. The primary element of unification in the prelude is the two-measure phrase shown in Ex. 5. This prelude does not fit the pattern of any of the standard forms.

Contrapuntal characteristics. -- There is no use of counterpoint in this prelude. It is homophonic throughout.

Texture. -- The texture is normal, with a tendency toward thinness, due to widely spaced voice parts, and due to the fact that for the most part, there are only two tones struck simultaneously.

Miscellaneous elements of style. -- The only virtuosity problem in this composition is that of speed. The theoretical tempo is not extremely fast, but the extensive use of sixteenth notes creates rapidity.

The composition opens piano, alternating from that volume to mezzo-forte till a crescendo to forte (measure sixteen) and fortissimo in measure twenty. The dynamics continue to grow to fff in measure twenty-five. The diminuendo begins in measure twenty-seven and continues for the duration of the prelude, which ends piano.

Prelude No. 3

Length -- 36 measures
 Signature -- one sharp
 Key -- G major
 Meter -- C-4/4
 Tempo -- Andante -- $mm \text{ } \downarrow$ - 88

Important aspects of style. -- There are two important stylistic elements in this prelude. One is the consistent use of eighth notes throughout, and the other is the very homophonic melody.

Rhythm. -- The rhythm of Prelude No. 3 is very flowing and regular through measure twelve, with eighth notes in broken chord or arpeggio form being used almost continuously to give the composition a gentle rocking motion. In measure thirteen, sixteenth notes are introduced and occur in a group of two on the last half of the first and third beats for three measures. These three measures are almost a rhythmic sequence (see Ex. 9). They are sequential in pattern if not in notes. There is another rhythmic sequence

No 3, m 13-14-15



Ex. 9. -- Rhythmic sequence

in the left hand of measures eighteen and nineteen, and in the right hand of measures twenty-one and twenty-two. In measure twenty-seven, there is an abrupt change from the

placid quality of the composition with a fortissimo passage (see Ex. 10). There are ten notes tied across the bar in the right hand and seven in the left hand. This tends to break the regularity of the beat and make the composition more flowing. Other than these, there is syncopation in the right hand of measures five (the alto voice), thirty, and thirty-three, and in the left hand measures sixteen, thirty-one, and thirty-two.

No 3, m 27-28

Ex. 10. -- Sudden fortissimo passage

Melody. -- The melody of this composition is clear from the very beginning, and remains distinguishable through measure fifteen. Up to this point, the composition is a one-line melody, sometimes alone and sometimes with an alto voice, with a broken chord left-hand accompaniment. But with measure sixteen, the left and right hands move independently in a contrapuntal style. There is a melodic sequence in the left hand, measures eighteen and nineteen, and the right hand of measures twenty-one and twenty-two. Abruptly at the

beginning of measure twenty-three, the composition returns to homophonic style, but the voices move independently again in measures thirty through the second beat of measure thirty-four. The melody is diatonic, with angular (arpeggio or broken chord) movement.

Harmony. -- The harmonic structure is based on triads and seventh chords. It begins in the key of G major and remains there for three measures, and then modulates to C major in measure four through the IV first inversion. Measures seven and eight are in C minor, returning to C major for measure eight, and the first half of measure nine. Then the key changes every two beats for one and a half measures, using E flat first inversion, G flat first inversion, and F first inversion. The keys are not sequential, but the chords are. In measures twelve and thirteen the composition returns to C major with mixed chords, dominant seventh over tonic in measure twelve. Measures fourteen and fifteen contain in the right hand an arpeggio figure of A minor tonic first inversion, G major first inversion, and F sharp major first inversion over non-harmonic tones in the left hand. In measures sixteen through nineteen, the key feeling is vague. Since there are only two independent voices, any chord is incomplete and caused by convergence of melodic lines. Measure twenty is plainly A flat major with added sixth, in second inverted position. Then there is vague tonality for

two more measures, lapsing into complete atonality in measures twenty-three and twenty-four. This atonality is caused by the use of many minor seconds and major sevenths. But without any preparation the composition returns to G major for two measures. Measures twenty-seven and twenty-eight are atonal, consisting of E flat against E natural (see Ex. 10). On the second beat of measure twenty-nine there is a full C sharp minor chord, but measures thirty, thirty-one, and thirty-two are vague again in tonality. Measures thirty-three and thirty-four have a feeling for G major and on the last beat of measure thirty-four there is a dominant seventh chord in G major going to a tonic chord with added sixth. The right hand is held for two measures, while the left hand ascends in arpeggio form on an E flat ninth chord (the only ninth chord in the composition), resolving in measure thirty-six to G major, in which key the composition ends.

Dissonance...-- The dissonant intervals in Prelude 3 show the use of more major ninths than any of the others, but that almost all of the dissonant intervals have been used somewhat.

Augmented unison -- two
 Minor second -- four
 Major second -- four
 Augmented second -- one
 Augmented fourth -- ten
 Diminished fifth -- nine
 Minor seventh -- nineteen
 Major seventh -- eight
 Diminished octave -- five
 Augmented octave -- ten
 Minor ninth -- eight
 Major ninth -- thirty
 Augmented ninth -- three

Tonality. -- The tonality for the most part is major, there being three entrances into minor keys, as compared to twelve key changes in major.

Measures	Key
1-3	G major
4-6	C major
7-8	C minor
9	C major
10	E flat major
11	G flat major, F major
12-13	C major
14-19	Vague tonality
20	A flat major
21-24	Vague tonality
25-26	G major
27-28	Atonal
29	C sharp minor
30-32	Vague tonality
33-34	G major

Form. -- The phrases are fairly short in length, ranging from two to four measures in length, as would be expected from the brevity of the composition. There is no preparation in going from one section to another, either melodically or harmonically. The composition is in three sections, and the divisions occur after measure fifteen and measure twenty-four. So the sections are not equal in length. The decisions have been made from homophonic, to contrapuntal, and back to homophonic.

Contrapuntal characteristics. -- There is a seven-measure section from measure sixteen through measure twenty-two in which the two voices move independently, both rhythmically and melodically. The counterpoint is free, with no

evidence of cantus firmus or imitation.

Texture. -- The texture of the composition is thin, due in the main to the fact that there are rarely more than three tones played simultaneously, and for the most part only two. Part of the time the voices are widely spread.

Miscellaneous elements of style. -- There is no opportunity for display of virtuosity. The composition is not difficult in any technical problem. There are five dynamics markings up to measure twenty-seven, and these range only from pianissimo to mezzo-forte. Then suddenly measures twenty-seven and twenty-eight are marked fff, with a gradual diminuendo following to the close of the composition.

The mood in general is quite placid and peaceful.

Prelude No. 4

Length -- 34 measures
 Signature -- one sharp
 Key -- E minor
 Meter -- 5/4 measures 1-13
 4/4 measure 14
 5/4 measures 15-34
 Tempo -- Moderato -- mm ♩ - 84

Important aspects of style. -- The main feature of Prelude 4 is that it is a strict three-voice fugue, the only one in the entire group of preludes.

Rhythm. -- The rhythm of Prelude No. 4 is flowing, but vague and irregular, not only because of the unusual meter, but also because of much syncopation and the extreme use of tied notes across the bar. There are ten cases of tied notes

across the bar in the left hand, and ten in the right hand. There are six measures with syncopation in the left hand and four in the right hand. Up to the third beat of measure twenty-six, there are no combinations of notes used other than halves, quarters, eighths, and dotted quarters and eighths. There are sixteenth notes used in measures twenty-six and twenty-seven, but none after that. This composition would not be classed as being exceedingly rhythmic, yet it is difficult in that there is oftentimes a different rhythm pattern occurring in each voice; that is, much rhythmic independence.

Melody. -- The melody of this composition is the theme of a strict three-voice fugue (see Ex. 11). The theme is five measures long, and it is diatonic. The last three measures are sequential both melodically and rhythmically. The theme occurs six times during the prelude. There is

No 4, m 1-5



Ex. 11. -- Theme of fugue

less chromaticism in this prelude than in any analyzed previously. There are one E flat, one F natural, and two A flats used in measure twenty-seven, and one E flat, and one A flat used in measure twenty-eight.

Contrapuntal characteristics. -- The prelude opens in the key of E minor (normal minor) with the five-bar theme in the tenor, entering a fifth higher the second time in the soprano. Unlike most classical fugues, the second appearance of the theme is not in the key of the dominant, but in the relative major key -- G. After a one-measure transition, the theme appears for the third time in the bass, back again in E minor. Following this entrance of the theme, there is a three-measure interlude and the theme recurs, beginning on the treble third space C. This theme may either be in the key of E minor (normal), and begin on the sixth degree of the scale, or in G major, entering on the subdominant. Since the themes have previously begun on the tonic of whatever key they were in, at first glance one would think this entrance to be in C major, but it cannot be, because of the F sharp in the signature. After another one-measure transition, the theme occurs in the bass in G major, beginning on the tonic, then another three-measure interlude and the final entrance of the theme in E minor in the soprano, after which there is a two-measure close, and the composition ends in E minor.

Harmony. -- It would be next to impossible to analyze the composition harmonically, because the harmonic structure is created only by the convergence of melodic lines. In many cases, there are only two tones struck simultaneously,

creating an incomplete chord, and what chords have three tones usually contain a foreign tone.

Dissonance. -- Many of the dissonant intervals are not used at all in this prelude, because of the extreme lack of chromaticism which has been noted earlier in the analysis. The minor seventh and major ninth prevail more than any of the others.

Minor second -- one
 Major second -- two
 Augmented fourth -- one
 Diminished fifth -- eight
 Minor seventh -- forty-one
 Major seventh -- thirteen
 Minor ninth -- eight
 Major ninth -- thirty-four

Tonality. -- The tonality of the composition has been seen as changing back and forth from E minor to G major. The changes are not as obvious as the usual transition from major to minor, because the normal minor, which is so nearly like the major, is used. The question arose during the analysis as to the possibility of the composition's being modal, because minor without raised seventh sounds modal.

Measure	Key
1-5	E minor
6-9	G major
10-16	E minor
17-21	E minor, or G major
22-28	G major
29-34	E minor

Form. -- The form is fugal, with the thematic phrases being five measures in length, and the transitional passages

varying between one measure and three measures in length. The phrase juncture is quite clear, since it is obvious to determine where the fugal theme begins and ends.

Texture. -- The texture of this prelude is normal with a tendency toward thinness from widely separated voice parts, and from the fact that for the most part there are only two or three tones struck simultaneously.

Miscellaneous elements of style. -- There is little evidence of brilliance or opportunity for display in this fugue. The difficulty will be in bringing out the theme, and in handling correctly the irregular meter of 5/4.

The dynamics grow from piano in measure one to forte in measure nine, suddenly diminishing to piano in measure ten. There is no change until a mezzo-forte in measure fourteen, diminishing to piano in measure seventeen. Then the prelude grows to forte in measure twenty-one with another sudden diminuendo to piano in measure twenty-two. With another crescendo, the prelude reaches fortissimo in measure twenty-seven, dropping for the third time to piano in the next measure, where it remains to the close.

Prelude No. 5

Length -- 21 measures
 Signature -- two sharps
 Key -- D major
 Meter -- C-4/4 measures 1-17
 3/4 measure 18
 C-4/4 measures 19-21
 Tempo -- Allegro vivace, $\text{mm} \downarrow$ - 200

Important aspects of style. -- The tempo and the continuous use of sixteenth notes are two main features in this prelude, plus the fact that it modulates twenty-four times in twenty-one measures.

Rhythm. -- This prelude is short in length, and seems doubly short because of the extreme rapid tempo. The rhythm is quite regular. There are no tied notes across the bar line and no syncopation. The right hand is composed of sixteenth notes running continuously, up to the two-beat cadence in the last measure. The rhythm is felt more prominently in the left hand, where staccato eighth notes are used on the beat, accented, but in varied patterns (e. g., measures six ff.).

Melody. -- The right hand of this composition is all melody, but without any melodic unity or theme. It progresses scalewise for the most part, either diatonically or chromatically. There are fragmentary melodic bits in the left hand, but it still maintains the aspect of an accompaniment, and doesn't assume any contrapuntal tendency. There is both a rhythmic and melodic sequence in the left hand beginning with the last half of the third beat of measure six and continuing through the second beat of measure nineteen (see Ex. 12). The last group of notes uses the octave instead of the unison. This same pattern (using the octave) is used in sequence in measures twelve, thirteen, fourteen, and fifteen.

No 5, m 6-9



Ex. 12. -- Rhythmic and melodic sequence

Harmony. -- Although there are only two groups of chords in the entire prelude, one group of three chords (measure seventeen) and one of two chords (measure twenty-one), there is a harmonic feeling to the composition caused by its rapidity. The key changes are frequent, occurring almost every measure, and sometimes oftener, without any preparatory modulation. The first measure is tonic in D major, the second measure first beat is E flat major tonic followed by a two-measure atonal passage. Then the key changes every two beats, thus: D major with added sixth, C major, G major, E minor, and C minor (melodic). From there the composition goes to C major for a measure and a half, using the following chords: IV, V7 first inversion, I and III. The next measure and a half are atonal, followed by another passage in which the key changes every two beats: B major, C major, A minor, G major, F major, G major, C major, V7 first inversion, C major, E flat major, V7 (b natural against b flat) and E flat major. The next measure and a half are atonal followed by a measure of C minor (melodic) for two beats, and a mixed V over I chord for two beats. Measure seventeen is in

B flat minor, and measure eighteen changes key feeling every beat; E minor, G sharp minor, D minor, and F sharp minor. Measures nineteen and twenty are bitonal if the clefs are analyzed separately, with the right hand being in the key of D major and the left in D flat. This prelude has a conventional perfect cadence going from V7 to I. The bases of the chord structure in this prelude are triads. There are only two seventh chords, two V7's, and only one case of mixed chords.

Dissonance. -- There are fewer dissonant intervals used in this prelude than any analyzed thus far. This is due to the fact that, for the most part, there is only one tone struck at a time.

Augmented fourths -- three
 Diminished fifths -- one.
 Minor sevenths -- ten
 Major sevenths -- seven
 Diminished octaves -- one
 Augmented octaves -- two
 Minor ninths -- six
 Major ninths -- eleven

Tonality. -- The tonality of this prelude changes twenty-seven times in twenty-one measures; so there is not much to discuss about it, except to emphasize this very extreme treatment of tonality. There are no modal passages. The tonality is obscured in the atonal passages by many accidentals, and extensive use of non-harmonic tones.

Measure	Key
1	D major
2	E flat major
3	Atonal
4	D major
5	C major, G major
6	E minor, C minor
7-8	C major
9	Atonal
10	B major, C major
11	A minor, G major
12	F major, G major
13	C major
14	E flat major
15	Atonal
16	C minor melodic
17	B flat minor
18	E minor, G sharp minor, D minor, F sharp minor
19-20	Bitonal, <u>D major</u> * <u>D flat major</u>
21	D major

Form. -- The composition appears to be all in one section. The little sequences in the left hand might be analyzed as very short phrases, but again the extreme speed of the composition, and its brevity, tend to make it one unit. It does not fit any of the conventional form patterns.

Contrapuntal characteristics. -- There is no use of counterpoint at all in this prelude.

Texture. -- The texture, from examining the score, looks thin, but it does not sound so, because of the closely woven right hand.

*In the charts of tonality, where there is mixed tonality, the example has been written thus: D major.
D flat major

Miscellaneous elements of style. -- This prelude is more difficult to play than any analyzed thus far, because, again, of its speed, which would give any performer ample opportunity to display his virtuosity, if only for a fleeting moment. It starts forte and is not marked anything else until a diminuendo is marked in measure eleven, followed by a crescendo in measure thirteen, back to fortissimo in measure fifteen. A diminuendo on the last beat of that measure and piano in measure sixteen are the most sudden dynamic changes in the prelude. Measure seventeen crescendoes to forte and grows to fortissimo to end the composition. The general mood of the composition is gay and bright.







Prelude No.6

Length -- 58 measures
 Signature -- 2 sharps
 Key -- B minor
 Meter -- 2/4 measures 1-47
 3/4 measure 48
 2/4 measure 49
 3/4 measure 50
 2/4 measures 51-58
 Tempo -- Allegretto, mm. ♩ - 116

Important aspects of style. -- Extensive use of rests is one aspect of style in this prelude. The other is the great amount of dissonance, due to polychordal and bitonal writing.

Rhythm. -- The upper rhythms of this composition are less regular than any of the preludes analyzed this far. An extensive use of rests gives the composition a "jerky"

feeling -- since the rests are not used consistently on any beat of the measure. There are seventeen quarter rests used in the right hand, eight on the first beat of the measure and nine on the second beat. There are eighteen quarter rests used in the left hand, four on the first beat and fourteen on the second. There are extensive eighth note rests used as follows: in the right hand, nine on the first half of the first beat of the measure, twenty on the second half of the first beat, six on the first half of the second beat and eleven on the second half of the second beat. In the left hand, there are six (eighth rests) occurring on the first half of the first beat, seven on the second half of the first beat, and fourteen on the last half of the second beat. There are five sixteenth rests used in the right hand, all on the first first half of the second beat.

There are two  figures, five  figures, three  figures, six  figures, all in the right hand. There are five  figures, and eight  figures in the left hand. Beginning with measure forty-eight, there is a measure of 3/4 then one of 2/4 for two groups. This also disturbs the metrical unity. There is a rhythmic sequence of the pattern of measures thirty-three through thirty-seven (see Ex. 13), repeated in measures thirty-seven through forty-one, and measures forty-four through forty-eight. A slight variation is that the * figure of the illustrated pattern is in the left hand of measure forty-seven (third group of the sequence).

There is only one instance of syncopation, and that is in the right hand of measure fifty with 3/4 ! ! .

No 6, m 33-37



Ex. 13. -- First pattern of rhythmic sequence

Melody. -- The melodic content of Prelude No. 6 is highly varied. The whole composition seems to be based on rhythmic figures rather than melodic figures. There is little thematic material, but the fragmentary melodies are in the right hand up to measure thirty-three, where the left hand assumes the lead. This section continues to the last beat of measure forty-one where both voices move independently melodically. In measure fifty, the right hand acquires the melody to the conclusion of the composition. There are two brief melodic sequences, which are strict rhythmic sequences, and not strict melodic sequences. One occurs in the right hand of measures twenty-two, twenty-three, and twenty-four, and is repeated in measures twenty-five and twenty-six (see Ex. 14). The second melodic sequence occurs in the left hand of measures thirty-three through thirty-seven, and thirty-seven through forty-one (see Ex. 15).

