

**ISTANBUL TECHNICAL UNIVERSITY ★ GRADUATE SCHOOL OF ARTS
AND SOCIAL SCIENCES**

**EVOLUTION OF THE KEYBOARD PRELUDE AS A GENRE IN EUROPE:
A TEXTURAL AND STYLISTIC APPROACH**

Ph. D. THESIS

Ayşe DİRİKER SİPAHİ

Department of Music

Music Programme

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İSTANBUL TEKNİK ÜNİVERSİTESİ ★ SOSYAL BİLİMLER ENSTİTÜSÜ

**TUŞLU ÇALGILAR İÇİN YAZILMIŞ PRELÜDLERİN BİR TÜR OLARAK
AVRUPA'DAKİ GELİŞİMİ: DOKUSAL VE STİLİSTİK BİR ANALİZ**

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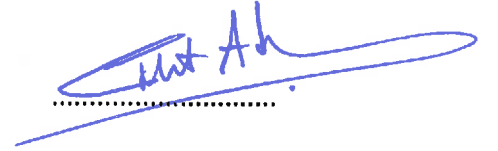
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Ayşe Diriker Sipahi, a **Ph.D.** student of ITU **Institute of Social Sciences** student ID 409062002, successfully defended the **dissertation** entitled “ **Evolution of the Keyboard Prelude as a Genre in Europe: A Textural and Stylistic Approach**”, which she prepared after fulfilling the requirements specified in the associated legislations, before the jury whose signatures are below.

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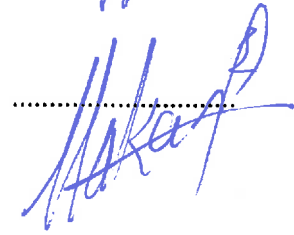
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FOREWORD

This doctorate thesis “Evolution of the Keyboard Prelude as a Genre in Europe: A Textural and Stylistic Approach” was prepared at İ.T.Ü. Social Sciences Institute, Dr. Erol Üçer Center for Advanced Studies in Music (MİAM). The thesis aims to gain an overall perspective for the keyboard preludes composed in Europe between 1685 and 1950, in terms of their textural and stylistic aspects. Since the mentioned time range is wide enough, the most representative examples of each period were aimed to be collected to achieve a deep understanding of the textural and stylistic contexts of the specified periods.

First and foremost, I would like to express my deepest gratitude to my supervisor Prof. Dr. Cihat Aşkın for his valuable insights at the most important moments of the whole procedure. I also owe a debt of gratitude to Assoc. Prof. Dr. Ozan Baysal for all the assistance he has provided throughout the whole thesis period. I would also like to thank the members of the committee; Assoc. Prof. Dr. Hyun Sook Tekin, Assoc. Prof. Dr. Müge Hendekli, Asst. Prof. Dr. Eray Altınbüken and Asst. Prof. Hakan Şensoy for their valuable comments and suggestions.

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EVOLUTION OF THE KEYBOARD PRELUDE AS A GENRE IN EUROPE: A TEXTURAL AND STYLISTIC APPROACH

SUMMARY

The objective of this study is to examine solely a genre through a textural approach, in this case keyboard/piano preludes, in order to understand the evolution of the body of this genre. By doing so, it is aimed to create a bridge between the textural structures of preludes and how they are perceived by pianists at the core of performance. In other words, the musically informed performance of the genre is intended to be one of the most important focus points of this study.

Another significant part of the dissertation is thought to be the observations made on the regional aspects of the prelude. As “time” is an essential marker revealing the evolution of any living organism, the impact of time on the regional aspects of the genre is majorly evaluated. Considering that “time” is one of the most emphasized concepts throughout the study, it would be better to indicate that the research is limited by the keyboard/piano preludes composed in Europe between the beginning of the seventeenth century and the middle of the twentieth century. This wide time span has been debated in four different periods, which were designated according to the textural similarities of prelude examples. Since the scope of the prelude literature in the mentioned time interval is wide enough, the approach within the process has been about collecting the most representative prelude examples from each region in each time period. In addition to these, there is a third point of focus which could be defined as the improvisatory aspect of prelude. It is consistently emphasized here that the concept of improvisation is not totally a free kind of playing, rather than that it is somehow limited.

Starting with a chapter revealing a general knowledge about the literature of the prelude genre in Europe, the study continues in further detail in the following chapters. In chapters 3, 4, 5 and 6, the textural and stylistic aspects of the preludes in related time intervals are aimed to be mentioned and textural and stylistic tables are formed summarizing the general outlines of each region in the related time interval. Following these, chapter 7 is devoted to the textural and stylistic discussion of all the periods, aiming to form a categorization for understanding the evolution of the genre.

Having observed all the textural and stylistic aspects of the selected preludes related to the indicated time intervals, the organism of a genre which is especially important for the keyboard literature is deeply examined. By this way, it is targeted to have knowledge about to what distinct the preludes in Europe have common properties. As a result, four tables observing the textural development of the prelude among four different periods have been formed in Chapter 7.1.

In conclusion, the most visible common and different aspects of the prelude examples are stressed once more. All the discussions made throughout the dissertation is designed to prepare the needed musical and stylistic background for the pianist before she/he before she/he starts to work on the performance issues.

TUŞLU ÇALGILAR İÇİN YAZILMIŞ PRELÜDLERİN BİR TÜR OLARAK AVRUPA'DAKİ GELİŞİMİ: DOKUSAL VE STİLİSTİK BİR ANALİZ

ÖZET

Klasik batı müziği göz önüne alındığında tuşlu çalgılar ve piyano için yazılmış bir çok türün varlığından söz edilebilmektedir. Çevirisini İlhan Usmanbaş'ın yaptığı Andre Hodeir'in "Müzikte Türler ve Biçimler" isimli kitabında da değinildiği üzere, müzikteki biçim ve türlerin toplu halde gösterildiği kaynaklar anlamında önemli bir eksiklikten söz edilmektedir. Bu tez çalışmasında bir çok tür üzerine eğilinmemiş sadece bir türün belirli bir zaman dilimindeki etkinliği araştırılmıştır. Ancak yine de, bu anlamda yapılmış diğer çalışmalarla birlikte bahsi geçen eksikliğe cevap verebilecek kaynaklardan biri olması tasarlanmıştır.

Klasik batı müziğinde tuşlu çalgılar ve piyano için yazılmış türler arasında prelüd, tuşlu çalgıların başlangıcından beri var olan bir tür olmasından dolayı önemli bir yere sahiptir. Bu tür üzerine yapılan araştırmalar sonucunda, türün çeşitli dönemlerde bazı ortak özelliklere sahip olduğu ancak belirgin farklılıklar da gösterdiği gözlemlenmiştir. Bu noktada sonat, fantazi, empromptu, noktürn ve benzeri türlerle kıyaslandığında daha değişken bir yapı gösterdiği belirlenmiştir. Bu değişkenliğin varlığı tezin neden prelüd türü üzerine geliştirildiği sorusunu cevaplamaktadır. Bahsi geçen değişkenliğin hangi faktörlere bağlı olduğu ise araştırmanın konusunu oluşturmaktadır.

Bu çalışmada tuşlu çalgılar ve piyano için yazılmış prelüd örneklerinin dokusal özellikleri ışığında prelüd türünün yapısal olarak geçirdiği evrimin araştırılması amaçlanmaktadır. Bu şekilde, prelüdlere dokusal yapıları ile piyanistlerin icra sırasındaki algıları arasında bir bağ oluşturulması sağlanmaktadır. Başka bir deyişle, türün müzikal olarak öğrenilmiş şekilde icrası, bu tezin en önemli odak noktalarından birini oluşturmaktadır. Bu görüşü desteklemek üzere, içinde tezde tartışılan örneklerin bulunduğu ve tüm parçaların yazar tarafından icra edildiği bir kompakt disk çalışması da eklenmiştir. Dolayısıyla, okuyucunun tezde kullanılan örnekleri dinleyebilmesi ve böylelikle örnekler üzerinden yapılan teorik tartışmaları daha canlı bir şekilde takip edebilmesi amaçlanmıştır.

Tezde bir diğer önemli nokta ise, prelüdlere Avrupa'da bulundukları yerlere göre sahip oldukları bölgesel özellikler olarak düşünülmektedir. "zaman"ın canlı bir organizmanın gelişimini gözler önüne seren önemli bir belirleyici olması gibi, zamanın bölgesel özellikler üzerindeki etkisi de değerlendirilmektedir. "Zaman" kavramının bu tezde en çok vurgulanan noktalardan biri olduğu düşünüldüğünde, çalışmanın XVII. yüzyıl -XX. yüzyılın ortaları arasında Avrupa'da bestelenmiş tuşlu çalgılar / piyano prelüdlere sınırlandırılması gerekli görülmüştür.

Bu geniş zaman aralığı, prelüd örneklerinin dokusal özelliklerinin benzerliğine bağlı olarak dört farklı dönem içerisinde ele alınmıştır. Sözü geçen zaman aralığında yer alan prelüdlere fazlasıyla kapsamlı olduğundan, süreç içindeki amaç her tarihsel dönem için o dönemde ürün veren her bölgeden en temsili örneklerin toplanmasına yönelik olmuştur.

Bunlara ek olarak tezde ele alınan üçüncü odak noktası, prelüdlere doğaçlamaya yönelik özelliğidir. Ancak bu özelliğin tam anlamıyla serbest bir icra şekli olmadığı ve belirli sınırlamalar içerisinde kendini gösteren bir uygulamaya sahip olduğu defalarca vurgulanmıştır.

Tezin ilk bölümünde, tezin amacı, kullanılan metodoloji, metodoloji üzerinden incelenen özellikler ve prelüd kavramı üzerine toplamda dört alt başlıkta bir giriş bölümü verilmektedir. Avrupa'daki prelüd literatürü hakkında genel bilgilendirme içeren ikinci bölümde yer alan tarihsel süreç, ilerleyen bölümlerde daha detaylı analizlerle genişletilmiştir.

Tezin üçüncü, dördüncü, beşinci ve altıncı bölümlerinde, seçilmiş prelüd örnekleri belirlenmiş zaman aralıkları içerisinde dokusal ve stilistik özelliklerine göre incelenmiş, bu incelemeler sonucunda her bölgenin ilgili zaman aralıklarındaki dokusal ve stilistik tabloları oluşturulmuştur. Bunları, tüm zaman dilimlerindeki örneklerin dokusal ve stilistik olarak karşılaştırmalı bir şekilde tartışıldığı yedinci bölüm takip etmektedir. Bu bölümde prelüd türünün gelişiminin çok daha anlaşılır kılınabilmesi için sınıflandırma yöntemi kullanılmıştır.

Tezin üçüncü bölümünde 1590-1685 yılları arasındaki dönem incelenmiştir. Bu dönemin tarihsel sınırlandırılmaları yapılırken, prelüdlere dokusal ve stilistik olarak hangi ortak özellikleri ne düzeyde barındırdığı araştırılmış ve yeterli düzeyde ortaklıklar içeren prelüdlere varlığı belirlenerek, piyano ve tuşlu çalgılar için yazılmış prelüd örneklerinin ilk tarihsel sınıfı oluşturulmuştur.

Tezin dördüncü bölümünde ise 1685-1750 yılları arasındaki dönem ele alınmıştır. Yine, üçüncü bölümdeki analiz teknikleri kullanılarak prelüdlere incelenmiş ve bu dönemde bulunan prelüdlere dokusal ve stilistik olarak yeterli düzeyde ortaklığa sahip olduğu görülmüştür.

Yukarıda bahsi geçen iki dönem için yapılan sınıflandırma, genel müzik tarihi sınıflandırmalarıyla karşılaştırıldığında değişik bir alternatif sunmaktadır. Literatürde Barok dönem genellikle 1600-1750 yılları arasında yer almaktadır. Ancak yapılan gözlemler sonucunda bu çalışmada Barok özellikler içeren örneklerin 1590-1685 ve 1685-1750 olmak üzere iki farklı dönemde incelenmesi uygun bulunmuştur.

Tezin beşinci bölümünde, dokusal ve stilistik olarak ortak özellikler barındıran, 1780- 1890 yılları arasındaki prelüdlere incelenmiştir. Bu dönemdeki prelüdlere ayrıntılı analizi sonucunda, bölgesel anlamda prelüd türü için bu dönemin en çok çeşit gösteren dönem olduğu noktasına varılmıştır. Ayrıca stilistik anlamda da bir çok stiline daha da yaygın bir şekilde sunulmaya başlanması açısından 1780-1890 döneminin önemli bir yere sahip olduğu düşünülmektedir.

Tezin altıncı bölümünde, benzer dokusal ve stilistik özellikler barındıran, 1890-1950 arasındaki prelüd örnekleri ele alınmıştır. Önceki bölümlerde uygulanan inceleme yöntemleri kullanılmış, bunun sonucunda 1780-1890 döneminde kullanılan stilistik yaklaşımların benzer şekilde devam ettiği görülmüştür.

Altıncı bölümün alt bölümlerinden 6.5'te prelüd türünün 1950 sonrasındaki yeri üzerinde durulmuş ve bu döneme dair genel bir bakış açısı verilmesi öngörülmüştür. 1950 ve sonrasında Avrupa'da prelüd türlerinin yayın hakları dolayısıyla kısıtlı sayıda örneği ele alınabilmektedir. Yapılan gözlemler sonucunda dokusal ve stilistik olarak 1890-1950 dönemi ile benzerlikler gösterse de, 1950 sonrası dönemin kendi içinde çok daha fazla çeşitlilik gösterdiği düşüncesi ön plana çıkmıştır.

Seçilmiş prelüdlere göre dokusal ve stilistik özelliklerinin incelenmesi sonucunda, özellikle tuşlu çalgılar tarihinde çok önemli bir yere sahip olan bir türün canlı yapısı derinlikle incelenmiştir. Böylelikle, Avrupa'da ortaya çıkmış prelüdlere hangi sınıra kadar ortak özellikler barındırdığı hakkında bilgi sahibi olmak amaçlanmıştır. Bölüm 7.1'de prelüdlere dokusal gelişimlerinin birer özeti olarak dört farklı döneme ait dört adet çizelge oluşturulmuştur. Birinci çizelge, 1590-1685, ikinci çizelge 1685-1750, üçüncü çizelge 1780-1890 ve dördüncü çizelge 1890-1950 arasındaki dokusal geçişleri göstermektedir. Yapılan gözlemler sonucunda elde edilen bu tablolarda, tezin odak noktalarından biri olan doku analizi sayesinde, bahsi geçen dönemlerin şekilsel olarak bir özeti sunulmuştur.

Dokusal analizin yanı sıra stilistik analiz için bölüm Bölüm 7.2'de, önceki bölümlerde detaylı olarak incelenmiş olan stilistik yaklaşımların bir özeti verilmiştir. Bu bölümde de görülebileceği gibi, 1590-1685, 1685-1750, 1780-1890 ve 1890-1950 şeklinde analiz edilen dört dönem için değişik stilistik yaklaşımların varlığından söz edilebilmektedir. Bazı stiller dört dönemde de mevcut iken bazı stiller sadece bir ya da iki dönemde gözlemlenebilmektedir. Ancak genel olarak her dönemde daha fazla stilistik yaklaşımın bir arada olduğu söylenebilmektedir. Yapılan incelemeler sonucunda, şekilsel olarak çok büyük farklar göstermeyeceklerinden dolayı bu dört dönem için ayrı stilistik çizelgelerin hazırlanmamasına karar verilmiştir.

Tüm tez çalışması sırasında yararlanılan prelüd örneklerinin incelenmesi sonucunda dokusal ve stilistik özelliklerin gruplandırılması yedinci bölümde tamamlandıktan sonra sonuç bölümünde prelüd örneklerinin en belirgin ortak ve farklı özellikleri bir kez daha vurgulanmıştır. Buna göre, belirli dönemlerde bir çok bölgede benzer özellikler gözlemlenirken, bazı zaman aralıklarında da sadece belirli bölgelere/ülkelere ait yaklaşımların varlığından söz edilebilmektedir. Tezin bütünündeki her tartışma, bir piyanistin prelüd türünde eserleri icra etmeden önce ona gerekli olan müzikal, dokusal ve stilistik altyapıyı sağlamak amacıyla tasarlanmıştır.

1. INTRODUCTION

1.1 Purpose of the Study

Prelude has been one of the most important genres composed for the keyboard since early periods. Starting by Renaissance, the first preludes rise as improvisational, short pieces, helping lute players to check out the tune of their instruments and to be warmed up before the performance. Through time, whether the instrument has been a lute, virginal, clavichord, organ, harpsichord, pianoforte or a modern piano, the prelude genre has structurally changed due to the needs of the instruments.

While having a background as mentioned above, when asked even to a professional pianist, the first preludes among the piano literature are widely considered as Johann Sebastian Bach's prelude and fugues, if specifically named, the Well-Tempered Clavier forty-eight preludes and fugues. Even in the academic areas, the major influence of this view is strongly felt in the mainstream. One of the reasons that the emphasis on Bach's preludes is so strong, could be that these preludes have been adaptable to be performed on pianos as well as the authentic keyboards such as harpsichords. Even though these preludes were not composed for the piano of today they have been mostly performed on this instrument. Thus, this availability of interpreting preludes on the piano, create a perception that the first preludes known to be playable on the piano is generally are the ones from The Well-Tempered Clavier of Johann Sebastian Bach.

"What happens to the preludes before Bach?" is a remarkable point of discussion. Through which stages does the prelude evolve to the mainly known piano preludes of Johann Sebastian Bach? At this point, the aim is not to disregard the historical authenticity but to give a try to the idea of reminding the unknown or unrecognized preludes which are applicable to the technical aspects of the modern piano playing of today. Thus, the first aim in this dissertation is to outline the evolution of the prelude form starting from the fifteenth century, bring to light the important preludes of

barely unknown composers which pave the path to the preludes of Johann Sebastian Bach.

Another point of discussion is the change of the formal structure through the span of time. Following Bach, the prelude form has been widely used by many composers who composed for piano. The prelude form which is preceded by a following fugue by Bach has been used again in this structure by composers like Mendelssohn and Shostakovich or they have been converted into single standing compositions in a series like twenty-four preludes of Chopin, or have been used again as single compositions in terms of depicted series like Debussy and Messiaen. At first sight, the general perception about “standing alone preludes” are thought to be starting with the set of Chopin, though there exists a long period of effort by several composers until reaching to the twenty-four preludes of Chopin.

In addition to this, the aim of composers when a set of prelude is the subject, could vary according to different periods. The need for composing a set of preludes could be for pedagogical issues as well as virtuosic concerns. Thus, this aim in composing the preludes could remark an important point while trying to observe the structural style of preludes. Due to the points mentioned above, the second aim in the dissertation could be indicated as follows: investigating the change of the prelude form since Bach, lighting up the link between the “attached form” of prelude to its “standing alone” piece structure and clearing out intentions of composers in writing the sets of preludes. Thus, by searching the attempts which have been done, the linking works of the fairly unknown composers, leading the way to the known ones will be determined and how the top preludes of Chopin, Rachmaninov or Debussy have been surrounded, will be understood much effectively.

The changing preludes could have still common qualities even if they evolve into different structures through time. Until the mid-eighteenth century, preludes are composed for organ or harpsichord whereas by nineteenth century, with the development of the forte piano, preludes are composed mainly for one instrument: piano. In the light of this, the seventeenth and eighteenth century prelude examples are intended to be categorized related to their most common formal, textural and musical characteristics. Yet, the examples among the nineteenth and twentieth

century could be categorized in much detail due to the evolution of the instrument. Thus, to focus on the nineteenth and twentieth century preludes, would be much more efficient to get a much more solid comparison in terms of a pianistic approach.

Generally, the points aimed to be outlined in the dissertation could be summarized as seen below:

- 1) To get an idea about the evolution of the prelude genre, before the first majorly known work of preludes and fugues, of Johann Sebastian Bach's, Well-Tempered Clavier.
- 2) To have an acquaintance about the unknown composers of the prelude genre who link the bridge from Bach to Chopin or from Chopin to Scriabin.
- 3) The ultimate focus in the dissertation will be seeing the common and different textural and musical points among the selected pieces from the seventeenth to the middle of the twentieth century and to get a conclusion on the relationships of the selected works. By this way it is aimed for pianists to have an acquaintance on which historical and musical aspects these pieces are grounded and to provide them a better understanding when playing the preludes of different eras.

1.2 The Methodology

In this dissertation, it was aimed to get a categorization of the piano preludes according to their textural aspects which reveal a variety of differences due to their compositional time or regional aspects. By doing so, it was targeted for the piano player to get a close acquaintance with specific preludes that he/she wants to perform and provide him/her the appropriate musical data that he/she aims to get out of the pieces during his/her performance. To achieve this, methodologies explained below were as instruments.

To have a concise understanding of the evolution of prelude genre, the first method to be was historical musicology. Through the archives of libraries, published academic journals, books and audio recordings, the basic information about the

historical context of preludes was discovered. According to the periods, regions and schools, preludes composed for the keyboard and piano were investigated and the major categorization of preludes was outlined.

Throughout the investigation and elimination process, some limitations have also been observed. Some of the scores belonging to the sixteenth and seventeenth centuries were transcribed through internet sources. However, sources of some scores of this period could not be indicated due to missing information. Moreover, as a result of the limitation of copyright issues in the twentieth century, some examples from the twentieth century could not be obtained.

Secondly, the best prelude examples representing the aspects of specific periods and regions were aimed to be selected. These samples were examined depending on descriptive analysis method. Thus, their textural, formal, rhythmic, melodic and improvisatory contexts were analyzed and the best common points among the examples of same periods and regions were sorted out. The formal, rhythmic and melodic contexts are tried to be investigated to identify the textural structure of the examples. In addition to these, by playing the selected preludes, the most important pianistic aspects of the specific examples were aimed to be discovered. The specific periods are aimed to be sorted out in accordance with the textural and stylistic qualities of the examples. Thus, the borders of the time intervals are indicated as, 1590-1685, 1685-1750, 1780-1890 and 1890-1950.

Through this whole process the prelude genre which has a very special place in keyboard history and still takes its place like a living organism was tried to be observed in its historical context and to be categorized according to its changeable formal and pianistic qualities. By this way, a new perception was intended to be formed for pianists as what aspects the preludes they perform include and how this kind of a historical and formal background effects the musical context of the pieces they selected.

1.3 Aspects Observed Through Methodology

In this dissertation, it is aimed to give an insight on some musical elements affecting the structure of the prelude through a span of time. Depending on the analysis made, it is targeted to observe on which points the preludes in time intersect and differentiate.

The examples selected for the dissertation have firstly been analyzed depending on their textural aspects. As indicated in the New Grove Dictionary of Music and Musicians (1980/18) texture is “a term used loosely when referring to any of the vertical aspects of a musical structure, usually with regard to the way in which individual parts or voices are out together” (p. 709). As stated in Harvard Dictionary of Music (1917/2000), texture is “much like a woven fabric, music consists of horizontal and vertical elements. The former are the successive sounds forming melodies, the latter the simultaneous sounds forming the harmonies (p.842)”.

In consideration of these definitions, the examples among this research will be analyzed in accordance with their textural identities which would be indicated as monophonic, polyphonic, homophonic and biphonic. Below is aimed to given the explanations of the terms and how they are treated through this dissertation:

Monophonic texture: As known through the music history monophonic texture is consisted of a single line or melody without accompaniment. As stated by McComb (Url-1), “the principal example of monophony is plainchant with its simple unaccompanied vocal melody”. Troubadour¹ songs, minnesang², cantiga³, lauda⁴ are among the examples revealing this texture. However, in this research monophony is not a texture used all throughout the examples, but a texture seen partially among some pieces. This should have been an essential point for one while reading the dissertation.

¹ Songs of the poet musicians of Occitania, located in southern France and northeastern Spain which are composed around 1100-1300. (The Harvard Dictionary of Music)

² The songs of courtly love which came to Germany either directly from Provence or through Northern France. (<https://globalbritannica.com/art/minnesinger>)

³ Spanish music genre of 13th-century Spanish monophonic, or unison, song, often honouring the Virgin Mary. (<https://globalbritannica.com>)

⁴ A medieval monophonic song of the Iberian peninsula. It refers in the musicological literature principally to the Cantigas de Santa Maria of Alfonso el Sabio (Alfonso the Wise), who is King of Castille and Leon from 1252 to 1284. (The Harvard Dictionary of Music, p.457)

Polyphonic texture: As indicated in the Harvard Dictionary of Music (2003) this texture is defined as follows: “music that combines several distinct melodic lines simultaneously” (p.669). The New Grove Dictionary of Music and Musicians (1980/15) firstly explains that polyphony as “a term used in connection with the technique of composition to designate various important categories in European music: music in more than one part, music in many parts, and the style in which all or several of the musical parts move to some extent independently” (p.70).

Homophonic texture: As stated in the Harvard Dictionary of Music (2003) homophonic texture is explained as “music in which melodic interest is concentrated in one voice or part that is provided with a subordinate accompaniment, as distinct from polyphony, in which melodic interest is distributed among all parts of the musical texture” (p.394). In other words, homophonic texture is the “music, which consists of several lines moving at the same time, in the same rhythm” (p.669). As mentioned in numerous musicological sources the term is also applicable to “homorhythmic” in which all parts move with the same or similar rhythm. The New Grove Dictionary of Music and Musicians (1980/8) underlines that homophony as: “A part writing in which there is a clearcut distinction between melody and accompanimental harmony or in which all the parts move in same rhythmic pattern (this is sometimes called chordal style) as opposed to polyphonic (or contrapuntal) treatment” (p. 677). As could be observed above, this definition of homophony about the use of “same rhythmic pattern” is also mentioned in the Harvard Dictionary of Music. Thus, all the terms related to homophony such as chordal style, homorhythmic and accompanied harmony are among the common words which will be often used through the dissertation.

The textural classification of the genre could be made depending on the main division as explained above. However, there are some unclear situations where some of the preludes cannot be distinctively defined as polyphonic or homophonic. This view is declared by Harvard Dictionary of Music as follows: “Between the two extremes of strictly polyphonic and strictly homophonic music lie a large variety of intermediate textures” (p. 842). Thus, this definition would be one of the remarkable points on which there is a continuous focus throughout the thesis. Generally, the

ultimate focus in the thesis will be on trying to get a final textural map on the prelude genre throughout the time.

Other than the textural structure rhythm, melody and harmony are the important factors that have impact on the texture of a piece. Hence, these traits of the pieces are another group of elements that would be observed during the dissertation.

The second main aspect observed through this study is the importance of the improvisatory style. In the Harvard Dictionary of Music, improvisation is identified as: “the creation of music in the course of performance” (p.406). Improvisation in the Western Art Music has been in different forms such as: the improvisatory harmonization of the polyphonic practices of fourteenth and fifteenth centuries, melodic improvisations such as the insertion of embellishments, organ improvisations in the Baroque period or cadenza of concertos which is an improvisatory genre in the Classical period.

If we consider the place of improvisation in terms of prelude genre, the first time “improvisation” is clearly observed is when the “preluding” tradition comes to the scene in the fifteenth century. This tradition evolves from the act of improvisation, in other words the need of players for warming up and testing the sound of their instruments. Taking this example into account, it would be true to claim that the relationship between preludes and improvisation has always been an important task to be considered while dealing with the nature of the preludes in keyboard history.

The seventeenth century has a unique place in terms of the unmeasured French preludes which could be thought as the most important preludes for they represent the most “free” examples of the genre. Still loyal to notation, the use of time is left to the performer. Hence, this freedom lets the unmeasured preludes be the most influential preludes of history in terms of improvisation.

Carl Czerny in his instructional book on improvisation describes three types of preludes as Bruhn (2008, Leikin) mentions: “One is “quite short, as though through only a few chords, runs, passage work and transitional materials one were trying out the instrument, warming up the fingers, or arousing the attention of the listeners.””

(p.15). This citation reveals one of the fundamental explanations what the prelude stands for. The second type of preludes is revealed by Czerny as indicated by Bruhn (2008) as followed: “The second type is longer and more elaborated, just like an introduction, belonging to the following piece; therefore, even the thematic materials from the latter can be introduced therein” (p.159). The last type is explained as “completely unmeasured, almost like a recitative”.

1.4 An Introduction to the Word “Prelude”

What is a prelude? Does the concept have a general definition or a changeable one through the history of music? What is the name’s origin? Or how did the word function throughout the years.

Prelude in general sense could be regarded as an introduction in many areas, from literature to music. However, in music, prelude could not be only seen as an introductory movement of a bigger work but also as an independent body, starting from the nineteenth century.

Preludes, in a basic sense were created by lutenists while checking the tuning of their instruments. Through this experience, the form was constructed on an improvisatory basis. Depending on the first instances, through the keyboard history, the experience of checking the tuning was applied by keyboard players, testing the touch and tone of their instruments and by church organists, checking the pitch and mode of the music played in the liturgy.

Heritage of improvisation could be seen through unmeasured preludes of the 17th century, contributed by the French composers. By using whole notes and giving the chance of interpretation to the performers, the French impact on preludes, becomes an essential tradition. Could the improvisatory character of the preludes be seen in the following centuries? This could be a point to be underlined, since the start of the “preluding” is mainly a work of improvisation, all by itself. Thus, the link between the preludes and improvisation could not be so separate “words” when considered.

For piano literature, the term “prelude” is firstly heard through Johann Sebastian Bach, who makes use of the genre with a following fugue. Until him, the use of the mentioned genre is not so significant at the first glance. However, there should be a history of the genre before the recognition of its first rise underlined by Johann Sebastian Bach.

The word “prelude” in music is commonly used as a “little piece of music” which is used in different places depending on time and musical region. It could have been considered as a preface to introduce an upcoming work; for instance: a prelude of a major work like a suit, or partita; as a first part of a prelude and fugue couple or as an independent piece; a prelude of Chopin, Debussy or else Rachmaninov.

Whenever “the prelude in piano literature” is discussed, it is easy to find a reasonable number of examples from many different regions and eras. Thus, it would be true to claim that preludes have many different characteristics. This could lead one to the idea that the genre could not be categorized by certain aspects. But still, the question of “Are there any common traits of the prelude examples in specific periods” captures one’s mind.

2. A BRIEF HISTORY OF THE PRELUDE GENRE

2.1 The Beginning of the Prelude

German, French, Italian and English effects on clavier music, starting from one century earlier had already an impact in the beginning of the fifteenth century. Especially the church organs have an important place in the literature though what kind of pieces were composed on these organs is not still clear. Germany, in addition to these, remains as a place where an important number of fragments for this period have been preserved.

The first preludes as mentioned in the first section, evolves from the word preluder (preluding) and are the improvisational compositions resulting from the testing of the sounds of the instruments like lutes. By the beginning of the fifteenth century, the genre begins to show some specific aspects through which we can observe in the first clavier music sources and tablatures.

The first preludes in this sense could be thought as Roberts-bridge fragments⁵ for some, though some musicologists commonly think that the first singular source for the preludes, is found in the tablature of Adam Ileborgh (c.a middle fifteenth century) which brings considerable new material to the form. One of the main points of these preludes are that they are not constructed on any borrowed material, rather they are created by the organist's inventional tendencies and through his instrument's technical capabilities.

This idea is supported by Willi Apel (1972) as follows: "Even without the heading: ...and such titles as Praeambulum in C and Praeambulum bonum, it would be clear

⁵ The earliest known keyboard source, probably mid-fourteenth- century origin, bound at the end of a register from Robertsbridge Abbey, Sussex (Knighton, Fallows; Companion to Medieval and Renaissance Music, p.131)

that these are the first essays in a genre that, more so than any other, is the exclusive domain of keyboard music” (p. 43).

By the sixteenth century, forms written for the keyboard music starts to evolve. The forms written in this century are basically grouped in two categories: imitative and free. Imitative forms evolve from the vocal traditions of the fifteenth century such as the imitative choral writings of Guillaume Dufay and Jacob Obrecht. Imitative forms for the keyboard are *ricercare*⁶, *canzona*⁷, *fantasia*⁸ and *tiento*⁹ whereas the free forms are prelude, *toccata*¹⁰ and Italian *intonazione* (intonation)¹¹. *Fantasia*, *toccata* and *intonation* are among some of the genres which are treated as preludes. Thus, until the eighteenth century, the interchangeability of the terms for these specific genres is considered regular. This view is also supported by the words of Shannon (2012) as followed: “The terms are used rather haphazardly by composers of both the sixteenth and the seventeenth centuries, and it is impossible to determine why one should have been used rather than another” (p.18).

At this point, *fantasia* has an interesting position for it could be classified as an imitative as well as a free form. This idea is supported by the following words of Field (2001): “Its form and style consequently ranges from the freely improvisatory to the strictly contrapuntal, and also encompasses more or less standard sectional forms.” In view of this citation, *fantasia* is considered as a free form since it contains improvisatory materials as prelude does.

⁶ An instrumental composition of the sixteenth and seventeenth centuries, of which two varieties existed concurrently: a rhapsodic type in homophonic texture and a polyphonic type that exploits learned contrapuntal artifices and a precursor of the fugue.

⁷ An instrumental composition of sixteenth and seventeenth centuries having as its prototype, the French *chanson*.

⁸ An ingenious and imaginative instrumental composition. Throughout its use, *fantasia* has often simply meant to improvise. (The Harvard Dictionary of Music, p. 306)

⁹ A Spanish or Portuguese composition for harp, *vihuela* or keyboard from the sixteenth through the early eighteenth century. In style and function, the *tiento* has at times resembled pieces called *ricercar*, *fantasia*, *toccata* or prelude and varies from short flourishes of chords mixed with running scales to long and complex contrapuntal works. (The Harvard Dictionary of Music, p.892)

¹⁰ A virtuoso composition for keyboard or plucked string instrument featuring sections of brilliant passage work, with or without imitative or fugal interludes. The principal elements of *toccata* style are quasi-improvisatory disjunct harmonies, sweeping scales and broken-chord figuration. In some periods, this style is also found.

¹¹ A short liturgical piece for organ intended to establish the pitch and mode of a vocal composition. Perhaps representing the long Venetian tradition of improvising over a psalm tone, they resemble the early organ prelude and homophonic *ricercar*; and with their sustained block chords in the left hand against which the right has wide-ranging brilliant scalar passages, they incorporate many features of the longer *toccata*. (The Harvard Dictionary of Music, p. 416)

The fifteenth century prelude as mentioned before makes its first appearance by Ileborgh's tablature¹² (1448). In a twenty-five year of span, Buxheim Organ Book¹³ gives the last example of the form for the century. The sixteenth century is significant for the characteristic traits of the prelude form. By 1500, the form begins to have a much solid structure. These structural aspects could be observed through the following sources mentioned below.

The first examples of the sixteenth century preludes are found in the two German manuscripts: the tablatures of Hans Kotter¹⁴ and Leonhard Kleber¹⁵. As stated by Shannon (2012): "Kotter's tablature (1513) contains nine preludes under various names" (p.18). Shannon (2012) states that Kleber Tablature of 1542 is composed of seventeen preludes and fantasias. Kleber's preludes are much closer to the fifteenth century's prelude form "... with its recognizable monophonic passages in the beginning and end" (Apel, 1972, p.213). However, here the use of monophonic passages is rather different than before. Apel (1972) defines the role of the preludes as: "...but here they manifest another character, for the free rhapsodic lines are replaced by a more ordered motion in regular note values that consciously uses the scale as the structural basis" (p. 213)

¹² A seven-page tablature book dating to 1448 that was once located at the Curtis Institute in Philadelphia; it since has passed into private hands. The only clues to who Ileborgh was are contained in the title of the manuscript; he may have been a Franciscan monk and schoolteacher in the Saxon town of Stendal and presumably an organist in one of the churches there. Ileborgh's manuscript contains six organ preludes and three mensural elaborations of a popular German song, "Frowe al myn hoffer an dyr lyed." The preludes, very short pieces meant to establish a mode for singing psalm tunes or some other purpose, are regarded in some circles as the oldest organ preludes known; certainly Ileborgh's manuscript is the earliest extant organ music that contains a pedal part. The first study on the Ileborgh manuscript was written by Willi Apel and published in 1934; Apel also edited the tablature for its initial publication in 1963 in the first volume of *Corpus of Early Keyboard Music* (CEKM). (<http://www.allmusic.com/artist/adam-ileborgh-mn0001815842>)

¹³ The Buxheim Organ Book is easily one of the most famous sources of early organ music. Written out between 1450 & 1470 by at least eight different scribes, it presents a gigantic catalog (more than 250 pieces) of all the organ forms current at the time. This includes largely transcriptions, as well as plainchant fantasies, preludes and teaching examples. The manuscript was preserved in a small Bavarian town, and was apparently written in Munich. (the.medieval.org)

¹⁴ Kotter's tablature, finished in 1524 provides an interesting insight into the musical priorities of the time. Tablature, divided in two sections, perhaps for domestic and church use, we can see a particular function for the preludes, introducing the tone for a set of intabulations or cantus firmus pieces.

¹⁵ German organist who studied at Heidelberg before holding several teaching posts at German universities. He compiled an extensive and important collection of organ music in tablature in the early 1520s. (Fallows, 1992, p 394)

Following German tablatures there are three existing prelude samples in France. Two of them are gained from the printer Pierre Attaignant¹⁶ (1494-1552)'s prints: Two of them survive in the "Magnificat sur les huit tons avec Tedeum et deux preludes" (Magnificat on eight tones with Tedeum and two preludes, 1530) and the other one in his "Treize Motets et un prelude" (Thirteen Motets and One Prelude, 1531).

The tablatures of Kleber and Kotter lead the way to Polish preludes. The tablature of Johannes Lublin, written around 1540, is composed of pieces used during the service. The preludes in the tablature are known for their use in the Mass, Vespers and at similar gatherings. The Lublin tablature contains twenty-one and the following Holy Ghost Tablature contains three preludes. According to Apel (1972) their styles are similar to Kleber's in their sense of basic structure and four-part chordal writing even voice numbers are occasionally increased to five or six.

2.2 Prelude Between 1590-1685

Keyboard preludes in Europe between 1590 and 1685 could be categorized into three national schools such as English, French and German. However, before the dominance of the preludes of these three regions, prelude first appears in other forms cultivated by the Italian school.

In the latter half of the sixteenth century, inputs of Italian keyboard literature are obvious. Though Italy is remarkable in the beginning of the century, the literature is focused on another genre, *ricercar*. The prelude genre, which first evolved from the Italian *Toccata* and *Intonazione* (Intonation) is founded by Venetian composers, Andrea Gabrieli and Merulo. Shannon (2012) underlines: "These composers make of the *toccata* a principal form of keyboard expression" (p. 20). In another quotation Shannon (2012) explains the structure of *intonazione*: "The outlines of the Venetian *toccata* are present in the shorter *intonazione* of Andrea Gabrieli. They rely on a contrast between passages in chordal style and passages built on lengthy scales accompanied by chords" (p. 21). Thus, these intonations are counted as predecessors

¹⁶ Prominent French music printer and publisher in the Renaissance in the Renaissance who was one of the first to use single-impression printing.

of preludes among many sources on keyboard literature. The mentioned intonations and toccatas are known to be composed around 1590s and by the first book of Frescobaldi, whose toccatas would be essential for the Southern German composers including Froberger, who would have an inspirational impact of the following composers of the region.

English virginal¹⁷ music in the beginnings of the seventeenth century draws attention for keyboard music in England. Virginals then were called for all the plucked keyboard instruments including harpsichord, muselar¹⁸ and virginals. However, most of the pieces written for these instruments are also applicable to clavichord and chamber organ as well. *Parthenia*¹⁹(1612-13) which is the first printed anthology for keyboard music includes a few number of preludes composed by English composers William Byrde (1539/40-1623), John Bull (1562/63-1628) and Orlando Gibbons (1583-1625).

Along with *Parthenia*, the earlier *Fitzwilliam Virginal Book*²⁰ though its manuscript appears in the early seventeenth century and is printed in 1899, is an essential keyboard music source only for virginals. Some preludes from Bull, Farnaby (1560-1640), Byrde and Philips (1560/61-1628) are found in the manuscript. Apart from the prelude examples of the known composers, there are also number of anonymous preludes as well. The path of the English preludes first drawn by Byrde, are followed by Bull, Farnaby, Tomkins and Gibbons who is a pupil of Byrde.

In England, Matthew Locke (1621/23-1677) with his treatise on music theory, *Melothesia*,²¹ printed in 1673, has four suites in which three of them start with preludes. Giovanni Batista Draghi (1640-1708), Italian originated Londoner, in his

¹⁷ A small harpsichord, almost always with one set of strings and jacks and a single keyboard. Unlike the spinet, the virginal has its long bass strings at the front, so that instruments could be built in various shapes, rectangular or polygonal, with inset or projecting keyboards. (The Harvard Dictionary of Music, p. 960)

¹⁸ A type of virginal.

¹⁹ *Parthenia* is the rare collection of twenty-one keyboard pieces, mostly galliards and pavaues but also four preludes and one fantasia (Deutsch, *The Musical Times*).

²⁰ According to Online Encyclopaedia Britannica, *Fitzwilliam Virginal Book* is an early 17th-century English manuscript collection of 297 pieces for keyboard by many of the major composers of the period, including William Byrde, who is represented by 67 pieces; John Bull (44); Giles Farnaby (52); and Peter Philips (19).

²¹ *Melothesia* (1673) was one of the earliest English works to deal with "Certain General Rules for Playing upon a Continued Bass" (Encyclopedia Britannica)

six selected suites in *Lessons for Harpsichord*, includes preludes combined with other traditional dances. Henry Purcell (1659-1695) in his eight suites uses preludes in the beginning of each suite, as in the model of Locke.

Starting from 1600, Germany's effect on the keyboard music is highly remarkable. In case of German preludes, it would be wise to consider two distinct regional groups such as Northern and Southern Germany since the compositional aspects applied on the examples are rather different. The most inviting center of organ music is Hamburg for the North Germany in the beginnings of the seventeenth century, whereas Nuremberg is the crucial point for the South German keyboard literature to emerge. Through the musicological history, keyboard music in Germany in the seventeenth century has been categorized depending on the regional aspects. In the light of this attitude, North, Middle and Southern regions of Germany have had distinctive characters. Whereas some of the literature has focused on a categorization of three regions, there are also a serious number of works that make observations depending on two regions, such as "Northern Germany" and "Central and Southern Germany". Thus, in this research the latter division is preferred since the preludes in the Central and the Southern parts reveal more similar characteristics than the Northern part. Though the examples from the two regions (The South and Central Germany) will be mentioned together in the following chapter, first it would be appropriate to mention the rise of both styles.

At this period, the keyboard music in the Northern Germany is majorly defined by "organ music". Because of the serious number of organ builders in the North Germany such as Arp Schnitger (1648-1719), the master builder, organ becomes the main instrument just as the virginal in England. Schnitger is followed by his son Franz Caspar (1693-1729) and one of his apprentices Cahmar who is also known as "the Swedish Schnitger".

North German composers of the seventeenth century are mostly under the influence of the Dutch composer, organist and pedagogue, Jan Pieterszoon Sweelinck (1562-1621). Jacob Praetorius (1520-1586) the elder who is known as the active organist at the Jakobkirche is the first widely known organ composer of the North Germany. His son, Hieronymous Praetorius is known by his cycle of Magnificat settings preserved

in an organ tablature in Sweeden dated 1611. Hieronymous Praetorius prepares the stage for the upcoming chorale composers of North Germany.

The son of Hieronymous, Jacob Praetorius (1586-1651) the Younger, who studies under Sweelinck in Amsterdam, is known as an organ composer. As stated by Apel (1972), his three preambles are found in the Lynar²² tablature and Lüneburg (c.a. 1650) tablatures²³. These three preambulas have a specific place in determining the starting point of the evolution of the genre. As again underlined by Apel (1972), these preludes are also compatible with two preludes by David Abel (1555-1572) which are preserved in Lynar Tablature.

Mainly from the Lüneburg tablatures, around fifty works of Heinrich Scheidemann is known. This knowledge is enlarged by the addition of two manuscripts in the Calvör Library, containing twenty-eight works by him. The manuscript of Lüneburg contains two preludes of Melchior Schildt (1592/3) as well as the preludes of Heinrich Scheidemann. Moreover, Lüneburg tablatures is an important source also known for the anonymous preludes of its time. A work by W. Breig (1967), *Die Orgelwerke von Heinrich Scheidemann* also indicates a set of fifty-six authentic organ works, including fourteen preludes which are mostly chordal in textures.

In addition to Praetorius, Scheidemann and Schildt, David Abel, Peter Hasse, Düben, Franz Tunder, Christian Flor, Dietrich Buxtehude, Lübeck, Böhm and Bruhns are the prelude composers of the North Germany towards the end of the seventeenth century. As mentioned by Apel (1972), Düben's and Abel's preludes are alike in means of their *durezza* a ligature²⁴ and their non-fugal sections.

²² Lynar Tablature is dated in mid-seventeenth century, with its A1, A2, B1-10 and C1 manuscripts including works of many composers such as Sweelinck, Erbach, Gabrieli, Philips, Merula, Byrde and Gibbons. (library.music.indiana.edu)

²³ Composed of six manuscripts dated back to the mid-seventeenth century, Lüneburg Tablature contains many works of composers such as Scheidemann, Scheidt, Sweelinck, Flor, Froberger, Praetorius, Tunder, Weckmann and many others, including preludes as well as other genres. (library.music.indiana.edu)

²⁴ Mostly known as *Toccata di durezza e ligature*, is a toccata of dissonances and suspensions. A type of toccata which is always in four or more contrapuntal voices that move in prevailing half-note motion. This serious texture is the setting for numerous suspension dissonances and experimental chordal combinations. (Shannon, 2012). As in the sixteenth and seventeenth centuries preludes were sometimes named as toccatas or vice versa, *durezza e ligature* is also an idiom valid for preludes.

Franz Tunder (1614-1667) is an organ player at Marienkirche at Lübeck between 1641 and 1667, whose four preludes survive in Lüneburg tablature. They have the popular structure applied in the first half of the seventeenth century which is composed of a free introduction, a fugal section and a free postlude.

Christian Flor (1626-1697), born near Eutin, has a chorale prelude, two preludes and two suites. Martin Radex, probably born in Mülhausen in 1623, has one composition called a *Praembulum noni toni*, (Prelude without a tone) which is consisted of an introduction, a simple fugue and a brief postlude. A *Praembulum ex* of Bölsche, who was born in 1669 near Hannover, is followed by a fugue. Werner Fabricius (1633-1679), who is one of the pupils of Scheidemann, is discovered by his manuscript, which has been bought by the Newberry Library in Chicago. The source begins with number of simple and short preludes. A very important figure for the evolution of the organ music in North Germany, and a descendant of Tunder in Marienkirche, Buxtehude (1637-1707), has more than twenty preludes and fugues as well as toccatas, canzonas and choral settings. Kneller (1649-1724), born in Lübeck, becoming Schildt's successor at Hannover in 1667, has three preludes and fugues in Mylau Manuscript²⁵ (1730) and his two possibly additional preludes are preserved in Berlin Staatsbibliothek.

Vincent Lübeck (1654-1740) as a representative of the last generation of North German composers, born near Bremen, who has been an organist in Nikolaikirche (St. Nicolas Church, Hamburg) for thirty-eight years, has five known preludes and fugues. In addition to this, a prelude and fugue preceding his harpsichord suite is found in his source called *Clavier Übung* (1728), which is an album only covering this suite. Georg Böhm (1661-1733), born in Hohenkirchen, has free compositions. The first two of them, consist of a prelude, fugue and a short postlude. He also has number of suites, which have the usual order A-S-C-G²⁶ though only one of them opens with a prelude. Nicolaus Bruhns (1665-1697), who studies organ and composition under Buxtehude, has tree long toccatas also named as prelude or prelude and fugue. The toccata approach of the German clavier music is so related

²⁵ A late seventeenth century manuscript from the Pachelbel School. (Hogwood, 2002, p.57)

²⁶ The suit order of Allemande - Sarabande – Courante – Gigue.

with the preludes. Thus, Bruhns gives one of these examples in the literature, using a prelude, fugue and postlude in a toccata form.

The major composers of the Northern Germany in this period could be summed up as above. Regardless the fact that these are not the whole preludes of this time in this region, there are also some more preludes composed by composers like, P. Hasse the Younger (1659-1708), Dietrich Leiding (1664-1710), Brunckhorst (1670-1725) and Dietrich Saxer (?-?). Though they have inputs like one or two preludes respectively, composers mentioned before have more major characteristics representing the era. Thus, in such a wide approach it would be suitable to consider more specific examples.

On the side of the Central Germany, Elias Nikolaus Ammerbach (1530 -1597) in Leipzig and August Nörmiger (1560-1613) in Dresden are the active keyboard music composers towards the end of the sixteenth century. Christian Michael (1590-1637) has an important place in the documented music of the seventeenth century clavier music for his pieces are the first saved ones in the Central Germany. Apart from being a composer, he is a church organist as most of his predecessors. His father, Rogier Michel (1550-1619) is one of the predecessors of Heinrich Schütz (1585-1672).

As stated by Apel (1972,) Christian Michael is important for his eighteen preludes published around 1645. Along with Michael, Johann Klemm (1593-1651) is somewhat one of the interesting figures for he introduces a collection of thirty-six fugues which are ordered due to the church modes. According to Apel (1972), before the appearance of Johann Sebastian Bach, Klemm paves the path for the evolution of the fugue, which gains its specific characteristics of form about a century later.

Nuremberg stands as a significant place in the musical life of the most southern part of Central German Protestant area. Johann Erasmus Kindermann (1616-1655) is a leading church organist as well as being a publisher of his vocal and instrumental works. *Harmonica Organica* (1645) which is consisted of his organ works includes fourteen short Preambula, which are followed by number of pieces called Fuga.

Among them, some of the examples are reminiscent of Klemm's and some others are based on chorales.

Johann C. Bach, (1642-1703), is an organist and a harpsichordist in Eisenach. The most widely known of his preludes, is *Praeludium and fuge ex dis* which consists of a prelude and a fugue and a short postlude. Johann Krieger the Younger (1652-1735), is a keyboard composer with two prints. One of his prints, *Anmuthige Clavier-Übung* (1699) includes preludes as well as *ricercars*, fugues and toccatas. Christoph Kittel (1652-?) is a court organist in Dresden, who has one prelude in each of the twelve most usual major and minor keys.

Ernst Pestel (1654-1732) has seventeen preludes preserved in the *Mylau Tablature*. Michael Praetorius also known as Schulteiss, whose only death date is known, is an important figure in terms of his suites. Though suite is a traditional genre in Central German keyboard music, according to Apel (1972) Schulteiss makes two innovations about its structure: "he adds a prelude in the beginning and a *gigue* in the end of each suite. Only in London around that time, suites starting with preludes can be found."

A pupil of Girolamo Frescobaldi (1583-1643), Johann Jakob Froberger (1616-1667) born in Stuttgart, could be counted as the first important composer representing the Southern-German Keyboard School. He is mostly known for his *ricercars*, toccatas and suites not including any preludes but *allemande*, *courante*, *sarabande* and *gigue*. The effects of the Italian School and Frescobaldi on the toccatas of Froberger are remarkable. Thus, in formal sense they could be defined as predecessors of the preludes of the second half of the seventeenth century, as the toccatas had been in an interactive relationship with the preludes since the sixteenth century.

Karl Ebner (1612-1681) and Johann Kerll (1627-1693) are the two followers of Froberger. Especially Kerll who has worked in a few number of places like Vienna, Munich and Brussels and even there are some lost pieces of his, is known for both for sacred vocal and keyboard works which are applicable to both pipe organs and the harpsichord. His two preludes are presented in the *Neresheim manuscript*. The two other Viennese composers are Richter (1649-1711) and Reutter (1656-1738). Richter's three suites whose first sections are whether untitled or titled as a

“toccatina”²⁷ could be named as preludes, for the terms toccata and prelude are used interchangeably.

Georg Muffat (1653-1704), coming from a Scottish-English family, is affected by cultural aspects of many nations like French, Italian and German, which led him to blend several qualities of these three musical styles, as in the case of Froberger. The *Apparatus* which is a well-known source for Muffat, contains twelve toccatas, a chaconne²⁸, a passacaglia²⁹, an aria³⁰ and a variation set³¹. Another composer mainly known for toccatas is Johann Speth (1664-after 1719). His work, *Ars magna consoni et dissoni* (Consonant and Dissonant Great Art, 1693) is consisted of seven versets for each of the eight tones. Speth opens each cycle with a free preamble in toccata style.

Franz Xaver Murschhauser (1663-1738), who spends his life in Munich, is known majorly for his work, *Octi-Tonium* (1696) which is similar to Kerll’s *Modulatio Organica* (*Modulation Organica*, 1686). In this source, there is a set of one preamble, five fugues and one finale for each tone. The use of the free prelude puts Murschhauser in a different place than Kerll. The second work of his, *Prototypon* (Prototype, 1703, 1707) consisting of key cycles, is made up of intonations and toccatas as well as the preludes.

Carl Fischer (1656-1746), who is the last composer mentioned among the Southern German composers, is one of the important figures for setting the prelude form in a considerable place. His work, *Pièces de Clavessin* (*Pieces of Harpsichord*, 1696)

²⁷ A short toccata, often introducing further movements. (The Harvard Dictionary of Music, p.897)

²⁸ A continuous variation form of the Baroque, similar to the passacaglia, based on the chord progression of a late 16th century dance imported into Spain and Italy from Latin America. Usually in triple meter and major mode, the dance had a few stereotyped bass lines and a basic series of chords (I-V-IV-V) that acted as melodic and melodic-harmonic ostinatos. (The Harvard Dictionary of Music, p. 155)

²⁹ A continuous variation form, principally of the Baroque, whose basso continuo formulas originally derived from ritornellos to early 17th century songs. (The Harvard Dictionary of Music, p. 635)

³⁰ A term normally signifying any closed lyrical piece for solo voice either independent or forming part of an opera, oratorio, cantata or other large work. In instrumental music aria implies a subject suitable for variations, or a piece of light dance music, usually in duple time (The New Grove Dictionary of Music and Musicians, 1980/1, p. 573).

³¹ Musical variation which is the basic music technique consisting of changing the music melodically, harmonically, or contrapuntally. The simplest variation type is the variation set. In this form of composition, two or more sections are based on the same musical material, which is treated with different variational techniques in each section (<http://global.britannica.com/art/musical-variation>).

includes some preludes but the main source of his is *Ariadne Musica* (1702). *Ariadne Musica* has a unique place in paving the path for J.S. Bach's preludes. The first part of the *Ariadne Musica* contains twenty preludes and fugues, in nineteen different keys and one in Phrygian mode based on E. The second part of the source is consisted of five *ricercars*. The second important source for preludes, is Fischer's *Blumen-Büschlein* (Strauss) probably printed before 1736 is a collection of organ pieces.

The last school in the seventeenth century, the French keyboard tradition could be firstly observed through the prints of Pierre Attaignant (1494-1551/2) in 1530. Two series of print of Jean Titelouze (1562/3-1663) is important for the first half of the seventeenth century. However, between these two dates of Attaignant's and Titelouze's prints there is also a much recently found manuscript, which is at the British Museum and which contains eight anonymous preludes in addition to several anonymous pieces in different genres. Titelouze, as an important organist and an improviser has two prints respectively in 1623 and 1626. *Hymnes d'Eglise pour toucher sur l'orgue, avec les fugues et rechercher sur leur plaint-chant* (Church Hymns with fugues for playing on the organ and for searching on their plain chant) is a collection of hymns and magnificats which are composed of more chordal writing. Here preludes, as well as interludes and postludes are used to expand the form.

Etienne Richard (1621-1669), with his two preludes, is one of the most important figures in prelude literature in the beginnings of the seventeenth century. In the overall sense, the contribution of Richard to the prelude literature of the first half of the seventeenth century could be thought rather crucial in the French keyboard music of the time.

The French effect on the keyboard preludes in the second half of the seventeenth century is strikingly important. Louis Couperin (1626/9-1661) whose fourteen preludes are preserved in *Bauyn Manuscript*³² is maybe the most influential composers of the seventeenth century French keyboard music. The notation in these preludes is much different than the German preludes. The whole note-notation of

³² Insight will be given in section 3.3.

these preludes, gives the player to spend the time she/he wants while playing. By this way, the notation gives the option of improvisation to the performer. Thus, these preludes serve as the first unmeasured preludes of the repertoire.

Nicolas Lébeque (1630/1-1702) has a book of *Pieces de Clavecin*, in which he presents five key groups, each beginning with a prelude. The notation Lébeque implies, is different when compared to that of Louis Couperin, for Lébeque aims to present his pieces as simple as possible by notation. One of the students of Chambonnières, Jean Henry D'Anglebert (1629-1691) uses preludes as beginning sections of the suites. In his *Pieces de Clavecin* (*Pieces of Harpsichord*, 1689), the first three suites begin with preludes.

2.3 Prelude Between 1685-1750

The eighteenth century as mentioned in the first section, has an interesting diversity in means of the intersection of the late Baroque, Galant and the Classical styles. In the beginning of the eighteenth century, French composers open the scene for the prelude genre with their large clavecin (harpsichord) sources containing a serious number of preludes. The first half of the eighteenth century ends with the second book of *The Well-Tempered Clavier* of Johann Sebastian Bach. After this source, there comes an approximately 40 years of gap in terms of prelude composing. Thus, to indicate the era as 1685-1750 is suitable to have an idea of the similar approaches during this time.

Louis Marchand (1669-1732) born in Lyon, has two prints of *Pièces de Clavecin*, in which there is one suite beginning with a prelude. This prelude is written in exact note values, in a contrary approach compared to Louis Couperin's unmeasured preludes. Thus, this may be the first example leading to the style of François Couperin's measured preludes. Gaspard Le Roux (1660-1707), has also an album of *Pièces de Clavecin* printed around 1705. His work contains seven suites, four of them beginning with a prelude, in which Le Roux uses the whole note notation style, which Louis Couperin first uses. Jean-Philippe Rameau (1683 -1764), though having a serious number of suites, does not always use the form in the beginning of the

suite. The only prelude exists in his *Premier Livre de Clavecin* (First Book of Harpsichord).

In Germany, most of the composers are born in the latter half of the seventeenth century. However, their sources which include several numbers of preludes are published in the beginning of the eighteenth century. In addition to this, the structural appearance of these pieces is far more developed when compared to the examples composed around 1650s. Thus, it would be wise to treat preludes of Johann Pachelbel, Johann Kuhnau and Friedrich Wilhelm Zachow as works of the eighteenth century. German born English composer Handel (1685-1759) makes use of the genre, by including preludes in some of his suites.

Pachelbel (1653-1706), born in Nuremberg, is one of the major figures in Central German keyboard music. His twenty-four free compositions include preludes, toccatas and fantasies and two prelude fugues are found in his organ work book as well as his free compositions.

Another composer of significant outputs for keyboard literature is Kuhnau (1660-1722). Apart from being a keyboardist and composer, he has experiences like being a lawyer, scholar, linguist and a cantor. His published keyboard works are collected in four sets. His two *Clavier Übungen* (Keyboard Practices, No.1 and No.2) contain suites. The first set is made up of seven suites in major keys and the second set is composed of suites in minor keys. Generally, the structure of his suites is in *allemande-courante-sarabande* and *gigue* form. Some of them start with a prelude, as in the works of Schulteiss. In addition to these, there is a suite made up of P-A-C-S-I-G³³ model, which is later employed by Bach, in his *English Suites* and *Partitas*.

Born in Leipzig, Zachow (1663-1712), who is one of the teachers of Handel, is known by fifty-two keyboard compositions which include organ preludes and fugues. Buttstett (1666-1727) has preludes in his *Musicalische Clavier-Kunst* (Musical Keyboard Art). And a last composer, Christian Witte (1660-1716), has three fugues

³³ The order of suit is as follows: Prelude – Allemande – Courante – Sarabande – Intermezzo – Gigue.

and a Praeludium ex D (Prelude from D) attached to a fugue which is preserved in Mylau Tablature.

Johann Sebastian Bach (1685-1750), could be the most known and influential composer of the preludes within the eighteenth century. Although he has many prelude albums written for several aims, the famous source The Well- Tempered Clavier, which is consisted of forty-eight preludes and fugues in two volumes, is the major work that combines the preludes of his, to the past and future composers, in means of both compositional and instrumental history.

After Bach, there comes a huge gap for the prelude genre, which could be defined by the great esthetical changes occurred during the transition from the Baroque to the Classical period. Preludes of Muzio Clementi (1752-1832) among op.19 Musical Characteristics (1787) includes several preludes. They could be indicated as the first examples differentiated from the preludes in the Baroque style.

2.4 Prelude Between 1780-1890

Preludes in this period start with the prelude set of Tomasso Giordani (1730/33-1806) which is supposed to be composed for pedagogical purposes. Following that, Beethoven, Corri, Clementi are important for their prelude albums in different styles. Johann Nepomuk Hummel (1778-1837) who maybe is one of the most unrecognized or disremembered composers and who has a serious impact on the upcoming composers of the nineteenth and the twentieth century stands with his album of twenty-four preludes. Completed in 1825 and written in all major and minor keys, after Johann Sebastian Bach, but before Chopin's twenty-four preludes could be regarded as a "bridge-like work". It is not the first prelude set written in all keys, but represents the first set of preludes, including the prelude as one body, not attached to a multi-movement work like a suite, or a pair like a fugue.

Composed in between 1832-1837, Felix Mendelssohn (1809-1847)'s six preludes and fugues Op.35, is the first model for the prelude-fugue structured album after Well- Tempered Clavier of Johann Sebastian Bach. About a hundred years after the death of Bach, taking into consideration that Bach is a very influential figure for

Mendelssohn, this set could be taken into consideration as one of the most essential sources for the prelude-fugue genre.

Originally published in 1839, twenty-four preludes, Op.28 of Chopin (1810-1849) is the first widely known set of preludes, which treats each prelude as “one single piece”. It is generally said that Hummel’s op.67 has a crucial effect on the “idea of twenty-four preludes”. However, the main difference between the two mentioned sets is that Hummel’s preludes are rather shorter than Chopin’s.

The French composer Charles Valentin Alkan (1813-1888) comes to the scene with his twenty-five preludes (1847), which are also composed in all major and minor tones. These preludes have an interesting place in the prelude history in means of their cultural diversities. The impact of the French culture, folkloric aspects and Chopin’s influence, form the basic atmosphere of his preludes. Another interesting point is that each of the preludes in the set, are titled respectively, which is a manner observed afterwards in the preludes of the 20th century French composers like Debussy and Messiaen.

After almost a gap of fifty years, twenty-four preludes of Blumenfeld (1863-1931), appear in 1892. The Russian composer reflects intense and dark characteristics in these preludes, which in a few years Scriabin and Rachmaninov will be implying on theirs as well. Also, the effect of Chopin on these preludes could be felt especially in terms of virtuosic passages.

2.5 Prelude Between 1890-1950

Preludes between 1890 and 1950 reveal a distribution in a more compact regional area when compared to the preludes between 1780 and 1890. Russia, closing the scene of the nineteenth century for the prelude genre, opens the 20th century and remains as an important school until today. Alexander Scriabin (1872-1915), as the last composer of preludes towards the end of the nineteenth century, has clearly post-romantic qualities, like chromaticism and non-resolving chords in terms of classical tonality. His preludes, op.11, composed in between 1888-1896, published in 1897, stands as a unique set of preludes, both in terms of compositional and pianistic

aspects, before welcoming the twentieth century. Following op.11, his preludes op.48 and op.74 which are mentioned in this dissertation reveal the three different periods of Scriabin, evolving from the post-romantic to the atonal style.

Sergei Rachmaninov (1873-1943), who is a very special case, could be regarded much more “romantic” than Scriabin when his ten preludes in op.23, are taken into consideration. Op.23’s lyrical texture could be defined staying more in “tonal aspects”, even though they are composed after preludes of Scriabin. Rachmaninov’s second set of preludes, op.32, reveals much more post-romantic qualities than his op.23.

Dmitri Shostakovich (1906-1975), is another interesting figure for having two different sets of preludes. The first set of his, twenty-four preludes op.33 composed between 1932 and 1933, is like Chopin’s twenty-four preludes. On the other hand, his op.87, composed between 1950 and 1951, is probably the third majorly known set of preludes and fugues, after sets of Johann Sebastian Bach and Felix Mendelssohn. Dmitry Kabalevsky (1904-1987), with his 24 preludes, op.38 (1944) gives an output a decade after the preludes of Shostakovich.

Claude Debussy (1862-1918), with his two volumes of preludes, each of them consisting of twelve preludes, reveals the beginning of modern compositional aspects as he does the same in his other works. Two sets of preludes, first of them composed between 1909-1910 and the second set between 1912-1913, are among the first set of preludes composed in the non-classical tonality, along with the preludes of Scriabin. Another remarkable point is that the placement of the titles of the preludes: they are not written on the top but rather at the end of each piece. Olivier Messiaen (1908-1992) with his set of eight preludes (1929), names each piece among the album with programmatic titles, like the way Debussy applies. However, these titles appear in the beginning of each prelude, contrary to the approach of Debussy. Messiaen’s sound is very close to Debussy’s but he has a very unique harmonic language as explained later in his work *La Technique de mon Langage Musical* (The Technique of My Musical Language, 1944).

In the second half of the 20th century, there is a decline in the prelude sets writing when compared to the first half of the century. In the light of this situation, it would be appropriate to claim that the intense prelude composition period for piano, is majorly spread between the years 1890- 1950.

3. PRELUDES BETWEEN 1590-1685

England, Germany and France give birth to many preludes during the time between 1590 and 1685. The limits of these historical times are decided depending on the structure of the preludes. 1590s reveal important dates indicating the first periods in which prelude genre starts to get remarkable in number. Even *intonazione* and *toccata* genres of Italy mark the beginning of this tradition of prelude compositions, it is widely accepted that these mentioned genres are the antecessors of prelude. Through the following decades until 1700s, it is observed that the prelude genre in Europe has some common properties in terms of regions. In other words, the formal and textural aspects of the preludes among the same regions are mostly familiar. Thus, this perspective makes one think that a categorization of 1590-1685 is rather suitable. Below, will be mentioned the most representative examples of the main regions through the indicated time period.

3.1 English Preludes

Preludes composed in England during the seventeenth century could be summarized by the works of Byrde, Bull, Gibbons, Farnaby and Locke. Among the examples representing the most characteristic qualities of the seventeenth century English preludes, a categorization regarding the textural structures could be made. Below is given a few prelude examples representing the groups: fantasia-like (mostly homophonic), *toccata*-like (contrapuntal at times) and polyphonic.

G minor prelude of Byrde (1546-1623) in Figure 3.1 starts with a one bar of introduction and concludes in the same way, this time in *ritardando*. The sixtets which are obvious through the piece gives way to the free playing style³⁴ as in

³⁴ Fantasia often meant free improvisation, and was used to describe a work that gave the impression of flowing spontaneously from a player's imagination (www.baroque.org). In this example, this way of interpretation is open for the player. Here, the improvisatory effect is not at the mentioned level. However, in performance, the sixteenth notes are usually played according to the wish of the performer, generally not in strict time.

fantasias. Sometimes two and sometimes three parts are in chordal structure, accompanying the melody. Thus, the melody is consecutively divided between the right and left hand of the player. This division of the melody may help the performer, to have an atmosphere much suitable for “freely playing”.

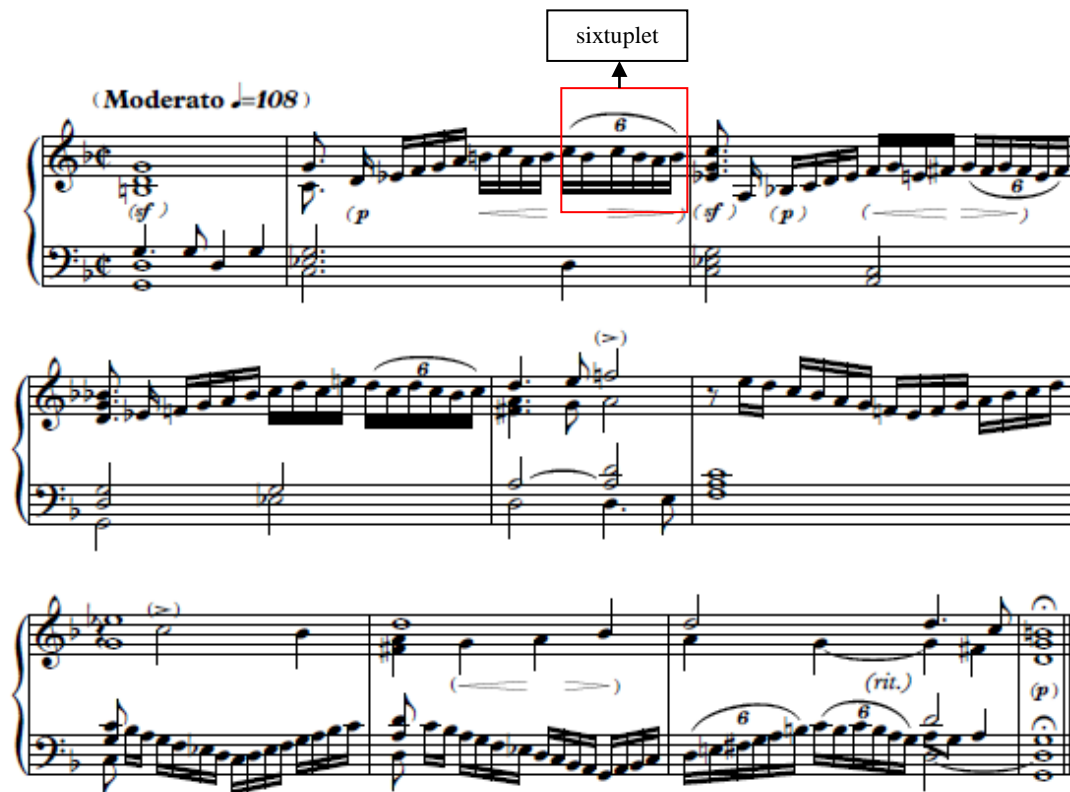


Figure 3.1 : William Byrd g Minor Prelude (Augener’s edition of Old English Composers).