No 6, m 22-26



Ex. 14. -- Rhythmic and melodic sequence

No 6, m 33-41



Ex. 15. -- Melodic sequence

Harmony. -- This prelude is almost entirely bitonal. In the first analysis the tonality was very vague, because of the use of so many foreign tones, but when analyzed hands separately, two distinct tonalities were obvious. The composition opens on the dominant of B minor, in which key the composition has been labelled, solely because it ends there. Measure two is in A minor with added lowered sixth. Measure three is G minor over B flat major. Measures four, five, and six are B minor. Then the change of keys begins to overlap. Measures ten through twelve, right hand, are C minor with B minor continuing in the bass throughout measure fourteen. The right hand is in G major from measure thirteen through measure fifteen, while measures fifteen and sixteen, left hand, are the dominant seventh of the key of A flat major.

Measures sixteen and seventeen are B major over dominant of D major. Measures eighteen and nineteen are C minor over a resting left hand. Measure twenty is dominant thirteenth of B flat major going in measure twenty-one to B minor. Measures twenty-two through twenty-six are atonal in the right hand over G major in the bass: tonic, V7 second inversion, III7 with raised third, and suddenly into B flat major in measure twenty-seven and D minor in measures twenty-eight, twenty-nine, and thirty. Measure thirty starts an atonal figure in the right hand, and measures thirty-one through thirty-three are an inverted figure of measures twenty and twenty-one (see Ex. 16). Following measures thirty-four and thirty-five, in

No 6, m 20-22, 31-33

The image shows two systems of handwritten musical notation. The first system has two staves: a treble clef staff and a bass clef staff, both with a key signature of one sharp (F#). The second system also has two staves with the same key signature. The right-hand staff in the second system shows a complex atonal figure with many notes, while the left-hand staff shows a more traditional bass line with some accidentals.

Ex. 16. -- Figure inverted

G major, there is an atonal passage from measure thirty-six to measure forty-eight, using three different groups of "spread" tone clusters* (see Ex. 17). The last half of

*The phrase, "spread" tone cluster, has been used to define or explain a chord which contains the notes of a tone-cluster (C sharp, d, e^b, e natural, f, etc.), but in which the notes are not in adjacent position.)

measure forty-eight and measure forty-nine are the same B flat major to B minor progression which has been illustrated (see Ex. 16). From measure forty-nine through the close of the composition, the key remains B minor, or more nearly that than anything else. Measures forty-nine and fifty are B minor tonic. In measure fifty there is an E sharp, G natural figure in the left hand used against D-F sharp in the right hand, making another "spread" tone cluster (see Ex. 17).

No 6, m 36, 38, 40, 50

Ex. 17. -- Spread tone clusters

This illustrated left-hand figure is used on the last half of the last beat of every measure from measure fifty through measure fifty-four. Measure fifty-one is still B minor tonic with lowered seventh and measure fifty-two is tonic. Measure fifty-three is mediant, and measure fifty-four is subdominant seventh over tonic (mixed chord). Measure fifty-five is atonal, returning to B minor tonic in measure fifty-six, and remaining B minor tonic through the remaining two measures of the composition.

Dissonance. -- The extreme dissonance of this prelude

is caused by the use of polychordal or bitonal writing.

Major seconds -- seven
 Augmented seconds -- one
 Diminished fourths -- one
 Augmented fourths -- nine
 Diminished fifths -- eleven
 Diminished sevenths -- five
 Minor sevenths -- thirty-two
 Major sevenths -- twenty-seven
 Diminished octave -- seven
 Doubly-diminished octave -- one
 Augmented octave -- nine
 Minor ninth -- fifteen
 Major ninth -- fifteen

Tonality. -- As was discussed in the topic on harmony, there is extensive bitonality in this prelude.

Measures	Key
1	B minor
2	A minor
3	<u>G minor</u>
	B flat minor
4-6	B minor
7-9	<u>G major</u>
	B minor
10-12	<u>C minor</u>
	B minor
13-14	<u>G major</u>
	B minor
15	<u>G major</u>
	V7 of A flat major
16-17	<u>B major</u>
	V of D major
18-19	C minor
20	V13 of B flat major
21	B minor
22-26	<u>Atonal</u>
	G major
27	B flat major
28-30	D minor
30	Atonal
31	V13 of B flat major
32-33	B minor
34-35	G major
36-48	Atonal
49-58	B minor

Form. -- The phrases are irregular in length, and not clear as to where they end or begin. This is partially caused by overlapping phrases between the clefs. Except for the few short sequences, there is little unity to this prelude. It does not fall into any conventional form.

Contrapuntal characteristics. -- There is no counterpoint used in this prelude.

Texture. -- While the texture is not thick, it is fuller than most of the preludes analyzed thus far, because of the use of chords instead of single melodic lines.

Miscellaneous elements of style. -- The virtuosity problem of this prelude is not great. With the exception of one passage marked piano in measure six, the composition ranges from mezzoforte to fortissimo, almost entirely forte to fortissimo. The first measure is marked "marcatissimo," and the style of the whole composition is marked, and martial in mood.

Prelude No. 7

Length -- 27 measures
 Signature -- 3 sharps
 Key -- A major
 Meter -- $\frac{3}{4}$ measures 1-18
 $\frac{2}{4}$ measures 19-20
 $\frac{3}{4}$ measures 21-27
 Tempo -- Andante, mm. ♩ -- 96

Important aspects of style. -- The featured material of this prelude is the flowing left-hand melody, and a rhythmic and melodic sequence which is used ten times.

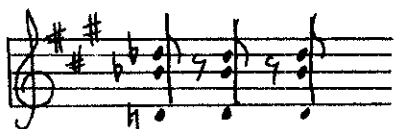
Rhythm. -- This prelude does not follow any consistent rhythm pattern, as do some of the preludes. There are six tied notes across the bar in the melody line of the left hand and one in the right hand, and a change of meter to disturb the pulse of the composition. Although there are quite a number of rests used, they are not placed or used in a way to upset the meter or rhythm pattern, but rather to accentuate the beat, being used in the accompaniment to make it more marked. The rhythm between the hands is quite contrasting. The left hand is legato and flowing, while the right hand is marcato. There is a rhythmic sequence in measures twenty-one and twenty-two. In the last five measures of the composition, there are repeated staccato eighth notes on A in the treble staff as a sort of organ point or ground bass.

Melody. -- The melody of the composition lies in the left hand, and is quite flowing. There is a rhythmic and melodic sequence of four sixteenths followed by a long note (either a half, dotted quarter, or quarter) used ten times. In measures thirteen through sixteen, the melody is in the right hand and the sixteenth-note figure is used once. Measure fifteen is a series of three minor thirds, moving upward, and measure sixteen is a group of three major thirds. The melody moves in an angular fashion, except for the sixteenth-note figures, which are scalewise.

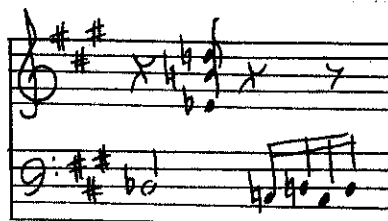
Harmony. -- This prelude is more nearly atonal than any

of the preludes analyzed so far. The first four measures are easily analyzed in A major, but measures five and six are atonal. Measure seven is an A flat major chord; measure eight is a G minor triad with added D flat, with a "spread" tone cluster in the right hand (see Ex. 18). Measure nine is an F major chord with added sixth; measure ten, D flat major seventh chord; measure eleven, a C flat major chord with F as a foreign tone. Measure twelve is atonal with a "spread" tone cluster in the right hand (see Ex. 19). Measure thirteen is C minor, measures fourteen and fifteen are B flat minor, and measure sixteen is a V7 on E flat going into A major again in measure seventeen. There is a

No 7, m 8



No 7, m 12



Ex. 18. -- Spread tone cluster Ex. 19. -- Spread tone cluster

harmonic sequence from measures seventeen and eighteen to measures nineteen and twenty. The left hand plays alone in measures twenty-one and twenty-two, with measure twenty-one being in B flat major, and twenty-two in E flat major.

Measures twenty-three and twenty-four are bitonal -- A major in the right hand with the left hand atonal, going into A

major in measure twenty-five. There are B flat and B natural as foreign tones in measure twenty-six, and the composition ends in A major in a tonic chord with the third omitted. The chords are almost all triads, but the chord progression is anything but conventional, changing keys suddenly every measure or second measure.

Dissonance. --

Diminished fourth -- four
 Augmented fourth -- six
 Diminished fifth -- nine
 Augmented fifth -- three
 Diminished seventh -- two
 Minor seventh -- twenty
 Major seventh -- eleven
 Diminished octave -- seven
 Augmented octave -- two
 Minor ninth -- twelve
 Major ninth -- eleven

Tonality. -- The tonality is vague due to frequent modulation and excessive use of foreign tones and accidentals.

Measure	Key
1-4	A major
5-6	Atonal
7	A flat major
8	G minor (added D flat)
9	F major
10	D flat major seventh
11	C flat major
12	Atonal
13	C minor
14-15	B flat minor
16	V7 on E flat
17-18	A major
19-20	A minor
21	B flat major
22	E flat major
23-24	<u>A major</u>
	Atonal
25-27	A major

Form. -- The composition seems to be divided into three sections: measures one through twelve, measures thirteen through sixteen (where the melody is in the right hand), and measures seventeen through twenty-seven. So the phrases are of unequal length. Their juncture is quite clear, as analyzed, changing where the melody changes hands.

Contrapuntal characteristics. -- There is no use of counterpoint.

Texture. -- The texture is normal throughout.

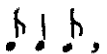
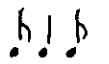





Miscellaneous elements of style. -- The composition is not difficult to perform. The dynamics range from piano to mezzo-forte, with frequent expressive marks. The mood is paradoxical, with the melody being fluid, and the accompaniment choppy.

Prelude No. 8

Length -- 42 measures
 Signature -- 3 sharps
 Key -- F sharp minor
 Meter -- 2/4
 Tempo -- Allegretto -- mm. ♩ -- 96

Important aspects of style. -- The percussive rhythm with its many varied rhythm patterns is the outstanding element of style in this prelude.

Rhythm. -- Prelude No. 8 is quite percussive rhythmically, having a definite beat, felt continuously throughout the composition, but the rhythmic patterns are not regularly repeated anywhere in the composition. Perhaps one element

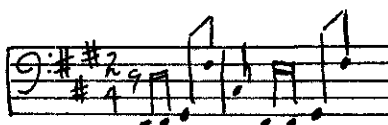
of the rhythm is the frequent, almost continuous use of staccato, in one hand or the other, or both. There is only one instance of syncopation in the left hand, measure thirty-four, , and one in the right hand, measure four, . The only dotted figures used in the left hand are three consecutive  (measures thirty-one, thirty-two, thirty-three). There are nine  figures used in the right hand, and two  figures used in the right hand. There are thirteen  figures used in the right hand and one in the left. There are six  figures used in the left hand and one in the right.

Melody. -- The melody of the composition is a single line in the right hand. It is quite dissonant and angular in movement. As a melody, it is relatively unimportant. There are no sequential patterns of any kind to give it unity, and it has little, if any, continuity. Throughout it is fragmentary.

Harmony. -- This prelude was one of the most difficult to analyze harmonically of any that have been done. From the very first measure, foreign tones and non-harmonic notes obscure the tonality. The composition opens with a two-measure single-line rhythmic figure in the bass. The first two notes are F sharp, but there is not in the two measures a complete F sharp minor chord, there being no A used (see Ex. 20). Measures three and four are normal minor, going to

B flat minor in measure five. The first beat of measure six is a V7 on C, but there are foreign tones on beat two to destroy any key feeling. There are cross relations in this measure of C natural, C sharp, E natural against D sharp,

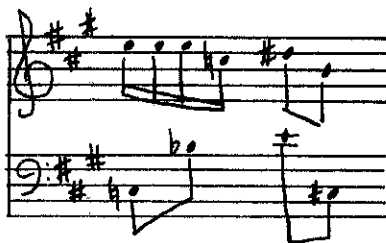
No 8, m 1-2



Ex. 20. -- Incomplete tonic chord

and B flat against B natural (see Ex. 21). Measure seven goes to C major with a misspelled V7 -- E sharp being used instead of F natural. The first beat of measure eight is C major tonic, going to F sharp minor on the second beat and through measures nine and ten. Measure eleven is bitonal, with C minor in the right hand and G minor in the left, continuing to the last beat of measure thirteen. The right hand of measure twelve is atonal, measure thirteen, G minor

No 8, m 6



Ex. 21. -- Cross relations

tonic, going into E flat with the left hand for the first beat of measure fourteen. The right hand stays in E flat major till the last beat of measure fifteen, but the left goes into E major in that measure. Measures sixteen and seventeen are C sharp major; measure eighteen, C sharp minor; measure nineteen, C minor; measure twenty, B flat minor; and F minor; measures twenty-one and twenty-two, C major. Measures twenty-three and twenty-four are atonal, with trills in the right hand and interval figures in the left hand, whose notes combined with those of the right hand to make "spread tone clusters" (see Ex. 22). Measure twenty-five is F sharp minor, with the right hand continuing thus in measure twenty-six, but the left hand of that measure is atonal. Measures twenty-seven and twenty-eight are in G major in the

No 8, m 23-24



Ex. 22. -- Spread tone clusters

right hand and atonal in the left. Measure twenty-nine is in F sharp minor, and measure thirty is atonal. Measures thirty-one and thirty-two are in E major, and there is a V plus five chord in measure thirty-two which is misspelled,

using an E flat instead of a D sharp (B, D sharp, F double sharp), and a G natural instead of an F double sharp. Measure thirty-three is G major on the first beat, and F sharp major on the second beat. Measure thirty-four is atonal, going to D major in measures thirty-five and thirty-six. In the right hand of these two measures, there are continuous parallel fifths, which, after being struck on the last beat of measure thirty-six, remain tied till the first beat of measure thirty-nine. The left hand of measures thirty-eight and thirty-nine is atonal, as is the remainder of the composition till the last measure, which is F sharp minor.

The basis of the chord structure is triads. There are a few dominant sevenths used, and in this prelude two V plus five chords, but not enough altered chords to mention as an element of style. He uses many mixed chords, as has been shown in the analysis. The chord progressions are unconventional, and there is much dissonance that remains unresolved. There is no cadence in the prelude.

Dissonance. --

Minor seconds -- two
 Major seconds -- one
 Augmented seconds -- two
 Diminished fourths -- three
 Augmented fourths -- eleven
 Diminished fifths -- three
 Augmented fifths -- seven
 Minor sevenths -- fourteen
 Major sevenths -- fifteen
 Augmented octaves -- two
 Minor ninths -- eight
 Major ninths -- ten
 Augmented ninths -- three

Tonality. -- The tonality has been named F sharp minor, because that is the final chord of the composition, and the signatures agree with it. But the tonality is very vague and obscure in this prelude, because of excessive use of foreign tones, bitonality, and mixed chords.

Measure	Key
1-4	F sharp minor
5	B flat minor
6	Vague tonality
7	C major
8	C major, F sharp minor
9-10	F sharp minor
11	<u>C minor</u> G minor
12	<u>Atonal</u> G minor
13	G minor
14	E flat major
15	<u>E flat major</u> E major
16-17	C sharp major
18	C sharp minor
19	C minor
20	B flat minor, F minor
21-22	C major
23-24	Atonal
25	F sharp minor
26	<u>F sharp minor</u> Atonal
27-28	<u>G major</u> Atonal
29	F sharp minor
30	Atonal
31-32	E major
33	G major, F sharp major
34	Atonal
35-36	D major
37-41	Atonal
42	F sharp minor

Form. -- The phraseology is vague. There are no obvious phrase endings or beginnings in the entire composition.

It seems to be one continuous section. There is no repeated thematic material. As is true in some of the other preludes, there is little feeling of unity, due perhaps to the fact that the thematic material is vague, and due too to the abrupt key changes. That tends to make the composition choppy, and less integrated than a conventional composition. The prelude does not fit any conventional form pattern.

Contrapuntal characteristics. -- If there is any counterpoint, it is free imitation, used just incidentally. In some places the left hand seems hardly an accompaniment, but moves rather independently; however, there is no thematic material in the left hand to indicate diaphony, and in the main, the left hand is an accompaniment and easily analyzed as such. The independence of the two hands is as much rhythmic as melodic or harmonic.

Texture. -- The texture tends toward thinness due to the fact that there are usually only two notes struck simultaneously, and to the wide spacing of the chords.

Miscellaneous elements of style. -- The dynamics range from pianissimo to mezzo-forte, with several places marked *expressivo*. There is a *ritardando* in measure sixteen, the first of the preludes to have such a mark before the end of the composition. There is little opportunity for display of virtuosity, as the composition is not technically difficult either in notation or velocity. This composition resembles the Polka somewhat.

Prelude No. 9

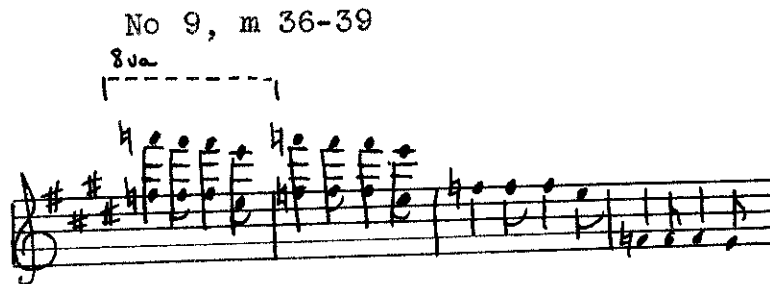
Length -- 51 measures
 Signature -- 4 sharps
 Key -- E major
 Meter -- 6/8
 Tempo -- presto, mm. ♩ -- 108

Important aspects of style. -- Vague tonality and real atonality used frequently are the main aspects of style.

Rhythm. -- This prelude could easily have been called a scherzo, because it is scherzo-like in time, tempo, and style. The rhythm is very regular, and prominent in its regularity. There is no syncopation, no tied notes across the bar, no special rhythmic figures to obscure the beat. It is just typical fast 6/8 with three eighth notes to a beat, ♪♪♪ used in combination, and occasional dotted quarters. It is the simplest, rhythmically speaking, of any prelude analyzed thus far.