In Augener’s Edition of Old English Composers, among numbers of preludes, pavaues, galliards, grounds, chaconnes and so on, G Major prelude of John Bull (1563-1628) seen below in Figure 3.2 stands as an essential example of the composer’s preludes. In Figure 3.2 is shown the main theme of the piece between bars number 1 and 6. The general outline of the prelude is slightly polyphonic. The prelude mostly has one melody divided into two voice parts, but not in a monophonic way. The prelude ends in a chordal and homophonic structure in the last two bars. Though towards the end of the piece there is the use of sixtuplets in one bar, this prelude is not so open to improvisatory playing as the previous example.

In bar 2, the call and response like G Major scale first appears in the right hand part and then followed by the left hand. This example demands a lot more dexterity in

terms of technical aspects than the previous example of Byrde. However, the improvisatory quality is not as significant as the previous example.

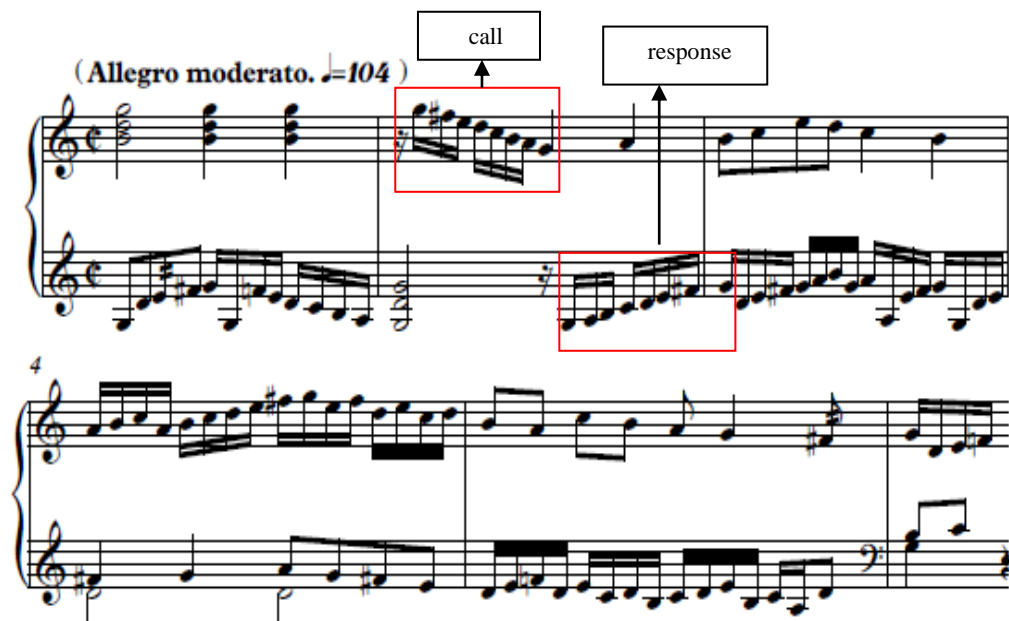


Figure 3.2 : John Bull's g minor Prelude, mm. 1-6 (Taken from the book edited by Margaret H. Glyn).

The prelude of Gibbons (1583-1625) is shown in Figure 3.3. According to this source, Parthenia, all voluntaries, preludes, short preludes, fancies are changeable. Hence, a voluntary or a fancy could be regarded as a prelude. This prelude is in a much more homophonic structure when compared to the preludes of Byrde and Bull. Thus, the improvisatory character of Byrde's prelude, or the flowing style of Bull's example is not seen here. The fugue-like³⁵ polyphonic structure could be regarded as one of the first examples of this type of preludes.

³⁵ Like a fugue which is “a composition founded upon one subject, announced at first in one part alone, and subsequently imitated by all the other parts in turn, according to certain general principles to be hereafter explained. The name is derived from the Latin word fuga, a flight, from the idea that one part starts on its course alone, and that those which enter later are pursuing it” (Ebenezer Prout, 1891, <http://dictionary.reference.com/browse/fuguelike>)



Figure 3.3 : Gibbons, III, A short prelude of four parts mm. 1-10 (Volume IV, Taken from the book edited by Margaret H. Glyn).



Figure 3.4 : Locke Prelude D Major, mm. 1-4 (Typeset in Musescore by Jeroen Donkers, 2011).

The prelude of Matthew Locke (1621-1677) as seen in Figure 3.4 which is found among one of the four suites in *Melothesia*, is one of the most complex preludes of the composer, defining the mature seventeenth century English preludes. The general outline of the texture is polyphonic. The use of the thirty-second notes as ornamentation and the basic rhythmical motive composed of pointed eight and sixteenth notes (shown in bar 3) give the characteristic fine work of the English Baroque. This observation could be supported by Charlston (2006) as could be seen in Table 3.1. For instance, the ornamentation indicated in bar 3 is a typical “shake”.

Below in Figure 3.5 is shown the prelude from the D major suite of Purcell (1659-1695) which is first published in the album *Choice Collection of Lessons for*

Harpsichord or Spinnet (1696). Mostly composed of a toccata-like³⁶ polyphonic texture, this prelude demands a reasonable degree of finger-work and agility for performance. The polyphonic texture starting in the beginning of the piece continues until the end.

Table 3.1 : Ornament Table for mid to late 17th century in English keyboard Music (Retrieved from Charlston, 2006, p. 29).

Forefall	
Backfall	
Shake	
Forefall and shake	
Beat	
Plain note and shake	
Turn	
Shake turned	

³⁶ Toccata is a virtuoso composition for keyboard or plucked string instrument featuring sections of brilliant passage work with or without imitative or fugal interludes (The Harvard Dictionary of Music, p. 895). Thus, in examples like Fig. 6, toccata-like finger work is demanded from the performer. So that any piece in this texture could be so-called toccata-like.

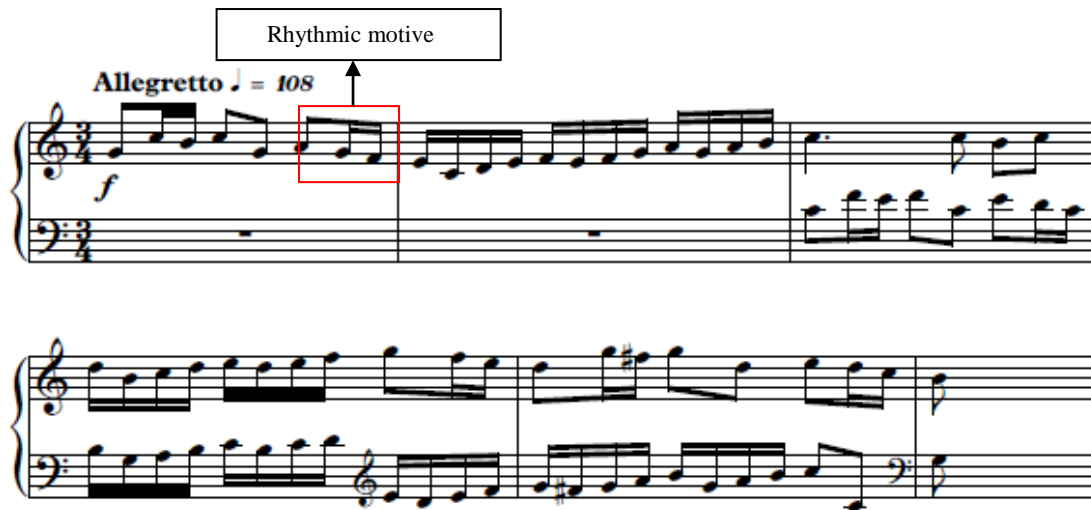


Figure 3.5 : Purcell Prelude from D Major Suite No: 5 mm. 1-6 (Dover, 1990, edited by William Barclay Squire).

Slightly different part of the prelude in terms of the rhythmical motive use starts by bar 25. The rhythmical motive which is made up of one eighth and two sixteenth notes is once again heard in bar 24 and following this, this motive is used in every beat until the cadence in the last three bars. Below in Figure 3.6 is given the use of this motive.



Figure 3.6 : Purcell Prelude from D Major Suite No.5, mm. 25-28 (Dover, 1990, edited by William Barclay Squire).

All the mentioned rhythmical motives are one of the most remarkable for they increase the surface activity of the texture and enable more complex structures towards the end of the seventeenth century.

3.2 German Preludes

3.2.1 Northern German School

Northern German School as mentioned in the previous chapter is formed by the impact of Netherlands, specifically by the influence of Sweelinck who has been the teacher of most of the Northern German composers of the seventeenth century. As the keyboard music of the Netherlands is mainly for the organ music: the same case is also evident for Northern German School. Through the examples below, the general textural and formal outline of the preludes composed in the Northern German style will be analyzed and the common points to define this style will be pointed out.

According to Shannon (2012), the Northern German School composers of the seventeenth century could be categorized in three generations. Respectively for the prelude genre, the first generation of Northern composers includes Scheidemann, Praetorius and Schildt. The second generation is represented by Tunder and Weckmann and the third, by Flor, Buxtehude and Bruhns.

Written for the organ, “15 Preludes and Fugues” of Scheidemann (1595-1663) includes 11 preludes, fantasia and fugues. The main characteristic of his preludes is that they are composed in a chordal, homophonic way. In the sixth prelude example of this book, F major prelude shown in Figure 3.7 stands as a symbolic prelude of the composer. The main instrument the prelude is composed for is organ where the pedal gives the bass part of the piece. Formed of four voice parts, the polyphonic writing and imitative structure are remarkable during the piece. Thus, the polyphonic and imitative writing could remind us the polyphonic writing style of Johann Sebastian Bach found in his chorale preludes.



Figure 3.7 : Scheidemann Prelude No: 6, Main Theme, mm. 1-10 (Kistner&Siegel, Leipzig).

Schildt's G minor prelude as seen in Figure 3.8, though starting and ending with a G Major chord, has a much simpler polyphonic structure compared to the F Major prelude of Scheidemann. Composed again for the organ, the bass part of the prelude is given by the pedal. The upper voice part is the most moving line of the structure whereas the bass line serves as basso continuo and the two middle voices have parallel or contrast motions between each other.

The following example of Franz Tunder (1614-1667) could be regarded as one of the first characteristic prelude examples resembling the manner of the second generation Northern German composers. Starting with a fantasia-like, improvisatory section which could also be indicated as a treatment of *stylus fantasticus*³⁷, the prelude in Figure 3.9 turns into a polyphonic structure by bar 6. At first, this polyphony has a dense texture, but leaves its place to a much looser structure towards the end of bar 23.

³⁷ Especially suited to instruments, *stylus fantasticus* is "the most free and unrestrained method of composing. It is bound to nothing, neither to any words, nor to a melodic subject, it was instituted to display genius and to teach the hidden design of harmony". (Kircher, A., *Musurgia Universalis*, 1650) In other words, *stylus fantasticus* could be regarded as: "liberation of instrumental music from the dominance of vocal music. Often driven along by ostinato bass patterns, the music is remarkable for its unending energy, florid solo lines and inherent freedom" (<http://allevents.in/cambridgeshire/bound-to-nothing-stylus-fantasticus>).



Figure 3.8 : Schildt Prelude in g minor, mm. 1-9 (Unidentified Publisher).

Grave ♩ = 70

The score for the Tunder Prelude, measures 1-6, is presented in two systems. The first system contains measures 1-3, and the second system contains measures 4-6. The tempo is marked 'Grave' with a quarter note equal to 70 beats per minute. The key signature has two flats (B-flat and E-flat). The melody in the right hand is characterized by long, sweeping lines and grace notes, while the left hand provides a more rhythmic accompaniment with eighth and sixteenth notes.

Figure 3.9 : Tunder Prelude, mm. 1-6 (Unidentified Publisher).

Below in Figure 3.10 is seen the beginning of the second section of the prelude which has a more rigid structure in terms of the contrapuntal writing. Less use of

sixteenth notes might have decreased the surface rhythmic activity. Towards the end of the second section, a toccata-like closing section arrives. However, still a polyphonic writing is available, the toccata-like manner is observed in one or two parts of the four-voiced composition.



Figure 3.10 : Tunder Prelude, Andante, mm. 24-28 (Unidentified Publisher).

The preambulum³⁸ of Weckmann (1621-1674) which could be observed in Fig.3.11 is remarkable for its four-sectioned structure. Composed for five parts, the prelude starts with a grave polyphonic introduction. By bar 8, it attaches to a more florid, toccata-like passage but still in the polyphonic texture. A more stable section composed of mostly eighth notes is observed between bars 24-53. Starting by bar 54, a “piu mosso” section consisted of mostly quarter notes which seems as a diminution of the last section, paves the path to the toccata-like closing passage taking place between bars 73 and 75. Generally, the prelude of Weckmann has a textural approach close to that of Tunder. Stable and chordal section (Bars: 1-7) followed by the still, polyphonic passage (Bars: 8-11) support the structurally changing manner of stylus fantasticus.

³⁸ The name for prelude mostly used in the terminology of the seventeenth century German North School.



Figure 3.11 : Weckmann Preambulum No: 3, mm. 1-11 (Belwinn Mills Publishing Corp. Kalmus Organ Series).

Prelude of Flor in C minor, is represented in Figure 3.12. Imitation in the first five bars and a parallel motion between bars 5 and 9 is seen. After bar 9, imitation reappears, again with the parallel motion usually between two voices. Even the piece is indicated in C major, it ends up on the E major chord.

This example of Flor is much closer to the style applied by Tunder and Weckmann. Though being a little more rigid in terms of the strict parallel use of sixteenth notes in two parts, the flowing melodic context of its, is rather recognizable. Thus, this sectional input of the prelude adds an improvisatory aspect to its whole, whereas it would be true to claim that Flor has also got examples of much more stable textural structures.



Figure 3.12 : Flor's Prelude in C, mm. 1-6 (pdf typeset by Peer Schober).

Along with the inputs of Buxtehude and Bruhns, the mature North German Preambulum, gains its place in the organ literature. Taking into consideration the formal structure of the North German prelude, Shannon (2012) indicates that: “No single section ever attains dominance over the work as a whole; each single section contributes its small share to the overall result” (p.208). In the examples below, this indication of Shannon could be exactly observed.

One of the most mature examples of the North German organ preludes could be observed by the following example of Buxtehude (1637-1707). As seen in Figure 3.13, the toccata-like passage heard in the beginning is suddenly attached to the polyphonic structure which is officially observed by bar 3.

This polyphonic structure goes on for twelve bars and at bar 13, there comes a fugal passage also indicated as a “Fuga”. By this way, the fugue starts to get evolve from the body of the prelude which will soon be treated as a separate section, following the prelude. Here, the improvisatory style explored in the previous examples is not available. This could be because of the strict polyphonic texture which immediately arrives by bar 2.



Figure 3.13 : Buxtehude Prelude, mm. 1-6 (Breitkopf and Hartel, 1888, rev. 1903-04).

The G major prelude of Bruhns (1665-1697) shown in Figure 3.14, starts with a toccata-like dense texture and by bar 5, changes into a form which is much looser than the beginning. Imitative counterpoint is easily recognized in bars 5 and 6. These two different textures are consequently observed throughout the prelude forming the structure *stylus fantasticus*. In addition to these sections which are seen twice (in between bars 40-72 and 101-157), there comes another texture which is close to the first polyphonic section but rhythmically in diminution.



Figure 3.14 : Bruhns Prelude, mm. 1-10 (Restitution of P. Gouin after the edition of M. Seiffert) (Edition Qutremontaises, 2011).

Lübeck (1654-1740), who is one of the last representatives of the North German School is important for his linked prelude and fugue forms. After Buxtehude and before Johann Sebastian Bach, this approach for the prelude-fugue structure is once again experimented by Lübeck. Below in Figure 3.15 is given an example from his preludes, *Preaembulum* in E major from *Preaembulum et Fuga ex E*.

The seven-bar introduction which is composed of monophonic-like passages paves the path to the polyphonic texture in between bars 5 and 9. As there are passages composed of scale-work, the dexterity of sixteenth notes and their strict association with the other voice parts, do not give way to an improvisatory character. However, the monophonic-like introductory part could be played in a freer context, as in a fantasia.

The melody is divided in three parts until bar 8, and then a polyphonic part arrives until bar 10. Continuing from bar 10, another section with a changing tempo appears. Following that, a vivace section starts in bar 17. The prelude ends up with a last chordal three bar, starting with bar 27. Thus, a fantasia-like introduction composed of sixteenth notes a much more stable polyphonic section and a final chordal section in the end make up the textural structure of the prelude. These structural changes are also supported by the cues such as *adagio*, *grave* and *vivace* as well.



Figure 3.15 : Lübeck Prelude in E Major, mm. 1-10 (Klecken: Ugrino Abteilung Verlag, 1921).

The fugue attached to the prelude in this case is not indicated as a “fugue” as it is so in the prelude-fugues of Buxtehude. Rather than that, prelude and fugue stand as parts of a multi-movement work.

As a last representative from the Northern composers of Germany, an example of Böhm (1661-1733) is seen below, in Figure 3.16. In his book *Klavier und Orgelwerk* which is published around 1720s, there are four compositions: Three prelude and fugues, one prelude and one prelude, fugue and postlude. Only in one of his prelude and fugues the beginning of fugue is not indicated as “Fuga”. Thus, the structure including two different forms is available in the prelude and fugues of Böhm just as mentioned in the works of Buxtehude and Lübeck.



Figure 3.16 : Böhm Prelude mm. 1-4 (Breitkopf & Hartel).



Figure 3.17 : Böhm Prelude No: 1 mm. 16-21 (Breitkopf & Hartel).

Above in Figures 3.16 and 3.17 could be observed one of the prelude fugues which starts with a toccata-like introduction mostly composed of arpeggiated scale work in the first twelve bars and then turns into a polyphonic texture in between bars 16 and 34 until the beginning of the fugue. With this textural structure, it would be right to claim that this prelude is also an example of *stylus fantasticus*. Apart from this two-textured prelude structure, Böhm also has preludes which always reveal only a toccata-like homophonic or polyphonic texture.

3.2.2 Southern and Central German School

For the Southern and Central German School, the first half of the seventeenth century is rather poor in terms of the contributions in keyboard literature when compared to the works formed in the Northern part. It is towards the middle of the century when the first prelude examples start to be realized. The Southern German keyboard literature arises from the practices of Frescobaldi. One of the major composers whose interaction with Frescobaldi is highly prominent is Froberger (1616-1667).

Toccatas of Froberger could be counted as the first prelude examples of the Southern and Central German School in the seventeenth century. As many toccatas have similar structural aspects as preludes throughout the history, once again considering a toccata as a prelude would be appropriate. This idea is supported by the following words: “There are similarities, perhaps superficial, between the North German praeambula and the toccatas of Froberger. Both genres share the same overall outline. A typical toccata of Froberger begins with a rhapsodic³⁹ introduction characterized by improvisational freedom. One or more pseudo-fugal episodes follow...” (Shannon, 2012, p.231)

Although seemed strictly polyphonic, the first section (between bars 1- 9) as shown in Figure 3.18 is played freely. Not being definitely a rhapsodic section⁴⁰, the use of time in playing the sixteenth notes and the embellishments are left to the performer. Thus, these aspects provide this section to be interpreted more improvisatory than the following one.

³⁹ Having a number of definitions, rhapsody traces back to Ancient Greek, meaning an epic poem or part of an epic. In music, the term is defined usually as an instrumental composition of irregular form that often incorporates improvisation. A second definition indicates that rhapsody is an instrumental fantasia often based on folk songs (<http://www.thefreedictionary.com/rhapsody>). Looking at the example, the first definition is likely to be considered as an irregular form is apparent and no folk tune is clear. However, through the second musical definition the similarity between rhapsody and fantasia gets obvious as they both could be applicable to indicate the improvisatory sections of the pieces.

⁴⁰ As mentioned by Shannon on page 42.



Figure 3.18 : Froberger Toccata Book 1 No: 4, mm. 1-9 (Vienna: Österreichischer Bundesverlag, 1897, 1903).

Considering Shannon's definition mentioned previously above, the subject of the first fugal section is heard in bar 17 with the one-line melody which is directly answered by the upper voice line in bar 18 (see Figure 3.19). Another pseudo-fugal episode follows the past fugal section by bar 30. Lastly, a fourteen-bar introduction-like rhapsodic and more improvisational section ends the prelude.



Figure 3.19 : Froberger Toccata, first fugal episode, mm. 17-23 (Vienna: Österreichischer Bundesverlag, 1897, 1903).



Figure 3.20 : Kindermann Prelude, mm. 1-7 (Transcribed and edited by Albert Kreuser, 2011).

Preludes of the Middle German School representative Kindermann (1616-1655) are observed through his striking source of many different genres, *Harmonia Organica*⁴¹ (1645). Mostly composed in melody-dominated homophonic texture, one melodic line is supported by the chordal accompaniment heard in the other voice parts. As could be observed through Figure 3.20 above, melody in the top voice parts goes on for four bars and then in bar 4, transferred to the tenor line.

The prelude in G minor of Krieger (1651-1735), is built on three voices. In several places during the piece, upper voices are mostly in an interaction. For instance, in bar 3 of Figure 3.21, there is a rhythmical motive used in imitation: first in the middle voice, then in the top one. The bass line has a much more stable function, where the upper voices are in an invention-like polyphonic motion.

At first glance, as two main representatives of middle German keyboard school, it is observed that Kindermann and Krieger have a lot common in terms of their stable polyphonic textures. However, in the prelude of Krieger, more rhythmical activity on the surface is apparent. The mentioned subject of “melody transfer” from one voice to the other is also much intense in Krieger when compared to the example of Kindermann. Thus, this point could be leading to a “more polyphonic writing” as well.

⁴¹ The last southern or middle German collection written in German tablature. Thereafter staff notation became characteristic. (Shannon, 2012, p.246)



Figure 3.21 : Krieger Prelude in g minor, mm. 1-7 (Les Editions Outremontaises, 2010).

One of the most well-known representatives of the South Eastern German School in the last quarter of the seventeenth and in the first quarter of the eighteenth century, Murschhauser (1663-1738), is remarkable for his sources *Octitonium novum Organum* (Augsburg, 1696) and *Prototypon longobrece organicum* (Nuremberg 1700)- preludes and fugues for the organ, re-edited by Franz Commer (1813-1887).

In the E Major prelude seen in Figure 3.22, the highest voice has the major melody, and the lower parts have the accompaniment function as in the beginning of the prelude of Kindermann in Figure 3.20. Though the second upper line has remarkable motion and sometimes in imitation with the upper line, the soprano line is much more efficient in terms of melody through the piece. Thus, the general texture of the prelude could be indicated as melody-dominated homophonic.



Figure 3.22 : Murschhauser Preambulum in E Major, mm. 1-9 (Published by Alexander Guilmant, Paris, Durand, London and Brussels, Schott, Schirmer, 1900).

Prelude in d minor of Pachelbel (1653-1706), is slightly longer than the previous examples as well as the other preludes of the composer. Canonic and imitative introduction of two voices is accompanied by the pedal line, starting from bar 5, ending in bar 15 as could be observed in Figures 3.23 and 3.24.

The last beat of bar 15, indicates the entrance of the first motive in the piece which this time heard in the dominant A and in the bass line. The second voice enters five bars later, as in the beginning. With the entrance of the second voice, the bass line turns into the previous pedal function, indicating the dominant A. Following the second voice, the third voice enters in imitation of the second voice and this “two voice and one pedal structure” continues for 12 bars, ending in bar 32.

From thereon, the structure turns into a toccata like, expressive appearance. This formal change continues until bar 44 and gives way to a polyphonic structure observed between bars 45 and 60. Following this, between bars 61 and 78, a chordal section appears. Finally, the last section comes with two voices accompanied with a bass pedal and a last three-bar chordal ending. The textural structure mentioned

above could be indicated as one of the most heterogeneous⁴² examples along with the structure implied by Froberger.



Figure 3.23 : Pachelbel prelude in d minor, mm. 1-7 (Free Public Domain Sheet Music courtesy of <http://www.sheetmusicfox.com>).



Figure 3.24 : Pachelbel Prelude in d minor, mm. 15-20 (Free Public Domain Sheet Music courtesy of <http://www.sheetmusicfox.com>)

⁴² In the preludes of Froberger and Pachelbel, we can observe the sectional sequence of the fantasia or rhapsody-like sections before and after fugal sections, or vice versa. This kind of texture is not just a stable polyphonic one like those of Krieger and Kindermann but much of a heterogeneous one. In other words, it would rather be true to claim that this structure is close to *stylus fantasticus* manner of the North German School.

3.3 French Preludes

After the preludes of Attaignant, Titelouze and Raquet, Etienne Richard (1621-1669) stands maybe as the most remarkable prelude composers of the generation before Louis Couperin (1626-1661). At the first glimpse, the preludes of Richard are rather different when compared to the German and English preludes of the sixteenth and seventeenth centuries in means of rhythmic implications and melodic perception.

Starting with a dominating upper melody, the piece generally could be indicated slightly polyphonic as little fragments are used in an imitative way as could be seen in Figure 3.25. One example of this could be seen after bar number 11. The rhythmical eighth-note motive starting with an eighth rest in the first beat is repeated through the following bar as well. Thus, the melodic flow is divided in between two parts, forming rather a polyphonic texture.

Another interesting point of the prelude is the rhythmical approach: the use of the four beat and eight-beat bars consecutively. This way of shaping the form could be remarkable, as it is not a common approach used by the contemporary or early composers, at least in the case of prelude compositions.

As the founder of the unmeasured preludes, Louis Couperin (1626-1661) has an important and discrete place among the French preludes as well as the seventeenth century preludes in general. “Unmeasured preludes”, as pieces serving mostly for improvisation start to be composed and played since the Renaissance period whereas unmeasured preludes written for the lute are the first examples of this genre.

For the harpsichord, the unmeasured preludes begin to be composed around 1650s. Louis Couperin uses the style through the slurred semi-breve (in British English) or whole-note (American English) notation. The slurred technique is known as a derivation from the techniques of the lute players.



Figure 3.25 : Richard Prelude, mm. 1-13 (Les Éditions Outremonaises, 2002).

Performance of unmeasured preludes is an individual task all by itself. Davitt Moroney (1976) in his article “The performance of unmeasured preludes”, underlines the importance of the difference between the unmeasured notation and unmeasured performance as follows:

“Good prelude playing requires the invigoration of imaginative freedom, but the player must be liberally inclined to impose on the music that measurement and shape which his imagination dictates. The notation’s lack of rhythmic measurement is a subtly negative element rather than a strictly positive one, by means of which the cramping of rhythms resulting from individual conviction is avoided.” (p.143)

Unmeasured preludes are notated in two main manners:

- the semi-breved manuscript style
- more diversified, printed style



Figure 3.26 : Louis Couperin, excerpt from unmeasured prelude in a minor (Edited and Typeset by Steve Wiberg, based on a facsimile of the Manuscript, Due West Editions, 2009).

Manuscript style is found in Bauyn manuscript of Paris⁴³ and Parville⁴⁴ Manuscript of Berkeley. Above, is the A Minor prelude of Louis Couperin, which is also preserved in the Bauyn Manuscript. The preludes starting in A minor, starts to have the accidentals of A major after a while and end in A Major officially.

The general texture of the prelude could not be indicated by the standard polyphonic or homophonic definitions. Though the previous example of Richard is like a little reminder of a slightly polyphonic structure, the prelude of Couperin sets the basic texture of an unmeasured prelude, which is hard to name in previously settled definitions. However, it would be right to declare that unmeasured preludes have an original texture which could be named differently due to several ideas.

Willi Apel (1972) mentions about the semi-measured preludes of Lebègue (1631-1702) in Lebègue's own words as follows:

⁴³The so-called "Bauyn" manuscript is a vastly more important musical source than either of the others, but it also covers more familiar ground. It contains almost all the known harpsichord works of Chambonnières and Louis Couperin, many in unique versions, and is also an important source for other French keyboard music of the 1650s and 60s, and for keyboard works of Frescobaldi and Froberger. (Journal of the Seventeenth Century Music, Vol:5 No:1)

⁴⁴ Parville manuscript is closely related to Bauyn manuscript in its readings of 79 pieces that the sources have in common. The similarities between Bauyn and Parville suggest that the two may have been written at approximately the same time, this dating of Parville. Parville contributes some unique pieces and refines our understanding of Bauyn, but the latter remains the principle source. (Silbiger, Alexander, Keyboard Music Before 1700)

“I have tried to present the preludes as simply as possible, with regard to both conformity (of notation) and harpsichord technique, which separates (the notes of) or repeats chord rather than holding them as units as is done on the organ; if somethings are found to be a little difficult or obscure, I ask the intelligent gentlemen to please supply what is wanting, considering the great difficulty of rendering this method of preluding intelligible enough for everybody.” (p. 714)



Figure 3.27 : Excerpt from Prelude of Lebègue.

As seen above, the prelude of Lebègue reveals an image of a “semi-measured” prelude. Compared to the preludes of Louis Couperin, the music is much more “predictable” in terms of improvisatory notation. Especially the use of the sixteenth notes creates a more restricted area of time where the player does not have to think so much about how the timing of the notes would be like. Thus, this kind of a textural modification could bring to one’s mind that this structure could be named as “semi-measured” rather than “unmeasured”.

D’Anglebert (1629-1691), as one of the major clavecinists of his time, has a distinct input on unmeasured preludes. Examples of D’Anglebert stand in between the whole-note preludes of Couperin and semi-measured notated preludes of Lebègue. The presence of the ornaments and embellishments are rather more than the other French preludes. Thus, this could make one agree that d’Anglebert takes the advantage of the harpsichord to use it in a lute-like way as many scholars agree on. This view could also be observed looking at the example below in Fig. 3.28.



Figure 3.28 : Prelude of D’Anglebert from the first suite of *Pieces de Clavecin* (Due West Editions, 2007, typeset by Steve Wiberg).

Pièces de Clavecin (Pieces of Harpsichord, 1702) of Gaspard de la Roux (1660-1707) contains several pieces. Below in Figure 3.29 is given the prelude in D minor from Pièces de Clavecin. At the first glance, Roux's approach could be connected to the whole-note style of Louis Couperin.

As the preludes of Louis Couperin, the textural structure of the prelude in D minor of Roux is beyond the defined textures. The melodic flow is sometimes divided into two parts but it is mainly in the upper voice part. When there is a prolonging note whether in the lower or upper part, the other part gives the melody.

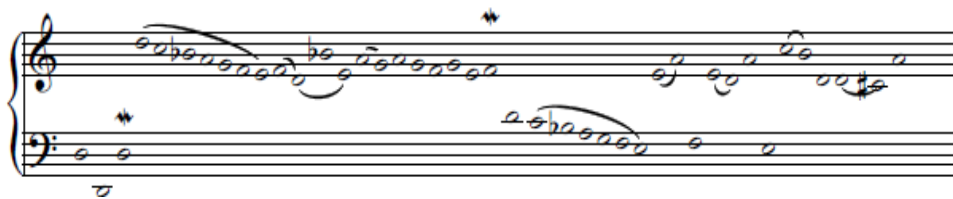


Figure 3.29 : Roux's prelude in d minor (Due West Editions, typset by Steve Wiberg).

3.4 Main Points of the Preludes Between 1590 - 1685

Considering the analyses given through the third chapter it would be appropriate to indicate that the preludes composed in between 1590-1685 reveal many innovative characteristics after the first implications done in earlier eras. Thus, it could be underlined that the seventeenth century holds a distinctive place in means of prelude genre because of the development it has revealed throughout the century. Not respectively one region but many regions in Europe contribute many basic aspects to the structure of this genre. Hence, these contributions remain as the frameworks of the genre in the following centuries.

If we have an overall look to the English preludes of the era, it would be appropriate to indicate that prelude starts with the fantasia looking examples such as Byrde's in which one melody is mainly important and a homophonic texture is dominant compared to the other examples of the century. Following Byrde, prelude of Bull reveals the basic aspects of the polyphonic structure whereas the chorale-like prelude example of Gibbons reflects the frame-work of a much chordal prelude. Examples of Byrde and Bull are more improvisatory than the prelude example of Orlando

Gibbons. Along with Locke, Purcell is also one of the representatives revealing the much more developed examples in terms of texture. Both examples from the two latter composers indicate the peak points of the seventeenth century English preludes in terms of polyphony and the use of rhythmical motives. On the performance side, it would be suitable to indicate that the Byrde's fantasia-like prelude has a much more improvisatory character than the following ones. On the other hand, through the examples of Locke and Purcell, it is obvious that the pianistic aspects such as finger-work, agility and the strict timing of the sixteenth notes start to gain much more emphasis.

German preludes could be remarked as the most fruitful examples of the seventeenth century. The categorization of the Northern and Southern German preludes easily indicates that the structure of the "Baroque prelude" has many important roots derived from the German preludes of the seventeenth century. Thus, the skeleton of the upcoming prelude-fugue form of specifically the eighteenth century mainly arises from the compound prelude-fugue like structure of the seventeenth century German preludes, even though some preludes are to be found among suites.

Considering the textural properties of the given examples in section 3.2, the Northern German preludes could be categorized mainly in two groups: preludes in the style of "stylus fantasticus" and "chordal and polyphonic". The much more independent style of stylus fantasticus is outlined as a "free and unrestrained method of composing" by Atanasius Kirchner in *Musurgia Universalis* (1650). Thus, one fantasia-like section, following a polyphonic one throughout the whole piece alternatively form unexpected returns and give an improvisatory feeling.

As can be observed through the examples of Scheidemann, Schildt and the first example of Flor, these preludes are in polyphonic texture. The other examples mentioned in chapter 3.2, which are the preludes of Tunder, Weckmann, Flor, Bruhns, Buxtehude, Lübeck and Böhm, are made up of different textures such as, toccata-like, fantasia-like and polyphonic sections, which alternately follow each other. Since this kind of textural variety gives much more freedom in playing the piece, "stylus fantasticus" effect is true to be indicated for these examples. Most of

the preludes of the Northern Germany are composed for the organ. Thus, for the performance of these pieces it would be right to claim that the

Southern representatives of the German School as Schildt, Scheidemann, Murschhauser and Fischer have prelude examples, mostly written for the organ. A large majority of the preludes are in a homophonic and chordal structure. Thus, these examples could be perceived as choral preludes where the part writings are suitable for vocal music as well. Krieger, Pachelbel, Kuhnau and Zachow, all separately represent definite properties which sum up the qualities of the "Baroque Prelude". Especially, the examples of Krieger and Zachow, give an impression of the polyphonic and arpeggiated preludes of Johann Sebastian Bach. Pachelbel's prelude in D minor resembles more an organ prelude with its bass pedal on D and A consecutively. Moreover, this example is composed of different sections as toccata-like, polyphonic and chordal, which makes a much more complicated prelude structure compared to the other contemporary examples.

It would be logical to admit that Fischer is one of the first composers who bring out the linked prelude-fugue form and who summarizes the general compositional and idiomatic outlines of the "Baroque Prelude" before coming to Johann Sebastian Bach. Lübeck, as Fischer, is another composer, who uses the linked form of the prelude and fugue, before Johann Sebastian Bach. The only difference between theirs and Bach is that there is not a definite pause in between the two sections, as Bach's prelude and fugue compositions represent two different compositional bodies.

French preludes, has rather a different place in means of composition style than the English and German prelude style. Notably, the concept of "unmeasured prelude" creates a distinct place than the contemporary English and French preludes, by adding a real "improvisatory" character to the composition. Thus, the French "unmeasured preluding" style, revitalizes the "improvisatory soul" of preluding in lute music of the Renaissance.

Starting with the beginning of the seventeenth century, the concept of measured and unmeasured prelude begins to evolve. The first examples of the era which comes from Etienne Richard are pieces notated strictly on time. However, around the same

time, unmeasured preludes of Louis Couperin open a new style of prelude, in which the performer is mostly free in using the time. Following Couperin, Lebègue, D'Anglebert and Roux have different perspectives on the unmeasured prelude. Among the examples of the three composers, preludes of Roux stand as the ones who have the most unmeasured style. On the other hand, preludes of Lebègue include aspects of the measured notation in addition to its general unmeasured qualities. The measured prelude examples come from Richard in the beginning of the century and from Marchand towards the end of the century. Thus, the place of the French preludes in this era point out a remarkable and discrete place in the history of prelude.

The points like texture and improvisatory quality mentioned about the preludes in Europe throughout the seventeenth century could be observed in the Tables below. The first table reveals the observations made on the textural aspects of the preludes of certain countries affecting the prelude literature between 1590 and 1685, whereas the following table points out the improvisatory degree of the preludes in the mentioned time scale. Preludes which have more improvisatory aspects in terms of the “much freer use of time” and “use of embellishments” could be counted as the unmeasured French preludes and North German preludes in the mood of *stylus fantasticus*. If we degree the most improvisatory prelude as 5, the others are categorized in a decreasing scale. As could be observed in Table 3.3, since most of the French preludes do not have measure lines, they have been treated as the most improvisatory examples of the genre.

Table 3.2 : Textural Table of the Preludes in between 1590 – 1685.

Countries/ Texture	Homophonic	Polyphonic	Stylus Fantasticus ⁴⁵	Unmeasured
England	Byrde Gibbons	Bull Locke Purcell		
North Germany	Schildt Scheidemann		Flor Tunder Weckmann Bruhns Lübeck Böhm	
South Germany	Murschhauser	Krieger Kindermann Pachelbel		
France				Richard L. Couperin D'Anglebert Lebague Roux
Italy	Merulo Gabrieli Frescobaldi			

⁴⁵ The textural context of the stylus fantasticus could be indicated as a blend of polyphonic, homophonic and monophonic textures.

Table 3.3 : Improvisatory Degree of French and North German Preludes between 1590-1685.

Countries	Composers	I.D.
France	Richard	2
	D'Anglebert	3
	Lebague	4
	Roux	5
	Couperin	5
North Germany	Flor	3
	Tunder	3
	Weckmann	3
	Lübeck	3
	Bruhns	4
	Böhm	4

4. PRELUDES BETWEEN 1685-1750

4.1 English Preludes

Seventeenth century has been a very fruitful era for the English composers in terms of the prelude genre. This situation is not seen in the eighteenth century. Though originated German, Handel (1685-1759) is to be considered the most prominent of English composers in the first half of this century. As some of the debates have been on the nationality of the composer, he is generally counted as an English composer, even though his pieces reveal a blend of English and German styles.



Figure 4.1 : Handel free prelude in d minor, mm. 1-5 (Hallische Händel-Ausgabe Kassel: Deutsch Händelgesellschaft, 1975).

As it will be observed in the following examples, Handel is one of the unique composers blending the different regional styles. Composed for the harpsichord,

Handel has many preludes either as a beginning of a suite, free preludes or preludes in an album as “Preludes, Air and Lesson” (approximately before 1720).

Above is seen one of the free preludes of the composer. As observed in Figure 4.1, the prelude starts with a fantasia-like, fluent introduction. The style of the introduction resembles the use of fantasia-like introductions of some of the seventeenth century preludes. By bar 6, the texture becomes polyphonic and does not change until the end of the piece. Thus, the overall structure could be counted homogeneous.



Figure 4.2 : Handel prelude from Suite no: 1, mm. 1-5 (Deutsche Händelgesellschaft, 1858).

Above in Figure 4.2 is shown the first six bars of the prelude from the first suite for the harpsichord. In this example, the fantasia-like freedom⁴⁶ could be observed much more easily. Though starting with a polyphonic structure in the first bar, the arpeggiated use of the chords as indicated on the score, gives the performer the needed time for interpreting the piece as it is willed. The prelude is composed of chordal sections followed by the fantasia-like fluid passages, or vice versa. Thus, this changeable formal structure gives the piece a vivid character.

Starting with a prelude or not, the suites of Handel has an important place in the keyboard literature. Thus, the following prelude example from the eighth suite of the first book is one of the most mature examples among the preludes of the composer. Starting with a polyphonic structure, the prelude is consisted of two sections namely: adagio and allegro. The polyphonic structure of the adagio section can be observed in

⁴⁶ This aspect also reminds one the style used by the English composers such as Byrde in the beginning of the seventeenth century.

Figure 4.3. Thus, the prelude of the Suite No: 8 could be indicated as one of the most highlighted examples of the linked prelude-fugue form.

Looking through the preludes of Handel, it would be true to claim that the preludes in England, unify into a single voice as in the case of the preludes of Rameau and J.S. Bach which will be mentioned in the following sections. In other words, it would be appropriate to suggest that the prelude genre in England mainly evolves through the seventeenth century and by the eighteenth-century Handel reveals the regional characteristics of the precedent works and adds his way of perception. Thus, whether fantasia-like, toccata-like or polyphonic, preludes of Handel are influential for they combine the inputs of the previous English composers.



Figure 4.3 : Handel Prelude from Suite No: 8, mm. 1-3 (Moscow, Muzgiz).

4.2 German Preludes

Germany is one of the most important countries by the beginning of the eighteenth century for the prelude genre. After the development of preludes in the previous century, prelude sets of Fischer, Kuhnau and Zachow at the turn of the century pave the path for the prelude-fugues of Johann Sebastian Bach. Two sets of prelude-fugues of the composer, stands as one of the most inspiring sets of prelude-fugues in keyboard literature. The preludes included in the sets could be defined as the “summary” of the Central and Southern German keyboard literature until the eighteenth century. In other words, the attempts used in the preludes of most of the Central and Southern German composers are unified in the preludes of Johann Sebastian Bach.

As an important composer, bonding the link between the South German School tradition and the preludes of Bach, Johann Caspar Ferdinand Fischer (1656-1746), could be observed. In his *Album of Ariadne Musica* (1702), Johann Caspar Ferdinand Fischer uses the genre “prelude” followed by a “fugue”. In most of the examples, fugues take a larger place than the preludes before them. Though first published in 1702, *Ariadne Musica* was probably composed before the end of the century⁴⁷.



Figure 4.4 : Fischer Prelude no: 11 from “*Ariadne Musica*”, mm. 1-6 (Editor: Gayk Aboyan).

At the first glance, there are four main textural types seen among the preludes in the album. Some of the preludes have fantasia and toccata-like rapid passages based on one hand, some of them are in a more polyphonic style, much closer to the fugues, following them, a few of them have much simpler writings in which two voices are active above a continuous pedal line (just as some of the examples of the South German School) and some of them have a blend of both a polyphonic and toccata-like styles. The prelude number 11 revealed in Figure 4.4, could be regarded as an example of this blended category. Both the imitative polyphonic structure and toccata-like rapid runs, reveal us that the prelude is constructed of several different features.

Among the preludes of Kuhnau (1660-1722), there are examples composed both for the organ and the harpsichord. In the formal sense, the preludes could mainly be categorized in groups such as: chordal homophonic ones, polyphonic ones, toccata-like homophonic ones and the ones with mixed structures. The prelude observed

⁴⁷ A number of sources are convinced with this point.

below in Figure 4.5 represents the last category of examples, which has a mixed structure of styles.

In the first nine bars in Figure 4.5, there is a two-voiced structure in which consecutively one part is accompanied by the other and rhythmical imitations are seen. The following thirty-one bars are structured in a polyphonic form, where majorly three or four voiced parts are apparent.

The image displays a musical score for a two-voiced piece. The top system consists of a treble and a bass staff. The treble staff begins with a rest, followed by a series of eighth-note patterns. A red box highlights a specific eighth-note pattern in the treble staff, with an arrow pointing to it from a label 'Rhythmic Model'. Another red box highlights a similar eighth-note pattern in the bass staff, with an arrow pointing to it from a label 'imitation'. The bottom system also consists of a treble and a bass staff. The treble staff features a series of chords, while the bass staff continues with eighth-note patterns. A red box highlights a specific eighth-note pattern in the bass staff, with an arrow pointing to it from a label 'imitation'.

Figure 4.5 : Kuhnau Prelude in c minor from Neue-Clavier Übung- Andrer Theil, mm. 1-5 (Editor: Gayk Aboyan).

Below in Figure 4.6, the polyphonic texture taking place in between bars 9 and 39 could be observed through the bars 9-15. Though having a structure of a fugue, the second section of the piece is not specifically named as a “fugue” as it is done so in the prelude-fugues of Bach.

In the Denkmaler Deutscher Tonkunst, six examples from Zachow (1663-1712) are seen. Four of them are prelude and fugue couples which are played without stopping in between just like in the preludes of Kuhnau. The first example is written in two sections with a break between each other, like Johann Sebastian Bach’s style of prelude and fugue form. The last piece is a fugue standing on its own.



Figure 4.6 : Kuhnau Prelude in c minor, mm. 9-15 (Editor: Gayk Aboyan).



Figure 4.7 : Zachow Prelude in G Major, mm. 1-5 (Editor: Gayk Aboyan).

In Figure 4.7, it is clearly seen that the following fugue section starts immediately after the double line in the end of the prelude. However, Zachow prefers to put the title such as “Prelude-Fugue” in order to indicate that there are two distinct structures of pieces. Among the album of Zachow, there are prelude-fugues in chordal and arpeggiated structures. The one in the example, and the prelude before it, are composed in an arpeggiated style, where one does not see any polyphonic writing. In the G major prelude, the broken chords are divided into two hands and the bass line is given in the first beat of the bars until the last two bars of the prelude, where the final is heard by an authentic cadence. For this prelude, it is even hard to say that there is an accompanying part. Thus, the example could be seen close to the first prelude of the Well-Tempered Clavier Book No.1, C major.

As a contemporary of Fischer from Germany and Rameau from France, Johann Sebastian Bach (1685-1750) is also a representative of the Central German School. Preludes of J. S. Bach should be taken into consideration distinctly, as his preludes in the set of preludes and fugues, show a bridge-like function in means of linking the

formal and musical aspects of the seventeenth and eighteenth century prelude composition to the nineteenth century's perspective of prelude composing.

Bach, known for his very popular two volume "Well-Tempered Clavier" has also composed some much easier preludes, namely "Eight Little Preludes and Fugues", "9 Little Preludes", "6 Little Preludes" and "5 Little Preludes" which were mostly composed to provide pedagogical help for the piano learners and children starting the piano education.

Well-Tempered Clavier Volume 1 which is published in 1722 and Well-Tempered Clavier Volume 2 which is published in 1744 are among the most important keyboard music sources in means of musical, formal and idiomatic qualities which represent and sum up the general aspects of the preludes composed until Bach and which paves the path for the upcoming new approaches used in prelude compositions.

As it would not be surprising, the forty-eight preludes included in two volumes, are to be categorized in a few groups in terms of formal aspects, in order to collect the examples having the most common properties together. This approach has been used by several musicologists and theorists during the 20th century. I, at this point, prefer to take the ideas of the mentioned writers, make a blend of the approaches and form a few categories to be able to take representative examples for each group.

As stated in the dissertation of Stella M. Ronaghan, *A Comparative Study of Four Cycles of twenty-four Keyboard Preludes* (1976), Hugo Leichtentritt (1951) categorizes the preludes into eleven groups whereas Karl Geiringer (1966) does a categorization of twelve types. This kind of a wide range of grouping would create a dismissal for the general point, as even the best fitting prelude examples have slightly different characteristics. Thus, it would be much logical to make the categorization, taking into consideration the idea of Iliffe (1966) who prefers to make a grouping of five types, in his article "Construction as to Form Bach's 48 Preludes and Fugues. Taking into account all the considerations, I prefer to categorize the preludes in five main categories as: arpeggiated, toccata-like, aria-like or cantabile and mixed structures. Moreover, there is an additional group of preludes in which

none of a typical style is observed. Of course, this categorization is made according to the most striking common aspects of the preludes.

Table 4.1 : Style/Texture grouping of preludes in WTC 1 and WTC 2⁴⁸.

Style/Texture	Polyphonic	Homophonic
Arpeggiated		1,15 (WTC I)
Toccata-like	17* 12 (WTC II)	2,3,5,6,11,14,21 (WTC I) 2,6,8,10,13,15,18,21,23 (WTC II)
Aria-like/Cantabile	4,7 (WTC I) 7, 13* (WTC II)	8,13 (WTC I)
Mixed	7,9,10 (WTC I)	
Not having a typical style ⁴⁹	12,16,18,19,20,22,23,24 (WTC1) 1,3,4,5,9,11,14,16,17*,19,20,22,24* (WTC II)	



Figure 4.8 : Bach Well-Tempered Clavier Prelude No: 15, mm. 1-2 (Schirmer, New York).

As an arpeggiated prelude, number 15 from the Well-Tempered Clavier 1 is shown in Figure 4.8. Mostly constructed of broken triads, the melody is shared consequently by right and left hand. The accompaniment part is made up of simple basso continuo⁵⁰ structure which is centered at the important scale degrees. A very simple

⁴⁸ Preludes symbolized by * are preludes invention-like, hence the two-voiced structure is close to polyphony they are indicated as polyphonic.

⁴⁹ In examples of mixed style, the piece could have specific aspects defining the styles it includes whereas this group of preludes does not reveal any characteristics that belong to any styles.

⁵⁰ An independent bass line continuing throughout a piece, on the basis of which harmonies are extemporized on keyboard or other chord-playing instruments. (The Harvard Dictionary of Music, 4th edition, 2003, p. 890)

homophonic texture is easily observed throughout the whole piece, even though towards the end of the prelude there comes a few bars of invention-like polyphonic structure.

The second example which represents the toccata-like prelude is number 6 of the second book of the Well-Tempered Clavier. The prelude in D minor revealed in Figure 4.9, is a typical example of the toccata-style which represents "keyboard virtuosity" defined by Robert Marshall, in his Eighteenth-Century Keyboard Music.

In this prelude, in means of performance, the dexterity of the fingers is remarkable. The light but the solid touch of the finger work is to be aimed to reach to the light but rich sound of the piece. The prelude is composed of two voices, which consequently carry the melody, just like the previous example. The part which does not have the melody, acts like a characteristic accompaniment indicating the important scale degrees. The overall texture of the prelude is invention-like polyphonic.



Figure 4.9 : Bach Well-Tempered II. Book Clavier Prelude No: 6, mm. 1-5 (Schirmer, New York).

The third example is one of the most typical preludes among the polyphonic ones of the first book of Well-Tempered Clavier. The prelude as could be observed in Figure 4.10, is mostly composed of four voice parts, except a few bars like bar 9 and 10, where three voice parts are seen. Thus, F minor prelude represents almost a fugue-like prelude.

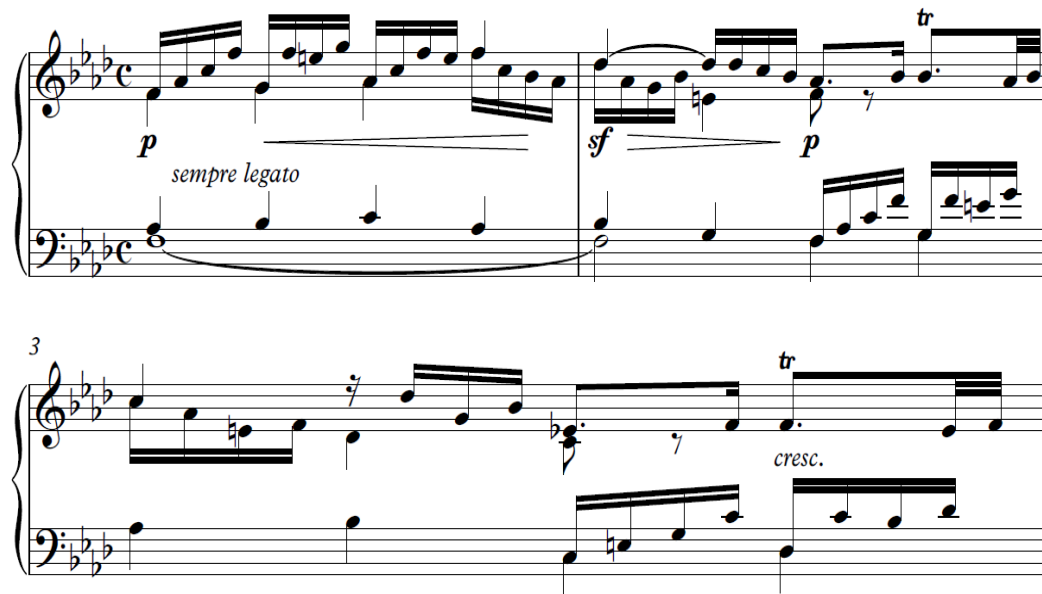


Figure 4.10 : Bach Prelude Well-Tempered Clavier Book 1 No: 12, mm. 1-3 (Schirmer, New York).

The fourth prelude of the first book represents the aria-like cantabile examples of the genre. As could be noticed in Figure 4.11, even polyphonic in some places of the piece, the major effect of the aria-like chanting of the melody makes a much more definite appearance throughout the prelude. The rhythmic presence of the triplets facing one quarter and one eighth note on the contrary, takes a significant place in the entire composition. Thus, this repeated rhythmic pulse helps the prelude to have a much more fluent melody, compared to the relatively divided melodies of the fugue-like polyphonic preludes as in Figure 4.10.



Figure 4.11 : Bach Well-Tempered Clavier Book II No: 7, mm. 1-4 (Schirmer, New York).

The last example from the forty-eight preludes of Johann Sebastian Bach is the C sharp minor prelude from the second book of the Well-Tempered Clavier. This prelude has some multiple qualities which make it a prelude of mixed styles. The example shown in Figures 4.12 and 4.13 is composed of two sections of different compositional styles. The first section of this binary form has an arpeggiated and

polyphonic structure, which is followed by a polyphonic and toccata-like second section. Thus, the tempo marking "Allegro" in this section brings out the change of the movement very clearly.



Figure 4.12 : Prelude no: 3 from WTC II, mm. 1-3 (Schirmer, New York).

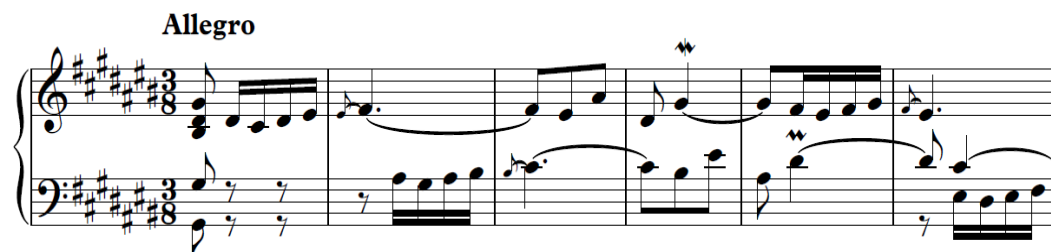


Figure 4.13 : Prelude no: 3 from WTC II, mm. 1-6 (Schirmer, New York).

4.3 French Preludes

Another French composer Louis Marchand (1669-1732) has a few preludes published in his *Livre de Clavecin* (Book of Harpsichord 1 and 2) and which were respectively printed in 1702. Though he has been active also in the beginning of the eighteenth century it would be appropriate to consider Marchand as a seventeenth century representor as his preludes are much more related to this period. Below is given Louis Marchand's prelude from his first *Livre de Clavecin*. The prelude has a linked section called *Suite de Prelude* (Suite of Prelude) which is in F major and leads to an ending in D minor.

The prelude of Marchand seen in Figure 4.14, is not in the style of Couperin's whole-note prelude style. Though it is not totally measured, the use of quarter notes and notated rhythms make the prelude much more measured compared to the style of Couperin. A common point is that Marchand's prelude has a *Suite de Prelude* section as preludes of Louis Couperin have a section called *Changement de Mouvement* (Change of the Movement).

This prelude has a very discrete place among the previous preludes in terms of its textural context. The piece starts with a polyphonic structure which could be observed in Figure 4.14. Starting by bar 25, it reveals a homophonic texture for six bars which leads the prelude to its suite, which is totally a different section as explained above.



Figure 4.14 : Marchand Prelude in d minor, mm. 1-15 (Edited by Steve Wiberg, Due West Editions, based on a facsimile of the first printing).

Clerembault (1676-1749), as well as being one of the significant harpsichordists of the beginning of the eighteenth century, is also important for his preludes which could be found in the two-volumed *Pieces de Clavecin* (*Pieces of Harpsichord*, 1704).



Figure 4.15 : Clerembault Prelude in c Minor, from *Pièces de Clavecin*.

The second prelude which is placed in the beginning of the second suite of his *Pièces de Clavecin* is shown in the Figure 4.15. This prelude looks close to the style of Louis Couperin in means of the use of whole-notes and resembles the approach of Marchand if the use of the notated rhythms is taken into consideration. Moreover, as Robert Marshall (2003) indicates there is an additional element that has not ever been used, as: “Clerembault also employs vertical dotted lines to indicate where the right and left hands should play together” (p. 123). In Figure 4.15 above, a few of these mentioned dotted lines are seen.

The texture of the prelude is like a typical French prelude in which no homophonic or polyphonic structure is definitely apparent. Starting with the consequent sharing of the melody between the left and right hand, the texture is seen most likely monophonic. By measure 7, a more homophonic-like structure appears. Though the accompaniment is provided by one longing note either by the left or right hand part, this texture could be named as homophonic.

The improvisatory character of the prelude is available throughout the piece. The whole-note introduction of the piece is suitable for the performer to use time in order to get the sound he/she wants. Thus, the time the whole-notes are played could change depending on the wish of the performer. The following homophonic-like structure seen in the second line is also suitable for improvisatory effects. However, the addition of the sixteenth notes could make the performance a bit more rigid. In other words, the use of time could be a little more controlled to be able to play the written score.

Son of Louis Couperin, Francois Couperin (1668-1733) is one of the most prominent harpsichord composers of the beginning of the eighteenth century. With his five volumes of *Pieces de Clavecin* (*Pieces of Harpsichord*, 1713-1730) and his *L'Art de Toucher Clavecin* (*The Art of Touching the Harpsichord*, 1716, revised 1717), Couperin has an outstanding place in means of serving to the didactic and artistic sides of keyboard playing.

Specifically, *L'Art de Toucher de Clavecin*, has a remarkable place in the history of preludes, with its eight preludes and one allemande. The didactic and pedagogical approach of the composer is apparent in the beginning of the work, as there is a special section giving information about the fingerings of significant positions on the keyboard. Thus, this could be comparable to the approach of another French composer Marchand, as he also adds a special instruction section in his *Pieces de Clavecin*.

The eight preludes in the album are divided into categories as measured or unmeasured. The second prelude, seen in Figure 4.16 is not titled as "mesuré" (measured). However, it does not obviously mean that it is a typical unmeasured prelude. The dotted rhythms, the thirty-second notes and the ornamentations, are the most significant aspects of this second prelude. The rhythmical rigidity makes one agree that there is lack of improvisatory character in the prelude when compared to most of the French preludes in the seventeenth and eighteenth centuries.

Starting with two-voice parts, the prelude becomes three voiced by bar number 2. Two bars later, the structure becomes four voiced. Thus, it would be true to claim that the prelude is composed of a polyphonic structure, as the fugue-like introduction reveals. Although the polyphonic relationship appears mostly between two voice parts as the other parts function as accompaniment. The general texture resembles one of the best polyphonic examples of the French preludes in the eighteenth century.



Figure 4.16 : Francois Couperin Prelude in d Minor, from *L'Art de Toucher le Clavecin*, mm. 1-9 (Copyright 2005-2008, Nicolas Sceaux).

As one of the most popular images of the French harpsichord music and as a contemporary of Johann Sebastian Bach, Jean Philippe Rameau (1683-1764) could be regarded as “Bach of France”. Rameau is known for his three volumes of *Pièces de Clavecin* (Pieces of Harpsichord, 1706), composed of suites. Though only the first of the series, *Premier Pièces de Clavecin* (The First Pieces of Harpsichord) starts with a prelude, this piece covers and summarizes the compositional traits used throughout the previous century.

The prelude of Rameau in A minor as shown in Figures 4.17 and 4.18 is composed of two connected sections. The first section as seen in Figure 4.17 is a definite example of the unmeasured prelude which with no hesitation resembles the preludes of Louis Couperin in means of the whole note use and d'Anglebert when the eighth notes and the mordents are taken into consideration. Especially the entrance of the whole notes gives opportunity to the performer to use the time as willed. As the eighth notes appear, the flow of the melody becomes much clearer. Although the

improvisatory aspect of the prelude still continues, the use of the eighth notes makes the interpretation a little bit more rigid than before in terms of use of time.



Figure 4.17 : Rameau Prelude in a minor.



Figure 4.18 : Rameau, prelude in a minor, second section mm: 1-6.

The second section as seen in Figure 4.18 is a much more measured section with its triplet notes always having three notes in the upper line and one quarter note in the bass. Thus, this style could be related to that of François Couperin in terms of its measured structure. The toccata-like structure of the second section demands a serious amount of dexterity. Thus, in terms of performance this prelude could stand as one of the most virtuosic ones among the preludes of the eighteenth century. Though the rigidity in the interpretation of time does not allow any improvisatory act in this section, the section resembles a rare example of an exact polyphonic texture when one considers the French preludes of both seventeenth and eighteenth centuries.

4.4 Main Points of the Preludes Between 1685-1750

Preludes of the seventeenth century, as mentioned in chapter 3 are mostly designed for the organ and the harpsichord. Preludes composed in the first half of the eighteenth century, even though they are composed still for the mentioned instruments start to be applicable also for the pianoforte which appears by the second decade of the century. Moreover, the evolution of the keyboard instruments used until the end of the eighteenth century makes an effect on the prelude genre as well. Thus, in general sense, the preludes composed since 1750 have probably much more idiomatic properties for the instruments such as organ, harpsichord and clavichord.

The period between 1685 and 1750 in terms of the prelude, genre could be regarded as a summary of the evolution of the genre undergone throughout the period 1590-1685. In all regions of Europe, the genre gets its last shape before its structural change, starting in the beginning of the nineteenth century. In England Handel, in Germany Johann Sebastian Bach and in France Rameau in a way summarize the compositional aspects derived from their precedents, add their unique styles and maintain the newest form of the prelude genre, representing the eighteenth century.

Kuhnau's prelude which could be considered as composed of two sections, doesn't have so strict borders between each other. A toccata-like beginning paves the path for a three and four voiced polyphonic writing. Not as mixed as Pachelbel's example, this prelude could also be regarded unique for its composite structure. Preludes of Johann Sebastian Bach mainly have common aspects with some of the Central and Southern preludes of the seventeenth century whereas Handel is a special case in blending the English and German composition styles, but still widely accepted as an English composer.

The unmeasured and measured French preludes of the seventeenth and eighteenth centuries form a very discrete category of preludes among the prelude examples until Johann Sebastian Bach. Starting with the seventeenth century the measured and unmeasured style of French preludes are apparent in the eighteenth century as well. As mentioned in this chapter beginning with Clerembeault, we observe an example of a rather unmeasured prelude which is followed by the strict measured prelude

example of François Couperin. Rameau is significant with his example blending both styles: starting with an unmeasured section followed by a measured second section. In the overall sense, it would be right to underline that the preludes Handel, Bach and Rameau are like the peak points of the genre in the eighteenth century. These examples could be pointed out as the result of the evolution of the prelude genre in Germany, France and even in England.

Below in Table 4.2, the textural approach of composers in between 1685-1750 could be observed. A serious number of composers of this period give outputs not in one texture. In case of English and German preludes, most of the composers prefer to use both homophonic and polyphonic textures. If the French preludes are taken into consideration, this indication of “using both textures” is not as apparent as in German preludes. Clerembault prefers unmeasured texture when F. Couperin is remarkable with his distinct “measured” approach. Only Rameau is open to both measured and unmeasured texture. In addition to these, Rameau could be indicated as “the first composer” in seriously applying the polyphonic texture in French preludes. In terms of the improvisatory aspects of preludes, German and English preludes are seen rather incompetent when compared to the French preludes. Thus, the improvisatory degree table seen in Table 4.3, summarizes the place of the French preludes in terms of improvisatory approach.

To finalize the whole period between 1685 and 1750, it would be right to claim that until the entrance of Johann Sebastian Bach into the music literature, outputs of the German composers, prepare the basis for Bach to make the synthesis of one of the widely known examples of the prelude genre. Following Bach, with the increasing use of the instrument "fortepiano", the compositional styles of the preludes start to change. Thus, starts another span of time which ends with the chronologically second largely known prelude composer of the keyboard history, Chopin.

Table 4.2 : Textural Table of the Preludes between 1685 and 1750.

Countries/Textures	Homophonic	Polyphonic	Unmeasured	Measured
England	Handel	Handel		
Central and Southern Germany	Kuhnau Zachow Bach	Kuhnau Zachow Fischer Bach		
France		Rameau	Rameau Clerembault	Rameau F. Couperin

Table 4.3 : Improvisatory Degree of the preludes between 1685 and 1750.

Countries	Composers	I.D
France	F. Couperin Rameau Clerembault Marchand	1 3 4

5. PRELUDES BETWEEN 1780-1890

As the piano evolves to the modern piano of today, preludes composed during the nineteenth century begin to have new faces. The new possibilities on the grand piano provide many sound opportunities for composers so that many genres in piano literature including the prelude start to emerge into a variety of new structures.

After Johann Sebastian Bach, we see a gap of around twenty years, in terms of prelude compositions. This period of quietness leads to a new conception of “prelude”, mostly named as “set of preludes”, beginning in the second decade of the nineteenth century, specifically by Hummel.

Following Johann Sebastian Bach, composing set of preludes has declined for many years. Though the pedagogical sources of Clementi, Corri, Kalkbrenner, Hummel, and Czerny which give valuable information on the art of preluding, the main idea of nineteenth century’s “Set of Preludes” reborn with the sets of Hummel and Chopin.

Between the end of the Baroque and the beginning of the 20th century, the place of the prelude genre has changed a lot. It has been mentioned that for preludes “being the first piece of a suite” has evolved into the idea of prelude “to be an antecedent of its following fugue”. Likewise, by the end of the eighteenth century, the prelude starts to pave its path to be “standing alone pieces” as they are revealed first in Op. 67 preludes of Hummel and then reach their peak point by evolving to “character pieces” in the set of preludes, Op.28 of Chopin.

The aim of the composers in composing the sets of preludes goes through a change until the “character piece” perception is gained by the preludes of Chopin. All the prelude sets of different composers starting from Clementi until Chopin have different focus points in terms of their aim of composition. As pointed out below by Gilbert Beuerman (2003), preludes are designed for several purposes; one or a few of

the following properties could be found out in one prelude set. These properties can be listed as follows: pedagogical purposes, exploitation of major-minor tonal system, prelude and fugue combination, collection of short pieces, compositional challenge, the improvisatory prelude, the prelude of virtuosity and cyclic works.

The prelude treatises of Kalkbrenner or Hummel, contain on their title pages some indications as “pouvant servir d'exemple pour apprendre a preluder” (for helping to learn preluding) or as in Hummel’s Op.67, “zum nützlichen Gebrauche für Schüler” (for the use of the students). Thus, these indications show that these sets of preludes are mostly designed for the pedagogical use of the student or performer, to guide him/her in learning “preluding”. Hummel thinks that the piano students and performers of the century are lack of improvising preludes before their main pieces. So, his preludes op. 67, are designed for students and beginner performers to improvise before the main pieces in recitals.

Nineteenth century, in the history of the piano preludes reveals some very important aspects such as the variety in the aim of writing sets of preludes, the impact of improvisation on them, and the general aspects of their performance practice. As mentioned before, improvisation and preluding has been a good couple since the first preludes composed for lutes have first appeared in the fifteenth century. Throughout the time, improvisation has had many different effects on the performance history of preluding. In the late eighteenth century, it is known that preludes are improvised before main pieces such as sonatas. Goertzen (1996) points out: “In the beginning of the nineteenth century, preludes were most apt to introduce fashionable pieces, usually light in tone” (p. 309). The prelude performance towards the end of the nineteenth century turns out to be a main part of the main performance as the idea of “set of preludes” settles. Thus, the period between 1780 and 1890 reveal a variety in terms of the performance.

5.1 Preludes in Germany

In Germany, eighteenth century is mainly remarkable since the preludes of Johann Sebastian Bach take a large place in the keyboard literature. Following him, nearly at the turn of the century preludes of Beethoven (1712-1773) are rather impressive even though he has not a huge number of compositions in this genre.