Melody. -- There is a single melodic line moving continuously in the right hand. Except for occasional skips along the chord, it moves almost entirely scalewise -- not diatonic, for there are too many accidentals for that, yet not genuine chromaticism -- really moves stepwise, but there is occasional angularity in the upper line. In measures thirty-six through thirty-nine there is a figure repeated in four octaves, which might be called a melodic sequence (see Ex. 23). The melodic line, although continuous, is not prominent as a melody due to its rapidity and utter lack of

consonance, although these factors do not deny its being a melody.

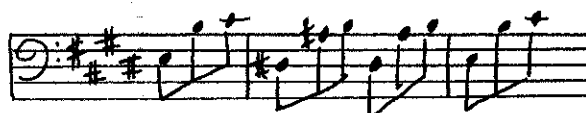


Ex. 23. -- Melodic sequence

Harmony. -- This prelude opens with mixed harmony. After a one-measure introduction of I incomplete with added sixth, measures two, three, and four are C major over E major. In the left hand of measure four, the left hand figure descends one step (see Ex. 24) and rises again in measure five, which is E major. Measure six is atonal, and measures seven, eight, nine, ten, eleven, twelve, thirteen, fourteen are E major. There is much dissonance in these measures and many foreign tones which obscure the tonality, but it is nearer E major than any other key. Measure fifteen is mixed harmony: F major over E major. Measure sixteen is D minor over C major, going to C major in both hands from measures seventeen through nineteen. These three measures use the following harmonies: I second inversion, I second inversion with added sixth, IV7 (b non-harmonic), VII second inversion (c non-harmonic), VI second inversion, and V second inversion. Measure twenty is B flat tonic over B flat V going to E major

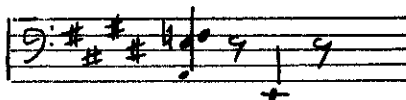
in measures twenty-one through twenty-four. The harmonic structure of these measures is clouded by foreign tones and incomplete chords. Measures twenty-five through twenty-seven are atonal. From measure twenty-eight through thirty-one, the right hand is a series of consecutive major seconds with doubled octave, and the left hand is a one-octave descending D normal minor scale followed by a two and one-half octave descending C major scale passage. Measures thirty-two and thirty-three are atonal going into C major (V7, I) in measure thirty-four, and on into another atonal measure thirty-five. The right hand continues atonal to measure forty-nine. In the left hand, measures thirty-six through thirty-nine are a harmonic sequence -- E major I incomplete with added sixth, D major I incomplete with added sixth, C major I incomplete with added sixth, C major V7 first inversion. In measures forty through forty-three, there is a repeated left-hand chord figure used (see Ex. 25). This

No 9, m 3, 4, 5



Ex. 24. -- Chromatic left-hand figure

No 9, m 40-43

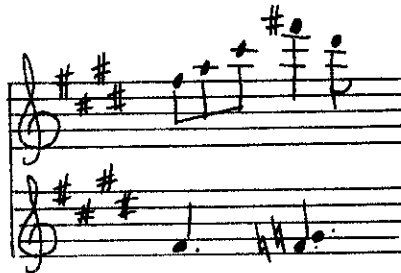


Ex. 25. -- Repeated left-hand figure

might be called a harmonic sequence, although the right hand of these measures is not sequential. The sequence in itself is non-harmonic, and the right hand over it is non-harmonic. The left hand of measure forty-four is E major and C major from measures forty-five through forty-eight. In measure forty-nine, fourth beat, there is an A flat major triad continuing in measure fifty. The last beat of measure fifty is V going to E major I in fifty-one to close the composition.

There are four interval figures used, but in combination with the right hand they are indefinable. In measure eleven, they combined to make a "spread" tone cluster (see Ex. 26), and the same is true in measure twelve, and in measure fifteen. In the right hand there are seven interval figures, all tone clusters, and eighteen octave figures. The only chord used is the E major chord at the end.

No 9, m 11



Ex. 26. -- Spread tone cluster

Dissonance. -- There are extensive dissonant intervals used, considering there are few chords, as such, in the prelude.

Minor seconds -- ten
 Major seconds -- seventeen
 Diminished fourths -- six
 Augmented fourths -- six
 Diminished fifths -- nineteen
 Augmented fifths -- one
 Diminished sevenths -- three
 Minor sevenths -- thirty-one
 Major sevenths -- sixteen
 Augmented sevenths -- one
 Diminished octave -- three
 Augmented octave -- six
 Minor ninths -- twenty-seven
 Major ninths -- twenty-five

Tonality. -- The composition opens with an incomplete E major tonic with added sixth in broken chord figure. That and the last measure, E major determined the decision of the key. The tonality remains vague throughout. The left hand is a sort of Alberti bass -- yet harmonically independent of the right hand. The atonal feeling is caused by the extensive use of accidentals, mixed tonality and harmony. There are also abrupt changes of key center. Even when the voices move in broken chord or arpeggio fashion, alterations and accidentals obscure any genuine chord feeling or tonality.

Measures	Key
1	E major
2-4	C major
	<u>E major</u>
5	E major
6	Vague
7-10	E major
11	Vague
12-14	E major
15	F major
	<u>E major</u>
16	D minor
	<u>C minor</u>

17-19	C major
20	B flat I over V
21-24	E major
25-27	Atonal
28	<u>Atonal</u>
	<u>D minor</u>
29-31	<u>Atonal</u>
	<u>C major</u>
32-33	Atonal
34	C major
35	Atonal
36	<u>Atonal</u>
	<u>E major</u>
37	<u>Atonal</u>
	<u>D major</u>
38-39	<u>Atonal</u>
	<u>C major</u>
40-43	Atonal
44	<u>Atonal</u>
	<u>E major</u>
45	<u>Atonal</u>
	<u>C major</u>
49-50	A flat major
51	E major

Form. -- The phraseology is Bach-like; extended, continuous, subtle. There is no repeated material to give unity to the composition. The prelude does not follow any conventional form, although it is quite like a scherzo in style, but not in form.

Contrapuntal characteristics. -- The linear treatment is contrapuntal, but all the counterpoint is free.

Texture. -- The texture of this prelude is extremely thin for two reasons: (1) widely separated voice parts, and (2) only two melodic lines.

Miscellaneous elements of style. -- The element of virtuosity enters strongly in this composition due to the extreme

rapid tempo. The composition ranges in dynamics from piano to fortissimo. It opens piano and with gradations grows to forte in measure twenty, and suddenly back to piano in measure twenty-one, to forte by measure twenty-five, and to fortissimo in measure thirty-two, back to piano in measure forty, crescendo-ing to fff at the end. This prelude has more varied use of dynamics than any to date.

The mood in general is gay and rollicking.

Prelude No. 10

Length -- 64 measures, extra beat at beginning, in the form of a "pick-up," but composition closes with full measure

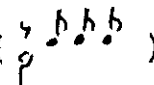

Signature -- 4 sharps

Key -- C sharp minor

Meter -- 2/4

Tempo -- moderato non troppo, mm. ♩ -- 108, measures 1-48
 allegretto..... measures 49-54
 moderato non troppo..... measures 55-64

Important aspects of style. -- This prelude has a very lyric melody treated homophonically.

Rhythm. -- The rhythm of Prelude No. 10 is very regular and definite. It is established and maintained in the accompaniment by a half note and three eighth notes () used almost continuously throughout the composition. There are nine tied notes across the bar in the right hand, but this does not disturb the pulse because of the consistent use of the illustrated left-hand figure. There are five notes tied across the bar in the left hand. There is no syncopation used. In measure twenty-six, there is a  figure

used -- once in the left hand and once in the right.

Melody. -- The composition opens with a single-line melody in the right hand, which is very lyric and in homophonic style for twenty-one measures. Then the accompaniment is in the right while the left hand takes a melodic figure for four measures. From measure twenty-six through measure thirty-seven any melodic content is fragmentary and angular. In measures thirty-eight under a g sharp trill in the right hand the first four measures of the melody are reintroduced. This second appearance of the melody is the first time such has occurred in any prelude analyzed this far. From measure forty-nine through the rest of the composition all the melodic material is fragmentary. There is a continuous trill from measures thirty-seven through forty-six, and in measures fifty-four, fifty-six, fifty-seven, fifty-eight, sixty, sixty-two, and sixty-three.

Harmony. -- This composition is plainly C sharp minor, the tonality being more easily seen than in many of the preludes. The first eight measures are C sharp minor, with a C sharp in the bass as a sort of pedal point. Measure three and measure six are non-harmonic. Measures nine and ten are D major. On the last beat of measure ten the right hand is E major, and both hands are dominant in E major in measure eleven, going to E major tonic in measure twelve. Measure thirteen is E minor. Measure fourteen is E minor with lowered seventh; measure fifteen, b flat minor; and measures

sixteen, seventeen, and eighteen are C sharp minor again. Measures nineteen through twenty-one are in A major with I, I, V7, I with added sixth, I. Then follows a passage of vague tonality from measures twenty-two through twenty-seven. Measures twenty-eight and twenty-nine are B flat minor. Beginning with measure twenty-nine, there is a three-measure figure that is repeated directly in the next three measures. The only change is that two of the melodic figures are repeated an octave higher. Measures thirty-five through thirty-eight are vague tonality. From measures thirty-eight through forty-two occurs a repetition (almost identical) of the opening phrase. The trill continues with a slight melodic figure in the left hand until an imperfect cadence in C sharp major in measures forty-seven and forty-eight. The rest of the composition is a coda -- measures forty-nine through fifty-two vague tonality, measures fifty-three and fifty-four C sharp minor, measures fifty-five and fifty-six vague tonality, measures fifty-seven and fifty-eight C sharp minor, measure fifty-nine vague tonality, measure sixty C sharp minor, measure sixty-one vague tonality, measures sixty-two, sixty-three, and sixty-four C sharp minor.

The basis of the chord structure is the triad, with only a few seventh chords, and chords with added sixths. There are no mixed chords in this prelude -- it remains almost consistently C sharp minor when in any key. The chord

progression is unconventional.

Dissonance. -- Some of the dissonance in this prelude is resolved, but some of it is not.

Minor seconds -- two
 Major seconds -- nine
 Diminished fourths -- three
 Augmented fourths -- eleven
 Doubly augmented fourths -- one
 Doubly diminished fifths -- one
 Diminished fifths -- five
 Augmented fifths -- five
 Diminished sevenths -- two
 Minor sevenths -- thirty-eight
 Major sevenths -- thirty
 Augmented sevenths -- two
 Diminished octaves -- four
 Augmented octaves -- eight
 Doubly augmented octaves -- one
 Minor ninths -- forty
 Major ninths -- thirty-six
 Augmented ninths -- twenty

Tonality. -- The tonality is C sharp minor. Any vagueness in tonality is caused by non-harmonic skips in the melody and foreign tones in the melody.

Measure	Key
1-8	C sharp minor
9-10	D major
11-12	E major
13-14	E minor
15	B flat minor
16-18	C sharp minor
19-21	A major
22-27	Vague tonality
28-29	B flat minor
30-31	Atonal
32	B flat minor
33-38	Vague tonality
39-42	C sharp minor
43-46	Atonal
47-48	C sharp minor
49-52	Vague tonality
53-54	C sharp minor
55-56	Vague tonality

57-58	C sharp minor
59	Vague tonality
60	C sharp minor
61	Vague tonality
62-64	C sharp minor

Form. -- Nearly all of the phrases are four measures in length with distinct beginnings and endings. There seem to be four distinct sections to the composition: measures one through twenty-one, melodic and tonal and flowing; measures twenty-two through thirty-eight, vague tonality, fragmentary, choppy, dissonant; measures thirty-eight through forty-eight, return to the original thematic idea; measures forty-nine through sixty-four, coda or codetta. So this prelude may be classed as A, B, A with coda.

Contrapuntal characteristics. -- There is not any use of counterpoint and no sequential figures, or suspensions.


Texture. -- Up to the last eight measures, the texture is normal, but there it gets thin, due to widely spaced voice parts.

Miscellaneous elements of style. -- There is little demand for virtuosity in this prelude. The dynamic range is from piano to mezzo-forte, remaining in a rather quiet mood throughout.

Prelude No.11

Length -- 34 measures
 Signature -- 5 sharps
 Key -- B major
 Meter -- 6/8 measures 1-28
 9/8 measure 29
 6/8 measures 30-34
 Tempo -- Allegretto, mm. ♩. -- 120

Important aspects of style. -- A trill figure, melodic independence, and fast tempo are the main stylistic elements.

Rhythm. -- This prelude is regular rhythmically, being fast 6/8, counting two beats to the measure. There are the usual 6/8 figures: eighth notes in groups of three, sixteenth notes in groups of various length, and  figures. There are no tied notes across the bar, and no syncopation. There is only a fleeting metrical disturbance, and that is a change in meter from 6/8 to 9/8 for one measure.

Melody. -- The melody of this prelude is a complete opposite to the lyric melody of Prelude 10. A comparison of these two preludes reveals much as to the melodic versatility of Shostakovitch. The left and right hands move melodically rather than harmonically and independently of each other. But the lines are so constructed that when one moves scale-wise, the other moves in skips, either angularly or in skips along the chord. There is excessive chromaticism throughout, and use of chromatic scale. There is a featured use of the trill pattern in measures one and two, twenty-three and twenty-four of the left hand, and measures fourteen and fifteen of the right hand. There is one sequence: the last beat of measure twenty-five, measure twenty-six, and the first beat of measure twenty-seven, repeated directly an octave higher.

Harmony. -- It was impossible to analyze this composition as strictly as in some of the preludes, because there are few

instances of conventional harmonic feeling. Where it was possible to spell a chord, it was done, although in many instances what preceded or followed filled any normal harmonic feeling in the chord analyzed, or what was played in the other hand did. It is not until the last beat of measure three that there is a full B major chord, and that only for a beat, measures four, five, and six being atonal. On the first beat of measure seven, the left hand is E major, the right hand C sharp minor (called sometimes E major with added sixth). The second beat of that measure is mixed C major over F major, with the F major continuing on the first beat of measure eight, with C sharp minor in the right hand. Beat two of that same measure is the IV chord in D minor going to I in the first beat of measure nine. The second beat of measure nine is E flat major over C minor (or C minor seventh). Measure ten is G minor over E flat major, and A flat major over A minor. Then follows an atonal passage which lasts until the last beat of measure thirteen, and first beat of measure fourteen. Here the feeling is F sharp minor. Then there is no chord feeling until measure eighteen. In that measure, there is an F sharp minor chord and a misspelled diminished seventh on C sharp (A sharp instead of B flat). Measure nineteen contains a V7 on C, and an F major chord. There is no chord feeling in measure twenty, but a C minor and B flat major chord in twenty-one. The first beat of measure twenty-two contains a D major chord with a B flat

suspension going to the A. In measure twenty-three there is a direct repetition of the first four measures of the left hand. The right hand is not repeated. There is a left-hand figure used continuously from measures twenty-five through twenty-nine. It is almost B major, but uses a C natural instead of C sharp. In measure thirty and thirty-one, the prelude is definitely in B flat major, but progresses back to B major in a scalewise figure to end in measure thirty-four with a B major chord, having an unprepared suspension of A sharp going to B. There was only one chord (measure thirty-four), all other figures being interval, or broken chord figures.

Dissonance. --

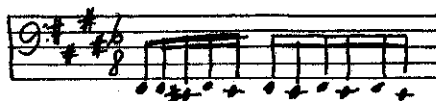
Major seconds -- three
 Diminished fourths -- four
 Augmented fourths -- seven
 Diminished fifths -- seven
 Augmented fifths -- nine
 Diminished sevenths -- four
 Minor sevenths -- twenty-four
 Major sevenths -- sixteen
 Diminished octaves -- seven
 Augmented octaves -- six
 Diminished ninths -- three
 Minor ninths -- fifteen
 Major ninths -- thirteen
 Augmented ninths -- one

Tonality. -- This prelude was labelled B major, but the tonality is vague most of the way through, due to excessive chromaticism and non-tonal material. The tonality is obscured too by the use of mixed chords.


Measure	Key
1-2	Tonality not established
3	B major
4-6	Atonal
7	<u>C sharp minor</u> , <u>C major</u> <u>E major</u> <u>F major</u>
8	<u>C sharp minor</u> , <u>D minor</u> <u>F major</u>
9	<u>D minor</u> , <u>E flat major</u> <u>C minor</u>
10	<u>G minor</u> , <u>A flat major</u> <u>E flat major</u> <u>A minor</u>
11-13	Atonal
14	F sharp minor
15-17	Atonal
18	F sharp minor, O7 on C sharp
19	V7 on C, F major
20	Atonal
21	C minor, B flat major
22	D major
23-24	Atonal
25-29	B major
30-31	B flat major
32-34	B major

Form. -- The phrases are short, irregular in length, and not clearly defined. The thematic material is fragmentary, and the section divisions are vague to the point of obscurity. The main element of unity occurs in the repetition of the beginning left hand triad figure on different degrees of the scale (see Ex. 27). This prelude does not fit any conventional form.

No 11, m 1




Ex. 27. -- Trill figure

Contrapuntal characteristics. -- The prelude is nearly all counterpoint. The voices move rather independently, but very closely woven. There is a broken chord figure, and scalewise figure used in combination in both hands from measures six through eleven. It is not sequential, but worthy of mention. It is written in "question and answer" style  . It is used ascending and descending in both hands.



Texture. -- The texture is thin due to the fact that the voice parts are widely separated, and except for twenty-seven interval figures, only two notes are struck simultaneously.

Miscellaneous elements of style. -- The virtuosity problem is speed again. The dynamics range from forte to piano and back again, every three or four measures, starting forte, and after measure twenty-three (which is forte), diminishing gradually to end pianissimo.

Prelude No. 12

Length -- 39 measures
 Signature -- 5 sharps
 Key -- G sharp minor
 Meter -- C-4/4 measures 1-16
 2/4 measure 17
 C-4/4 measures 18-24
 5/4 measure 25
 C-4/4 measure 26
 5/4 measure 27
 C-4/4 measures 28-29
 3/4 measure 30
 C-4/4 measures 31-39
 Tempo -- Allegre non troppo, mm.  -- 92

Important aspects of style. -- A continuous sixteenth note pattern, a repeated note figure, and prepared modulations are the main aspects of style.