Barely surprising for one is that the three surviving preludes of Beethoven are associated with his very young ages, in other words his “Early Period”. The first one in F minor Woo.55 and the two C major preludes, op. 39 No: 1 and No: 2 are composed mostly in a baroque-like style, when the use of the counterpoint is taken into consideration. Beethoven, in these pieces is likely to choose an approach close to that of Bach, rather than a compositional writing which gives way to virtuosic and technical piano passages as Muzio Clementi or Kalkbrenner prefers. Though, all three preludes are striking for their “Bach-like” use of the counterpoint, preludes of op.39 are also outstanding as Beethoven uses all the twelve major tones in two pieces. In op 39 no: 1, the change of tonalities occurs in much wider spaces compared to the one in the prelude no: 2. Thus, prelude op.39 No.2 could be considered as a “genuine example” of the genre for the reason that one tonality remains for one bar whereas another is heard for five bars. This unbalanced division is one of the rarest examples that could be seen through that period. In this sense, it would be interesting to focus on the prelude op 39 no: 2, which can be seen in Figure 5.1.



Figure 5.1 : Beethoven Prelude op.39 No: 2 mm. 1-12 (Unidentified Publisher).

Two of the op.39 preludes are written in a chordal structure. However, op.39 no: 2 has a “more grave” character than no: 1. Apart from being at the meantime polyphonic, its compositional writing also resembles a very definite picture of contrapuntal structure. In prelude op.39 no: 2, C major tonality is observed for the first five bars. The next four bars in G major, leads to the tenth bar, from where the piece starts to evolve to “rapidly changing harmonies”. Thus, the following example starts from bar number 10. Canon and repetitive motives are widely seen throughout the piece.

Repetition is one of the striking features in bars number 10 and 11. If the model in D major in the tenth bar is taken into consideration, the following bar is the repetition of the same motivic structure, this time in A major. Both models are based on the V of V of D Major and A major. By this way, the changing harmonies could be used in a fifth circle. This situation reveals one of the rare examples in terms of tonal structure. Thus, it is one of the important aspects to be discussed in this prelude.

As mentioned before, the polyphonic texture of the piece is rather obvious. Though not likely the polyphonic preludes of Bach, as the dominance of the top voice part is felt this example still gives the sense of polyphony. On the side of improvisation, it is pretty much obvious that in this rigid time of phrasing style, no improvisatory approach is possible.

Another representative of the German prelude of the nineteenth century is Johann Christoph Kessler (1800-1872) who is another virtuoso pianist of the nineteenth century having acquaintance with Friedrich Chopin. The teacher and pupil like relationship of Kalkbrenner with Chopin, evolves into a different status when Kessler and Chopin are taken into consideration. There is a decade difference between Kessler and Chopin so that Kessler’s attitude towards Chopin is like a brother rather than being a teacher. After his arrival in Warsaw in 1829, Kessler starts to give number of recitals and earns his life as a piano instructor. He quickly becomes known in the musical world of Warsaw. Goldberg (2008) mentions about Kessler: “He (Kessler) grew especially fond of Chopin, who was only ten years his junior, and they often met, played together and spoke much about art and music. The

younger musician learnt a great deal from Kessler, who was already an accomplished composer.” (p.193)

Kessler’s 24 preludes op.31, include one example of each major and minor key, though it does not have a “circle of fifths” order as in op.67 of Hummel, he prefers random tonal organization. Below in Figure 5.2, is seen prelude number 2, in e minor. This prelude has rapid sixteenth note groups as in the preludes of Kalkbrenner. Though not as improvisatory or flexible as the style of Kalkbrenner, the nineteenth group of sixteenth notes reveal the improvisatory side of the prelude.



Figure 5.2 : Kessler Prelude Op.31 No: 2 mm. 1-3.

In the first bar, four groups of seven sixteenth notes groups reveal a structure rhythmically more developed than the previous examples. As will be observed in a few late preludes of Kalkbrenner in the following section, complex rhythmic groups are much more used in the preludes of Kessler. In other words, the fluent and virtuosic use of the complex rhythmical groups firstly seen in Hummel and developed by Kalkbrenner has been a backbone material in the preludes of Kessler.

The textural structure of the example is not a traditional polyphonic or homophonic one. As there is not a dominating melody, it could be stated that a polyphonic-like structure is available. The most important point of the prelude is about its style which is etude-like.

One of the last examples of the set, prelude number 22 is seen in Figure 5.3. Arpeggiated use in the right-hand part which is a pianistically developed one, could be indicated as an important material of the prelude. A striking point is the existence of a very lyrical, legato melody played by the left hand. The cantabile melody is given to the left hand, which is one of the typical ideas of Chopin as well. Thus, through the compositional style of Kessler, it would be appropriate to indicate that, Kessler is one of the main milestones in the musical approach of Friedrich Chopin. In the overall picture, the prelude number 22 has a melody-dominated homophonic texture, which could be depicted by a main melody heard in the middle voice part which is accompanied by the arpeggiated top voice and the bass line in which some places appear in octaves with the main melody. The improvisatory character of the piece is not apparent.



Figure 5.3 : Kessler Prelude Op.31 No: 22 mm. 1-8 (Retrieved from the dissertation of Beuermann).

Six Preludes and Fugues, op.35 of Mendelssohn which is composed between 1832 and 1837 is the first prelude-fugue set ever, following the death of Johann Sebastian Bach. As observed before, after Bach, the prelude genre evolves into different structures throughout many years. Thus, the approach of Mendelssohn could be regarded as a revitalization of a prelude-fugue set as well as paying a tribute to the great master, Bach.

The Well-Tempered Clavier is a very substantial source for composers of the nineteenth century, such as Mendelssohn and Chopin. Mendelssohn's op.35, Six "Preludes and Fugues" is thought to be composed as a set of "Etudes and Fugues" by the composer. Through the letters he has written to several people, including the famous pianist, composer and professor of the time, Thomas Atwood, the will of Mendelssohn to compose a set of "Etudes and Fugues" could be easily recognized. As Todd (2008) mentions:

On February, 1835, Mendelssohn writes to Atwood: “There is a favour I want to ask from you; I am about to publish some etudes and fugues and as I think some of them are better than any other things which I composed I wished you would allow me to dedicate them to you” (p. 173).

First focusing on the fugues of the set, Mendelssohn completes the first five fugues by July, 1836. Op.35, mainly takes its last shape between October, 1836 and January 1837. The decision to convert the “Etudes and Fugues” to the set of “Preludes and Fugues” is thought to be the most important deal of the composer. As Todd (2008) indicates, “by October 1836, he starts composing the preludes and according to his autographs he clearly designates most of the preludes as “Praeludium” (p.190).

The first prelude of op.35, with its arpeggiated left hand motif is primarily a reminiscent of the use of Bach and all the previous Baroque composers. Hence, the mobility of the piece carries the “arpeggiation” effect to a place where an etude-like feeling is observed.



Figure 5.4 : Mendelssohn Prelude, op.35 No: 1, mm. 1-6 (Breitkopf and Hartel).



Figure 5.5 : Mendelssohn prelude Op.35 No: 1, mm. 11-16.

In this first prelude in E minor, the main theme is given in the first five bars of Figure 5.4. Then starting from bar number 6, the theme is heard again, this time in a more detailed way. As could be observed in Figure 5.5, the second entrance of the main theme ends in bar 12 and with the fourth beat of the twelfth bar, a transition part composed of only arpeggiations arrive. The transition part beginning in piano continues to increase gradually and ends in forte with the third entrance of the main

theme on the last beat of bar 15. The main motive, for the third time is heard in b minor, on the dominant of the e minor. The transition taking place between bars 12 and 15 is significant for the chromatic motion on the base notes pointed out by the left hand. Beginning with B, the chromatic movement ends on E. Thus, this base line may give a hint about the tonic and the dominant relationship of the piece. By this chromatic descending of the baseline, reappearance of the main theme on the dominant, is much more underlined.

The transition passage between bars 12-15, comes again in another style between bars 25 and 26. In other words, this passage is not composed of chromatic movements but as before, the transition links the melody to the main theme for one last time.

The main theme ends in bar 32. However, there are two codetta sections in which the chromatic motion results on the tonic and the arrival on tonic E is much more emphasized. Below in Figure 5.6 is seen the beginning and the ending of the first codetta and the repetition of it, beginning in the bar 36. As observed in Figure 5.7, the prelude ends with a pure passage of arpeggiations without any lyrical melody which also could be named an area of “standing on the tonic” for four bars.

The textural structure of the first prelude is a homophonic one. The accompaniment is provided by the arpeggiated scale-work throughout the piece. The lyrical melody line is one of the striking aspects of the prelude as well. The rigid rhythmical use of the sixteenth notes does not allow any kind of improvisatory approach.



Figure 5.6 : Mendelssohn Prelude Op.35 No: 1 mm. 33- 37 (Breitkopf and Hartel).



Figure 5.7 : Mendelssohn Prelude Op.35 No: 1 mm. 41-45 (Breitkopf and Hartel).

Among six preludes of op.35, polyphonic second prelude, third prelude with its triplet staccatos and aria-like fourth prelude are mostly reminiscent of Bach. The fifth and sixth preludes of Mendelssohn reveal much of romantic piano music qualities of the era, such as the lyrical phrasing, intense use of the dynamics and the pedal markings. The first four preludes also have these mentioned characteristics. Hence, the last two preludes have much more unique properties which could be treated as “Mendelssohnian”.

Prelude number 5 seen in Figure 5.8 is majorly composed of a lyrical melody accompanied by triads and seventh chords, in other words homophonic, is likely to have some common points with the fourth prelude of Chopin's op.28. This connection of lyricism could be thought as one of the main properties of the romantic piano prelude of the nineteenth century.



Figure 5.8 : Mendelssohn Prelude Op.35 No: 5 Bars: 1-9 (Breitkopf and Hartel).

5.2 Preludes in France

Jean Friedrich Kalkbrenner (1785-1849), who is an important virtuoso pianist, pedagogue and method writer, has a significant place in the formation of the piano playing in the Romantic Era. As will be mentioned later, the relationship between the two composers is pretty significant.

Written around 1827, the set of twenty-four preludes of Kalkbrenner includes various types of preludes in means of formal and pianistical aspects. Starting with a very short prelude composed of etude-like sixteenth note passages, the set ends with an eleven-page long, three-sectioned prelude. A few number of chordal and polyphonic, in other words “Bachian” preludes are available in the set. However, majority of the set is composed of homophonic preludes which could be outlined in a few categories such as: etude-like, in a singing style, rapid passaged, in a triolet style, arpeggiated, or in a mixed style of the mentioned categories. Rapid passages and the triolet style

are among the aspects of the Late Classical and Early Romantic piano music. Meanwhile, polyphonic, chordal and singing (cantilena) styles in some of the preludes are the reminiscents of the Baroque Era. Thus, Kalkbrenner, as Hummel, cultivates a new prelude concept in sense of its formal development and through composing the preludes, brings up a different approach on technical aspects (the use of rapid passages etc.) of piano playing, which will be expanded by composers such as Chopin and Liszt.

Below, in Figure 5.9 is seen number 20, a minor prelude of Kalkbrenner. Starting with a fantasia-like introduction which gives a sentiment of improvisation, the prelude in its halfway comes to an andante and marcato section, in which a toccata-like feeling is observed.

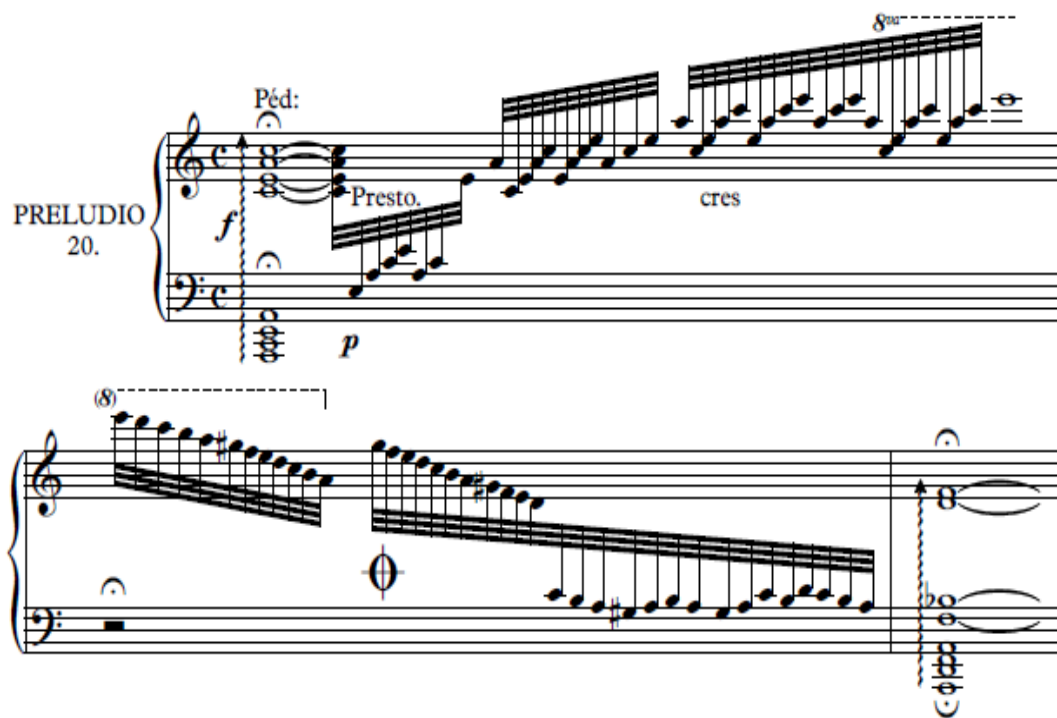


Figure 5.9 : Kalkbrenner Prelude No: 20 mm. 1-2 (Pleyel).

Andante and marcato section evolves into a four-bar piano and polyphonic section. In the end of the fourth bar, there again comes a marcato section with the effect of the sixteenth notes. The two-sectioned prelude of Kalkbrenner in which first an improvisational section is followed by a toccata-like and polyphonic section, reveal some common traits just as the two-sectioned prelude example of Rameau⁵¹. At this

⁵¹ This prelude is mentioned in the previous chapter.

point, a regional aspect on the formal designation of some French preludes could be mentioned.



Figure 5.10 : Kalkbrenner Prelude Second Section, mm. 4-20 (Pleyel).

Composed around 1844 and published in 1847, Alkan's set of preludes Op. 31, includes twenty-five preludes spanning all twenty-four major and minor keys and an additional prelude in C major. The tonal design of the set is in chromatic order in which a major tonality is followed by its subdominant minor and then followed by the chromatic neighbor of the previous major tonality. Thus, the order is as follows: C major, f minor, D-flat Major, g-flat minor, D Major, g minor, E flat Major, a flat minor, E Major and so on.

If one was asked about a prelude set in which each prelude is named, Debussy preludes would probably be the first set that would come to her/his mind. Though prelude set of Debussy is the best-known example for the programmatic preludes, the set of Alkan is the first album composed of preludes which are uniquely named.

Thus, it could be stated that the programmatic approach in preludes may have not been underlined this much before. The improvisational character of preludes could be restricted for the performer, for she/he should have think and imagine depending on the “given titles” of the composer. One of the striking points among the preludes is that some of them reflect the religious tendency of the composer. So, some of the programmatic titles are closely related to this interest of the composer. Below, the different religious impacts on the preludes of Alkan may be seen.

Table 5.1 : Religious themes of Alkan’s Preludes⁵².

Prelude	Key	Title	Category
4	F-sharp minor	Priere de Soir (Evening Prayer)	Prayer
5	D Major	Psahme 150eme	Biblical Text
6	G minor	Ancienne melodie de la Synagogue (The Old Melody of the Synagogue)	Judaism
13	G-flat Major	J’etais endormie, mais mon coeur veillait*	Biblical Text
19	A Major	Priere de Matin (Morning Prayer)	Prayer
20	D minor	No title	Judaism
25	C Major	Priere (Prayer)	Prayer

Among the twenty-five preludes of Alkan, there are a variety of preludes representing many categories such as homophonic (etude-like, chordal, lied-like, dance, romance), polyphonic and mixed styled. Thus, I will be focusing on the most different examples.

One of the remarkable examples could be pointed as the prelude number 10 seen in Figure 5.11 namely, prelude Dans la style Fugue (In the style of Fugue). Though there are some properties that could be found in a fugue just as the consecutive entrance of the subject, canonic structure, this prelude mostly resembles a toccata-like structure for its pianistic demands like dexterity, clarity and velocity.

⁵² The graphic is taken from the dissertation of Beuermann.



Figure 5.11 : Alkan prelude Op.31 No: 11 mm. 1-8 (Schlesinger, Berlin).

The entrance of the subject continues with the answer of the upper voice in bar number 3. Though the timing of the entrance of answer looks like a standard one, the delaying of the countersubject because of the reappearance of the subject motive in C (bar 8) in the lower voice, break the course of the fugue. As Beuermann (2003) indicates: “The counter-subject, delayed one measure, appears once and never returns. The subject neither appears again in its entirety, nor does it reappear with its response” (p. 137).

Beuerman (2003) further mentions about this prelude as follows: “Alkan manipulates the subject in episodic sections using techniques such as inversion, alternation between hands, fragmentation and imitation. Fragmentation in parallel unison closes the prelude.” (p. 135). All these indications show that the prelude no: 10 called as “In the style of a fugue” contains fugal characteristics but more likely in a modern sense.

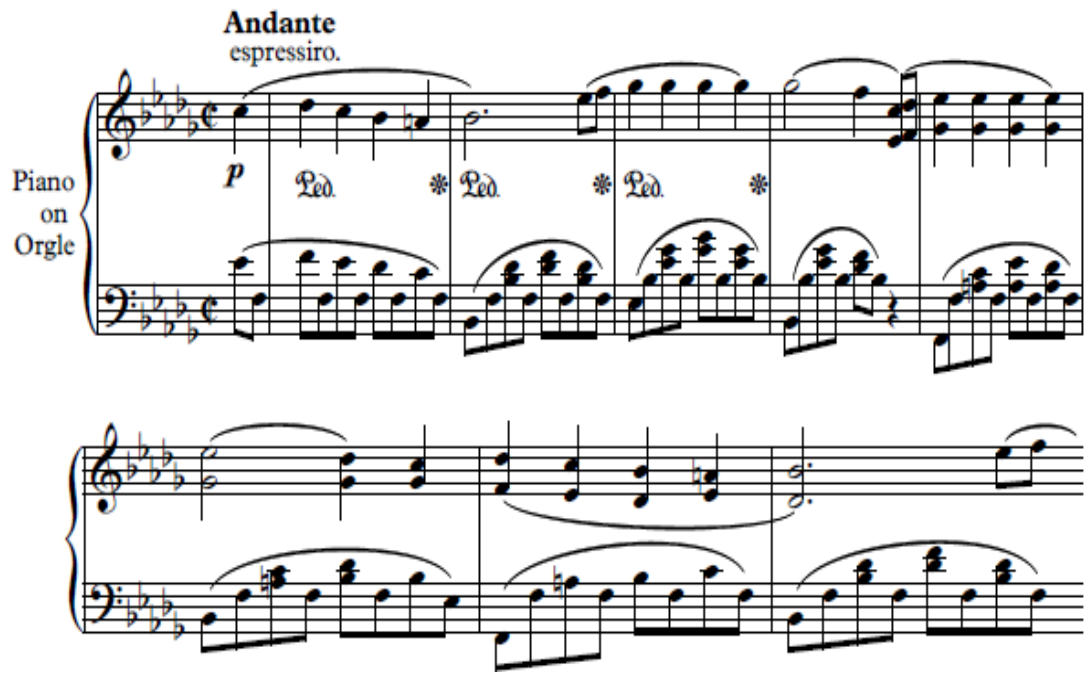


Figure 5.12 : Alkan Prelude op.31 No: 14, mm. 1-8 (Schlesinger, Berlin).

Prelude No.12 shown in Figure 5.12 is a kind of lied or ballade-like prelude. The melody in the upper line is accompanied by the broken chords of triads or changing intervals of sixths, sevenths and octaves. Thus, a homophonic-like texture is likely to be found in this example. The main theme of the prelude is heard twice, second time basic motif ending in B flat major is followed by the major main theme and with an enharmonic modulation to B flat minor reaches to the codettas in the end. Codettas are also made up of motives of the main theme. In pianistic sense, this prelude does not include much advanced technique to play. However, the lyrical melody is likely to be the most important element of the piece and should be supported by the upper voices of the left hand.



Figure 5.13 : Alkan prelude op.31 no: 20 mm. 1-6 (Schlesinger, Berlin).

Prelude no.19, shown in Figure 5.13, is an example of the chordal preludes which is called “The Morning Prayer”. The solemn and calm atmosphere is spread throughout the piece. Generally, the prelude reveals a simple melody-dominated homophonic

writing resembling the “not so complicated chorales of Johann Sebastian Bach”. In the pianistic sense, the equality and timing of the chords are the most important elements of the music.

5.3 Preludes in Austria

24 preludes of Hummel (1778-1837) stand as a striking album for the piano literature, especially in the sense of its virtuosic approach. Like Clementi, Hummel gives importance for the clarity, agility and fluidity rather than the much more Baroque-like contrapuntal intention of Beethoven, or his antecedents. With this work of Hummel, a prelude style, standing on its own, without accompanying another genre as a fugue, or as movements of a suite, a new idea of “set of preludes” is born. Thus, in the light of this output, the path of many sets of preludes by Kessler, Chopin, Alkan, Heller, Busoni, Blumenfeld, Scriabin, Cui, Rachmaninov, Shostakovich and many more composers are brightened.

Set of preludes, op. 67 of Hummel is composed of twenty-four preludes in all major and minor tonalities. The sequence of the tones goes in the order of the circle of fifths, within each major tone there comes the minor of the previous major tonality. Thus, the cycle is in the following order: C major - a minor - G Major - e minor - D major and so on.

As Hummel is a very influential and impressive musical character for the upcoming composers such as Chopin, also being a contemporary of virtuoso composers like Clementi, Czerny and Cramer, his works reveal similar compositional characteristics when compared to the mentioned composers. Therefore, it would be wise to pay attention to these visible qualities among the two representative preludes of Hummel.

As a contrapuntal example, prelude number 17 could be picked up. As could be observed in Figure 5.14 mostly four-voiced, polyphonic texture of the prelude, chromatic movements, model and sequence structure, call and response motives and a lyrical soprano voice are the significant points throughout the entire piece.

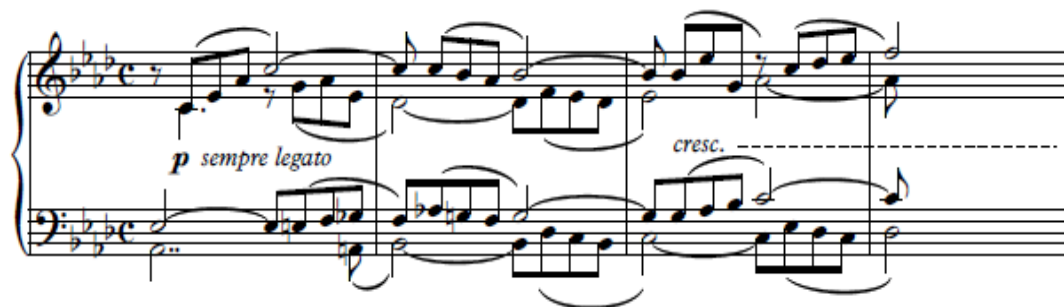


Figure 5.14 : Hummel Prelude No: 17, mm. 1-4 (Universal Edition).

Prelude number 21 could be regarded as an example close to the virtuosic approach in the preludes of Czerny or Clementi. As seen in Figure 5.15, the prelude starts with an etude like, fluent, down going passage, in which a bright sound and clarity is willed to be aimed. At the fifth bar, the left-hand joins to the right, with distinct octave notes. By this way, the atmosphere gained by the climbing motion of the both hands, reaches to the climax at bar 7. However, with a sudden ritardando at the end of bar 9, the melody comes to a section where triplets pave the path for the forthcoming sliding passage of down-going sixteenth notes. This sliding group of notes is a performance device generally used in the romantic piano music. Without hesitation, it would be rational to relate this motive to the compositional devices of Chopin. Thus, in this prelude of Hummel, at least one of the stylistic points which Chopin is affected is obviously seen.



Figure 5.15 : Hummel Prelude, No.21 mm. 1-6 (Universal Edition).

Following the examples of Hummel, one of the most important piano scholars, pedagogues and pianists of the nineteenth century, Czerny, has a striking source among a few sets of his preludes, called as *The Art of Preluding* as applied to the Pianoforte (1833) which consists of 120 examples including cadences, modulations and fantasias.

At the first glance, this broad source is composed of preludes aimed providing some warming up exercises for beginner pianists. Either focusing on each hand or both hands, each prelude is envisioned for improving the technical abilities of the pianist, specifically giving importance to the development of “equality” of sixteenth notes. Below in Figure 5.16 is seen Prelude No: 59 in D major from Op. 300, “*The Art of Preluding*”. The equality of the sixteenth notes, arpeggiated chords and the passage in the end of the prelude demanding synchrony of both hands are the main points throughout the performance of the prelude.

In the textural sense, four-bar monophonic texture leaves its place to the homophonic structure by the beginning of bar number 5. Though the accompaniment is not a typical chordal or arpeggiated one, the structure is close to the homophonic texture. Though this prelude does not represent a typical lyrical homophonic nineteenth

century prelude, it could be counted much more as an etude-like piece, just like the previous example of Hummel revealed in Figure 5.15.



Figure 5.16 : Czerny prelude Op.300 No: 59, mm. 1-5 (R. Cocks and Co., London).

5.4 Preludes in Italy

Clementi who is one of the masters for the piano literature in terms of the technical and the virtuosic approach, has two sources related with preludes. One of them is the Musical Characteristics Op. 19 (1787) and the other is the Preludes and Etudes (1811). Musical Characteristics is composed of twelve preludes and six cadenzas. Each set of two preludes and one cadenza is devoted to six famous composers of Clementi's time, including Clementi himself. Thus, each of the two preludes and one cadenza are written in the style of Haydn, Mozart, Vanhall, Sterkel, Kozeluch and Clementi respectively. Since preludes among this cycle are composed in the styles of other contemporary composers, it would be wiser to have the examples from the other cycle of Clementi, Preludes and Etudes, to get a much clear perception about the intention of the composer.

This set of Preludes and Etudes, as composed in each major and minor tonality just as the Well-Tempered Clavier of Johann Sebastian Bach, reveals a parallel notion in sense of the use of the tonal approach. On the contrary, the prelude-etude couple is one of the rarest structures with which the prelude genre is accompanied. In general,

the preludes in “Preludes and Etudes” are very short introductions, just as the reminiscents of Renaissance-like warming up preludes, preparing the tonal ground for the following etudes. A few different groups of prelude structures could be found in the whole album such as etude-like, arpeggiated, canon-like and polyphonic preludes.

Below in Figure 5.17 is shown an example of an arpeggiated prelude of Clementi in A major. This example is rather different from the arpeggiated preludes of Bach, since the use of arpeggios are in both parts. The introductory piece is so short that it would be wise to think that the prelude is played to warm up and be prepared for the following etude. The pianistic approach throughout the prelude does not reveal too many innovations on the style. However, the technical agility of the prelude is much more intense than the arpeggiated prelude examples of Johann Sebastian Bach.



Figure 5.17 : Clementi Prelude in A Major, Preludes and Etudes, mm. 1-3 (Peters, Leipzig).

Born as an only child of musician parents, the child prodigy Busoni, shows his talent directly through his preludes op. 37 which he composes between years 1878- 1879, while he is a young composer. Having a German originated mother and an Italian father, Busoni clearly shows both aspects of the mentioned nationalities in his compositions. His virtuosic approach could be specified as more Italian-like while his contrapuntal view could be declared as German-like.

Busoni's relationship with Bach is one of the remarkable ones. As he has done lots of transcriptions of Bach for instance, D minor Chaconne, impact of Bach can be easily seen through preludes of Busoni. As well as Bach, a Chopinian or Lisztian effect is also noticed among the preludes. One of the identifying characteristics of these preludes is that some of them have instructions at the start of the preludes, about their way of performing. Thus, this kind of an indication could leave no wonder for the performer about how to approach the piece while performing it.

In his set of preludes op. 37 there could be found several kinds of examples such as: humoresque, scherzo-like polyphonic, chordal, appassionato-like, song-like, arpeggiated, toccata-like, dance-like homophonic ones or a mixture of some mentioned categories. Thus, it could be stated that the preludes have a wide range of stylistic aspects.

To start with, the sixth prelude of the set could be considered. Prelude number 6, shown in Figure 5.18 is among the chordal examples of the set. The melody-dominated homophonic structure of the prelude resembles a chorale as it is also indicated in the beginning of the piece. As a prelude in which the impact of Bach in terms of chorale writing is deeply felt, an original use of the harmony, mostly in the chromatic sense is remarkable.

Below as shown in Figure 5.18, the eight bars give the main theme. The prelude in b minor comes to the dominant by a half cadence in the halfway (bar 4) and resolves on the tonic at the end of the eighth bar. Though some tonal harmonic traditions are still felt through the prelude, the use of chromaticism and the feeling of harmonic tension and late resolutions remind us that the piece is a typical example of the late romantic era.



Figure 5.18 : Busoni Prelude op. 37 No: 6, mm. 1-8 (Ricordi, Vol 1).

The second theme mostly constructed on the motives of the first theme, is a much more agitated version of the main theme and again ends with a perfect authentic cadence. The last four bars of the closing section which is a kind of a summary of the whole prelude are heard in pp.

In terms of pianistic approach, the prelude is not a demanding one. However, the homogeneity of the chords and the use of the pedal are two of the essential issues that one should consider while performing. The clarity of the pedal changes is important to be able to give the right mystical atmosphere of the chorale-like prelude. Beside these, rather sudden dynamic change in bar 15, which is also heard before, shows that the mood of the piece is not a stable one. Thus, the performer should be aware of the sudden dynamic changes in a narrow section of the piece, to be able to give the tensioned character of the prelude.

As an example revealing a much more Italian side of Busoni, prelude F sharp major, number 13 could be taken. This prelude, which is named as an Allegro scherzando, has a vivid and joyful atmosphere. Though in some places a two-voiced polyphony is heard, the general texture of the prelude is rather pure when compared to the more polyphonic ones. Thus, it would be appropriate to indicate that the texture is a melody dominated homophonic one.

The overall feeling of the prelude reminds us of Scarlatti, for there is an apparent use of staccatos. As mentioned in the article of Hugo Leichentritt, compositions of Busoni at that period are composed in Italian style. Leichentritt (1917) indicates the aspects of another piece of Busoni, composed around the time of his preludes, as follows:

The second "Scene de Ballet," Op. 20, shows Italian traits in its lightness, its elegance of treatment; indeed, the light hand and a distinct Romantic grace are very distinctive features of Busoni's music. One might describe this composition as a Schumann Novelette translated into Italian. It is dedicated "to his beloved mother and teacher, Anna Weiss- Busoni. (p.72)

Hence the unique light touch of the composer could be observed in the following prelude, number 13 from op. 37. Below in Figure 5.19 is given the main theme of the prelude. The main theme is heard once again, this time with a much more rhythmical surface activity on the left-hand part. The form of the prelude is like ABA'. However, the section B is a kind of another aba' section within it. The recapitulation section is made up of two entrances of the main theme, slightly different from each other as heard in the exposition. Following this, a codetta section arrives which is composed of the rhythmical motive used in the B section. In Figure 5.20, section B is seen with its light and more active character than section A.



Figure 5.19 : Busoni Prelude Op.37 No: 13, mm. 1-7 (Ricordi, Vol 1).

Figure 5.20 : Busoni Prelude Op. 37 No: 13, mm. 29-35 (Ricordi, Vol 1).

5.5 Preludes in Poland

Chopin (1810-1849) as a very striking figure for the piano literature has at the same time a significant place with his op.28 preludes, in the history of piano preludes. The preludes both as a set and as single pieces reveal unique qualities among the other preludes or the set of preludes of various composers.

Before Chopin, the aim of composing preludes or sets of them is mostly for warming up of performers for the following pieces which also could be defined as “preluding”, for the pedagogical development of pupils and young pianists or for the use of exercising. Op.28, set of preludes, with its twenty-four pieces is considered as a very influential set of preludes, for it determines a “new definition” for the perception of the prelude genre. Andre Gide (1949) gives an insight about the single preludes as follows:

I admit that I don't wholly understand the title that Chopin chose to give these short pieces: Preludes. Preludes to what? Each of Bach's preludes is followed by its fugue; it is an integral part of it. But I can no more imagine of these Chopin preludes followed some other piece in the same key; even if by the same composer.

This statement of Gide, as many other scholars and experts agree, supports the idea that the preludes, all by themselves display a new prelude form and could be played without a preceding piece of any composer.

On the other hand, the performance practice of playing the preludes individually or as a set has been an important question for years. It is known that in Chopin's time, the presentation of the whole set is not a common way of playing the preludes. However, nowadays, playing the twenty-four preludes in recitals is a frequently observed style among the pianists.

Op.28 preludes are composed of preludes following each other in circle of fifths including the minor tonalities of the major ones such as: C Major – a minor – G Major - e minor – D Maj. and so on. Thirteenth prelude in F Sharp Major is followed by e-flat minor prelude, so that by an enharmonic change of d-sharp minor, the flat major and minor tonalities are embodied within the set. With an overall look at the preludes, the twenty-four pieces could be categorized in four groups in terms of stylistic features even though there are examples revealing qualities more than just one group.



Figure 5.21 : Chopin Prelude Op.28 No: 4, mm. 1-13 (Bote&Bock, Oeuvre Completes de F. Chopin, Band 2).

Among the set Op.28 no 4 reveals one of the most lyrical prelude examples of Chopin, which is based on a clear homophonic structure. The similar prelude examples could be regarded as numbers 2, 4, 15 and 21. Although there are some compositional and pianistic differences, the common point, lyricism of the pieces is striking enough to gather the four examples in one category.

Above in Figure 5.21, is seen an excerpt from prelude no: 4 in e minor. Between bars 1 and 12, the main theme is given. The second presentation of the main theme includes a few more complex harmonic movements than the first exhibition of the main theme. Thus, the second appearance of the main theme could be identified as the “development” section of the piece. By bar number 21, the theme comes to an end on the tonic, e. Following that, during four bars a codetta part emphasizes the closure of the prelude.

Through the whole piece the use of the chromaticism is one of the most striking elements of the composition. Between bars 2 and 9, if we pay attention to the highest voice line of the left-hand part, we can recognize the chromatic downward going line starting from E and ending on B. This chromatic movement does not happen in a systematic rhythmical time, though this gradual chromatic change adds an intense atmosphere to the piece. Meanwhile, the second voice of the three-voiced chords of

the left hand, reveal a chromatic down-going movement as well. Not necessarily happening on the same beats with the upper voice, the middle voice line reveals a chromatic descending starting on A and ending on D sharp between bars 2 and 10. Thus, these kinds of chromatic motions help to boost the tension of music. The use of chromaticism continues after bar 12. However, these passages are shorter than the examples discussed above.

Prelude numbers 1, 8, and 22 form another group of *agitato* preludes, where rhythmic complexities and pianistic demands are higher. The accents coming to the weaker beats create a new musical atmosphere, which could be seen contemporary for the era. Below in Figure 5.22 is seen the accented notes of prelude no: 22 which carry the melody through. Though the accented notes which grasp the attention, this prelude is more likely polyphonic when compared to the first example.



Figure 5.22 : Chopin Prelude op.28 No.22, mm. 1-9 (Bote & Bock, Oeuvre Completes de F. Chopin, Band 2).

Between bars 17 and 24, there comes the second theme of the prelude, which is repeated twice as the first theme. Below in Figure 5.23 is given the ending of the first theme which is linked to the second theme in the seventeenth bar and the repetition of the second theme beginning in bar 25.



Figure 5.23 : Chopin Prelude Op.28, No: 22, mm. 17-25 (Bote & Bock, Oeuvre Completes de F. Chopin, Band 2) .

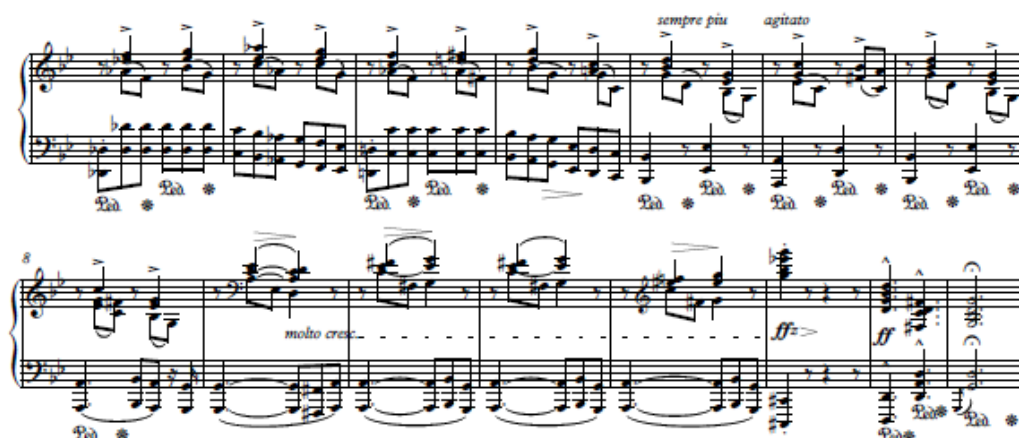


Figure 5.24 : Chopin Prelude Op 28, No: 22, mm. 27- 41 (Bote & Bock, Oeuvre Completes de F. Chopin, Band 2).

Above in Figure 5.24, the second theme of the prelude is likely to end towards the end of bar 32. However, the I-VI-II-V section is repeated once more in the following bars 33 and 34. This four-bar section is succeeded by a representation of the first theme's basic motive ending on V of V of g minor in bar 39. The prelude completely comes to a closure in bars 40 and 41, by the resolution of the dominant to the tonic.

The etude-like preludes of op.28 could be listed as 3, 12, 14, 16, 19 and 23. All the mentioned preludes focus on basically important pianistic elements that could be named as rhythmical perfection, study of octaves, fluency of sixteenth notes while

demanding from the performer the right sound color as well. Prelude number 3 seen in Figure 5.25 could be shown as a slow etude-like example. The first theme of the prelude is placed between bars 1 and 6. In Figure 5.26, the closing section which reveals a typical Chopinesque approach (as in the previous example) could be observed.



Figure 5.25 : Chopin Prelude Op.28 No: 3 mm. 1-6 (Bote & Bock, Oeuvre Completes de F. Chopin, Band 2).



Figure 5.26 : Chopin Prelude Op.28 No: 3, mm. 28- 33 (Bote & Bock, Oeuvre Completes de F. Chopin, Band 2).

5.6 Preludes in Hungary

In Hungary, the preludes of Heller (1813-1888) are the most remarkable examples that could be taken into consideration when an observation on the nineteenth century is to be done. Born in Pest, Heller has also deep roots in Germany. Composed in 1853, the twenty-four preludes set could be stylistically summarized as: Lyrical, agitato, appasionato, etude-like and improvisatory. A few of the preludes could have been involved in two categories at the same time. Texturally most of them are homophonic.

One of the most apparent lyrical examples of the set could be indicated as number 20. As many preludes of the composer, this prelude is also rhythmically built up on triplets. In terms of melodic approach, it could be stated that it has many similarities with nocturnes of Chopin. The textural structure of the piece could be defined as melody-dominated homophonic. Though there is not a simply clear accompaniment of the left-hand part and right hand has an accompanying duty, the overall picture could be named as homophonic, or else homophonic-like.

Harmonically the prelude has some characteristics in means of the use of seventh chords and the chromaticism. Starting in the fourth bar and ending in the first beat of the sixth bar, as can be seen in the Figure 5.27, the left hand indicates the chromatic ascending of B natural - C sharp - D - E flat – E natural. This use of chromaticism is a typical feature of the romantic classical music and the composition date 1853, makes it sufficiently clear.



Figure 5.27 : Heller Prelude Op.31 No: 20, mm. 1-8 (Schirmer, Inc.).

In addition to this, the two-bar section is made much denser with the addition of the seventh chords. The progression of the chords is as follows: G Major first inversion - a flat 7 minor first inversion - A dominant 7 - g minor 7 second inversion - G dominant 7 second inversion - c minor triad first inversion - C major triad first inversion. This line links to the diminished seventh chord of e, resolving on f minor triad. This is close to what happens in the first two bars of the piece when the diminished seventh chord of b resolves into c minor triad.

One of the remarkable points is the use of the augmented fifth chord in the 3rd and 4th bars linking to the chromatic ascending section. The impact of this augmented fifth reminds one of a preparation for the chromatic ascending. Thus, the intense feeling observed from the beginning of the prelude comes to a calmer section with the beginning of the bar 18. The passage from bar 17 to bar 18 could be regarded as a breakpoint (as seen in Figure 5.28) in the prelude as the intense, chromatic section converts into a much calmer section but still using the rhythmical and musical motives from the first section. Thus, this prelude of Heller could be summarized as an AB form, in which B does not start after a double bar indication as we got accustomed to it in the binary forms.



Figure 5.28 : Heller Prelude Op.31 No: 20, mm. 15-21, Schirmer, Inc.

Pianistically, this prelude does not include an advanced technique of passages. Rather, it asks for a legato playing which could reveal the intensity of the texture. The deepness of the sound whether in forte as in the beginning, or piano as in the eighteenth bar, should remain still, which is for me the most important musical element for this prelude.

5.7 Preludes in Russia

Before the arrival of the twentieth century, Russia holds an essential position in the prelude literature as well as the whole piano repertoire. One of the most important figures of this time could be indicated as Felix Blumenfeld (1863-1931). Born to an Austrian father and a Polish mother, Blumenfeld has been a student of Nikolai Rimsky-Korsakov (1844-1908) while studying in the Conservatory of St. Petersburg and has studied with the pianist, Stein. In addition to his professors, Horowitz is among one of his remarkable pupils.

Twenty-four preludes of Blumenfeld composed in 1892, as a first Russian set of preludes in the history of piano, give hints of pianistic and musical aspects of the Rachmaninov's style, as well as that of Chopin. In this sense, prelude set of Blumenfeld composed just at a time very close to the turn of the century, in between Chopin and Rachmaninov, reveals especially very remarkable pianistic aspects. Harmonically the preludes are ordered according to the circle of five. So, the

tonalities are as follows: C Major - a minor – G Major – e minor etc. In other words, the major tonalities are ordered according to the system of circle of five. After each major, there comes the related minor of the major tone similar to some of the other prelude sets composed earlier.

Preludes of Blumenfeld, could be stylistically categorized in groups such as hymn-like, chordal ones, polyphonic ones, lyrical ones either in an *agitato*, *appassionato* or *cantabile*, or mixed structured ones revealing aspects of two or more groups. Below in Figure 5.29 is given prelude number 1, a chordal and melody-dominated homophonic example in which the hymn-like atmosphere is deeply felt. Thus, the contrapuntal writing is the main aspect of the prelude. Though one fluid melody is not heard with a chordal accompaniment, each note in the melody line is supported by chords so that a homophonic sound is gained rather than a polyphonic one. Thus, the melody line appears in the top voice between bars 1-8, and by bar 8 it leaves its place to the tenor line.

The main theme, first heard in C major, is first taken in a minor and then secondly is heard in C sharp minor. After a transition made up of chords, the tonality arrives to E Major, the related major of C sharp minor. With a sharp descending of interval of major three (from E to C) tonality suddenly turns into C major which remains until the end of the prelude. The tonal changes in this prelude are mostly heard after half rests. The only modulation from C sharp minor to E major is seen in the transition which takes place between bars 12 and 17 as seen in Figure 5.30.



Figure 5.29 : Blumenfeld Prelude Op.17 No: 1, mm. 1-8 (M.P. Belaieff).



Figure 5.30 : Prelude op.17 No: 1, mm. 12-17 (M.P Belaieff).

The pianistic level for this prelude is not a highly demanding one though the homogeneity of the chords is the most important aspect of the music, for the full sound gives the best atmosphere for this kind of a chordal piece.

Another example of Blumenfeld preludes could be taken as prelude number 16. As observed in Figure 5.31, this prelude could be categorized as a slow, lyrical and cantabile example. Until bar 13, the melody in the left hand is mainly accompanied by the chords played by the right hand. Starting from bar 12 as seen in Figure 5.32, a fifth voice is added to the texture and a rather polyphonic sound mass is heard after this point. Thus, the melody in the base line moves up to the tenor line by this addition of voice.



Figure 5.31 : Main theme of the prelude No: 16, mm. 1-9 (M.P Belaieff).

Following bar 19, the main theme comes twice without so many differences. By bar number 28, the main theme is seen for the third time, this time beginning by bar 30, the sixteenth notes in the tenor line, by a lead-in, resolves to D flat, where the main theme passes to the soprano line with the first beat of bar 31 and remains there until bar 55. A rhythmic motive composed of two triplet sixteenths are used once between bars 33 and 49. The prelude ends in bar 56 by the arrival on the tonic B flat. However, a section of closure is seen between measures 56 and 62 which is made up of codettas.

The second example from this set, prelude number 20 stands as a mixture of an etude-like and agitato prelude. As one of the very demanding pianistic preludes of Blumenfeld, prelude number 20 could be seen in Figure 5.33. Though this prelude is not a typical example of the arpeggiated preludes, the sense of “broken arpeggiated chords” remains still throughout the whole piece.

The first four bars of introduction are made up of arpeggiated chords of tonic triads. Following them, the main theme is played by the left hand starting by bar 5. Using the same rhythmic motive of the basic idea observed in bars 5 and 6, the main theme ends in bar 12, linking to a transition passage reminding of the four-bar introduction passage in the beginning.



Figure 5.32 : Prelude No: 16, mm. 10-19, (M.P. Belaieff).

Figure 5.33 : Blumenfeld Prelude Op.17 No: 20, mm. 1-6 (M.P Belaieff).

As shown in Figure 5.34, this transition passage is connected to a theme-like melody which could be regarded as a “rhythmically broadened version” of the basic idea. On the other hand, the arpeggiated accompaniment continues this time by the left- hand part (bar 17) and taking place in a larger scale of the keyboard.

A re-transition passage following the theme-like melody, paves the path to the second theme, which is more “cantabile” but still expressive as quoted on the score. The eight bar second theme immediately passes on to the eight-bar main theme which ends in bar 43. From bar 44 until the end, there comes a closing section in which chromatic descending paves the path to the second inversion of the dominant triad which is directly linked to the tonic in the last three bars of the prelude.



Figure 5.34 : Blumenfeld Prelude Op.17 No: 20, mm. 13-20 (M. P. Belaieff).

5.8 Main Points of The Preludes Between 1780-1890

During the seventeenth and eighteenth centuries, the evolution of the prelude is mostly associated with the German, French and some English schools. However, with the strong effect of the globalization in many areas during the nineteenth century, classical music faces new possibilities. Two of these new challenges could be pointed out as follows:

-the evolution of concerts held in palaces and aristocratic environments left their place to public concerts

-the evolution of instruments improved a lot leading the way to the development of orchestras, so that the genres composed for solo instruments, chamber music or symphonic music have progressed.

The points mentioned above and many others have had an impact on the prelude as well as other genres. After the eighteenth century, prelude has started to gain a “new” form and structure depending on various aspects. This new form and structure has been mainly shaped by the intentions of the composers. At this point the choice of composer for a prelude to be an exercise, an improvisatory warming up piece or just a big concert piece determined the structure of the prelude. In case of being a “standing alone piece”, the prelude has been either played with other preludes within one album or as an antecedent of some other piece such as a sonata.

Under the light of these points, the preludes observed through this section apart from their textural and harmonic traits are to be categorized depending on the purpose that the composers intended while composing. In other words, it is right to claim that etude-like, toccata-like, agitato or cantabile prelude could also be named as educative, improvisatory and virtuosic preludes which form the backbone of the prelude literature between 1780 and 1890.

As the two representatives of prelude composers coming from Austria in the nineteenth century, Czerny and Hummel have many common points in their purpose and in means of their technical demands. As an Italian representative, Clementi also prefers to compose preludes for the educative purposes. The prelude sets of the mentioned composers are examples of preludes designed for the improvement of young pianists. Though firstly thought to be designed as etudes, the preludes of Mendelssohn carry some affinities with Czerny and Hummel as the starting point and the finger work applied among the preludes. However, it would be right to indicate that the lyrical uniqueness and the developed harmonic motions of the pieces carry Mendelssohn’s preludes to a place compatible with those of Chopin.

Preludes of Kalkbrenner are one of the most striking prelude examples which reveal the improvisatory character of the prelude genre. The long passages composed of sixteenth notes whether down-going or ascending give the performer the chance to play depending on their subjective decision on timing. Thus, these preludes stand as the most appealing preludes to be performed as improvisatory examples before other long pieces such as sonatas.

Polish, Hungarian and Russian preludes have similarities, common aspects both in terms of musical and technical perspectives. The lyricism, phrase structures and technical aspects are not far from each other. Preludes of Blumenfeld could be regarded more virtuosic when compared those of Heller's. However, the general musical approach among the preludes is highly comparable. Nevertheless, preludes of Chopin have the most unique characteristics in terms of virtuosic sense and should be classified in a special category.

Looking at the points mentioned above, it would be rather true to say that the common points among the preludes start to be observed in any region by the nineteenth century. Thus, the specific regional and nationalistic aspects start to decline.

Table 5.2 : Textural Table of the Preludes between 1780 and 1890.

Countries/ Texture	Homophonic	Polyphonic
Germany	Mendelssohn Kessler	Beethoven
France	Alkan Kalkbrenner	Alkan
Austria	Hummel Czerny	Hummel
Italy	Clementi Busoni	
Poland	Chopin	
Russia	Blumenfeld	

A simplified table also supported by searches of Gilbert Beuerman (2003) is given below in Table 5.3 through which the basic purposes of some composers in composing the preludes could be identified.

Table 5.3 : Purposes of Prelude Sets in the early nineteenth century.

Composer	Birth- Death	Composition Date	Aim
Giordani	1730/33- 1806	1773	Preluding
Clementi	1752-1832	1787,1800,1811	Exercise Preluding
Hummel	1778-1837	1814-15	Preluding
Kalkbrenner	1785-1849	1827	Preluding
Kessler	1800-1872	1835	Preluding
Chopin	1810-1849	1836-9	Character Piece

6. PRELUDES BETWEEN 1890-1950

Preludes between 1890 and 1950 reveal a wide scope of variety. The relatively wide range of preludes in terms of the regional variety decreases between 1780 and 1890. Thus, German, French and Russian effects form the backbone of this period.

Germany, which has a significant position in terms of prelude genre, does not have that much of a remarkable place in between 1890 and 1950 when compared to its more striking presence in the seventeenth and eighteenth centuries. The most attractive examples during this period come from Schoenberg and Hindemith. Though being Austrian, Schoenberg has been associated with the “expressionist movement in Germany”⁵³ and has been nominated as “the leader of the Second Viennese School”⁵⁴. Thus, the important place of the composer for the German art, makes one to consider his works in scope of German works. Due to their neo-baroque approach, it would be appropriate to think that they would be preferring to use prelude as a section of their multi-movement works.

It could be indicated that Russia, in the prelude culture of the 20th century has a significant place, especially in the turn of the century. By the end of the nineteenth century around 1890s the Russian school of pianism starts with Blumenfeld. Scriabin, Rachmaninov and Cui give examples, declaring the start of a new era of preludes after the output of Blumenfeld to the genre. After a break of twenty years, there come the preludes composed by Shostakovich, Kabalevsky and Schedrin.

France, beginning with Debussy puts an individual perspective on piano preludes of the 20th century. The programmatic quality of the prelude genre which starts with the preludes of Alkan who gives titles to each of his preludes, goes on and is carried to

⁵³ <http://www.austria.info/uk/service-facts/about-austria/famous-austrians/schoenberg-arnold-1874-1951>

⁵⁴ <http://www.austria.info/uk/service-facts/about-austria/famous-austrians/schoenberg-arnold-1874-1951>

an upper level by the preludes of Debussy. Debussy names each of the preludes by depicted titles. However, these titles appear in the very end of each piece, rather than the beginnings of them. By this way, the possible standard perception that could be gained by the beginning of a piece is left to the performer's improvisational skills. Since the performer is not restricted by the title in the beginning, a much freer performance of the piece is available for her/him. Messiaen, in this sense of approach could be mentioned as a follower of Debussy.

6.1 Preludes in Germany

The twentieth century prelude examples begin with those of Schoenberg and Hindemith. The two leading composers of the era are important for the preludes they have used in neo-classical attitude. Thus, prelude of Schoenberg which is placed as the first section of his op.25 Suite, and prelude of Hindemith which indicates the beginning of *Ludus Tonalis* are to be the first pieces of multi-movement works. This use of preludes reminds one the use of preludes before nineteenth century which was in the way that the prelude was the precedent of the upcoming movements.

Suite op.25 of Schoenberg composed between 1921 and 1923 starts with a prelude just as the introductive preludes of Baroque suites. How (2009) mentions that "The Suite for Piano itself is historically significant not only because it is the first of Schoenberg's large works to be unified by a single twelve-tone row, but also because its composition sits astride one of the most complex stylistic and technical changes" (p.1).

As a product of the neo-classical approach of Schoenberg, "The Suite for Piano" Op.25 is composed of movements which are aligned in order of prelude, gavotte, musette, intermezzo, menuet and gigue. Thus, this order could be seen rather innovative for a more standard suite scheme would be including an allemande, courante and sarabande.

Abrupt changes and changes of dynamics in short periods of time are the most characteristic musical aspects of the prelude as well as the other pieces of Schoenberg. The overall form of the prelude could be indicated as A-B-C for there are three separate main theme-like phrases that sound as parts of the big picture.

Twelve-tone technique is used throughout the prelude and the prime row used in the first theme of the piece is as follows: E-F-G-D flat-G flat-E flat-A flat-D-B-C-A-B flat.



Figure 6.1 : Schoenberg Suite Op.25, Prelude, mm. 1-5 (Universal Edition, Wien, renewed 1952 by Gertrud Schönberg).

Along with the abrupt and sudden changes in dynamics seen in Figure 6.1 (from forte to piano or vice versa), repetitive sixteenth notes are one of the main rhythmical motives used in the piece. Section A and C are mostly composed in a polyphonic setting made of mostly three-part writing. In addition to the texture, the polyrhythmic use is one of the most remarkable points of the piece. Though section B consists of three-part writing, it also includes a few bars of homophonic texture as shown in bars 14 and 15 of Figure 6.2. Generally spoken, the intensity of the prelude comes from the abrupt changes in dynamics and tempo indications. In addition to these, meter changes in the last three bars prepare the climax of the piece, which is heard in ff.



Figure 6.2 : Schoenberg Suite Op.25 Praludium, mm. 14-15 (Universal Edition,Wien).

Prelude of Ludus Tonalis (1942) revealed in Figures 6.3 and 6.4 is a multi-movement work of Hindemith (1895-1963), just as the Suite Op. 25 of Schoenberg. The prelude is composed of mainly three parts such as: A-B-C. As shown in Figure 6.3, section A starts with a three bar of introduction which is indicated as “to be played freely and broadly”. Hence, this beginning reveals an improvisatory-like playing which could be seen in some preludes of mostly the seventeenth century.



Figure 6.3 : Hindemith Ludus Tonalis, Praeludium, mm. 1-4 (copyright 1943 by Schott & Co. Ltd., London).

The section which is to be played in a moderate tempo starts at bar 4. The arpeggiated finger work, reminds of fantasia-like preludes. As seen in Figure 6.4, by bar 16, the three-voiced polyphonic arioso section, in which a change of meter from 2/4 to 3/4 is observed.



Figure 6.4 : Hindemith Ludus Tonalis Praeludium, mm. 17-23 (copyright 1943 by Schott & Co. Ltd., London).

This texture continues until the arrival of the passage made up of a down-going scale work in bar 34, which is a passage linking to section C. Between bars 35 and 48 section C takes place. Each meter change ranging from 4/4 and 12/8 to 15/8 make the slow section much slower than before, creating a different style of prelude in metrical terms.

6.2 Preludes in France

France welcomes the 20th century by the preludes of Debussy. The first book of him is completed in 1909-1910 and the second book is composed between 1910 and 1912. Though starting with the preludes of Alkan in the middle of the nineteenth century, preludes of Debussy may be indicated as one of the most programmatic examples of the literature even though the titles are written in the end of the preludes. Changeable textures in preludes are very common, as well as a categorization due to tempo is available such as: grave, moderé and animé preludes. Sonority⁵⁵ is one the main subjects to be achieved to reflect the picturesque atmosphere of the pieces. Rhythmical variations are available in most of the fast preludes. Habanera tunes as in “Serenade Impromptue” and “La Puerta del Vino” and a satirical atmosphere as in “General Lavine Eccentric” in the second book are important for one to investigate the melodic background Debussy prefers.

⁵⁵ The tonal quality produced by a performer on an instrument (Harvard Dictionary of Music, 2003, p.809)

Pentatonicism⁵⁶ and whole-tone scale⁵⁷ are the major harmonic approaches that Debussy is fond of. The use of modal and octatonic constructions by Scriabin and the Russian Nationalist composers formed the fundamental basis of Debussy's musical language. Tobin indicates: "The addition of chromatic notes to octatonic and modal collections, and the chromatic reinterpretation of these collections, are common throughout Debussy's preludes".⁵⁸

Below will be mentioned one of the calm and expressive examples of the first book, *La Fille Aux Cheveux de Lin*. One of the most easily read and played examples of the first book, this prelude is suitable for one to observe the basic tendencies of Debussy when composing the preludes. In the first ten bars the first theme of the prelude is observed. In between the phrases time is used not in a rigid way but with a feeling of "taking the time". Thus, the use of time is fairly metrical and in a way it could be regarded not so "improvisatory" as the unmeasured preludes of the eighteenth century, but still offering to the pianist the chance of using the time more freely.

In Figure 6.6, following the first theme, bar 10 indicates the beginning of a new section. Using the same rhythmical motives of the basic idea, the developmental section B starts here. The indications *Cédez*⁵⁹ and *Mouv*⁶⁰, first slows down the tempo and then cues to a more animated section beginning by bar 12. In bar 14, the left-hand part reveals one of the most typical rhythmical motives (dotted eight note followed by a sixteenth note) that Debussy often prefers in his preludes.

⁵⁶ A scale consisting of five pitches or pitch classes; music based on such a scale (Harvard Dictionary of Music, 2003, p. 642)

⁵⁷ A scale consisting of six pitches in each octave and only two different examples can be constructed from the twelve pitch classes of Western Music: C D E F sharp G sharp A sharp and C sharp D sharp F G A B (Or their enharmonic equivalents) (Harvard Dictionary of Music, 2003, p. 969)

⁵⁸ Anthony Tobin, Introduction to Debussy's Pianistic Language.

<http://www.debussypiano.com/Introduction.html>

⁵⁹ French term meaning yield, relax the speed.

⁶⁰ An indication to return to the previous tempo after a rhythmic change. Also could be indicated as "au mouvt" (http://piano.about.com/od/musicaltermsaz/g/GL_au_mouvt.htm)



Figure 6.5 : Debussy Prelude, The Girl with The Flaxen Hair, mm. 1-9 (A. Durand & Fils).

Between bars 12 and 27 as a short part (bars 10-16) of it is seen in Figure 6.6, with different tempo indications the developmental section B reveals different sound colours. The main tonal approach is constructed of the pentatonic scale built up on D flat-E flat-G flat-A flat – B flat and parallel fifths.

The third section, in other terms A', does not start on the tonic G flat but on the fourth degree. However, the use of the basic idea of the first theme makes a reminiscent of the beginning of section A. Following this, the typical rhythmic motive (dotted eighth and sixteenth note) appears again between bars 33 and 34.

The performance of the piece is very much related to the indications given by the composer. The changing tempo and atmosphere cues help one to understand the piece in a descriptive way. Thus, the performer by paying attention to these indications should be able to give the sonorities expected. In sense of performance, this is the most important aspect of Debussy preludes in general.

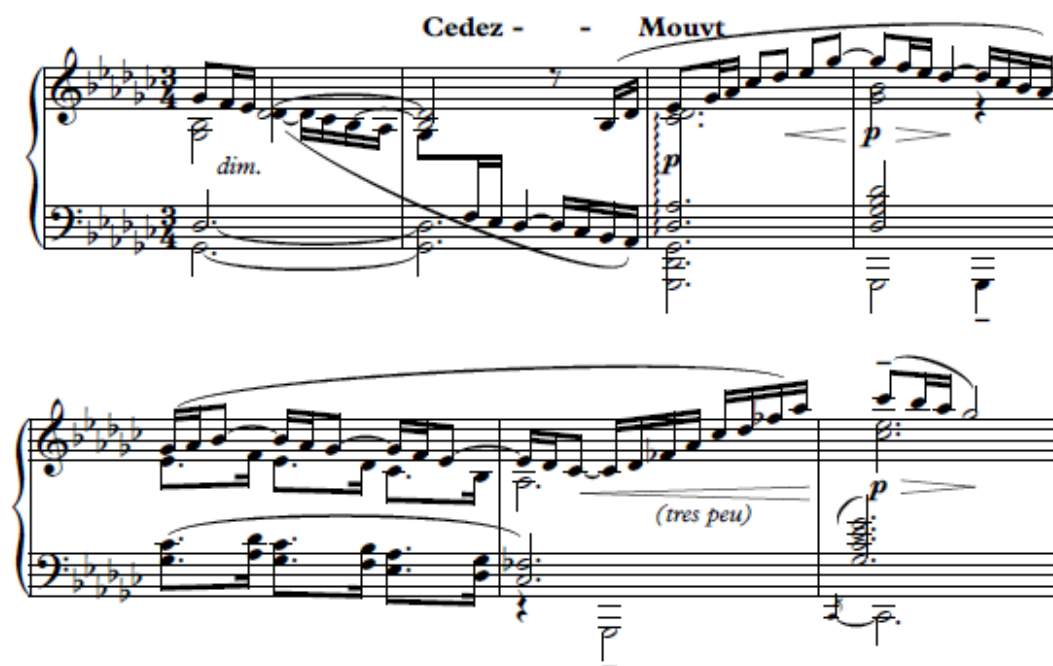


Figure 6.6 : Debussy Prelude, The Girl with The Flaxen Hair, mm. 10-16 (A. Durand & Fils).

Below is seen an animated example of the first book of preludes, number 4. The overall formal outline of the prelude is A-B-A' like most of the preludes of Debussy. Starting with a two-bar introduction as shown in Figure 6.7, a two-bar basic idea is given in bars 3 and 4. The basic rhythmical motives seen between bars 1 and 4 are spread throughout the whole body of the piece. In bars 5 and 6 (see Figure 6.8) the basic idea is again presented, this time with a different ornamentation.



Figure 6.7 : Debussy Prelude, The Wind in the Plain, mm. 1-4 (A. Durand & Fils).

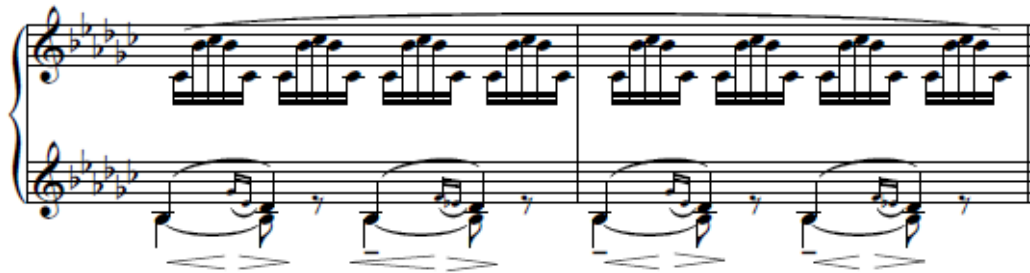


Figure 6.8 : Debussy Prelude, The Wind in the Plain, Variation on the basic idea, mm. 5-6 (A. Durand & Fils).

The parallel motion of the fifths is also an important aspect of this prelude as of many others as could be observed in Figure 6.9. The seventh minor chords are remarkable on the right-hand descending in a relationship of interval of three, creating major seventh chords (C flat – E flat – G flat – B flat) in the soprano part.

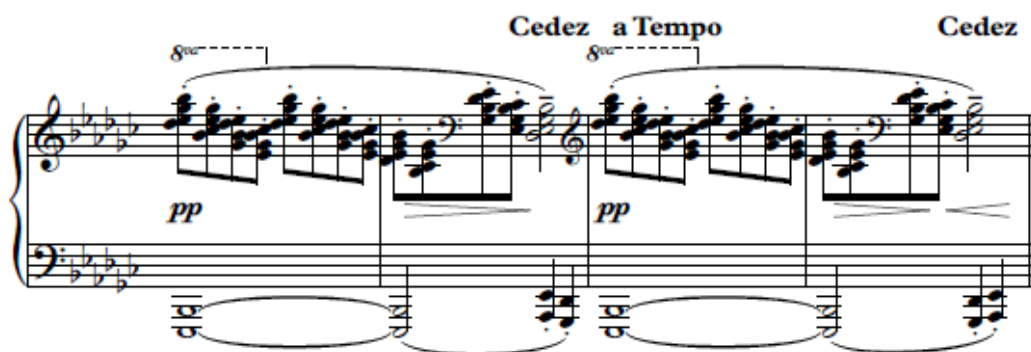


Figure 6.9 : Debussy Prelude, The Wind in the Plain, Parallel fifth motion, mm. 9-12 (A. Durand & Fils).

Section B of the prelude starts with a transitional passage (Bars 21-27). By bar 22, again the use of parallel fifths appears in the left-hand part. Transitional passage continuing until bar 28, paves the path to the basic idea of the second theme. Below in Figures 6.10 and 6.11 are seen the transitional passage of section B and the basic idea of the second theme. This basic idea is heard in different variations for three times and then in bar 33 links to the basic rhythmical motive (six sixteenth notes) of the main theme of Section B.



Figure 6.10 : Debussy prelude, The Wind in the Plain, Transitional passage of section B, mm. 21-24 (A. Durand & Fils).

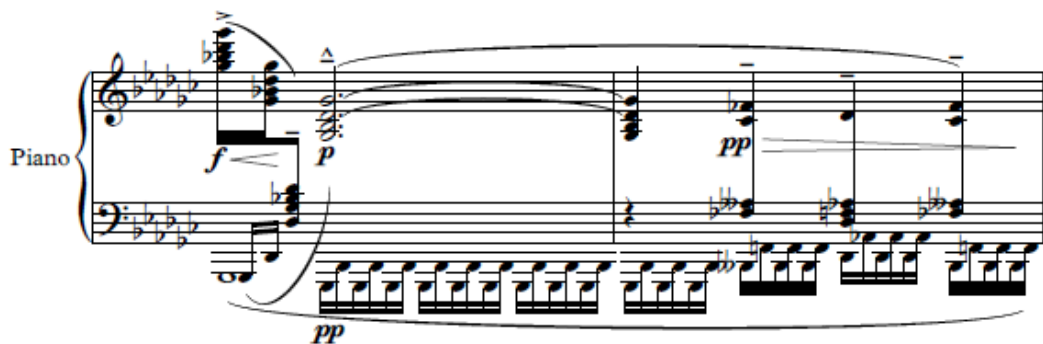


Figure 6.11 : Debussy Prelude, The Wind in the Plain, mm. 31-32 (A. Durand & Fils).

With the entrance of a re-transitional passage in bar 33, basic idea of the main theme is observed twice, consequently transposed in different tonal areas such as G sharp and E. Following this, by the chromatic movement in the bass line, the tonal area comes back to B flat just as in the beginning of the piece. Thus, this tonal region and the typical rhythmical basic idea in the bass line point out the beginning of section A' by bar 44.

The same rhythmical and melodic materials used in section A are seen in section A' as well. One point that grasps the attention is the indications of twice *Cédez* and a tempo, which make this last section of the ternary form much more improvisatory in

terms of the use of time. Starting with the indication *Un peu Retenu*⁶¹, the music officially starts to fade away by bar 57. The last b flat played by the left hand in bar 59 should contain the echo of the triplet b flat-c-b flat even there is a rest sign on the right-hand part. Thus, the sound colour is the most important aspect of this prelude to give the descriptive scene of the piece.

One of the last examples of Debussy is from his second book of preludes composed between 1910 and 1913 and was published in 1913. The tenth prelude of the book, “Canope” indicated in the end of the piece, is also quoted as canopic jar⁶². As many of the preludes included in the second book, this piece is also composed in three-part writing. Though there are a few examples in this structure, the second book is much more concerned on this compositional technique.