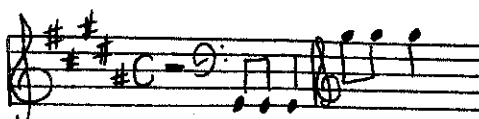
Rhythm. -- The rhythm of Prelude No. 12 is very regular and definite, there being a  used in broken chord figure in the left hand for the first twenty-eight measures with the exception of twelve beats. During those twelve beats, the right hand is using the  pattern in broken chord figure. From measures twenty-nine through thirty-two, the right hand uses the sixteenth note figure, continuing the rhythmic feeling. From measure thirty-three to the end of the composition, sustained chords are used. Despite the definite rhythm, the pulse of the composition is vague due to eight changes of meter that have already been charted.

Melody. -- There is a single melodic line in the right hand that moves continuously throughout the composition over an almost continuous broken chord accompaniment. Except for a three-note figure that occurs four times in the bass clef (hands cross), the melody is quite high and moves in a scale-wise fashion or in skips along the chord. There is a repeated note motive (see Ex. 28) on various tones and different positions thirteen times in the right hand and five in the left.

Harmony. -- This is the first prelude to have any of its modulations prepared, and without elision. Most of the non-harmonic tones are in the right hand, opposing the bass

chord feeling. The first two measures are tonic in G sharp minor, the third measure is II7 third inversion in the same key, and measure four is III7 (normal minor) going to III, which is the same chord as B major tonic. The first two beats of measure five are B major, the last two being C major with added major seventh. There is a B flat in the right hand

No 12, m 1-2

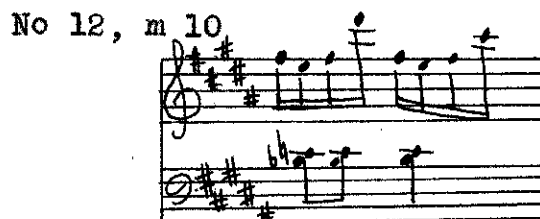


Ex. 28. -- Repeated note figure

against a B natural in the left. Measure six is C sharp minor in the left hand, but really atonal in the right hand due to many foreign tones. Measure seven is G major tonic for the first two beats, and either VI chord in the same key or E minor for the last two beats. In measure eight, the left hand is F sharp minor with a B flat against the A natural of the chord, in the right hand. The last two beats of the right hand, analyzed separately, are D major. Measure nine is atonal. The first two beats of measure ten are built on a diminished seventh chord of G sharp, which does not resolve, since the last two beats of that measure are atonal with a "spread" tone cluster (see Ex. 29). Measure eleven is a direct repetition of measure ten. Measure twelve is F major tonic, and measure thirteen is IV7 in F major.

Measure fourteen is F sharp major tonic, and measure fifteen is I first inversion, which is also V in B minor, going to tonic in that key in measure sixteen, and remaining through measure seventeen. The right hand of measure eighteen is still in B minor and the left hand of that measure is a chord (broken chord figure) built on fourths -- making the measure sound atonal. Measure nineteen is still B minor with a C natural in the right hand of the last two beats. The C natural holds over into measure twenty, making the first two beats of that measure D with added minor seventh, and the last two beats F major. Measure twenty-one is C minor, twenty-two is B major with added sixth for two beats, and G with added minor seventh for two beats. Measures twenty-three and twenty-four are E minor, and measures twenty-five and twenty-six are G sharp minor, with measure twenty-five being II7 in the same key resolving back to the tonic in measure twenty-eight. Measure twenty-nine is G minor; the bass is held for two measures with a broken chord figure on every beat being I, ?, I, IV, and measure thirty, D major, E major, and F sharp major. Measures thirty-one, thirty-two, and thirty-three are C sharp major. On the last beat of measure thirty-three, there is a tone cluster spreading to V7 incomplete of G sharp minor. Measure thirty-five is atonal. Measure thirty-six is G sharp minor for two beats, and F major for two beats. Measure thirty-seven is A sharp minor for two beats and atonal for two beats. Measures

thirty-eight and thirty-nine are G sharp minor sustained chord for five beats with a C sharp suspension for three beats resolving to B for the last two beats of the composition.



Ex. 29. -- Spread tone cluster

Dissonance. --

Minor seconds -- one
 Major seconds -- ten
 Diminished fourths -- eleven
 Augmented fourths -- seventeen
 Doubly augmented fourths -- one
 Diminished fifths -- ten
 Augmented fifths -- seven
 Diminished sevenths -- seven
 Minor sevenths -- twenty
 Major sevenths -- twenty-five
 Doubly augmented sevenths -- one
 Diminished octaves -- eight
 Augmented octaves -- two
 Minor ninths -- twenty-five
 Major ninths -- thirty-six
 Augmented ninths -- six

Tonality. -- Although there are many foreign tones in the right hand, the constant repetition of the chord keeps the tonality from being too greatly disturbed. This prelude has been analyzed as being in G sharp minor, with, of course, frequent modulation, and four passages of apparently no tonality.

Measure	Key
1-4	G sharp minor
5	B major, C major seventh
6	Atonal
7	B major
8	G major, E minor
9-11	F sharp minor
12-13	Atonal
14-15	F sharp major
16-19	B minor
20	D-7, F major
21	C minor
22	B major, G major, -7
23-24	E minor
25-28	G sharp minor
29	G minor
30	D major, E major, F sharp major
31-33	C sharp major
34-35	Vague tonality
36	G sharp minor, F major
37	A sharp minor, atonal
38-39	G sharp minor

Form. -- The phrases are of unequal length and indefinite juncture. There are no definite sections, but from measure thirty-four to the end seems to be a codetta to the main body of the composition.

Contrapuntal characteristics. -- There is no use of counterpoint, the whole composition being homophonic.

Texture. -- The texture seems to be normal, and not extreme in either direction.

Miscellaneous elements of style. -- The composition moves rapidly, but does not present the same problem of velocity as some of the other preludes, because of the use of Alberti bass in the left hand, which is simpler to read and play than irregular bass lines, and because of the

presence of only one voice in the right hand. The composition opens piano and remains unchanged so far as direction is concerned until measure twenty-six, when it is marked pianissimo, going to ppp in measure thirty-one. There is a crescendo marked in measure thirty-four and measure thirty-five, with forte on the first beat of measure thirty-six, followed by an immediate diminuendo to end piano.





The general mood is quite ethereal, due to the extreme softness of dynamics most of the time.

Prelude No. 13

Length -- 42 measures
 Signature -- 6 sharps
 Key -- F sharp major
 Meter -- 2/4 measures 1-9
 3/4 measure 10
 2/4 measures 11-21
 3/4 measure 22
 5/8 measure 23
 2/4 measures 24-42
 Tempo -- Moderato, mm. ♩ -- 100

Important aspects of style. -- A repeated rhythmic figure, which consists of a quarter and two eighths is the important element in this prelude. It is used not only as a rhythmic element, but also is important in the harmonic structure, and in keeping the tonality stable.

Rhythm. -- The rhythm of this prelude is quite regular. The vagueness comes from the five changes in pulse and in variety of rhythmic patterns. There are ten tied notes across the bar in the right hand, but these do not disturb the rhythm, because on each occasion with the exception of

two, there is a regular repeated left-hand figure keeping the rhythm going. This figure is a  and occurs in twenty-four of the forty-two measures of the composition. There are two  figures in the right hand, and two  figures. There is one  figure in the left hand, and one tied chord across the bar.

Melody. -- There are two melodic figures. The opening one which is five measures in length and occurs from the last half beat of measure four through the first beat of measure ten is repeated two octaves higher between measures twenty-nine and thirty-four. It is quite flowing and easily discernible. Other than that, the remaining portion of the melody is fragmentary. In measure twelve, and also in measure thirteen, it shifts to the left hand momentarily. It moves in an angular fashion, with frequent non-harmonic tones.

Harmony. -- This prelude was comparatively simple to analyze harmonically. It opens with an F sharp major chord figure which continues through the first beat of measure eleven. Except for a b sharp and g natural non-harmonic melody tones, the right hand melody is F sharp major tonic, too. Measure eleven is D minor, remaining in that key through measures twelve and thirteen, right hand, but the left hand goes back to F sharp major in measure twelve and stays there through measure nineteen. The right hand gets into F sharp major in measure twelve, through there is a non-harmonic figure on the first half beat of that measure. In

measure sixteen, G natural is used in the melody, and in measure eighteen there is a G sharp major arpeggio figure on the first beat of the measure, but each of these goes right back to F sharp major tonic, and the left hand bass figure (which opens the composition) continue as sort of a ground bass or pedal point. Measure twenty consists of VI chord and an incomplete diminished seventh of VI. Measure twenty-one has two V7 of VI chords, but neither is resolved, since measure twenty-two has an E natural in the left hand against the E sharp of the V7 of VI chord in the right hand and then a passing figure in either hand going to C minor to the first two beats of measure twenty-three. The last two beats in that measure are a single G sharp in the right hand, preparatory for C sharp major in measures twenty-three, twenty-five, left hand, and twenty-four, twenty-five, twenty-six, and twenty-seven, right hand. Measures twenty-six and twenty-seven are B major left hand. In measure twenty-eight there is a single line in the melody preparatory to F sharp major in which key the composition remains from measure twenty-nine through the duration of the composition. The repeated melodic figure is two octaves higher than when it first occurs, and the bass has been moved down an octave. After this figure is completed there is an F sharp major chord first beat of measure thirty-five, and a quarter rest for the other beat, repeated in measure thirty-six. Then an A octave is struck in the right hand of measure thirty-seven

and held two measures; then the whole figure is repeated in measures thirty-nine through forty-two. The basis of the chord structure was triads for the most part, and the majority of the time the composition stayed on F sharp major tonic. There were three mixed chords, and only four modulations away from F sharp major.

Dissonance. --

Diminished fourths -- three
 Augmented fourths -- nine
 Diminished fifths -- nine
 Augmented fifths -- two
 Diminished sevenths -- seven
 Minor sevenths -- seven
 Major sevenths -- thirteen
 Diminished eights -- four
 Minor ninths -- ten
 Major ninths -- fifteen

Tonality. -- The tonality was F sharp major, and the composition remained on the tonic of that key for the most part -- for thirty-one of the forty-two measures. This composition is the most tonal of any analyzed thus far. This is due to the ground bass figure in the left hand.

Measure	Key
1-10	F sharp major
11	F sharp major, D minor
12-13	D minor
	<u>F sharp major</u>
14-19	F sharp major
20-22	Vague tonality
23	C minor
24-25	C sharp major
26-27	B major
28-42	F sharp major

Form. -- The phrases were quite irregular in length; however, it was not difficult to see where they began and ended. They were short, ranging from two measures to eight measures. The prelude seemed to be one big section. The repeated melody helped unify the composition, as did the ground bass figure. It does not fit any conventional form.

Contrapuntal characteristics. -- There is not any use of counterpoint, except perhaps from measures twenty through twenty-three, in which the hands move rather independently of each other.

Texture. -- The texture begins very thick because of triads in the low register and ends normally, but from measures twenty-four through thirty-four, it is thin due to the extreme ranges of the voice parts.

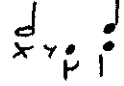





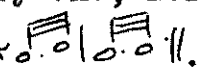
Miscellaneous elements of style. -- There is no element of virtuosity, being not at all difficult to play, and except for one sforzato on the first half beat of measure fourteen, the composition is marked piano throughout. It is marked marcato in four places and espressivo once.

The mood, in general, was that of a toy march.

Prelude No. 14

Length -- 36 measures
 Signature -- 6 flats
 Key -- E flat minor
 Meter -- $\frac{3}{4}$ measures 1-22
 $\frac{5}{4}$ measure 23
 $\frac{3}{4}$ measures 24-36
 Tempo -- Adagio, mm. ♩ -- 63

Important aspects of style. -- This is the only prelude to use thick chords consistently throughout. There is also extensive use of the octave.

Rhythm. -- For the first thirteen measures of Prelude 14, there are extensive dotted quarter and eighth note combinations, there being seven in the right hand and three in the left. In measures ten and eleven the rhythm pattern  sounds like . There is a triplet in the left hand, measure fourteen, beat two, and beginning with measure fifteen there is a continuous triplet pattern in the left hand through measure nineteen. In measure seventeen there is a  right hand against  left hand. Then in measures twenty-one and twenty-two there is a triplet on the last beat of the measure. There is a continuous octave tremolo in the right hand of measures twenty-two and twenty-three (measure twenty-three in 5/4) and in measure twenty-six, left hand, a  figure on the second beat. From measure twenty-four on, there are four  figures in the right hand and two in the bass. There are two groups of syncopation, measures thirteen and twenty-six. In measures thirty and thirty-one, left hand, there are five beats of octave tremolo . The rhythm of this prelude is driving and forceful, and quite important to the composition. It is not difficult, and there are few uncommon rhythmic figures and only one change of meter.

Melody. -- There is continuous melody. The melody is in the left hand, measures one through six; right hand, measures seven through twelve; no melody, measures thirteen and fourteen; right hand, measures fifteen through twenty-one; left hand, measures twenty-two and twenty-three; right hand, measures twenty-four through twenty-nine; coda measures, thirty through thirty-six with no melody. There is no continuity to these fragmentary melodies which move sometimes diatonically and sometimes in skips along the chord.

Harmony. -- The prelude opens in E flat minor tonic and remains there for the first three measures. Measure four has a dominant feeling, and measure five is V7 of VI resolving back to I in measures six and seven. Measure eight is a mixed chord, V over I with a C natural non-harmonic tone. Measure nine is V7 with lowered third, and measure ten is I first inversion. Measure eleven is II7 /3 (second dominant) going to E minor in measures twelve and thirteen. Measure fourteen is F major for two beats and F flat major for one beat. Starting with measure fifteen, there is a passage in B flat minor (dominant minor) tonic measures fifteen through seventeen, dominant for two beats of measure eighteen and tonic on the last beat. Measure nineteen is dominant, going to IV for two beats of measure twenty and I-7 on the last beat. Measure twenty-one is I-7 as is measure twenty-two. (The tonality of these measures with lowered seventh wavers between B flat normal minor, and D flat major with

added sixth.) Measure twenty-three is V (keeping the tonality B flat minor), and measure twenty-four is IV7 for two beats and IV for one beat. Measure twenty-five is atonal, going to E flat minor in measure twenty-six. Measure twenty-seven is E flat minor with lowered second. Measure twenty-nine is three melody tones passing to B flat major with B natural against B flat, in measure thirty, giving the feeling of mixed chord V7 incomplete of C major against B flat major. Measure thirty-one is either VI chord in B flat or I with added sixth. From measures thirty-two through thirty-six, the composition is in E flat minor with I (thirty-two), V (thirty-three), and I (thirty-four through thirty-six). The basis of the chord structure for this prelude is triads, with occasional seventh chords, as has been shown. The mixed chords have been pointed out in measures eight and thirty. Besides the doubled octave used in the chords almost continuously, there are octaves used in the left hand for the first fourteen measures. From measures fifteen through seventeen there is a variation of the octave figure, made by the use of an octave triplet figure. Then the octaves are used again from measures eighteen through twenty-two and thirty through thirty-six.

Dissonance. -- The large number of dissonant intervals is caused by the use of so many octaves, making many of the intervals have to be counted twice.

Minor seconds -- nine
 Major seconds -- eleven
 Augmented fourths -- nine
 Diminished fifths -- four
 Minor sevenths -- forty-six
 Major sevenths -- twenty
 Augmented eighths -- six
 Minor ninths -- sixteen
 Major ninths -- twenty-eight

Tonality. -- This composition is more tonal than many of the preludes. There are three sections, as far as tonality goes: the first eleven measures in E flat minor, a transition section of three measures, then ten measures (fifteen through twenty-four) in B flat minor, then E flat minor from measures twenty-five through thirty-six, with the exception of measures thirty and thirty-one, which have been explained in the harmonic analysis.

Measure	Key
1-7	E flat minor
8	E flat minor -- V over I
9-10	E flat minor
12-13	E minor
14	F major, F flat major
15-24	B flat minor
25	Atonal
26-27	E flat minor
28-29	Vague tonality
30	<u>V7 incomplete of C major</u>
	B flat major
31	B flat major
32-36	E flat minor

Form. -- The phrases are unequal in length, but rather clear in their beginning and ending. There are three sections to the composition: Section I, measures one through ten,

transition in measures eleven through fourteen; Section II, measures fifteen through twenty-four, transition in measure twenty-five; Section III, measures twenty-six through thirty-six. There is a codetta in the third section. Harmonically, the composition is ABA, but melodically it is ABC.

Contrapuntal characteristics. -- There is no use of counterpoint in this prelude.

Texture. -- The texture tends to thickness, fairly extremely so for the first fifteen measures of the composition and the last seven measures, due to thick full chords, low in the bass. The other part of the composition, measures fifteen through twenty-nine, has normal texture.

Miscellaneous elements of style. -- There is no element of virtuosity present, the prelude being easy to read and presenting no difficult technical problems.

The dynamics are interesting, starting piano, building up gradually to a climax between measures twenty and twenty-five, and diminishing gradually to end pianissimo.



The general mood is stately -- yet secular, as a court dance, rather than a procession or sacred mood.

Prelude No. 15

Length -- 59 measures
Signature -- 5 flats
Key -- D flat major
Meter -- 3/4
Tempo -- Allegretto, mm. ♩ -- 76

Important aspects of style. -- The left-hand melody of Prelude No. 15 under a continuous rhythm pattern is the main

aspect of style.

Rhythm. -- The rhythm of this prelude is exceedingly regular. In the right hand there is a two-measure rhythm pattern used for measures one through twenty-seven,  , measures thirty-four through thirty-nine, and in the left hand, measures forty-two through fifty-one. The measures which digress from this set pattern have continuous eighth notes (measures twenty-eight through thirty-three) or sustained chords (measures fifty-two through fifty-nine). There is only one note tied across the bar, right hand, and eleven in the left hand. There are no unusual rhythmic figures -- nothing smaller than an eighth note is used. There is only one  syncopation and that in the left hand of measure twenty-five. There is extensive use of staccato, the accompaniment being marked thus for almost the entire length of the composition.