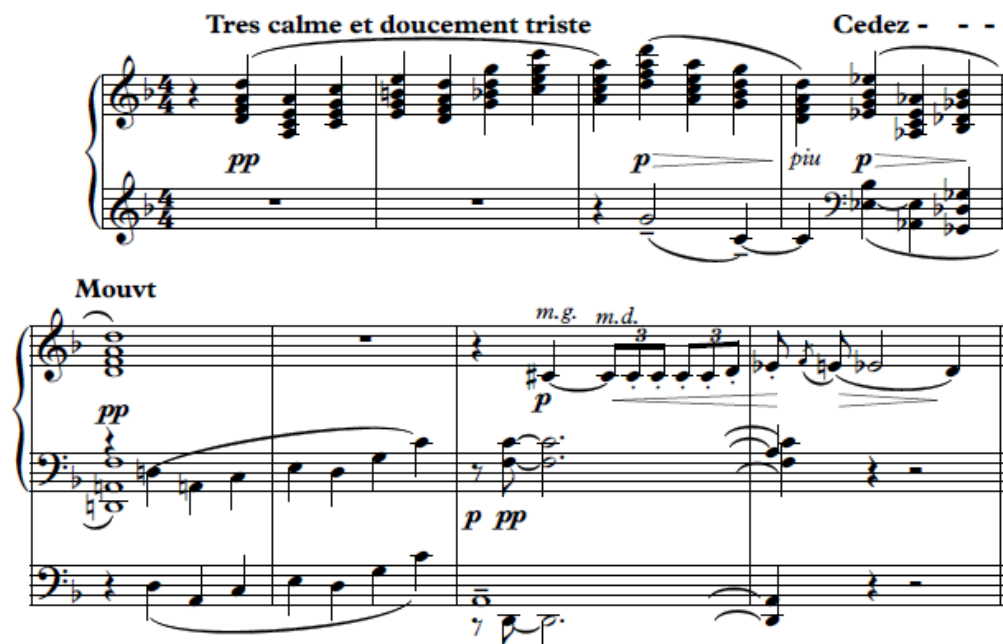


Figure 6.12 : Debussy Prelude, Canopy, the introduction and the basic idea of the main theme, mm. 1-8, (A. Durand & Fils).

As could be seen in Figure 6.12, the introduction starts with the consequent chordal progression of major and minor triads through bars 1 and 4 where parallel eights are available. The chordal motion ending on d minor in the beginning of the fifth bar is followed by the unison melody played by the two lower voices which is linked to the

⁶¹ A little bit pulling back the tempo.

⁶² A jar used in ancient Egypt to contain the entrails of an embalmed body.

basic idea of the main theme. Rhythmical motive of the basic idea is used several times in slightly different forms in the following bars.

Besides having an A-B-A' structure, section B of this prelude is not a so developed section compared to the other middle sections. Starting with the indication “animé” in bar 17, section B ends in bar 24. Though starting with a different rhythmic motive composed of consequent whole and quarter notes, most of the section is surrounded by the same rhythmical motives as section A. Hence, triplets could be pointed out as the motives which provide a feeling of exoticism, with the additional help of the chromatic motions such as in bars 20-21. The section ends with the appearance of eight 32nd notes which shows Debussy's tendency to use scale-work like rapid passages even though they take place in a narrow area in this example. With the sound effect created by the last E flats in higher registers, the chordal introduction heard in the beginning of the piece enters in bar 25, underlying the beginning of section A' as well.



Figure 6.13 : Debussy Prelude, Canopy, beginning of section B, mm. 16-22, (A. Durand & Fils).



Figure 6.14 : Debussy Prelude, Canopy, mm. 23-25, (A. Durand & Fils).

For two bars the exact repetition is seen, but by bar 27 a half note altered version of d minor triad which is e flat minor is preferred. The following two bars are transposed chromatically ending on C major. However, “d” is sounded in the upper line of the middle part as the ninth degree of C major. D which is used as a d minor triad in the beginning is now heard in a different tonal scope. Thus, this unique approach of Debussy, giving way to creating sounds for piano, is also an advantage for the performer to be used during the performance of the pieces. By the aid of the precise pedal work, the most appropriate colors of sound are always ready to be explored throughout this prelude as well as the others.

Section A’ is ended by the repetition of the second basic idea of the main theme, first in the original structure and then without the second part of the basic idea. The traditional “fading away” effect of Debussy is also evident in the end of this prelude.



Figure 6.15 : Debussy prelude, Canopy, closing section of section A’, mm. 30-33 (A. Durand & Fils).

Marcel Dupré (1886-1971) who is a famous organist is also a composer who has composed a few sets of preludes. His set of op.12 composed for the piano which is consisted of six preludes published in 1912, is one of the main French prelude examples, in the beginning of the 20th century. The other sets of preludes op.7 and

op.36, both three preludes and fugues and op.45 preludes on Gregorian themes are composed for the organ.

Op.12 includes six preludes either slow or animated. The general texture observed among the pieces could be categorized as partially polyphonic, contrapuntal and homophonic. Three of the preludes are slow and the other three is more animated. Below in Figure 6.16 is given the section (bars 1-13) of the first prelude of op.12. Beginning with a two-bar chordal introduction, the basic idea of the main theme is seen in bars 3-4. The basic idea is given again, this time extended by one bar more in between bars 6 and eight. By bar 9, the basic idea which this time is extended much more ends in bar 12, with an enharmonic change made from a-flat to g-sharp. This new basic idea is repeated between bars 13-15.

The following three bars emphasize on the d sharp - g sharp rhythmical motive (bar 17) like a closing section. As seen in Figure 6.17, starting by bar 19, the basic idea of section B enters. Though composed of the basic rhythmical motives of section A, this basic idea of the second theme, is much more melodic than the previous one.

Starting by bar 26, the melody starts to evolve and reaches to its peak, also in terms of dynamics in bar number 32. Through a three-bar of resolution and decrescendo, the main theme appears again, indicating the beginning of section A'. Section A' taking place between bars 45 and 57, is a mixture of motivic and melodic materials of section A and B. The last three bars reveal the opposite motion of chords which appear in the very beginning of the piece. The use of parallel eights is visible and the prelude ends in a *diminuendo*⁶³ style as in many preludes of Debussy.

⁶³ Getting lesser, fading away.



Figure 6.16 : Dupre prelude op.12 No: 1 mm. 1-13 (Publisher: Alphonse Redus, reprinted by Masters Music, 2000).



Figure 6.17 : Dupre Prelude, Op.12, No: 1, mm. 16-25, Publisher: Alphonse Redus, reprinted by Masters Music, (2000).

Messiaen (1908-1992), as an organ student of Marcel Dupré, with his eight preludes composed in 1928, may be the most similar composer to Debussy in terms of approach in his set of preludes. Among the preludes, most of the examples are composed for slow tempo though some of them consist of more fast sections within them. Apart from two relatively fast preludes, six preludes start with the indication *lent* which means slow in French. Though the fast examples are also very important for their *légèreté*⁶⁴, the sound effect of the slower preludes are more audible in detail. Thus, this choice of slow tempo of the composer could be picked up for his keen interest on the sound colors which are much more obvious through the slow harmonic motions.

The first prelude of the set named *Colombe* is significant for including compositional aspects such as the use of three staves and the non-linking ties, giving the ongoing sound effect. The overall form of the prelude is a classical AA binary form. As seen in Figure 6.18, starting with a melodic entrance in the upper line, the base is constructed on the typical E major triad and in between supported by the tritone chord (E-B) placed in the middle line. Here, as well as being an exact tritone, the effect of E and B could be also regarded as two different tonal centers defining the basic tonal area of the prelude. In the upper line of bars 1-2 the use of parallel fifths is also available. Following the five-bar entrance of the main theme, heard in octaves in the last three bars, is linked to the second theme of section A which is constructed of

⁶⁴ Light sonority.

different rhythmical combinations of sixteenth notes. The second theme of section A ends by bar 10, linking directly to the main theme of the piece.

Lent, expressif, d'une sonorité très enveloppée Messiaen

The musical score consists of two systems of three staves each. The first system (measures 1-5) shows a complex texture of sixteenth-note chords in the upper voice, marked *ppp*. The middle voice has a melodic line starting with a *p* dynamic, and the lower voice has a rhythmic accompaniment of eighth notes. The second system (measures 6-10) continues the texture, with a *rubato* marking appearing in the upper voice. The piece concludes with a fading away effect created by the dynamic *ppp* and unlinked ties in the final bars.

Figure 6.18 : Messiaen Prelude, Colombes, mm. 1-5 (Editions Durand).

Below in Figure 6.19, is seen the second theme of section A', which is composed of the same melody heard in section A, except a few notational changes and the transposition made in the first bar before *rallentando*. The second time *rallentando* is extended three bars more. Starting by bar 20, which is a transposition of the first *rallentando* bar, the piece ends with the rhythmical motives used in the second theme. The prelude ends with the fading away effect created by the dynamic *ppp* and unlinked ties used in bars 22 and 23.



Figure 6.19 : Messian Prelude Op.12 No: 1, mm. 17-23 (Editions Durand).

Another prelude of Messiaen, *Plainte Calme* is important for its use of changing meters. Melodically one of the most easily followed preludes of Messiaen, the overall structure looks like ternary in which section A is repeated twice before linking to section B.

It is very clear to see the changes in meter starting from the first theme. Beginning with a meter of 4/4, in the third bar 3/4, in the fifth bar again 4/4 and in the seventh bar a 6/8 meter forms the piece. The main theme of section A is heard in between bars 1 and 8. The second time the main theme is heard in between bars it ends by bar 14. Between bars 6 and 8 there is a lead-in melody linked to the second appearance of the main theme. However, the second time the main theme is heard it is not linked to section B by a lead-in. Thus, the extended bars are not seen.



Figure 6.20 : Messiaen Prelude Op.12 No: 7, mm. 1-7 (Editions Durand).



Figure 6.21 : Messiaen Prelude Op. 12 No: 7, mm. 12-15 (Editions Durand).

Between bars 15 and 24, the second theme is seen twice just like the repetition of the main theme. Between bars 15-19 and between bars 20-24, the second theme is heard twice. Following these, once again the main theme arrives in bar 25. After five bars of the principle melody seen in the second section A, the codetta like two appoggiaturas outline the end of the prelude. Thus, the formal structure of the prelude becomes AABBA.



Figure 6.22 : Messiaen Prelude Op.12 No: 7, mm. 16-18 (Editions Durand).

6.3 Preludes in Russia

The ten-year time between 1890 and 1900 could be regarded as a preparatory phase before the 20th century. In Russia, the transition to the 20th century accommodates many industrial developments which give path to the rise in amount of the urban middle and working class. Thus, the political opposition forces lead to a variety in competing parties which affect the social and cultural life of the country. Thus, this socio-cultural environment creates a much vivid and colorful musical language than the musical approach of the previous century.

The first prelude examples of 20th century could be majorly seen from composers coming from Russia. After Blumenfeld, Scriabin and Rachmaninov come to the scene in means of the prelude genre. The aims of both composers in different decades could be taken as the summary of the Russian style in terms of composing preludes. Below will be discussed a few examples of each composer written between 1895 and 1945.

Starting with op.11 of Scriabin, which as a prelude album composed of twenty-four preludes is a typical example of the composer's first musical era, could be defined as "including many musical characteristics close to Chopin's". As quoted by Bowers (1995), Scriabin once admits as follows: "I was once a Chopinist, then a Wagnerist and now I am only a Scriabinist" (p.83). The following examples chosen from the twenty-four preludes are selected to reveal the most characteristic traits of the first period of Scriabin.

Scriabin's op.11, composed in between 1888-1896, being an exact example of the post romantic manner, includes some important aspects on the use of rhythms.

Prelude No: 1 stands as an important example revealing the importance of the rhythmical genuine. As cited in the paper of Hook⁶⁵, the use of the triplets facing the quintuplets gives an idea of Scriabin's keen interest in the polyrhythmic style. Cultivated firstly by Chopin, the notion of phrasing evolves into a different level in this prelude, which makes it one of the most developed examples among the preludes of the time. Apart from prelude No.1, the polyrhythmic couples of triplets facing the beamed eighth notes are mostly preferred in the other preludes again in this set.



Figure 6.23 : Scriabin Prelude Op.11 No: 1, mm. 1-8 (Edition Peters).

The formal structure of the prelude reveals a typical example of ABA' form. Above in Figure 6.23 is seen the first theme of the prelude. As mentioned before, the phrasing in the prelude grasps attention as the phrases begin and end near to the end of the bars. Though seen rhythmically a bit complex, the synchronization of the left

⁶⁵ See the article of Hook "How to Use Impossible Rhythms".

and right hands provides an easy coordination for the performer even if the octave-like arpeggios in the left hand should be considered.

Following this, there starts a much more complex structure of quintuplets facing three quarter notes. Thus, it is known that Scriabin in his original writings does not give specific outlines on how to perform these polyrhythmic motives. Starting by bar 8 and reappearing in the closing section of the prelude, a performer should be convinced on this polyrhythmic style.

In terms of harmonic structure, the piece starts with the tonic-like C, goes through a few progressions between bars 5 and 7 and ends on G as if the resolution will be on C. Though we see the tonic C in the base line, the A and G centered tonality in the right hand does not provide a resolution in the formal sense of “tonality”. Thus, the second theme, composed of the motives of the first theme, starts on this tonal base and goes to majorly an A minor feeling in bar 12. A march like progression between bars 14-16 paves the path to the most intense point⁶⁶ of the prelude which the listener and the performer for the first time exactly sees the V –I, dominant-tonic resolution.

As could be observed in Figure 6.24, the basic idea of the main theme is used in two-bar groups which could be interpreted as codettas. Hence, the last of the two-bar codettas between bars 22-24 do not complete the cycle of the basic idea, accelerating to the final C Major chord.

Prelude No.13, g flat minor, which is composed in a melody-dominated homophonic style, may be the purist of the twenty-four preludes in means of rhythmical qualities. As could be observed in Figure 6.25, slightly polyphonic but still having the upper melody on the textural surface, this prelude is formally very close to prelude number 1. The first theme is composed of eight bars. The second time the main melody is heard on the tonic but this time is expanded a few bars more. Thus, the main theme is now ten-bar long.

⁶⁶ Bar 19



Figure 6.24 : Closing section of Scriabin Prelude Op.11 No: 1, mm. 17 – 25 (Edition Peters).



Figure 6.25 : Scriabin Prelude Op.11 No: 13, mm. 1-9 (Edition Peters).

After a six-bar group which is composed of rhythmic motives of the main theme, the closing section arrives. Basic idea of the main theme beginning in bar 25, leads to the codettas between bars 27-31. In the last four bars, the V-I tonal resolution is finally underlined.

Prelude number 24 seen in Figure 6.26 is a mixture of the appassionato style and the polyrhythmic writing. The rhythmical couple triplets facing the two eighth notes, is a preferable rhythmic motive for Scriabin as previously has been discussed. The main beat is given as 6/8 for one bar and 5/8 for the following.

The main theme is again composed of eight bars as the previous two examples. The second time the theme is heard in the related major, F major. Starting from the bar 17, a sixteen-bar development section arrives which starts with F major and evolves into d minor with various modulations. The last five bars is a restatement of the whole idea once more, this time in fff.

Prelude number 24 is one of the most intense examples from op.11, both in pianistic and musical sense even though the writing seems rather simple. In pianistic sense, non-stopping octave use, insisting forte dynamic, changing beat divisions and the balance of polyrhythmic use are the highlights of a good interpretation.



Figure 6.26 : Scriabin Prelude op.11 No: 24, mm. 1-8 (Edition Peters).

Rachmaninov, who is a classmate of Scriabin, have two widely known prelude sets, composed of totally 23 preludes and one liberal prelude which does not belong any of the sets. His prelude set op. 23 is consisted of ten preludes whereas the other includes 13 of them.

Prelude set op. 23, composed around 1901-1903, is a mixture of slow and lyrical, or appassionato preludes. Prelude number 4 in D Major, is one of the most lyrical examples of the two sets. An arpeggiated two-bar introduction leads to the main theme which is made up of sixteen bars. The main theme reappears again starting from bar 19 and this time is heard through the middle voice. Thus, three-voiced polyphonic texture seen is composed of the main theme in the middle voice, accompanied by the triplets in the upper and the eighth notes in the bass line. This polyphonic structure goes on for sixteen bars and then leads the way to an intervallic melody line accompanied by the triplets heard in the bass line. After this section, starting from bar 53, the three-part polyphony again becomes clearer. Thus, the listener can obviously hear the separate melodic lines of the upper two voice lines. This structure can be followed until the end of the prelude.

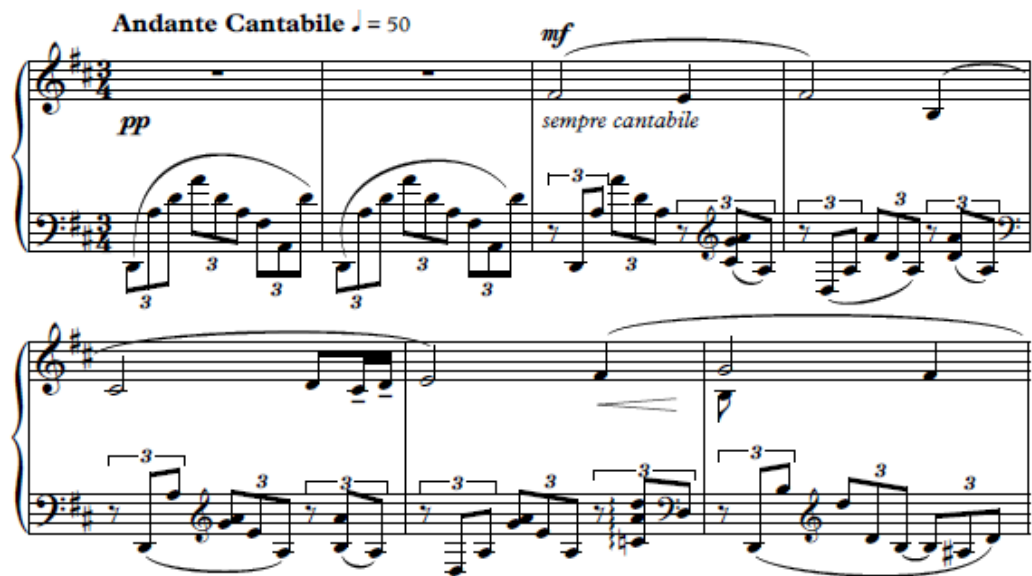


Figure 6.27 : Rachmaninov Prelude Op.23 No: 4, mm. 1-7 (Breitkopf and Hartel).

This prelude is one of the remarkable prelude examples for the pianist to perform in such a way that the melodic lines should be the target points for him/her to outline most. As well as the melodic intensity, the rhythmical balance of the triplets facing the eighth note couples is also one of the crucial points which can make the prelude much meaningful. As will be outlined in the following chapter, this rhythmical construction may remind the reader of Scriabin's approach of rhythmical issues.

Another prelude from op.23 no: 7, which is very much impassioned and could be counted as much more virtuosic than prelude number 4, could be regarded as an etude-like prelude at first sight. However, the sixteenth note groups are there to make the background of music much deeper. The quarter, half and whole notes surrounding the top or the base lines construct the basic melodic lines. Thus, this prelude could be defined as a picture created by the sixteenth notes in the middle and the melodic brush spots all around.

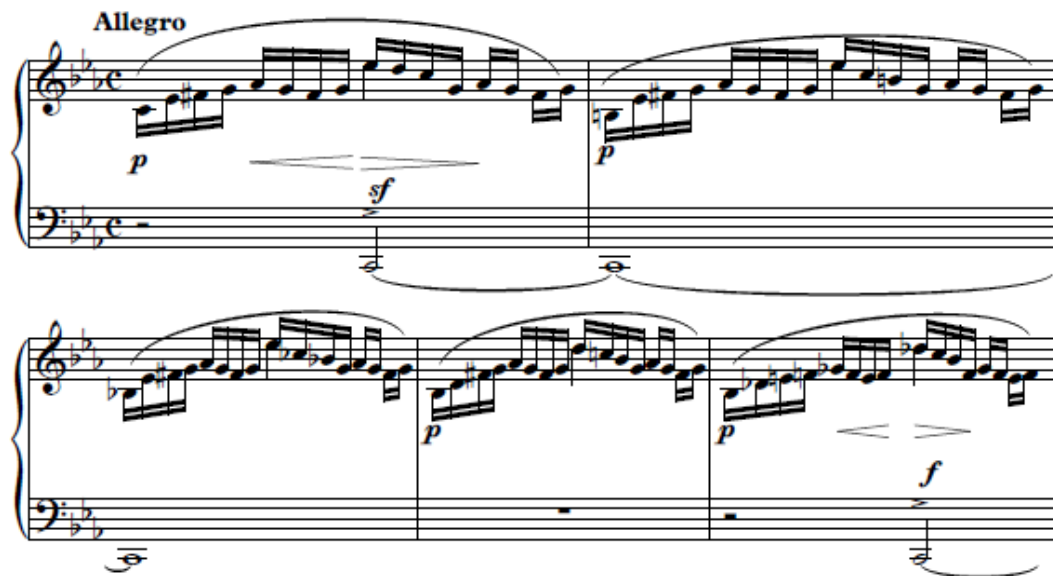


Figure 6.28 : Rachmaninov Prelude Op. 23 No: 7, mm. 1-5 (Breitkopf and Hartel).

The main theme of which the first five bars are seen in Figure 6.28, is given in sixteen bars. Following this, the sixteen-bar main melody is heard again in the same tone but in different styles: for instance, the next time it is used in a fifteen-bar phrase. The third time the main theme arrives it is extended to 22 bars. The fourth time, it is used just like the in beginning. Lastly, the eighteen-bar phrase based on the model of the main theme leads the way to the five-bar closing section, outlining the last IV-V-I progressing, starting with a descending chromatic base line. The c minor prelude ends on the C Major chord.

When we arrive around 1905, Scriabin's op. 48 four preludes come to the scene. As an example of his "middle period", op. 48 reveals a harmonic approach different from op.11. The use of the dissonances which are already available in op.11 preludes increases and the dominant-tonic centrality is nearly lost. The formal structure of the prelude is A-B-A' and closing section is attached to this structure. Below in Figure

6.29 is seen prelude op.48 number 1 which is an agitato and fiery example, in which a melody-dominated homophonic approach is apparent.



Figure 6.29 : Scriabin Prelude Op. 48 No: 1, mm. 1-6 (Edition Peters).

The first four bars reveal the main idea of the theme. Starting from bar 4, the main idea is extended by the three-quarter notes seen in bars 5 and 6. Between bars 9 and 12, the main theme is developed by using the main rhythmical motive, the triplet, either in one or two beats time. Also, the use of the *ff* makes the atmosphere much more intense.



Figure 6.30 : Scriabin Prelude Op. 48 No: 1, mm. 15-20 (Edition Peters).

One last time, in the end of bar 12, the main theme appears as it is in the beginning of the prelude. Main theme ending in the beginning of bar 16 is followed by a five-beat rest and by the beginning of bar 18, the dominant is heard for the first time. After a rest of five beats again, the prelude ends on the tonic F sharp minor. Rhythmically

significant, short but intense in the musical idea, prelude op.48 No.1 could be counted as one of the crucial representatives of the pianistic preludes of 1900s.

Op.32, thirteen preludes of Rachmaninov, composed around 1910, includes rather longer preludes when compared to op.23. Though, musically and harmonically it does not reveal many differences, the general musical idea of the preludes, are more direct than the ones in op.23. Generally, the thirteen examples could be categorized in three groups in sense of tempo such as: slow, moderate and fast. The common idea in each of them is the intense musical approach. Thus, only two of them preferably (numbers 7 and 11) have much lighter musical contexts, when compared to the other 11 pieces.

Among the thirteen preludes, there are many categories such as, lyrical ones with chordal, linear or arpeggiated accompaniments, polyphonic-like ones and etude-like, homophonic ones accompanied by intense lyrical melodies. Below is given one of the best representatives of Rachmaninov's musical impression around 1915s, both in musical deepness, textural perception and virtuosic approach. This insight is supported by the following words of Friskin and Freundlich (1973): "A composition of great nobility and grandeur- perhaps the finest off all the preludes demands power and fullness of tone" (p. 155)

Seen in Figure 6.31, op.32 number 10 is one of the melody-dominated homophonic preludes, which has a few sections within it. The overall musical form of the prelude is A-B-C-A. The prelude starts with a grave introduction built up of the basic rhythmical unit of the piece which is consisted of a dotted eighth, a sixteenth, an eighth note and a half note.

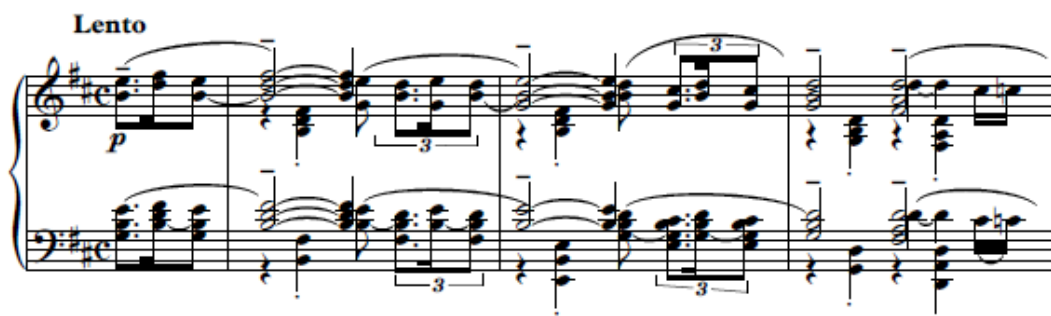


Figure 6.31 : Rachmaninov Prelude Op.32 No: 10, mm. 1-3 (Breitkopf & Hartel).

The main theme is given in the first ten bars. This section is followed by an eight-bar group which is consisted of compressed rhythmical unit of the basic idea. Next, a four- bar theme built up of triplets appears as the basic rhythmical unit of the next section.

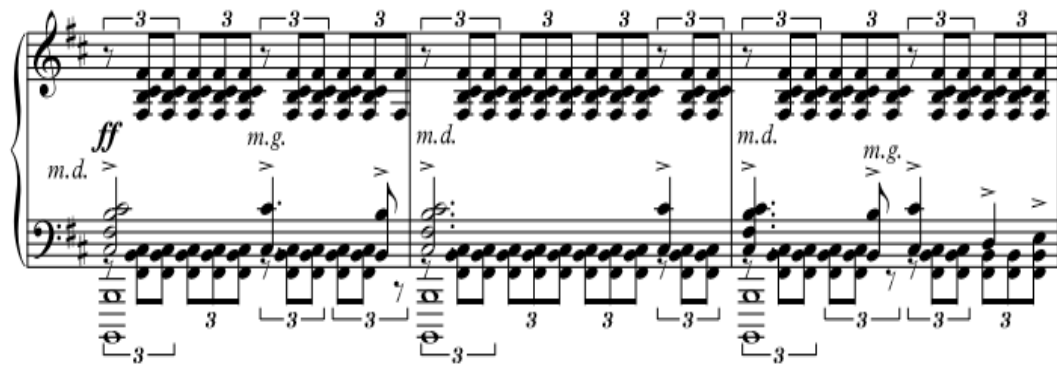


Figure 6.32 : Rachmaninov Prelude Op.32 No: 10, mm. 22-24 (Breitkopf & Hartel).

Section B, constructed upon this rhythmical unit, is the section where the music climbs up to the climax, by the ongoing effect of the chordal accompaniment which supports the deep melodic line. In Figure 6.32, a small part of section B could be observed. Section C starting by bar number 37, (see Figure 6.33) has a less dense texture when compared to section B. Rhythmically having some common qualities with section A, such as dotted rhythms, section C is musically the most developed section among all the three. 4/4 beat for three measures becomes 3/4. Thus, changing of the meter is one of the common features seen among compositions in the beginning of the 20th century including the preludes of Scriabin as well.



Figure 6.33 : Rachmaninov Prelude Op. 32 No: 10, Bars: 37-39 (Breitkopf & Hartel).

Section C ends with an improvisational virtuosic passage, which should be played in a light but full tone. The improvisatory character here could be defined not with the improvisational notes but the improvisatory use of timing, as the passage is full of

very densely designed sixteenth notes. The prelude ends with section A' which is composed of an introduction of the eight-bar main theme and four bars of codettas.

As a last example of the Russian preludes composed until 1915s, Op.74 reveals the compositional aspects of Scriabin's last period. With the effect of his involvement in theosophy⁶⁷ starting after 1905s, the mystical qualities are also evident in op.74. Prelude No.4 in this five-prelude set, is one of the slow and polyphonic prelude examples. The formal structure of the prelude could be summarized as A-A'-B-A''.



Figure 6.34 : Scriabin Prelude Op. 74 No: 4, mm. 1-6 (Edition Peters).

The first four bars shown in Figure 6.34 give the first statement of the main theme, the rhythmic motive composed of two eighths and one quarter first appears in d sharp - c - a. Thus, this could be called as an X. The second time the motive arrives it has an ascending quality which makes us name it as a Y motive composed of D sharp - C - E in bar 2. The second-time Y motive arrives it's consisted of g sharp - f - a, which could be regarded as a Y'. Finally, the last motive in the first statement appears in bar 4, ending on b in the downbeat of bar 5. These four rhythmical motives are used once again, for four bars in section A'. Thus, this time, combinations of the last two motives are slightly different as seen in bars 7 and 8. Hence the third motive Y'

⁶⁷ Formally founded by Helena Blavatsky, theosophy is derived from the roots of "Theo" (god) and "Sophia" (wisdom), literally focusing on the "Divine Wisdom". Scriabin, meets the philosophy around 1905 while he is in France. Following this, while he is in Brussels in between 1908-1910, his intercourse with a group of theosophists helps him to be deepened in his music.

changes in semitone, the last motive X', is converted to an ascending structure rather than descending as seen before. This rising paves the path for the phrase to be extended eight bars more. The augmented use of the rhythmic motive makes the music much more intense, providing the developmental atmosphere of the B section. As well as this basic motive, there is also a use of four eighth notes or two eighth and one quarter note unit facing the quarter triplets. First seen in section A, in bar 4 and then in bars 9, 11 and 12 of section B, this employment of rhythm, is also an essential factor in gaining the intensity of music. Section A' between bars 17-24, with the less dense use of the rhythmical texture, but with the basic rhythmic structure of the prelude, summarizes the prelude one last time in a more indefinite way as suggested by the composer in the heading as: *lent, vague, indecis.* (slow, uncertain, indecisive)



Figure 6.35 : Scriabin Prelude Op. 74 No: 4, mm. 7-13 (Edition Peters).

As shown below, acoustic and octatonic scales which Scriabin is keen on, in defining the harmonic approach of his late period, are to be found in this prelude. Hence there could be some additional pitches or alterations among the examples.

Acoustic scale⁶⁸: C - D - E - F sharp - G - A - B flat,

Octatonic scale: C - C sharp - D sharp - E - F sharp - G - A - B flat

⁶⁸ An acoustic scale which is derived from the Mystic Chord of Scriabin is an addition of G to the lining up of pitches C - F sharp - B flat - E - A - D. Thus, the addition of G could be for the dominant feeling to stay.

If we consider the basic idea of the first statement of the A section, we end up with a lining of pitches as follows: C - C sharp - D sharp - E - F - F sharp - G sharp - A - A sharp. Here, different from the octatonic scale, F and G sharp are the out of scale pitches. F in the basic idea is used as a passing tone, whereas G sharp could be thought as an alteration of G. Approximately, the core of the octatonic scale is heard in the first phrase. As another example of the use of the octatonic scale, the last two bars of the prelude could be taken into consideration. Thus, without any additional pitch or alteration, the pitch series line up as follows: C - C sharp - D - E - F sharp - G - A - B flat.

The prelude should be performed in a mystical atmosphere as far as the philosophical approach of the composer is underlined and as the style is indicated in the beginning of the piece. The rhythmical unity is the foremost crucial aspect for the performer to be able to reveal the indefinite and mystical feeling of the prelude. Though not having any difficult virtuosic passages in common sense, the prelude should have to be learned by heart so that the intended atmosphere of the piece could be sounded.

After op.74, the last preludes of Scriabin, there occurs a gap until 1932. It is Shostakovich, who brings a new satirical idea, to the Russian preludes of the 20th century. His op. 38 of twenty-four preludes, having some similarities with the melodic fluidity of Chopin, has an individual satirical and ironic atmosphere as well. Based on the tonal scheme of Chopin's op.28, the preludes in op.34 reveal a variety of formal structures such as polyphonic, etude-like, dance-like or melody-dominated homophonic. Though there is a variety of textures Shostakovich contributes among these preludes, the melody dominated homophonic structure is the one which the composer works on more. One of the best representatives in means of lyricism and melody dominated homophonic structure but still having a humoresque style, prelude no: 10, could be mentioned as an example.

After op.74, the last preludes of Scriabin, there has been a gap until 1932. It is Shostakovich, who brought a new satirical idea, to the Russian preludes of the 20th century. His op. 38 of twenty-four preludes, having some similarities with the melodic fluidity of Chopin, has an individual satirical and ironic atmosphere as well. Based on the tonal scheme of Chopin's op.28, the preludes in op. 34 reveal a variety

of formal structures such as polyphonic, etude-like, dance-like or melody dominated homophonic. Though there is a variety of textures Shostakovich contributes among these preludes, the melody-dominated homophonic structure is the one which the composer works on more.

One of the best representatives in means of lyricism and melody dominated homophonic structure, prelude number 10, could be mentioned as an example. As an imitation of a barrel-organ playing style⁶⁹, the general formal structure of the prelude could be summarized as A-B-A' and a coda.



Figure 6.36 : Shostakovich Prelude Op.34 No: 10, mm. 1-8.

The prelude starts with a sixteen-bar first theme. Above is seen the first eight bar. After the first theme, there comes the second theme, which is much largely constructed than the first theme in means of melodic motives. Thus, the first theme is strictly made up of motives following each other. However, section B starting by bar 18 and ending on bar 34 includes some interruptions such as ritardando which is seen specifically in bars 28, 31 and 34. These three ritardando markings with two “a tempo” areas in between create a musical atmosphere more unexpected and flexible than section A, which is more rigid in terms of the flow of melody.

⁶⁹ Sophia Gorlin. 24 Preludes op.34 mentions about the barrel organ at <http://pianolessonsindianapolis.com/music-criticism/shostakovich-24-preludes-grouping-genre-style.htm>

In the end of bar 48, harmony arrives on the dominant, not resolving to the tonic but before a conclusion is linked to a coda. Coda between bars 49 and 64 (see Figure 6.38) includes rhythmical and melodic motives of A and B sections such as staccato sixteenths, ritardando sections or trills. Thus, a blend of sections A and B is ready to be observed by the end of the prelude.