Melody. -- The melody of this prelude is quite extensive, and very important to the value of the composition. For the most part it is scalewise, either diatonic or chromatic; however, there are a few skips along the chord. The melody is in the left hand from its beginning in measure four to measure forty-two, when the first theme re-enters in the right hand with a bass accompaniment.

Harmony. -- The prelude opens in D flat major tonic for six measures, with V7 third inversion in measure seven; V7 in measure eight; and resolves back to tonic in measures

nine and ten. Measure eleven is a III chord with a B flat suspension in the bass. This chord, renamed I in F minor, takes us to that key for measures eleven through seventeen, with tonic for measures eleven through fourteen, and IV7 for measures fifteen and sixteen. Measure seventeen is V going to V7 of D major in measure eighteen and tonic first inversion (D major) in measure nineteen. This same I first inversion renamed, becomes V in G major, going to V7 in measure twenty, and tonic G major in measure twenty-one. There follows an atonal passage from measures twenty-two through twenty-seven; then one measure in B flat minor (measure twenty-eight) and atonal again for measures twenty-nine through thirty-two. Measure thirty-three is V7 second inversion preparatory for F minor in tonic from measures thirty-four through thirty-seven. Measures thirty-eight and thirty-nine are F minor tonic with three scalewise notes in measure forty-one, going into D flat major tonic from measures forty-two through fifty-one. Measures fifty-two and fifty-three are G minor; measures fifty-four through fifty-six are G flat major (IV in D flat major), returning to D flat major tonic for measures fifty-seven through fifty-nine, perhaps an extended plagal cadence. The composition ends on a I second inversion chord. The chord structure is based upon triads, with occasional added sevenths, and for the most part, the chord progression is convention, with chords

resolving, and modulations being prepared.

Dissonance. -- There is little dissonance in the tonal passages of this prelude.

Major seconds -- sixteen
 Diminished fourths -- five
 Augmented fourths -- three
 Diminished fifths -- sixteen
 Augmented fifths -- one
 Diminished sevenths -- two
 Minor sevenths -- thirty-two
 Major sevenths -- nine
 Diminished octaves -- two
 Augmented octaves -- one
 Minor ninths -- fourteen
 Major ninths -- thirty-two

Tonality. -- In spite of the frequent modulations, the prelude has a tonal aspect.

Measure	Key
1-10	D flat major
11-17	F minor
18-19	D major
20-21	G major
22-27	Atonal
28	B flat minor
29-32	Atonal
33-39	F minor
40-41	Atonal
42-51	D flat major
52-53	G minor
54-56	G flat major
57-59	D flat major

Form. -- The composition has been analyzed in D flat major, with a long middle section in and out of F minor, and back to D flat major to close. The phrases are not of equal length, but they are well constructed and easily defined, even though they are not of the conventional four, eight, or

sixteen measures in length. The tonality (D flat major, F minor, and D flat major) fairly well divides the composition into three sections. They are ABA, not only because of the tonality, but also because in the last D flat major section, the first thematic material re-enters. There is an eight-measure codetta to close.

Contrapuntal characteristics. -- There is no evidence of counterpoint at all in this prelude.

Texture. -- The texture is normal, being not extreme in either direction, although there is characteristic wide spacing between the right and left hands.






Miscellaneous elements of style. -- There is little demand for virtuosity in this composition. It is quite brisk in tempo, but not unmercifully fast. It starts forte, and goes through the usual process of diminuendo, and crescendo throughout -- just gradual changes back and forth. The mood is quite bright -- a satiric waltz.

Prelude No. 16

Length -- 32 measures; incomplete first measure (three beats);
 full measure at end of composition
 Signature -- 5 flats
 Key -- B flat major
 Meter -- C-4/4
 Tempo -- Andantino, mm. ♩ -- 120

Important aspects of style. -- The rhythm of this prelude is its main feature.

Rhythm. -- The rhythm of Prelude No. 16 is prominent and important in value to the composition, being strong and

forceful. Beginning in measure two, which is the first full measure, there is a  rhythmic pattern which occurs intermittently throughout the prelude; measures two through six, fourteen and fifteen, twenty and twenty-one, and twenty-eight and twenty-nine, left hand; and measures eleven, and seventeen and eighteen, right hand. There are extensive  triplet figures used recurrently, there being twenty-three in the right hand and four in the left hand. Besides the  used in the measure, the long rhythm pattern first illustrated, there are seven  combinations used in the right hand. There are two  syncopations, one in measure fifteen, and the other in measure twenty-one.

Melody. -- The melody of this composition is quite well marked, and important in value to the composition. It moves in an angular fashion. In measure twenty, there is a fragmentary return of the first theme, but other than that there is no repetition in the melody. This fragmentary return is in the bass clef, as the hands are crossed for two measures.

Harmony. -- As a minute introduction, the prelude opens with the V chord, going to I in B flat minor from measures two through six. On the last beat of measure three, and measure five, the right-hand melody is a dominant feeling over a D flat in the left hand, which is used as a sort of pedal point for these first six measures. Measure seven

contains II⁷ and V (with B natural as a passing tone in the right hand); measure eight contains VII of V and a I with lowered seven, and measure nine is A minor tonic with lowered seventh, in second inversion, with a chromatic passage in measure ten returning the composition to a slight B flat feeling on beat three. Measure eleven is A minor tonic. Measure twelve is still in A minor, IV 7 incomplete in B flat minor for measure thirteen. Measures fourteen and fifteen are still B flat minor tonic, continuing through the second beat of measure sixteen. The third and fourth beats of that measure are B flat major with raised fifth, which is the augmented V chord of E flat major to which key the composition goes in measure seventeen. Measure eighteen is IV in the same key for two beats, taking the composition back to B flat minor with I second inversion, V⁷ in measure nineteen and tonic for measures twenty and twenty-one. The last beat in measure twenty-one has the same dominant over tonic feeling that was described in measures three and five. Measure twenty-two is B flat minor for one beat, A minor for two beats, and G major the last beat, remaining G major for the first two beats of measure twenty-three. The last two beats are V⁷ in B flat minor (melodic minor) going to tonic for three beats of measure twenty-four. In the right hand of measure twenty-four, there is a C flat suspension on the first beat going to B flat on the second beat. On the

fourth beat of that measure, there is a sudden change to IV, in B minor, going to the tonic of that key for two beats in measure twenty-five. The third beat of measure twenty-five is dominant in B minor with F sharp in the right hand and F natural in the left. On the fourth beat the cross harmony continues with a right hand interval preparing for the coming B flat minor tonic (F natural and D flat) but dominant in B minor with lowered third in the left hand. Measure twenty-six is B flat minor tonic again, with a melodic minor figure in the bass, which is repeated in measure twenty-seven. Measures twenty-eight and twenty-nine are mixed chords, with C flat major over B flat minor, incomplete (or D flat major incomplete). Measure thirty is C flat major, modulating back to B flat minor in the closing two measures by means of a V9 and I.

The chord structure is primarily based on triads, with occasional added sevenths and one V9 chord, in measure thirty-one. The mixed chords have been described. The chord progressions within the key are relatively conventional, but there is elision in all the modulations.

Dissonance. --

Major seconds -- twelve
 Diminished fourths -- two
 Augmented fourths -- thirteen
 Diminished fifths -- three
 Augmented fifths -- two
 Diminished sevenths -- three
 Minor sevenths -- fifteen
 Major sevenths -- twelve
 Diminished octaves -- one

Augmented octaves -- two
 Minor ninths -- fifteen
 Major ninths -- thirteen
 Augmented ninths -- two

Tonality. -- The key has been analyzed as B flat minor, and is reasonably tonal, with all its modulations.

Measure	Key
1-8	B flat minor
9	A minor
10	B flat minor
11-12	A minor
13-15	B flat minor
16	B flat major
17-18	E flat major
19-21	B flat minor
22	E flat minor, A minor, G major
23	G major, B flat minor
24	B flat minor
25-27	B minor
28-29	<u>C flat major</u>
	B flat major
30	C flat major
31-32	B flat minor

Form. -- The phrases are of unequal length, and some are not clear at all as to beginning and end. Except for the tiny fragment of repeated melody, the material is all new. The unity of the composition is in its rhythmic repetition. The prelude does not fit any of the conventional forms.

Contrapuntal characteristics. -- In measures seven through ten, the voices move rather independently of each other, but it is free counterpoint in every sense of the word.


Texture. -- The texture of the prelude is normal, leaning occasionally to thinness, due to few voice parts.

Miscellaneous elements of style. -- There is no demand for virtuosity, there being no technical problem involved.


The composition opens piano, and marcato, and varies up to mezzo-forte and back till a crescendo to forte and sforzando and fortissimo in measures twenty-three through twenty-five. Then comes a gradual diminuendo to end the composition piano.

The mood seems satirical, sort of a take-off on a court processional.

Prelude No. 17

Length -- 40 measures
 Signature -- 4 flats
 Key -- A flat major
 Meter -- $\frac{3}{4}$ measures 1-3
 $\frac{4}{4}$ measure 4
 $\frac{3}{4}$ measures 5-7
 $\frac{4}{4}$ measure 8
 $\frac{3}{4}$ measures 9-11
 $\frac{4}{4}$ measure 12
 $\frac{3}{4}$ measures 13-33
 $\frac{4}{4}$ measure 14
 $\frac{3}{4}$ measures 35-40
 Tempo -- Largo -- mm.  -- 80

Important aspects of style. -- An almost continuous left-hand accompaniment of tonic and dominant, with non-chordal, and non-tonal notes superimposed above is the main feature of this prelude. There are also many measures in which the right hand moves as an unaccompanied solo.

Rhythm. -- The rhythm of this prelude is varied, flowing, and irregular. This is due primarily to the eight-meter changes within the prelude, and tempo changes (to be discussed later). There are only two tied notes across the bar in the right hand, and one in the left. There are five  syncopation patterns in the right hand and no syncopation in the left. Except for one bar of continuous eighth

notes in the left hand, and two of sustained chords, the entire accompaniment of the composition is "waltz" chord figures. There are extensive rests in the left hand, through measures four, six, ten, twelve, fourteen, twenty-three, twenty-five, twenty-six, thirty, thirty-one, thirty-two, thirty-five, thirty-seven, thirty-nine, and forty; one beat of measures three, fifteen, eighteen, twenty, twenty-two, twenty-seven, twenty-nine, and thirty-three; and two beats of measures eight, ten, and twenty-five.

Melody. -- There is a continuous melodic line throughout the composition, treated homophonically. It moves in an angular fashion, for the most part, with many non-harmonic tones. It is a solo melody for a great part of the time, as evidenced by the extensive rests used in the left hand.

Harmony. -- The prelude opens with a two-measure left-hand introductory figure, tonic chord, and measure three is also tonic. Measure four is a single melodic line in the right hand; measure five is tonic; measure six is a single melody; measure seven, V7 second inversion; measure eight, V7; and measure nine, tonic again. Measure ten is a single melody; measure eleven, V7 second inversion, with D natural in the right hand against D flat in the left. Measure twelve is non-harmonic single melody, going to tonic in measure thirteen, with a D flat suspension in the right hand, going to C. Measure fourteen is a single melody, with

V7 in the left hand of the measure fifteen and non-harmonic melodic progression in the right hand. Measure sixteen is tonic again with a G natural suspension on beat one and a delayed resolution, going through F passing tone. On the third beat is an F sharp anticipation, with a delayed resolution to the last of beat one of measure seventeen, which is V7 (V13). Measure eighteen is tonic left hand, with G, G flat, and F major chords in the right hand, on each beat in broken chord figures, making mixed harmony. Measures nineteen and twenty are C major (the first full modulation) returning to A flat major through the V7 in measure twenty-one, and tonic measures twenty-two and twenty-three. Measure twenty-four is IV7 for two beats, going into atonality on the third beat and for measures twenty-five and twenty-six, which contain only a single line in the right hand. The composition again returns to A flat major through the V7 in measure twenty-seven, going to tonic in measure twenty-eight. Measure twenty-nine is I second inversion and measures thirty, thirty-one, and thirty-two are atonal, single melody line in the right hand. Measure thirty-three is a D major chord, returning once more to A flat major through the V7 in measure thirty-four; rest on two beats of measure thirty-five and a chromatic anticipatory figure with I with added lowered sixth in measure thirty-six, single melody in measure thirty-seven, and tonic with added major sixth in measure

thirty-eight. There is a first line E flat in measure thirty-nine, and the upper octave fourth space E flat to conclude the composition in measure forty. It is an unusual closing; yet, the complete tonic chord is heard throughout the last two measures due to the use of the sostenuto pedal. The chord structure is based upon triads, with seven tonic to dominant to tonic progressions in the left hand. This chord progression keeps the tonality secure, although much of the right hand melody is non-chordal notes superimposed about the accompaniment.

Dissonance. -- Although there is much atonality in this prelude, the dissonant intervals are not correspondingly large in number, because the atonality occurs when the right hand is appearing as solo, only one tone played at a time.

Augmented fourths -- four
 Doubly augmented fourths -- one
 Diminished fifths -- eighteen
 Augmented fifths -- two
 Diminished sevenths -- three
 Minor sevenths -- twenty-five
 Major sevenths -- eleven
 Augmented octaves -- two
 Minor ninths -- five
 Major ninths -- ten
 Augmented ninths -- four

The large number of diminished fifths and minor sevenths is accounted for by the use of V7 in root position.

Tonality. -- As has been discussed in the topic of harmony, the tonality of this prelude remains almost always in A flat major; yet the melody is very free of any tonal binding,

and wanders from the home key very frequently, as will be shown in the chart of tonality.

Measure	Key
1-14	A flat major
15	Atonal
	<hr/> A flat major
16-17	A flat major
18	<hr/> G major, G flat major, F major
	A flat
19-20	C major
21-24	A flat major
25-26	Atonal
27-29	A flat major
30-32	Atonal
33	D major
34-40	A flat major

Form. -- The phrases are of unequal length, and their juncture is not always clear. The composition seems to be one continuous section, with no sequences or repeated material for unity. The unity is derived from the use of I, V7, I. It does not fit any of the conventional forms.

Contrapuntal characteristics. -- There is no use of counterpoint, there always being the melodic line, with or without accompaniment.

Texture. -- The texture is normal, except in the melodic solo parts, when, obviously, it is thin.

Miscellaneous elements of style. -- There is no element of virtuosity involved, but there are more expression marks used in this prelude than any other. It opens piano, marked dolce; pianissimo, espressivo amoroso in measure three;


crescendo in measure six; retardando in measure eight; a tempo, measure nine; accelerando, measure fourteen; and begins building up there to reach forte in measure nineteen. Measure twenty is a tempo, with accelerando again in measure twenty-one; ritardando and diminuendo in measure twenty-two. Measure twenty-four is marked pianissimo, and a tempo largo. Only slight deviations occur from there on: crescendo, measure thirty-one; diminuendo, measure thirty-three; ritardando, measure thirty-four; and the composition closes pianissimo. The mood is dreamy.

Prelude No. 18

Length -- 49 measures, with extra beat at beginning in the form of a "pick-up"
 Signature -- 4 flats
 Key -- F minor
 Meter -- 2/4 measures 1-17
 3/4 measure 18
 2/4 measures 19-32
 3/4 measure 33
 2/4 measures 34-49
 Tempo -- Allegretto, *mm.* ♩ -- 126

Important aspects of style. -- The canonic treatment of the theme is the main feature of this prelude.

Rhythm. -- The rhythm of this prelude is not particularly outstanding, nor of extreme importance in the success of the composition. It is quite regular throughout, there being syncopation only twice in the right hand: measure thirty-four, ♩ ♩ ♩ ♩, and measure forty-three, ♩ ♩ ♩. In the left hand, there is syncopation in measure six, ♩ ♩, and measure eight, ♩ ♩. In the right hand there are tied

notes across the bar between measures sixteen and seventeen, and thirty-two and thirty-three; and in the left hand between measures five and six, twenty-one and twenty-two, twenty-eight and thirty-five, forty-five and forty-six, and forty-seven and forty-eight. This, plus the four changes in meter, upsets the metrical pulse somewhat. But the movement of the right hand prevents too great disturbance of the regularity of the beat. The rhythm is regular and marcato. There are no complex rhythmic figures, but there are eleven  figures in the right hand, and eight in the left.

Melody. -- There is a five-measure melody at the beginning of the prelude which is repeated in the mode of a canon in the left hand one beat after it enters in the right (see Ex. 30). Then there is a three-measure transition to the homophonic style, where the prelude remains to measure twenty-four. This section contains fragmentary melodic bits, which move angularly. In measure twenty-five, there is another

No 18, m 1-5



Ex. 30. -- Canonic treatment of theme

canon-like treatment of a second theme through measure twenty-eight, going to an angular homophonic melody over sustained chord accompaniment from measures twenty-nine through thirty-six. On the last beat of that measure, the first theme reappears, again in canon-like treatment, this time making the first entrance in the left hand. From measure forty-four to the end of the composition, the melody is again homophonic.

Harmony. -- The composition opens in F minor. It is tonic for measures one and two; IV over III, measure three; IV in measure four; atonal, measures five through eight; returning to F minor tonic in measures nine through twelve. The last beat of measure thirteen and the first beat of measure fourteen are E flat minor tonic. The last beat of measure fourteen and measures fifteen are A flat major tonic. Then from measures sixteen through eighteen any tonality is destroyed in the left hand by non-chordal tones, and remains A flat in the right hand. Measure nineteen is F sharp minor, and measures twenty through twenty-four, are atonal. Measures twenty-five through twenty-seven are A flat major tonic, going into F minor in measure twenty-eight. The left hand of measures twenty-nine through thirty-two is F minor tonic sustained chords, with the upper tone of the chord passing in chromatic passing tones from one tone of the tonic chord to the next. There are mixed chords over it, with a IV in the right hand of measure thirty, and IV with raised third in

measure thirty-one. Measures thirty-three through thirty-six are atonal. In measure thirty-seven, the first theme recurs with F minor tonic for measures thirty-seven and thirty-eight, I7 and III over II in measure thirty-nine; vague tonality from measures forty through forty-three. Measure forty-four is F minor tonic again; measure forty-five, tonic and dominant; measure forty-six, V9; measure forty-seven, tonic. Measure forty-eight contains a tonic chord, with D flat as a foreign tone and a II7 over V going to tonic in the last measure, a deceptive cadence in cadential rhythm.

Dissonance. --

Minor seconds -- one
 Major seconds -- two
 Diminished fourths -- two
 Augmented fourths -- eight
 Diminished fifths -- eleven
 Augmented fifths -- five
 Diminished sevenths -- two
 Minor sevenths -- twenty-three
 Major sevenths -- fourteen
 Diminished octaves -- six
 Augmented octaves -- four
 Minor ninths -- seventeen
 Major ninths -- twenty-one
 Augmented ninths -- five

Tonality. -- This composition has been analyzed in F minor. When the tonality is vague, it is obscured by mixed chords, non-chordal tones, or foreign tones.

Measure	Key
1-4	F minor
5-8	Atonal
9-12	F minor
13-14	E flat minor, A flat major
15	A flat major
16-18	<u>A flat major</u>
	Atonal

19	F sharp minor
20-24	Atonal
25-27	A flat minor
28-32	F minor
33-36	Atonal
37-39	F minor
40-43	Atonal
44-49	F minor

Form. -- The phrases are irregular in length, but are well-defined. They have been divided as to homophonic and contrapuntal, and tonal and atonal. There are two easily discernible themes besides the fragmentary melodies. The contrast of the prelude is in the homophonic and contrapuntal element. This prelude does not fit any of the conventional forms.

Contrapuntal characteristics. -- There are about fifteen measures in all of this prelude that are contrapuntal in character. There are three different occasions of canonic treatment of a theme.


Texture. -- The texture of this prelude is normal, with a tendency toward thinness, due to the fact that for the greater part of the time, there are only two tones struck simultaneously.

Miscellaneous elements of style. -- There is no opportunity for display of virtuosity in this prelude.



The composition opens mezzo-forte and marcato, remaining there to a forte in measure eight, followed by a rapid diminuendo to piano in measure nine. Measure ten is forte again with another sudden drop to piano in measure eleven.


Beginning with a crescendo in measure twelve, the prelude reaches fortissimo in measure fourteen and diminishes to piano in measure sixteen. Measure nineteen is marked forte and there is no mark until a diminuendo in measure twenty-eight. There is not another expression mark until another forte in measure thirty-two. There is a diminuendo in measure thirty-three, a ritardando in measure thirty-five, and marcato in measure thirty-six. Piano is the dynamics marking in measure thirty-seven, with a crescendo in measure forty-one, piano in measure forty-three, forte and espressivo in measure forty-five, diminuendo in measure forty-six, and a pianissimo in measure forty-eight. The composition ends pianissimo.

Prelude No. 19

Length -- 44 measures
 Signature -- 3 flats
 Key -- Eflat major
 Meter -- 6/8
 Tempo -- Andantino, mm.  -- 84

Important aspects of style. -- The regular rhythm is the outstanding feature of this prelude.

Rhythm. -- The rhythm of this prelude is regular, and uneventful in variety. There are forty-seven  patterns in the left hand and twelve in the right hand. The only semblance of syncopation in the right hand is a  figure which is repeated once in the right hand and used once in the left. There is no other syncopation in the left hand. There are ten tied notes across the bar in the right hand

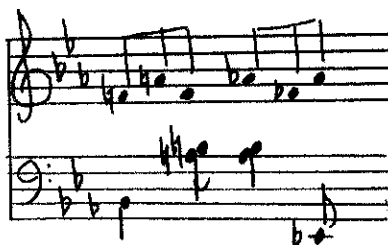
and seven in the left, of which two examples (of two measures and five measures) are sustained base tones. There is a cross accent in measure twenty-seven,  in the right hand.

Melody. -- The melody of this prelude is homophonic from the opening through measure twelve. Measures thirteen through fifteen have a melodic fragment in the left hand, returning to right hand melody from measures sixteen through eighteen. Measures nineteen through twenty-five move in melodic independence between the voices, in a free contrapuntal style. Measures twenty-six and twenty-seven contain the first melodic figure in the left hand under an accompaniment. From measure twenty-eight to the end of the composition, the melody is in the right hand in homophonic style with a left-hand accompaniment. The melody is angular in movement, with part of the angularity caused by non-harmonic skips. The melodic lines are easily discernible, and of importance in value to the composition.

Harmony. -- The prelude has been analyzed in the key of E flat major, and modulates from that key three times. The first four measures are tonic, although measure three has foreign tones (B natural and E natural) in the right hand. In that measure there is a melodic chromatic progression of three perfect fourths. Measure four is tonic with added sixth; measures six and seven, III; measure eight, II; and measure nine, II and a mixed chord of III over II7. Then without any preparation, measure ten is tonic second inversion

in D major, and measure eleven is V in the same key, with F natural as a foreign tone in the right hand. Measure twelve is atonal with a "spread" tone cluster (see Ex. 31). There is an anticipation on the last beat of that measure, returning the composition to E flat major in measure thirteen. At this point the left hand contains the melody, with accompaniment in the right hand. The chord is tonic with added sixth. Measure fourteen is V7, going to B major in measure fifteen with a tonic second inversion and V9. The melody is again in the right hand. Measure sixteen is VII7 of V, and measure seventeen is IV. Measure eighteen is atonal, and measure nineteen is a G minor arpeggio with an E flat unprepared suspension going to D. There follows an atonal passage from measure twenty through twenty-two, and measure twenty-three is VI in E flat, going to IV-3 in measure twenty-four. Measure twenty-five is incomplete tonic. The melodic fragment (already described) enters on beat five of

No 19, m 12

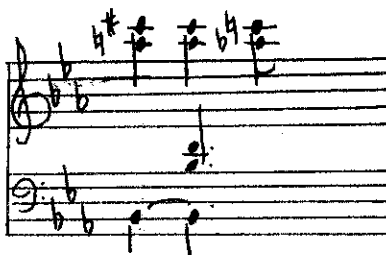


Ex. 31.--Spread tone cluster

measure twenty-five with tonic accompaniment high in the right hand. The right hand chord progression of measures twenty-

six through twenty-eight is down chromatically, making the composition sound atonal. In measure twenty-eight, the right again takes the melodic line. The key is E flat major, and the chord is V9. Measures twenty-nine and thirty are E flat major tonic. Measures thirty-one and thirty-two are mixed harmony, almost contrapuntal with a progression of sixths in the left hand under a II7 and tonic spelling in the right hand. These two measures and measure thirty-three sound atonal due to incomplete mixed chords, that are impossible to spell. Measure thirty-four is VI. Measures thirty-five through thirty-seven are mixed again in that same melodic independence which seems atonal and forbids strict analysis. On beat five of measure thirty-seven, the fragment of the first melody is introduced with the dominant octave in the left hand. Measure thirty-eight is V9 going to tonic in E flat major. Measure thirty-nine continues through the first half of measure forty, and is tonic. On beat four of measure forty, there is a "spread" tone cluster (see Ex. 32). The

No 19, m 40



Ex. 32. -- Spread tone cluster

left hand sustains a I7 from measure forty-one through the duration of the composition, while in the right hand there is a non-harmonic two-voiced melodic figure progressing downward through measures forty-one and forty-two. In the right hand of measure forty-three, there is a tonic arpeggio with added sixth, and second. The composition ends with that sound and feeling due to the pedal directions (sustained throughout measures forty-three and forty-four).

The chord structure is based on triads with occasional added sevenths, and one ninth chord in measure thirty-eight. The chord progression is unconventional and the dissonance is unresolved. There is no cadence.

Dissonance. --

Minor seconds -- three
 Major seconds -- ten
 Augmented seconds -- one
 Diminished fourths -- three
 Augmented fourths -- eighteen
 Doubly diminished fifths -- one
 Diminished fifths -- twelve
 Augmented fifths -- eight
 Diminished sevenths -- one
 Minor sevenths -- thirty-five
 Major sevenths -- thirty-three
 Diminished octaves -- three
 Augmented octaves -- eight
 Minor ninths -- nine
 Major ninths -- thirty-five
 Augmented ninths -- nine

Tonality. -- The tonality is major, but is obscured by much dissonance, occasional mixed chords, and several measures of apparent atonality.

Measure	Key
1-9	E flat major
10-11	D major
12	Atonal
13-14	E flat major
15-17	B major
18	Atonal
19	G minor
20-22	Atonal
23-25	E flat major
26-28	Atonal
29-30	E flat major
31-33	Atonal
34	E flat major
35-37	Atonal
38-40	E flat major
40-44	<u>Non-chordal melody</u> E flat major


Form. -- The phrases are irregular in length, but short, and their juncture is vague. The prelude is one continuous section. The regularity of rhythm is its most unifying feature. It does not fit any of the conventional forms.

Texture. -- The texture is normal, tending toward thinness due to widely spaced voice parts.






Contrapuntal characteristics. -- There are a few measures (already described) of melodic independence, but all the counterpoint is free, with no imitation or use of cantus firmus or any other conventional contrapuntal device.

Miscellaneous elements of style. -- There is no virtuosity problem and except for one measure (forty) of forte, the dynamics range from pianissimo to mezzo-forte, remaining quiet. The mood is a placid one -- perhaps a barcarolle.

Prelude No. 20

Length -- 33 measures
 Signature -- 3 flats
 Key -- C minor
 Meter -- 2/4 measures 1-4
 3/4 measure 5
 2/4 measures 6-33
 Tempo -- Allegretto furioso, mm.  -- 116

Important aspects of style. -- Extreme loudness and fast tempo are the main features of this prelude.

Rhythm. -- The rhythm of this prelude is quite regular and forceful. The one measure meter change disturbs the pulse only for a moment, and there are no other occasions of disturbance to the beat. There is great use of sixteenth notes, there being twenty-nine  patterns in the right hand and thirteen in the left. There are nine  patterns in the right hand and fourteen in the left. There are three  patterns in the right hand and three in the left. There is only one syncopated pattern in the right hand, but it is unusual:  (measure three) and one  pattern, left hand, in the same measure. There are no triplets or other complex rhythm patterns.

Melody. -- After a seven-measure introduction, which contains no melodic material, the prelude is homophonic all the way through. The first two measures of thematic material (see Ex. 33) are brought in again in the left hand of measures twenty-three and twenty-four, but other than that, there

is A major. There is an atonal passage from measures nineteen through twenty-one with a "spread" tone cluster in measure twenty, last beat, and measure twenty-one (see Ex. 34). Measure twenty-two is a transitional passage back to C minor with II with lowered root and third, and V7. Measures twenty-three and twenty-four are C minor, with measure twenty-five being atonal. Measures twenty-six and twenty-seven are C minor I, III second inversion with lowered fifth, VI7, and I.

No 20, m 20-21



Ex. 34. -- Spread tone cluster

Measures twenty-eight and twenty-nine are atonal due to angular melodic treatment in the right hand, and scalewise passage to the left. Measures thirty through thirty-two are D flat major tonic in the left hand under a direct sequence in the right hand of A flat major, A major, B flat major, B major to end the composition in measure thirty-three on the highest and lowest C's on the keyboard.

Dissonance. --

Minor seconds -- one
 Major seconds -- fourteen
 Augmented fourths -- fourteen
 Diminished fifths -- twenty
 Augmented fifths -- three
 Diminished sevenths -- five

Minor sevenths -- thirty-eight
 Major sevenths -- twenty-three
 Diminished octaves -- six
 Augmented octaves -- three
 Doubly augmented octaves -- one
 Minor ninths -- nineteen
 Major ninths -- twenty-seven
 Augmented ninths -- six

Tonality. -- This composition has been analyzed as being in the key of C minor, with the tonality often obscured by abrupt key changes, mixed chords and non-harmonic tones.

Measure	Key
1-4	C minor
5	E minor
6-9	C minor
10-	E minor
12	D minor
13	C major
14	C flat major
15	E flat major
16	D minor
	<u>Atonal</u>
17	E flat minor
18	A major
19-21	Atonal
22-24	C minor
25	Atonal
26-27	C minor
28-29	Atonal
30-32	A flat major, A major, B flat, B major
	<hr/> D flat major
33	C minor

Form. -- The prelude is in three sections: measures one through thirteen, composed of a seven-measure introduction and six-measure single-line melody with accompaniment in the left hand; measures fourteen through twenty-five, which is homophonic with the melody in the left hand; and measures twenty-six through thirty-three, which have a right hand

melody again. The phrases in these sections are vague as to beginning and end. This prelude does not fit the general pattern of any of the standard forms.

Contrapuntal characteristics. -- There is no use of counterpoint in this prelude.

Texture. -- The texture is normal, leaning to thinness due to the wide spacing between the voice parts.

Miscellaneous elements of style. -- There is not much opportunity for display of virtuosity in this prelude. The dynamics remain consistently forte throughout the prelude with one crescendo to fortissimo, and one to fff where the composition ends.

The mood in general is stormy and tempestuous.

Prelude No. 21

Length -- 34 measures

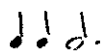
Signature -- 2 flats

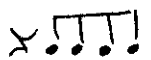
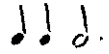
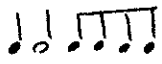

Key -- B flat major

Meter -- 5/4

Tempo -- Allegretto poco moderato, mm.  -- 52

Important aspects of style. -- An extremely homophonic melody, with regular rhythm, is the main feature of this prelude.

Rhythm. -- Since the meter of this prelude is compound meter, five beats to the measure, the rhythm does not have the "regular" feeling of duple or triple meter. But the rhythm of the prelude is regular with continuous quarter notes in the left hand throughout the composition, except for four measures: measure seven, ; measure twenty,

 ; measure thirty-three,  . There are three syncopation patterns in the right hand, measure twelve,  , and measure twenty-nine,  . There is no syncopation in the left hand. There is a sustained note in the right hand which is tied from beat four, measure five, through beat four of measure seven, but that is the only tied note across the bar in either hand, and it is sustained beneath an interval figure in the right hand that is continuously moving.

Melody. -- There is a single melodic line throughout the composition, treated homophonically. It is in the right hand except for measures six and seven and measure fourteen. The melody line moves very tonally, sometimes stepwise, and sometimes angularly.

Harmony. -- The prelude has been analyzed in the key of B flat major, and it opens in the tonic in that key for two measures. Measure three has a II7 third inversion in the bass with a non-chordal melody, and measure four is tonic. There is a I7 third inversion incomplete and a VI in measure five, and measure six is VI with a scalewise progression in the left hand. Measure seven contains a VI with raised third and II going to tonic seventh incomplete with added sixth in measure eight. Measure nine is V first inversion, and measure ten is IV first inversion, VI7 third inversion with a diminished fifth (E natural against B flat) taking the composition to A minor. Measure eleven is A minor

tonic, and so is measure twelve with D flat and B flat non-harmonic tones in the right hand. Measure thirteen is A minor tonic for two beats, and V7 second inversion of G major for three beats, going to G minor tonic in measure fourteen. Measure fifteen is C minor tonic, first inversion, for two beats, being atonal for the last three beats of the measure and measure sixteen. Measures seventeen through nineteen are D minor tonic, and measure twenty is C with lowered seventh. Measures twenty-one and twenty-two are B flat major with G flat and E natural as chromatic non-harmonic tones. Measures twenty-three and twenty-four are G flat major; measure twenty-five, D major with added sixth; measure twenty-six, G sharp minor; measure twenty-seven, G sharp major. From measure twenty-eight to the end of the composition, the prelude remains in B flat major with V first inversion and VI over V in measure twenty-eight; VI and V in measure twenty-nine; tonic in measures thirty and thirty-one; tonic with lowered sixth in measure thirty-two; mixed harmony in measure thirty-three, V over VII with raised fifth, ending in B flat major tonic in measure thirty-four.

Dissonance. --

Major seconds -- six
 Diminished fourths -- ten
 Augmented fourths -- three
 Diminished fifths -- seven
 Augmented fifths -- two
 Minor sevenths -- twenty-nine
 Major sevenths -- nine
 Minor ninths -- three
 Major ninths -- fourteen
 Augmented ninths -- one

Tonality. -- Although this prelude is comparatively tonal, the tonality is oftentimes obscured by the use of non-chordal tones, and abrupt key changes.

Measure	Key
1-10	B flat major
11-12	A minor
13	A minor, G minor
14	G minor
15	C minor, atonal
16	Atonal
17-19	D minor
20	C minor
21-22	B flat major
23-24	G flat major
25	D major
26-27	G sharp minor
28-34	B flat major

Form. -- The prelude seems to be one continuous section, and the phrases are not at all clearly defined, but seem to be short and irregular in length. This composition does not fit any of the conventional forms.

Contrapuntal characteristics. -- There is no counterpoint at all used in this prelude, since it is single-line melody with accompaniment throughout.

Texture. -- The texture of this prelude is normal, leaning toward thinness due to the lack of many voice parts.

Miscellaneous elements of style. -- There is no opportunity of display of virtuosity. The dynamics remain piano throughout, with only two crescendo and diminuendos marked -- in measures twenty-one and twenty-two. The mood in general is placid and quiet.

Prelude No. 22

Length -- 46 measures
 Signature -- 2 flats
 Key -- G minor
 Meter -- 3/4 measures 1-17
 2/4 measure 18
 3/4 measures 19-29
 C-4/4 measure 30
 3/4 measures 31-46
 Tempo -- Adagio, mm. ♩ -- 76

Important aspects of style. -- A free rhythm, interwoven phrases, and melodic and harmonic independence are the main features of this prelude.

Rhythm. -- The rhythm of this prelude is free, flowing, and irregular. This is caused partially by the changes in meter, but more because of tied notes across the bar which disturb the regularity of the pulse. There are seven instances of tied notes across the bar in the right hand, and ten in the left. There are no sixteenth notes used at all in the composition, and no syncopation. There are eighth notes used almost continuously throughout one hand or the other. The other thing that makes the rhythm is the overlapping of the phrase juncture.

Melody. -- This prelude contains two melodic lines, one in either hand, moving continuously throughout the prelude. They are completely unrelated, and independent of each other. Both of them move angularly with much chromaticism that is non-harmonic.

Harmony. -- Because of the construction of the two

melodic lines in the prelude, it was very difficult to get a harmonic picture. When only two tones are struck at the same time, and both of them move angularly through a measure, it is next to impossible to construct any normal harmonic progression. There is a one-measure introduction by means of a chord in G minor at the beginning of the composition, with measures two and three solo melody in the right in normal minor. The left hand enters in measure four atonally, under an E flat major melodic passage in the right hand through measure six. Measure seven is E flat minor in the right hand with the left hand still atonal. Measure eight is atonal. Measure nine is dominant in G minor going to the tonic of that key for measures ten and eleven. Measure twelve is B flat major for two beats, and B flat minor for one beat. Measure thirteen is F minor, and measure fourteen is E flat minor. Measures fifteen through eighteen are atonal, going to D minor tonic in measure nineteen. Measure twenty is V in that key, and measure twenty-one is IV with measure twenty-two being E flat with added lowered seventh (spelled C sharp instead of D flat). There follows another atonal passage from measures twenty-three through twenty-five. Measures twenty-six through twenty-eight are G minor I, I over V, IV over V. Measure twenty-nine is A flat major, and measure thirty is atonal over A flat minor. Measures thirty-one through thirty-five are G minor I, VI

with lowered third, and V7 third inversion. Measure thirty-six is B flat minor, and measures thirty-seven through thirty-nine are atonal. From measures forty through forty-six, the prelude is in G minor, tonic, except for measures forty-one and forty-two, which are melodic solo in the right hand.

The chord structure is based upon triads, with occasional seventh chords. There are some mixed chords which have been described. The chord progression is unconventional, and the dissonance is unprepared and unresolved. There is no cadence.

Dissonance. --

Augmented unison -- one
 Major seconds -- three
 Diminished fourths -- five
 Augmented fourths -- three
 Doubly diminished fifths -- one
 Diminished fifths -- seven
 Augmented fifths -- nine
 Diminished sevenths -- five
 Minor sevenths -- twenty-two
 Major sevenths -- eleven
 Augmented sevenths -- one
 Diminished octaves -- three
 Diminished ninths -- one
 Minor ninths -- twelve
 Major ninths -- fourteen
 Augmented ninths -- eight

Tonality. -- The composition has been analyzed in G minor. It modulates from that key nineteen times, and there are seven atonal passages. The tonality is obscured by abrupt key changes, mixed chords, foreign tones, and atonality.

Measure	Key
1-3	G minor
4-6	<u>E flat major</u>
	Atonal
7	<u>E flat minor</u>
	Atonal
8	Atonal
9-11	G minor
12	B flat major, B flat minor
13	F minor
14	E flat minor
15-18	Atonal
19-21	E minor
22	E flat major with lowered 7th
23-25	Atonal
26-28	G minor
29	A flat major
30	Atonal
31-35	G minor
36	B flat major
37-39	Atonal
40-46	G minor

Form. -- The phrases of Prelude No. 22 are of irregular length, and vague in termination. The prelude is one continuous section. Between the right and left hands the phrase juncture is not simultaneous. This prelude does not fit any conventional form pattern.

Contrapuntal characteristics. -- The entire prelude is contrapuntal, consisting of two independent melodic lines. The counterpoint is not thematic or strict, there being no evidence of cantus firmus. There are no sequences.

Texture. -- The texture leans toward thinness, due to the fact that for the most part there are solo passages or only two tones struck simultaneously.

Miscellaneous elements of style. -- There is no occasion



for display of virtuosity. The prelude opens pianissimo and varies from that to mezzo-piano till a crescendo to forte in measure twenty-three. From there to the end of the prelude, there are the usual gradations from forte to piano and back. The prelude closes piano.

The general mood is solemn and dignified.

Prelude No. 23

Length -- 29 measures
 Signature -- one flat
 Key -- F major
 Meter -- 9/8 measures 1-27
 C measures 28-29
 Tempo -- Moderato, mm. ♩. -- 76

Important aspects of style. -- The use of the octave and major ninth as a melodic element, and the use of the pedal point are the main features of this prelude.

Rhythm. -- The rhythm is regular throughout, there being the usual  figure used continuously in one hand or the other. There is no syncopation. A peculiar thing about this prelude in 9/8 is the fact that there are no  figures used at all. There is only one tied note across the bar in the right hand. There are eleven instances of tied notes across the bar in the left hand, but all of these are sustained chords low in the bass.

Melody. -- There are two melodic lines in this prelude which are independent of each other in content, but not in form. One melodic line is built of an octave and major ninth (see Ex. 35) and the other is a single-line angular

melody. These two are interchangeable between hands. These two melodies move over a low drone-bass figure.

No 23, m 1-2



Ex. 35. -- Construction of melodic line

Harmony. -- A strict harmonic analysis of this prelude is difficult because of its structure. There is a foreign tone, or added sixth on every chord because of the construction of the melody (see Ex. 35). It has been analyzed in the key of F major and opens in that key. Measure I is tonic with added sixth; measure two is tonic, V7 over tonic, tonic; and measure three is VI over I and I. There is a tonic-dominant pedal point throughout these three measures. From measures four through six there is a subdominant-tonic pedal point, over which the chords IV, V7 third inversion, IV, VI, and VI with raised third are used. Measure seven is tonic. Measures eight through fourteen are atonal with both melodies moving in such a fashion as to obliterate any normal harmonic feeling. Measures fifteen and sixteen are F major tonic in the left hand and atonal in the right, with measure seventeen being atonal. Measure eighteen is F major, with a tonic-dominant drone bass figure to help establish the tonality. Measure nineteen is E flat major with added

sixth, it too having a tonic-dominant pedal point. Measure twenty is F minor for one beat, and F major for two beats, over a tonic-dominant pedal point. The pedal point goes through measure twenty-one with both melodic lines progressing upward in augmented fourths. Measure twenty-two is F minor and measure twenty-three is F major. The two measures are identical except for the A flat, or A natural used. The composition remains in F major for the remainder of the composition, with a IV chord in measure twenty-four; IV, V9, I second inversion in measure twenty-five; IV over I, IV with raised root over I, and I, in measure twenty-six. Measures twenty-six and twenty-seven are tonic with added sixth.

Triads are the basis of the chord structure, with mixed chords caused by the use of the drone-bass or pedal point. There is no cadence.

Dissonance. -- The extreme use of the major ninth is caused by the structure of the melody (see Ex. 35).

Augmented fourths -- nineteen
 Diminished fifths -- twenty-four
 Diminished sevenths -- two
 Minor sevenths -- thirty-eight
 Major sevenths -- twenty-one
 Diminished octaves -- one
 Augmented octaves -- one
 Minor ninths -- sixteen
 Major ninths -- seventy-five

Tonality. -- The atonality is caused by the independent harmonic movement of the two melodic lines, and their angularity.

Measure	Key
1-7	F major
8-14	Atonal
15-16	<u>Atonal</u>
	F major
17	Atonal
18	F major
19	E flat minor
20	F major
21	<u>Atonal</u>
	F major
22-29	F major

Form. -- The phrases are of unequal length, but are clearly defined, by the transfer of the two melodic lines between the hands. The composition is all one section, and does not conform to any of the conventional forms.

Contrapuntal characteristics. -- The entire prelude is contrapuntal, but there is no cantus firmus. The counterpoint is free in melodic style, but there are two distinct melodies or melodic types, as was pointed out in the discussion on melody. There are no sequences, and no suspensions. There are three distinct voice parts -- the two melodies and the drone-bass figure.

Texture. -- The texture is normal.

Miscellaneous elements of style. -- There is no opportunity for display of virtuosity in this composition. The prelude opens piano and remains there until a crescendo to forte beginning in measure twenty and reaching forte in measure twenty-four. There is a sudden diminuendo to piano in measure twenty-six, remaining there to the close of the prelude.

The mood in general is like that of a pastorale, not only because of the triple rhythm but also because of the drone-bass figure.

Prelude No. 24

Length -- 47 measures; two-beat "pick-up" at beginning and complete measure at the end


Signature -- one flat

Key -- D minor



Meter -- C measures 1-28

2/4 measures 29

C measures 30-49

Tempo -- Allegretto, mm.  -- 76

Important aspects of style. -- The two very distinct sections and their differences in style are the main features of this prelude.

Rhythm. -- The rhythm of this prelude is very regular throughout. The first section is rather choppy, due to the use of rests and staccato notes, and the second section is very smooth and flowing. There is only one note tied across the bar in the right hand and one in the left. There is only one instance of syncopation in the right hand, a  pattern in measure forty-six. There is no syncopation in the left hand. There are no unusual or complex rhythms used at all. There are  sixteenths used continuously in the left hand from measures thirty through thirty-nine.

Melody. -- The first section of the prelude is homophonic, having a single-line right-hand melody with left-hand accompaniment. The melody moves angularly, and there

is much chromaticism. The second section of the composition has no melody, but is a harmonic sequence from measures thirty through forty. From measures forty-one through forty-seven, the homophonic melodic style recurs, and there is a two-measure fragment of the opening melody in measures forty-three through forty-four, with an F sharp used instead of a G flat (see Ex. 36).

No 24, m 1, 2, 3; 43, 44, 45



Ex. 36. -- Opening melody and repetition

Harmony. -- The prelude opens in the key of D minor with a tonic chord in arpeggio form in the right hand. Measure two contains I with a G flat non-harmonic, and V7 with lowered fifth. Measure three is tonic. Measure four is VII7 incomplete and I in first inversion. Measures five and six are C major I second inversion, V7 and a non-harmonic chord. Measures seven through nine are D minor with V7, I, VI with raised root, and I. Measure ten is mixed harmony with D minor I, V, and B flat major IV, V over B flat minor, II with raised third and V7. Measure eleven is B flat minor. Measure twelve is B major for two beats and B minor over V7 for two beats. Measure thirteen is B major. Measure fourteen is B minor IV and a passing chord, and II for the first

two beats of measure fifteen. The last two beats of that measure are an E flat major arpeggio. Measure sixteen is an A flat major arpeggio for two beats and dominant of D minor for two beats, going to D minor tonic for all of measure seventeen. The first two beats of measure eighteen are an Italian sixth chord of D, and the last two beats are mixed B major: II over V, going to tonic for two beats of measure nineteen. The last two beats of that measure and the first two beats of measure twenty are C major. The first two beats of measure twenty-one are C minor tonic in second inversion, and the last two beats are preparatory tones to B minor. The prelude is in that key with I, I with lowered seventh, third inversion, and IV with raised third to the third beat of measure twenty-three. Then it goes to A flat major VI first inversion, V first inversion, and II second inversion for measures twenty-four and twenty-five. Measures twenty-six through twenty-nine are atonal. Beginning with measure thirty, there is a harmonic sequence between measures thirty and thirty-four, and measures thirty-five and thirty-seven. It is D minor, D major, and E flat minor. Measure thirty-eight is D minor, and measure thirty-nine is a series of ascending melodic thirds going to A flat major tonic for measures forty and forty-one. Measure forty-two is still A flat major in the left hand, with an ascending atonal melodic scale passage in the right hand. Measures forty-three and forty-four are D minor with IV, I second inversion, I, V7 incomplete, with lowered fifth. Measure

forty-five and the first two beats of measure forty six are V7 to I in E flat minor. The last beat of measure forty-six is III in D minor, going to tonic in measure forty-seven. This is a deceptive cadence.

The chord structure is based upon triads. There is one Italian sixth chord, and a few four-toned chords.

Dissonance. --

Augmented unisons,-- three
 Minor seconds -- ten
 Major seconds -- ten
 Augmented seconds -- one
 Diminished fourths -- five
 Augmented fourths -- ten
 Diminished fifths -- twelve
 Augmented fifths -- one
 Diminished sevenths -- one
 Minor sevenths -- twenty-seven
 Major sevenths -- thirteen
 Augmented octaves -- two
 Minor ninths -- thirteen
 Major ninths -- fifteen

Tonality. -- The tonality is frequently obscured by mixed chords, and by non-chordal tones.

Measure	Key
1-4	D minor
5-6	C major
7-9	D minor
10	<u>D minor, B flat major</u>
	B flat minor
11	B flat minor
12-13	B major
14	B minor
15	B flat minor, E flat major
16	A flat major
17	D minor
18	Italian sixth, B major
19	B major, atonal
20	Atonal, C major

21	C minor, B minor
22	B minor
23	B minor, A flat major
24-25	A flat major
26-29	Atonal
30	D minor
31	D major
32	D minor
33-34	E flat minor
35	D minor
36	D major, D minor
37	E flat minor
38	D minor
39	Atonal
40-41	A flat major
42	<u>Atonal</u>
	A flat major
43-44	D minor
45	E flat minor
46	E flat minor, D minor
47	D minor

Form. -- The phrases of this prelude are not clearly defined, but it is in two distinct sections with codetta. Section A is from measures one through twenty-nine; section B, from measures thirty through forty; and the codetta is from measures forty-one through forty-seven. There is a decided contrast between the two sections in construction and style. The prelude does not fit any of the conventional forms.

Contrapuntal characteristics. -- The composition is homophonic throughout.

Texture. -- The texture of this prelude is normal.

Miscellaneous elements of style. -- There is no opportunity for display of virtuosity in this prelude. The dynamics open forte and remain there for fifteen measures.

Then they drop to mezzo-forte, in measure seventeen, and on down to piano from measures twenty-six through twenty-eight. Measures twenty-nine through thirty-three are forte, and there are no more dynamic markings until a piano in measure forty-three, in which the prelude closes.

CHAPTER III

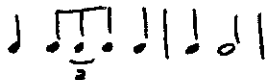
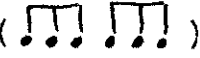
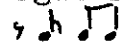




STYLISTIC CHARACTERISTICS OF THE TWENTY-FOUR PRELUDES

Rhythm and Meter

There are a variety of meters used, and in thirteen of the twenty-four preludes the meter is varied within the prelude. There are three preludes in 2/4, one having one measure of 3/4; there are four in 3/4, one having one measure of 2/4, and one a measure of 5/4; there are five in 4/4(C), one having a measure of 3/4; there are two in 5/4 with one having a measure of 4/4; there are three in 6/8 with one having a measure of 9/8; and there is one in 9/8, having two measures of C (4/4). Six of the preludes are in "varied" meters; that is, the meter changes more than twice within the prelude.




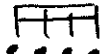


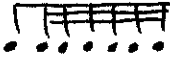
The rhythmic style of Shostakovitch is highly varied. He uses many rhythmic devices in building rhythmic interest. Yet there is a regularity of rhythm about most of the preludes that is one of their most unifying features. Sixteen

of the preludes had some sort of a regularly repeated figure used either continuously throughout or often enough to be noticeable and recognizable. Most of the time these were left-hand accompaniment figures, but sometimes they were used intermittently between the hands.



Prelude	Regular Rhythmic Figure
1	Continuous eighth-note figure
2	
5	Sixteenth notes used continuously
6	"Um-pah" bass accompaniment
9	Regular 6/8 ()
10	
11	Regular 6/8
12	Continuous sixteenth for 33 measures
13	 for 24 or 42 bars
15	
16	 intermittent
17	20 measures "waltz" accompaniment
19	Regular 6/8
21	 except for 3 measures
23	Regular 9/8
24	First half irregular; second half, sixteenths used regularly

Because 6/8 and 9/8 meters include regular rhythmic figures, they have been included in this grouping.

Of the remaining preludes, five (3, 7, 8, 18, and 20) were of regular rhythm, and three (4, 14, and 22) were rhythmically vague and irregular.

There are triplet figures used in six of the preludes, extensively in Preludes 14 and 16. In Preludes 2 and 14 there are patterns of  against . There are sixteenth notes used in twelve of the preludes, from one group of four in Prelude 1 to continuous sixteenths used in Prelude 5. There is one group of  against  in Prelude 2, one group of  in Prelude 14, and one group of  in Prelude 2. There are few thirty-second notes used: a group of  in Prelude 1, and two octave tremolos, one in Prelude 3, and the other in Prelude 14.

The use of dotted notes in the preludes was not outstanding enough to be considered a feature of style. There were either dotted quarters and eighths or dotted eighths and sixteenths used in almost every one of the preludes, but none outstandingly or consistently.

Sixteen of the preludes contain some syncopation. Usually it was a measure with  or , but some of the patterns were a little more intricate than that. There were no preludes with enough syncopation for it to be considered a feature of the style. The preludes which had no syncopation were Preludes 5, 6, 9, 11, 12, 13, 22, and 23.

Twenty of the preludes contained tied notes across the bar. Many of these were sustained chords low in the bass,

but often the tied notes were used as a device to break the regularity of the rhythm. Preludes 5, 9, 11, and 20 do not contain any tied notes across the bar.

Two of the preludes contain extensive rests, and use them as a definite feature in the rhythmic patterns and variety, either to accentuate the beat or to vary the pulse. Prelude 7 has five half rests, four quarter rests and twenty-three eighth rests. Prelude 17 contains seventeen whole rests, three half rests, and eight quarter rests.

Shostakovitch' style in rhythm may be defined as highly varied, but with continuity for the most part, either by some regularly repeated pattern, or by the recurrence of some rhythmic device.

Melody

The melodic content of the Shostakovitch preludes varies in every conceivable fashion. The melodic progressions are stepwise, angular, chromatic, diatonic -- every type of progression. Sometimes one prelude will include all of these treatments. The clearest method of depicting the variety of each prelude is to chart the melodic style.

Prelude 1. -- Three melodies: (1) broken chord or arpeggio; (2) scalewise, often chromatic; (3) sustained tones in the bass. Excessive chromaticism, both scalewise and angular; melodies fragmentary, but closely interwoven.

Prelude 2. -- One continuous melody over left-hand accompaniment. Scalewise progression of chromatic figures;

skips are broken chord or arpeggio.

Prelude 3. -- Three sections: (1) one homophonic melodic line, sometimes an alto voice; (2) two independent melodies; (3) homophonic. Diatonic, with angular movement.

Prelude 4. -- Five-bar melody -- theme of fugue; diatonic movement; almost no chromaticism (six accidentals).

Prelude 5. -- Right hand all melody, but no melodic unity or theme; scalewise, both diatonic and chromatic; wee fragmentary melodic bits in left hand.

Prelude 6. -- Highly varied melodic content; little thematic material; right hand melody, measures one through thirty-one; left hand, measures thirty-two through forty; two independent melodies, measures forty-one through fifty; right hand melody, measures fifty through fifty-eight.

Prelude 7. -- Left hand melody, except for measures thirteen through sixteen; moves angularly, except for scalewise sixteenths.

Prelude 8. -- Single right hand melody, dissonant and angular; fragmentary and not continuous.

Prelude 9. -- Single line right hand melody; diatonic with many accidentals; occasional skips along chord; angular skips.

Prelude 10. -- Very lyric single line right hand melody, measures one through twenty-one; left hand melody, measures twenty-one through twenty-five; first four measures of melody are reintroduced in measure thirty-eight; fragmentary melody,

measures forty-nine through sixty-four.

Prelude 11. -- Both hands move independently, melodically; when skips, the other moves scalewise; excessive chromaticism, and use of chromatic scale.

Prelude 12. -- Single line right hand melody throughout; quite high; scalewise or skips along the chord; repeated note motive used eighteen times.

Prelude 13. -- Two melodic figures: (1) one five measures long, flowing; (2) fragmentary, angular, many non-harmonic tones.

Prelude 14. -- Continuous melody; changes hands throughout; no continuity; sometimes diatonic, sometimes skips along the chord.

Prelude 15. -- Extensive continuous melody; left hand melody for forty-two measures; scalewise, diatonic, or chromatic.

Prelude 16. -- Well-marked angular melody.

Prelude 17. -- Continuous melodic line; solo for thirteen intermittent measures; angular; many non-harmonic tones.

Prelude 18. -- Five measures melody; canonic treatment once; varies between homophonic and contrapuntal treatment.

Prelude 19. -- Angular melody, with many non-harmonic skips; melody varies between right and left hands, with six measures where both hands move melodically, independent of each other.

Prelude 20. -- Seven-measure introduction; homophonic throughout; stepwise for the most part; occasional angularity.

Prelude 21. -- Single melodic line in the right hand except for three measures; chromatic and angular progression.

Prelude 22. -- Two melodic lines, continuously unrelated and independent; angular movement, non-harmonic chromaticism.

Prelude 23. -- Two independent melodic lines, used interchangeably; (1) single line with angular movement; (2) octave and major ninth.

Prelude 24. -- Three sections: (1) homophonic, angular, with much chromaticism; (2) no melody; (3) homophonic.

Of these twenty-four preludes, only eight have the slightest repetition of the opening theme. Two of these, the fugue (Prelude 4) and the melody treated as a canon (Prelude 18) are clearly repeated. But the other six (Preludes 10, 16, 19, 20, 23, and 24) have only the fleetest recalling of the first thematic material.

There are melodic sequences used in six of the preludes (3, 4, 6, 7, 9, and 20).

There are extensive trill patterns used in two of the preludes (10 and 11).

In summarizing the melodic style of Shostakovitch, it may be said that he refrains in general from repeating a theme in its original or in a transformed version. In writing these preludes, he has avoided the repetition of identical motifs and melodic turns and phrases. One gets the

impression that he wants every measure to be different from the rest.

Harmony

From the detailed analyses of the twenty-four Shostakovich preludes, there are certain harmonic devices which are used consistently enough to be considered as basic stylistic elements.

Twenty-one of the preludes use triads as the basis of their structure. Of the three that do not, one is Prelude 4, the fugue. Prelude 9 uses broken chords, but with so many non-chordal tones that there is not a normal harmonic feeling. Prelude 22 is the other exception, and it is built upon two horizontally moving melodic lines.

All of the preludes have one or more four-tone chords. They are not used continuously in any prelude, but are used somewhat in each of the compositions.

Nineteen of the preludes contain mixed harmony. There is no consistent pattern of mixed chords followed (see Ex. 37),

No 6, m 6-14

The musical notation consists of two staves, treble and bass clef, with a key signature of one sharp (F#). The music is in 3/4 time. The treble staff shows a series of chords and melodic fragments, with some notes marked with 'x'. The bass staff shows a more rhythmic accompaniment with chords and moving lines. The overall texture is complex and dissonant, illustrating 'mixed harmony'.

Ex. 37. -- Mixed harmony

but by Shostakovitch' free use of this element he shows ease and ability to use it as a variant of conventional harmonic structure.

Altered chords are used occasionally. There is a Neapolitan sixth chord in Prelude 2, measure twenty-one, and an Italian sixth chord in Prelude 24, measure eighteen. Of course there is much alteration of chords by use of accidentals, such as chords with raised root, lowered third, etc. (see Ex. 38).

No 24, m 8-11

The image shows a handwritten musical score for two staves, treble and bass clef. The key signature has one flat (B-flat). The notation includes various accidentals and chord symbols above the notes. The first staff has notes with accidentals (sharps and flats) and chord symbols like 'e', 'b', and 'e'. The second staff has notes with accidentals and chord symbols like 'b', 'e', and 'b'. The notation is somewhat messy and appears to be a student's or composer's draft.

Ex. 38. -- Altered chords

The chord progressions of all of the preludes are unconventional, according to the basic harmonic progressions that were standard from 1700 to 1900. There is no basis for the progression order which he uses, but it is a deviation from the theoretically "correct" chord progressions which the theory student encounters, in his basic harmony courses. He uses any chord to follow or precede another (see Exs. 37 and 38). In only one prelude, No. 15, is there any semblance

of conventional harmonic progression. This was achieved through the consistent elementary subdominant to dominant progression.

Every prelude contains many dissonant intervals, melodic and harmonic. Shostakovitch makes no attempt to resolve the dissonant intervals used (see Ex. 39).

No 1, m 7-9

The musical notation shows two staves. The top staff is in treble clef and the bottom staff is in bass clef. The music consists of several measures with various intervals, including dissonances, and a final cadence.

Ex. 39. -- Unresolved dissonance

Only eight of the preludes (1, 4, 5, 9, 15, 16, 18, and 24) have any semblance of a final cadence. These varied between plagal and perfect, with two deceptive cadences being used (Prelude 18: II⁷ over V, going to I; Prelude 24, III first inversion going to I).

It may be said briefly that Shostakovitch uses chords with added tones, and unresolved harmonic tones in the construction of his harmony. The dissonant feeling, however, oftentimes comes more from abrupt modulation than from dissonance within the chord.

As has been previously explained, only the dissonant intervals and the altered unison and octave have been tabulated (Table 1).

TABLE 1
 COMPILATION OF ALL DISSONANT INTERVALS

Dissonant Intervals	Prelude No.								
	1	2	3	4	5	6	7	8	9
Augmented 1.....			2						
Diminished 2.....							1		
Minor 2.....		3	3	1				2	10
Major 2.....	7		4	2		7		1	17
Augmented 2.....	2	7	1			1		11	
Diminished 4.....					3	1	4	3	6
Augmented 4.....	5	11	10	1		9	1	11	6
Doubly augmented 4.....									
Doubly diminished 5.....									
Diminished 5.....	2	13	9	7	1	11	9	3	19
Augmented 5.....						2	2	7	1
Diminished 7.....		9				5	2		3
Minor 7.....	9	23	19	41	10	32	15	14	31
Major 7.....	6	20	8	13	7	27	11	15	16
Augmented 7									1
Doubly augmented 7.....									
Doubly diminished 8.....						1			
Diminished 8.....	3	5	5		1	7	7		3
Augmented 8.....	3	12	10		2	9	2	2	6
Doubly augmented 8.....									
Diminished 9.....									
Minor 9.....	9	11	8	7	6	15	12	8	27
Major 9.....	9	26	30	34	11	15	11	10	25
Augmented 9.....	2	12						3	

TABLE 1 -- Continued

Prelude No.														To- tal		
10	11	12	13	14	15	16	17	18	19	20	21	22	23		24	
												1		3	6	
2		1		9				1	3	1					10	46
10	3	10		11	16	12		2	10	14	6	3			10	145
									1						1	24
3	4	11	3		5	2		2	3		10	5		5	70	
11	6	17	9	9	3	13	4	8	18	14	3	3	19	10	201	
1		1					1								3	
1									1			1			3	
5	7	10	9	4	16	3	18	11	12	20	7	7	24	12	239	
5	9	7	2		1	2	2	5	10	3	2	9	7	1	77	
1	4	7	7		2	3	3	2	1	5		5	2	1	62	
38	24	20	7	41	32	15	20	23	35	38	29	27	38	27	704	
30	16	25	13	20	9	12	11	14	33	23	9	11	21	13	383	
1												1			3	
		1													1	
4	7	8	4		2	1		6	3	6		3	1		1	
8	6	2		6	1	2	2	4	8	3			1	2	76	
1										1					91	
															2	
	1											1			2	
40	15	25	10	16	14	15	5	17	9	19	23	12	16	13	350	
36	13	36	15	28	32	13	10	20	35	27	14	14	75	15	554	
20	1	6				2	4	5	5	6	1	8			78	

From the table it is evident that the minor seventh and the major ninth are used as harmonic intervals more than any others. The major ninth and major second are so closely related that they may be considered almost one. It is interesting to note how very much more the larger of these two is used, as in the case of the minor ninth and the minor second. The augmented fourth and diminished fifth are both used extensively, and their added number is 450. This consideration may be made since they are enharmonic. It is interesting to note the comparative rarity of the augmented ninth and second, the diminished octave, and the augmented octave and unison.

There are several instances of enharmonic spelling of intervals which creates such unusual intervals as the diminished second, doubly augmented fourth, doubly diminished fifth, augmented seventh, doubly augmented seventh, doubly diminished octave, doubly augmented octave, and diminished ninth.

Tonality

Shostakovitch has covered all twenty-four keys, progressing in order from C major (Prelude 1) and its relative minor (Prelude 2) through each succeeding sharp key to F sharp major. Its enharmonic relative key, E flat minor, is used, and from there on, flat keys are used in descending order from D flat major, and its relative, B flat minor, through F major and D minor. There are twelve preludes whose signature

is major, and twelve minor. There is no modality, and no other scale systems used in these preludes. But the subject of tonality is broader than that.

The tables of tonality previously shown for each prelude demonstrate the vast number of key changes employed in each of the compositions. These are summarized below:

Prelude	No. of Key Changes
1	7
2	11
3	15
4	4
5	27
6	25
7	16
8	30
9	27
10	22
11	28
12	29
13	8
14	11
15	12
16	15
17	12
18	12
19	11
20	22
21	12
22	21
23	8
24	34

It was a rare thing that a modulation was prepared, or to a nearly-related key. Many of the modulations were chromatic, many diatonic, and many to remote keys (see Ex. 40).

Besides this great number of key changes within each prelude, there were many instances of bitonality, the use of one tonality in one hand, and another in the other hand

No. 10, m 10-17

Ex. 40. -- Variety of unprepared modulations

(see Ex. 37). The frequency of bitonality is indicated in the following tabulation:

Prelude	No. of Measures
1	0
2	0
3	0
4	0
5	2
6	17
7	2
8	6
9	18
10	0
11	4
12	1
13	2
14	1
15	0
16	2
17	2
18	3
19	0
20	4
21	0
22	4
23	3
24	2

With these measures of bitonality, which do not include mixed harmonies within a given key, it is easy to account for much of the dissonance of the preludes. Since two-thirds of the preludes have at least one measure of bitonality, this element may be considered a part of the Shostakovitch style.

The Shostakovitch modulations are abrupt, and with almost constant elision (see Ex. 40). He uses no key scheme, there being no evidence of key sequence in his modulations.

Form

The form of the Shostakovitch preludes is another element that deviates from convention. Out of the entire group of preludes, there were only two which fit any conventional form pattern. Prelude 4 is a three-voice fugue, and follows fairly consistently the rules of classic fugue writing. Prelude 15 is ABA with a codetta. The remaining twenty-two preludes do not in any way conform to a conventional form pattern.

All of the preludes except No. 10 have phrases of irregular length. Except for Prelude 10, Shostakovitch makes no attempt to conform to a four, eight, or sixteen measure phrase. In that prelude, however, the phrases are four measures long. As a matter of fact, the phrase juncture in the preludes is not always clearly defined. It is sometimes difficult to determine just where a phrase begins or ends.

Fourteen of the preludes are not clear as to phrase juncture (1, 5, 6, 8, 9, 11, 12, 16, 17, 19, 20, 21, 22, and 24).

Two of these (6 and 22) have overlapping phrase juncture between the hands. The other ten preludes are clearly defined.

Of those twenty-two preludes that do not fit any conventional form pattern, there are fifteen preludes (1, 5, 6, 8, 9, 11, 13, 16, 17, 18, 19, 21, 22, and 23) that are composed of one continuous section; there is one (Prelude 12) that contains one section with coda; there are two (Preludes 2 and 24) that are composed of two sections with codetta; and the remaining preludes (3, 7, 10, 14, and 20) are composed of three sections with or without coda or codetta.

Miscellaneous Elements of Style

Contrapuntal characteristics. -- For the most part, the contrapuntal style of Shostakovitch is free, without any imitation, cantus firmus, or any other conventional contrapuntal element. There is one strict three-voice fugue (Prelude 4), and one which has canonic treatment of the theme (Prelude 18: measures one through five, twenty-four through twenty-eight, and thirty-nine through forty-one). There were five preludes (1, 9, 11, 22, and 23) which employed free counterpoint throughout. There were five preludes (3, 8, 13, 16, and 19) which were both homophonic and contrapuntal, having a section of each, or a section of one dividing two sections of the other. The remaining twelve preludes (2, 5, 6, 7, 10,

12, 14, 15, 17, 20, 21, and 24) were entirely homophonic.

The characteristics of the contrapuntal style of Shostakovich, as revealed in this study, seem to be free (except for Preludes 4 and 10). There is no use of cantus firmus, imitation, or other conventional contrapuntal devices.

Texture. -- Texture is determined by the number of notes struck simultaneously, from single melodic lines to thick chords, and by the spacing of the parts, whether close together or widely separated.

Taking this into consideration, there were four preludes (3, 8, 9, and 11) which were thin. There were eleven (1, 2, 4, 10, 16, 17, 18, 19, 20, 21, and 22) which were partially normal, but which had a tendency toward thinness, due either to the scarcity of voice parts or to extremely wide spacing of the parts. Seven of the preludes (5, 6, 7, 12, 15, 23, and 24) were of normal texture, and only two (13 and 14) had a thick texture. This thickness was caused by full chords used in low register.

From these findings, it may be said that one of the characteristics of Shostakovich' style, at least in the preludes, is the almost consistent use of thin texture, or at least partially thin texture. The main causes are the wide spacing of voice parts, the use of extreme registers, and the scarcity of voice parts.

Tempo. -- The tempo markings of the preludes are another

place that Shostakovitch disagrees with convention. The familiar Italian terms are used, but the metronome marks are faster than is customary for the tempo marks.

Virtuosity. -- As a whole, these preludes are not unreasonably difficult, or beyond the technical scope of any college piano student. Nineteen of them entail no problem of virtuosity at all, being neither difficult to read or to manipulate. Of the five that are difficult, the technical problem of four of them (Preludes 2, 5, 9, and 11) is speed. Prelude No. 4 has an individual problem, that of bringing out its fugal theme.

Dynamics. -- The dynamic range of the Shostakovitch preludes is normal or average for the most part. Sixteen of the preludes range in dynamics from piano to fortissimo. The composition may lean toward one end of the dynamic panel, but the whole scope of dynamics is covered sometime during the prelude. There are four preludes which range from piano to mezzo-forte, quiet and placid in style. There are three preludes whose entire scope is piano. One of these has one chord marked sforzato. There is one prelude which remains between forte and fortissimo for its duration.

General mood. -- Of all of the twenty-four preludes, only seven were subtle or abstract enough not to depict some mood. The rest range from quiet placidness to tempestuousness.

There were four described as placid or quiet, and one each of the following: gay and bright, martial, fluid and choppy, rollicking, ethereal, toy march, stately court dance, satiric waltz, satire on court processional, barcarolle, stormy and tempestuous, solemn and dignified, and pastorale.

CHAPTER IV

SUMMARY AND CONCLUSION

It is not the purpose of this study to derive any conclusions as to the style of Shostakovitch save those derived from the analysis of these preludes. It is possible that some of the stylistic conclusions set forth in the study may coincide with general style, but such may not be the case.

Rhythm and Meter

The metrical style of Shostakovitch is not unduly complicated. He uses a variety of meters, but none are startling. The rhythmic style is highly varied, but with no use of poly-rhythmic treatment. There is usually rhythmic continuity, either by the use of some regularly repeated pattern or by the recurrence of some rhythmic device.

Melody

In summarizing the melodic style of Shostakovitch, it may be said that he refrains in general from repeating a theme in its original or in a transformed version. In writing these preludes, he has avoided the repetition of identical motifs and melodic turns and phrases. One gets the impression that he wants every measure to be different from

the rest.

Harmony

It may be said briefly that Shostakovitch uses chords with added tones and unresolved non-harmonic tones in addition to the triads which he uses as a basis for his harmony.

Dissonance

The dissonant sound of the Shostakovitch harmony more often comes from an abrupt unprepared modulation than from dissonance within the chord.

Tonality

The Shostakovitch modulations are abrupt, and with almost constant elision. He uses no key scheme, there being no evidence of key sequence in his modulations. Since two-thirds of the preludes have at least one measure of bitonality, this element may be considered a part of his style.

Form

Only two of the preludes fit any of the conventional form patterns; so it may be said that unconventionality in form is an element of Shostakovitch' style.

Miscellaneous Elements of Style

Contrapuntal characteristics. -- Twelve of the preludes contain some use of counterpoint. The style (except for

Prelude No. 4, which is a fugue, and Prelude No. 10, a canon) is free. There is no use of cantus firmus, imitation, or other conventional contrapuntal devices.

Texture. -- One of the characteristics of the style of Shostakovitch is the almost consistent use of thin texture. The thinness is due to three factors: (1) wide spacing of voice parts, (2) use of extreme registers, and (3) scarcity of voice parts.

Tempo. -- The tempo markings of the preludes is another place that Shostakovitch disagrees with convention. The metronome marks are faster than is customary for the tempo marks.

Virtuosity. -- As a whole, these preludes are not unreasonably difficult. Four of them are extremely fast.

Dynamics. -- The dynamic range of the preludes is normal, ranging from piano to fortissimo.

General mood. -- Seventeen of the preludes were programmatic enough to depict a mood. These covered a wide scope from placidity and quietness to tempestuousness.

The style of Shostakovitch in these preludes is decidedly individual, and very interesting. The preludes are pianistic, and show the extreme facility of the composer with this instrument. Some of them have found a place in the repertoire of contemporary artists, and any of them would be worthy of inclusion in a modern group on a recital program.

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