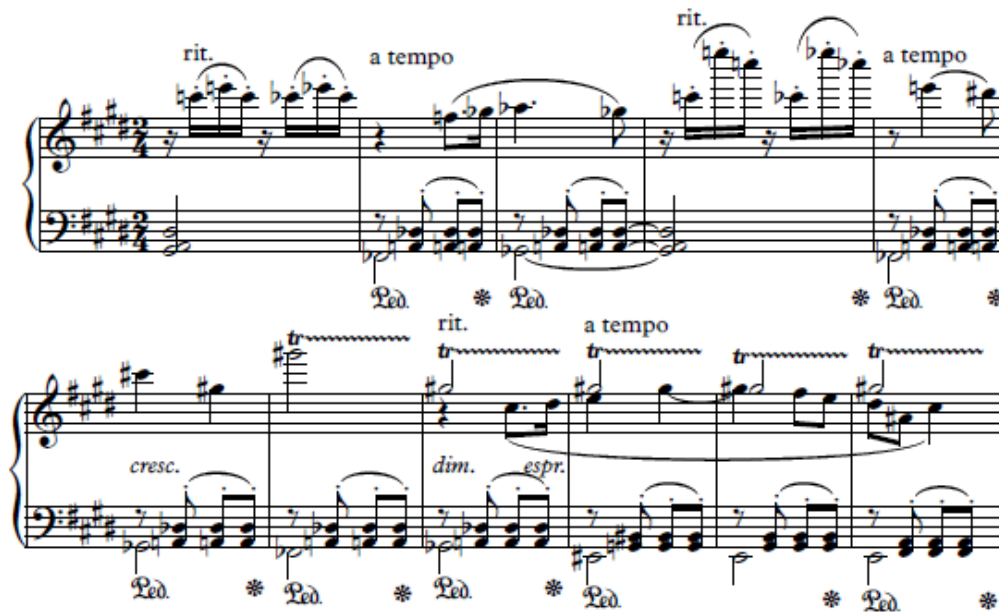


Figure 6.37 : Shostakovich Op. 34 No: 10, mm. 31-41.

As Gorlin indicates:

The barrel-organ effect is reached by soft dynamics (piano with a slight change at the end of the passage), *semplice* and *sempre* markings; use of the tonic pedal and repetition of the tonic chords, the melody looping around the tonic; repetitions of thematic material throughout the middle section, reprise and coda:⁷⁰

⁷⁰ <http://pianolessonsindianapolis.com/music-criticism/shostakovich-24-preludes-grouping-genre-style.htm>



Figure 6.38 : Shostakovich Prelude Op.34 No: 10, mm. 49-64.

Preludes of Kabalevsky (1904-1987), Op. 38, which were composed between 1943 and 1944, are mostly based on Russian folk melodies. The formal structures of preludes are consisted of mainly contrapuntal or melody-dominated homophonic textures. Different from the other contemporary examples, polyphonic structure is not preferred among the preludes. In terms of pianism, the difficulty of pieces varies. Thus, from intermediate to highly virtuosic pieces are available among the set.

Preludes op.38 has also a variety of styles such as etude-like, arpeggiated style, scherzos and cantabile. Below in Figure 6.39 is seen prelude No: 10 in which a few different textures are ready to be observed. The overall form of the prelude is A-B-A-B. Section A is in monophonic texture whereas section B is composed of chordal homophonic texture which is decorated by passages composed of thirty-second notes.



Figure 6.39 : Kabalevsky Op. 38 No: 10, mm. 1-4.

Above in Figure 6.39, the first four bars of section A is seen. As clear as it is, the melody is duplicated in two different octaves. Thus, this use of the melody could be interpreted as monophonic since no accompaniment or another melodic part is apparent.



Figure 6.40 : Kabalevsky Op. 38 No: 10, mm. 12-18.

Following this, section B could be observed above in Figure 6.40. The melody-dominated homophonic structure is colored by the presence of thirty-second notes which could also be regarded as embellishments.

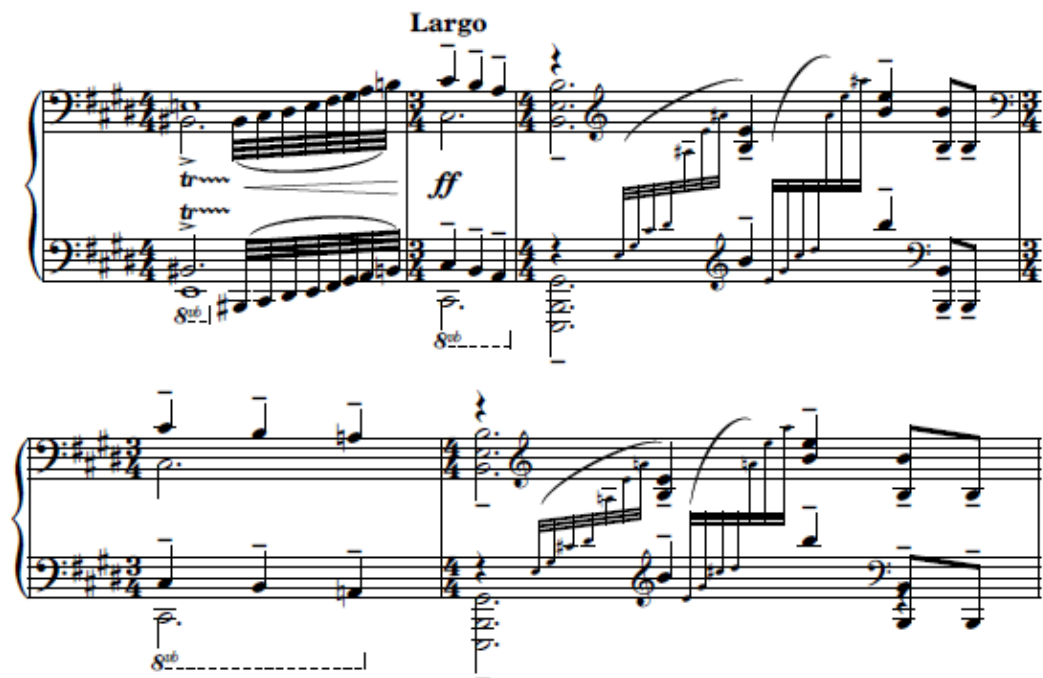


Figure 6.41 : Kabalevsky prelude Op. 38 No: 10, mm. 28-31.

After Mendelssohn's tribute to Bach, Op.87 of Shostakovich which was composed between 1951 and 1952 stands as one of the most significant prelude and fugue set based on its model, Well- Tempered Clavier. This view is also supported by Kroetch (1996) as follows: "It appears certain that these pieces are drawn together by stylistic features such as Russian and Jewish folk materials as well as the internal structural qualities of the Baroque prelude and fugue as developed by J.S.Bach" (p. 1).

Not only the order of tonalities is same as the WTC⁷¹, (as many other prelude and fugue, or prelude sets use the same tonal scheme), most of the form structures that are available in the WTC is also apparent in op.87, such as chordal, toccata-like, contrapuntal, polyphonic or homophonic. One of the remarkable points in this set is that it includes a few examples composed in three-stave style which is based on a pedal-like bass line. Below in Figure 6.42 is seen one of the preludes composed in this style, prelude number 9 in E major. Different from the pedal use of Baroque preludes, the bass line sometimes appears in a contrapuntal relationship with the middle line.

⁷¹ WTC is the abbreviation for the Well-Tempered Clavier.

Shostakovich

Moderato non troppo

The musical score is written for three staves in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Moderato non troppo'. The first system (measures 1-4) shows the initial entry of the piece. The Treble staff has a melodic line starting in measure 4 with a 'pp' (pianissimo) dynamic and an '8va' (octave) marking. The Bass staff has a rhythmic accompaniment starting in measure 1 with a 'p' (piano) dynamic. The lower Bass staff provides a steady eighth-note accompaniment. The second system (measures 5-8) continues the melodic development in the Treble staff, with the Bass staff providing harmonic support. The third system (measures 9-12) shows further melodic and harmonic progression, with the Treble staff having a melodic line and the Bass staff providing a rhythmic accompaniment. The lower Bass staff continues its steady eighth-note accompaniment.

Figure 6.42 : Shostakovich Prelude Op.87 No: 9, mm. 1-12.



Figure 6.43 : Shostakovich Prelude Op.87 No: 9, mm. 26-37.

The major tonality is in E major. However, in specific places C sharp Aeolian (C sharp natural minor) and Phrygian modes are available. The formal structure of the prelude is a typical A-B-A'. Section B is not so different than section A in terms of rhythmical and melodic motives. Above in Figure 6.42, between bars 1 and 9, the first theme of the prelude is seen. The first half is in E major tonality whereas the second is in Aeolian mode. A part of section B is shown above in Figure 6.43. As seen between measures 28 and 31, augmentation of basic rhythmical motives is

remarkable. By bar 33, a conversion to 3/4 meter is used for the first time in the piece. Thus, these changing meters are very much preferred in section B. Between bars 33 and 37, tonality remains in E major for a short while. Following this, a lot of modulations are available until the beginning of section A'. Beginning with Aeolian mode, section A' ends in E major. A meter change is also available in this section.

The musical score for Shostakovich's Prelude Op. 87 No. 9, measures 65-71, is presented in three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature is E major (three sharps). The score includes dynamic markings such as *p*, *dim.*, and *pp*, and a *riten.* (ritardando) marking. The music is characterized by a dense, homophonic texture with a strong bass pedal effect and melodic lines on top.

Figure 6.44 : Shostakovich Prelude Op.87 No: 9, mm. 65-71.

In the pianistic sense, the prelude is not a technically demanding one. However, the bass pedal effect and the melodic lines on top of it should be homogeneous so that a feeling of unity could be gained.

As mentioned before, there is a wide span of style differences between the examples. Among various styles, dance-like, choral-like, toccata, etude-like or cantabile styles are to be observed. In whatever style the pieces are composed, op.87 is generally consisted of preludes in a grave or a typical ironical and satiric atmosphere.

Following prelude number 9, number 10 is one of the typical Baroque-like preludes in the set. The presence of the sixteenth notes played consequently by the left and right hands, gives the piece an atmosphere of fantasia, as the early preludes. While the dexterity and fluidity of fingers are very important for the sound to be gained, the tempo of the prelude should not be perceived as the tempo of a sixteenth note etude style.

The formal structure of the prelude is a typical A-B-A'. However, the main theme of section A is transposed to the dominant in section B. Thus, there is not a difference in the motivic and rhythmical structure of the two sections. Below in Figure 6.45 is seen the basic idea of the main theme and following that in Figure 6.46, the meter change which is a typical compositional device of Shostakovich. The same change of meter is also available in section B.



Figure 6.45 : Shostakovich Prelude Op.87 No: 10, mm. 1-3.



Figure 6.46 : Shostakovich Prelude op.87 No: 10, the change of meter and the beginning of section B, mm. 11-15.

Below in Figure 6.47, the closing section of the piece is seen. The prelude ends with the entrance of the basic idea of the main theme with an additional sixteenth-note rhythmical motives of the main theme, given in repetition and fading in pianissimo. In the overall, the harmonic language of op. 87 is close to the traditional tonal harmony. Hence, this tonal perception is colored by the presence of modal harmony, chromaticism, folkloric materials and non-tonal chords as well.



Figure 6.47 : Shostakovich Prelude Op.87 No: 10, mm. 49-54.

6.4 Main Points of the Preludes Between 1890 and 1950

The sixty year of time mentioned in chapter 6, stands as one of the most remarkable periods observed in this dissertation. Though, not so many countries are active at this period, the outputs of the three regions draw a serious profile in terms of the development of the prelude literature. Especially, the French and Russian impact at the turn of the century reveal one of the most intense periods in terms of the number of preludes composed among the prelude history.

Generally, many aspects among the prelude examples of this era are important to be discussed. As examples from Germany are not as many as the preludes from France and Russia, it is hard to mention about their defining aspects. However, there are still some features that could easily grasp attention. One of the aspects to be mentioned is the textural approach of the composers which could be observed below in Table 6.1.

Table 6.1 : Textural Table of the Preludes between 1890 and 1950.

Countries/ Textures	Polyphonic	Homophonic	Homophonic/Monophonic
Germany ⁷²	Schoenberg		Hindemith
France	Messiaen	Debussy Dupre	Debussy Messiaen
Russia	Scriabin Shostakovich Kabalevsky	Scriabin Shostakovich Kabalevsky Rachmaninov	Scriabin Shostakovich Kabalevsky

The improvisatory preludes between 1890 and 1950 reveal their improvisatory aspects in terms of phrasing. The time left to the performer for interpreting the phrases. Thus, some of the examples from this period could be categorized depending their improvisatory degree as could be observed in Table 6.2. One of the aspects defining the preludes in this period could be indicated as the use of polyrhythm which below in Table 6.3 could be seen.

Table 6.2 : Improvisatory Degree of the preludes between 1890 and 1950.

Country	Composer	I.D.
Germany	Hindemith	2
France	Debussy	3
	Dupré	1
	Messiaen	3
Russia	Kabalevsky	2

⁷² Preludes of Germany are far more less in number than the examples in the previous periods. However, they are important for their neo- baroque formal approach which reminds one the preludes of the seventeenth century.

Table 6.3 : Use of Polyrhythm.

Countries	Composers	D.P⁷³
Germany	Schoenberg	3
France	Messiaen	2
Russia	Scriabin	5

6.5 A Word On Preludes After 1950

Until now, preludes until 1950 have been the point of discussion. In this section, I will try to give an idea about the place of the piano prelude mainly after the Second World War. By 1890 in Europe, the prelude genre becomes one of the most preferable genres in piano literature. Until 1950s, the most important examples of the genre are shared by the composers of two countries: France and Russia. As mentioned previously, Russia stands as one of the most important countries among the literature whereas till the end of the nineteenth century, no composers from Russia have been active in prelude composition.

In this section, preludes of ten composers from different regions of Europe will be observed and the textural and musical aspects behind the pieces will be tried to be indicated. Prelude examples from Miloslav Kabelac (1908-1979), Veljo Tomris (1930-), Hans Gal (1890-1987), Ulvi Cemal Erkin (1906-1972), Ahmet Adnan Saygun (1907-1991), Wilhelm Weismann (1900-1980), Rodion Schedrin (1932-), Dutilleux (1916-2013), Ali Darmar (1946-), Koray Sazlı (1973-) and Lera Auerbach (1973-) will be observed and the main structural features of the preludes will be tried to be defined.

The eight preludes of Kabelac composed between 1954 and 56 are collected in his Op. 30, which is published in 1956. This set of preludes is very individual for it has special titles defining the styles used throughout the pieces. In terms of being titled, these preludes could have parallelism with the preludes of Debussy and Messiaen. The titles are in Italian as follows: preludio ostinato, preludio meditativo, preludio

⁷³ Degree of polyrhythmic use.

sognate, preludio corale, preludio notturno, preludio volante, preludio arioso, preludio impetuoso. As could be seen from the titles, Kabelac creates connection with different styles in each prelude. Especially preludes corale and arioso are remarkable for they are among the most popular prelude styles throughout the history. Large (1962) mentions about the approach of the composer as follows:

“He writes simply but austere; his melodies are lucid yet impressive; his rhythms are vital and pithy; his harmonies, despite a preponderance of pedals, basically diatonic. All these features are to be found the Sonatina for oboe and piano, in the Piano Preludes Op. 30 and in the Organ Fantasy of 1957 as well as in the larger orchestral works” (p. 2).

The three preludes of Tormis, composed in between 1958-1960, follows the prelude-fugue tradition of Johann Sebastian Bach. However, each prelude of the three prelude-fugue couple of the set is a reminiscent of a different style. The first prelude is just like a polyphonic Bach prelude, in which a chorale-like feeling is perceived. The second and the shortest prelude which is composed in a more folkloric base, is grounded on a homophonic texture. Shostakovich-like ironical use of the melody sounds as the most important component of the piece. The third prelude of the set is a typical toccata-like piece.

Composed nearly at the same time, 24 preludes of Gal could be regarded as one of the important prelude sets of the time in terms of being a follower of 24 preludes tradition. Having a wide range of textures, the 24 preludes of Gal could be categorized as follows: ones with monophonic introductions followed by typical homophonic textures (No: 2, No: 20), melody-dominated homophonic ones (No: 8, No: 24), typical homophonic ones (No: 14), polyphonic ones (No: 4, No: 13, No: 19), mixed textured ones such as polyphonic and homophonic (No: 6, No: 22). Some of the homophonic ones are composed in a toccata-like style. Thus, it could be indicated that Gal also pays a tribute to the connection of the genres, prelude and toccata. Frank Dawes (1965) in his review says: “With tonality dirty word in some quarters it is a surprise to come across a distinguished set of Preludes, such as Gal’s, in all the major and minor keys”. Thus, it is rather clear that Gal interprets this set in

an innovative but still in a traditional way when one considers the case of toccata-like examples.

Russian composer Rodion Schedrin is one of the most important composers of the twentieth century since he has two prelude sets in different styles. His first set, 24 Preludes and Fugues are composed in between the year 1963 and 1970. As the Well-Tempered Clavier of Johann Sebastian Bach, these twenty-four preludes and fugues are divided in two volumes.

The second set of Schedrin, Polyphonic Notebook (1972) includes twenty-five preludes which have titles defining the structure of each prelude. For instance, styles like ostinato, toccatino, counterpoint, motet, chaconne, etude, fugue, passacaglia and invention are widely used throughout the preludes and these have been used as titles. At this point, the approach of Schedrin could be seen close to that of Kabelac for preludes of Kabelac are also titled depending on their stylistic features. Thus, by just looking at the titles of the preludes, a pianist gets an idea about how to perform the piece. Hence, this set of preludes could be indicated as the most technical set in terms of compositional approach for most of the polyphonic techniques are listed among the preludes. The toccatino collage prelude number 12 is notably unique for it has a structure of collage: The prelude starts with a section composed of sixteenth notes demanding dexterity from the pianist, and followed by a section from the toccata-like two voiced invention of Bach.

Op.10, 24 Kleine Präludien, Tänze und Stücke (24 little Preludes, Dances and Pieces) of Wilhelm Weismann, published in 1970, includes number of preludes and a toccata which also could be counted as a prelude⁷⁴. Numbers 7 and 16 are named as preludes. Prelude number 7 starts with an introduction of broken triadic chords and links to a melody dominated homophonic section. This structure reappears, creating a formal picture of ABAB. Having a typical homophonic texture, Shostakovich-like ironic melodic approach in the prelude includes some folkloric tunes as well.

⁷⁴ As for centuries the genres toccata and prelude have been used interchangeably.

The prelude literature for Turkey starts with the examples of Erkin and Saygun in the middle of the century. The overall aspects among the preludes of both composers include the traditional folkloric use of the rhythm, the use of intervals of the seventh, parallel fifths and eights and meter changes. In tonal sense, it could be claimed that the classical harmonic concepts of the common practice period are not implied but in place of that folkloric modes and tonal centers in which one piece is placed around the axis of one note are preferred.

Among the prelude album of Erkin which is composed between 1965 and 1967, the first prelude of the composer could be considered as a compact example to observe the use of the interval of the seventh, parallel fifths and octaves and the effect of the sound as perceived in the preludes of Debussy. The overall formal structure of the piece is A-B-A' as it is in most of the preludes of the set, except prelude number 6.

Beginning with the use of intervals of seventh, section A could be defined by the domination of this interval and the often use of parallel fifths. The *lento misterioso* indication of the tempo, provide the intervals to be heard intensely, creating the time needed for the timbre of the sound. Especially this section could be observed as the preludes of Debussy in terms of the emphasis on sound and timbre. Section B which has common traits as section A such as the employment of the interval of seventh, has a much more intense texture than section A both in means of dynamics and texture.

The twelve preludes of Saygun, published in 1967 are remarkable as these preludes are always related with the folkloric rhythmical term: *Aksak*. As indicated in the foreword of the album Saygun (1969) mentions: "Aksak rhythms are produced by the combination of time units belonging to binary and ternary divisions, under the condition that the tempo of the basic metrical units that enter into the structure of both binary and ternary units remain unaltered." (p. 1).

Twelve preludes of Saygun could be categorized into three groups referring to his explanations in his foreword. Two, three or four time strokes of unequal duration could be the focus point in grouping the preludes. The textural approach among the twelve preludes is mainly homophonic. Thus, the homophony mentioned could be a

typical one or else a melody-dominated homophonic texture. In addition to the main homophonic body, there are also prelude examples in which some of the sections are composed of unison octaves of one melody. Hence, these passages could be regarded rather monophonic.

The overall formal structure of the prelude number 4 is ABA'. Though the last section could be indicated as close to A, only a few motives towards the end and the dominance of the interval fourth creates a connection to section A. Hence, this small section A' could also be pointed out as a closing section. The piece is generally composed of polyphonic texture which partially becomes monophonic and homophonic in a few bars in section B. The prelude is generally made up of a major use of intervals of fourth. Following them intervals of fifth, seventh and ninth are apparent throughout the whole piece.

Table 6.4 : Stroke Number In the Preludes of Saygun.

Stroke numbers	Prelude Numbers	Meters
2	1,4,6,9,10,12	5/8,17/16
3	3,5,7,8	8/8,7/8
4	2,11	9/8

Dutilleux preludes composed between 1972 and 1988 are collected in his “3 Preludes”. It is clearly obvious that the French tradition of giving titles to preludes starting with Debussy continues in this set as well. The second prelude titled, “sur le meme accord” (on the same chord) a basic rhythm which is sometimes varied, is often used on one chord: (g-b-f sharp- b flat and sometimes additional pitches). Thus, Dutilleux prefers to give descriptive titles defining the technical contexts of the preludes, just as the previously mentioned composers Kabelac, Schedrin and so on. Despite a binary form is observed in the two other preludes, this prelude “Sur le meme accord” reveals a rondo form: A-B-A-C-A. Though the second and third A sections are shorter different than the main section A. The third section A which is also a closing section is a free part of the prelude as bar lines and beat signatures start

to fade away towards the end of the piece. Thus, by this example, Dutilleux could be regarded as one of the most remarkable prelude composers of the time, in terms of his improvisatory approach among the genre.

6 preludes of Ali Darmar, stand as important examples of the genre for they have a special place in representing the place of prelude in Turkey after the generation of Erkin and Saygun. Preludes have generally ternary forms. At times, in some of the pieces, there are polyphonic sections. However, the textural approach among the preludes is mostly homophonic. The melodic content is barely folkloric. Thus, this could be considered as a common property as could be observed in the preludes of Erkin and Saygun. The use of the intervals of third and seventh is rather remarkable as well as the triadic chords. Hence, the use of the triadic chords is a common trait which could be observed throughout the history and in the examples of some of the composers mentioned in section 7.5.

Lera Auerbach stands as one of the youngest and remarkable representatives of the 21st century. Originally Russian, she has lived in United States. Receiving a degree from Julliard School of Music in composition she had the chance to work with Milton Babbitt. According to Midgetee (2009)⁷⁵: “Lera Auerbach delivers lots of fire and passion in music that is generally tonal. Indeed, she offers 18th-century forms and a 19th-century sensibility (that of the brilliant virtuoso) expressed in a 21st-century vocabulary.” Thus, all these definitions are ready to be observed among the “Twenty-Four Preludes for Piano (1999)” of the composer.

Although there are a few examples in polyphonic structure, the preludes are mostly composed in a homophonic texture. One of the remarkable points to be mentioned is the use of ostinato. Among a serious number of preludes, ostinato is a barely preferable device for the composer. Although some of the preludes are out of this generalization, most of the preludes of Auerbach are in binary and ternary forms. Sections are usually underlined by the textural aspects of the pieces. For instance, prelude number 4 is so remarkable for its sections are clearly divided by very distinct structures. As an example of a ternary prelude, number 4 starts with a passage

⁷⁵(<http://www.washingtonpost.com/wpdyn/content/article/2009/05/03/AR2009050301982.htm>)

composed of intervals of third. This introduction is indicated as *ad libitum*, which gives the performer a freedom in terms of the use the time. Following that, toccata and etude-like section B arrives. A clear harmonic progression which arrives to a perfect authentic cadence is supported by the key pitches hidden in the arpeggiated melodic line.

7. DISCUSSION AMONG SPECIFIC PRELUDE EXAMPLES

Having a detailed observation on most of the preludes starting from the seventeenth century until today, it would be appropriate to have some comparisons between the most characteristic examples. Discussions are aimed to be done first depending on textural and then stylistic aspects.

7.1 Textural Discussion

Preludes in between 1590 and 1685 are discrete for the regional aspects among the preludes are rather recognizable. Italian preludes which are also labeled as “toccatas” are the first group of preludes in this time scale. Mostly in polyphonic texture, there are also homophonic Italian toccatas. Just intersecting with nearly the end of the Italian toccatas in the beginning of 1600s, English preludes show up first with their homophonic texture. Soon, they turn out to be mostly polyphonic, remaining in this structure for a barely long time. Except a gap of around 20 years (1673-1690) English preludes are mostly polyphonic. In this twenty year of time no specific prelude examples are found to be observed. The most interesting prelude group in between 1590 and 1685 could be indicated as North German preludes. Though polyphonic and melody-dominated homophonic preludes take place in this region, majority of the Northern preludes have a special textural structure, in which polyphonic and monophonic improvisational passages are available. On the other hand, the South German preludes reveal a homogeneous structure with their polyphonic texture. French preludes though having a few examples of polyphonic texture reveal a remarkable textural aspect such as: “being unmeasured”. With their “unmeasured” structure, French preludes are considered as one of the most improvisatory examples of the prelude literature. Along with the North German preludes, French preludes form an important group of improvisatory preludes.

Below is placed Table 7.1 summarizing the basic textural appearance of keyboard preludes taking place between 1540 and 1685. As could be easily observed the major

texture in this table is the polyphonic structure. Though other textures such as homophonic, unmeasured or *stylus fantasticus* is apparent in one region, the polyphonic approach grasps the attention first. Thus, this is not a surprising result as the polyphony is the most preferred texture in Baroque (1600-1750). However, it is also easy to recognize the polyphonic structure in Italian toccatas before 1600s.

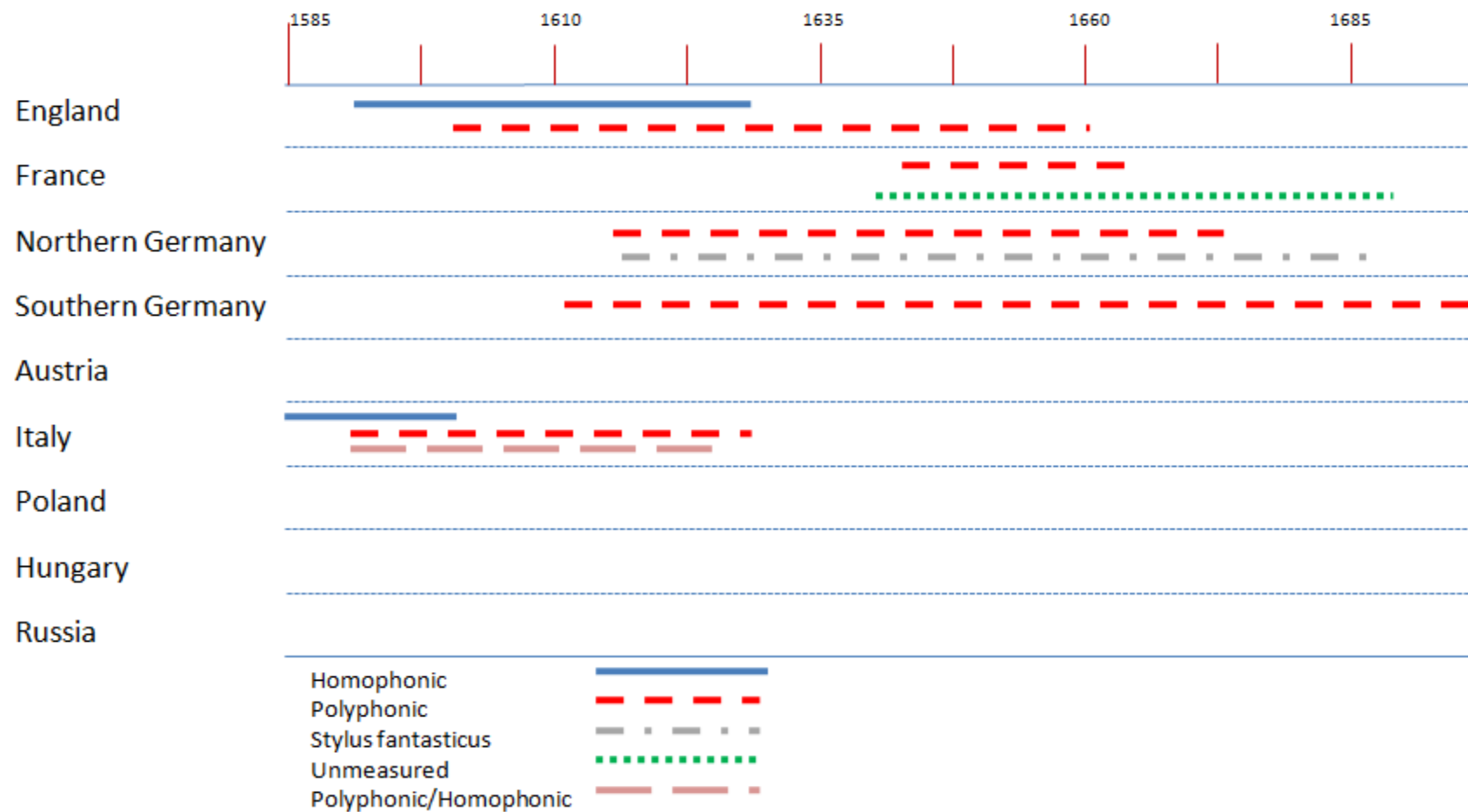
As could be seen in Table 7.1, along with the polyphonic structure, unmeasured texture of French preludes and *stylus fantasticus* of the North German preludes are the two identifying textural structures of the mentioned period. Apart from these, the toccata examples of Italian composers at the turn of the century and the English preludes form the skeleton of this rather long period.

Opening the scene of the seventeenth century prelude, after the presence of prelude-like Italian toccatas are the English preludes. As mentioned before, though homophonic preludes have an important place, mostly the polyphonic textured examples grasp one's attention. Polyphonic examples of composers such as Bull, Locke and Purcell form the major textural approach of the period whereas the prelude examples of Gibbons and Byrde represent the homophonic structure.

Starting with the seventeenth century, Germany whether Northern or Central-Southern has a distinct perspective on the prelude genre. Now, as we have observed in detail in section 3, we could see the evolution of the genre in Germany, dating from the seventeenth to the twentieth century. Up until Johann Sebastian Bach, there have been examples composed of different textures. Thus, these different textural approaches have also become one in the Well-Tempered Clavier Sets of Johann Sebastian Bach.

Northern German organ school starting with melody-dominated homophonic textured preludes (see preludes of Schildt and Scheidemann in section 3.2) evolve into a unique prelude style called "*stylus fantasticus*". Here it would be wise to indicate that though beginning with a melody-dominated homophonic prelude texture, the essential focus in this period is on the "*stylus fantasticus*". Though the texture of *stylus fantasticus* could reveal minor differences, mostly it is made up of different textured episodes which could also be perceived as episodic structure.

Table 7.1 : Textural Map of Preludes between 1590-1685.



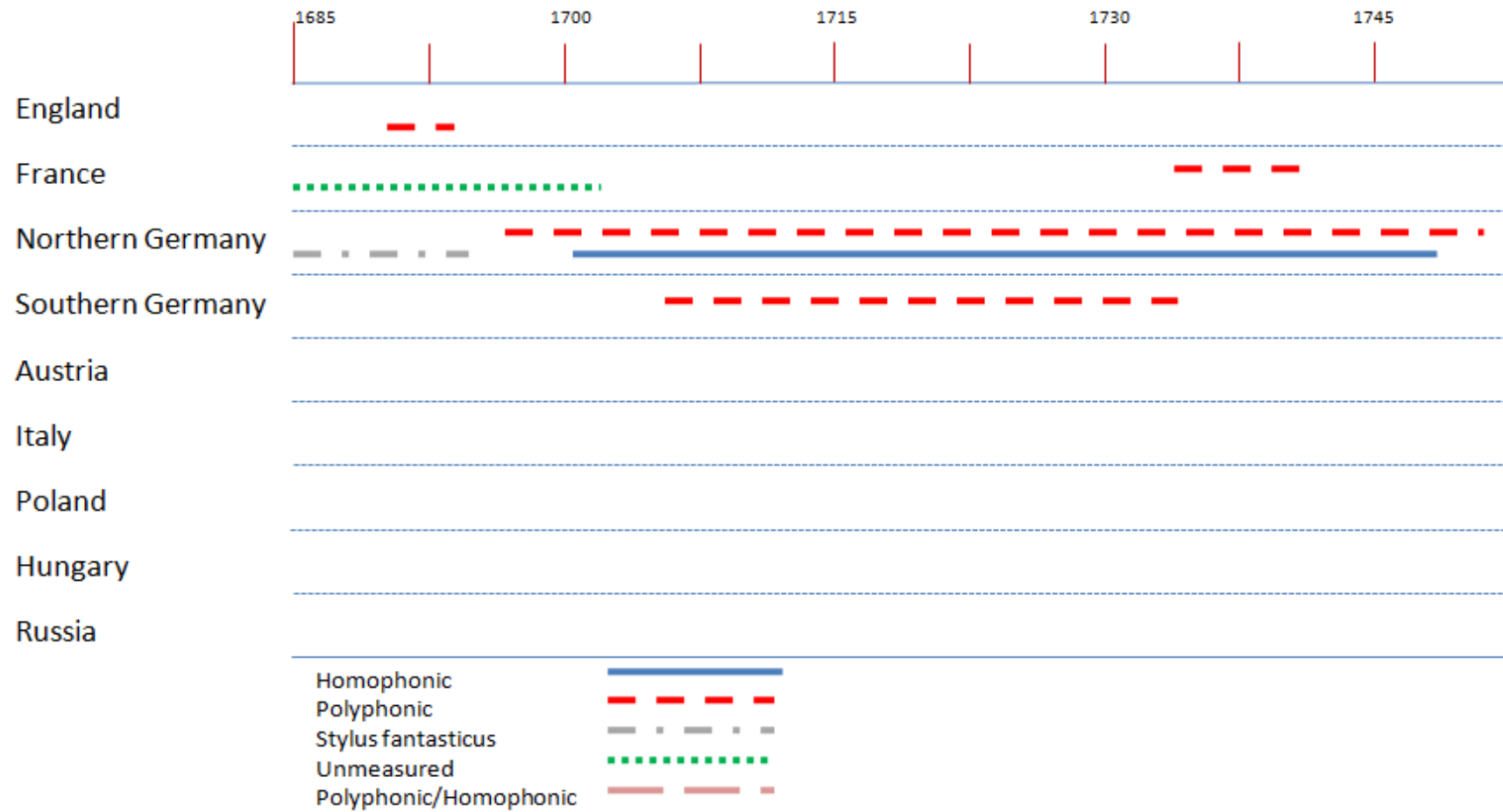
Most of the preludes in the texture of *stylus fantasticus* observed in the dissertation are composed of the combination of fluent monophonic passages and polyphonic textures. However, a combination of melody-dominated homophonic and polyphonic textures (see Figure 3. 11) could also be available as in the example of Weckmann.

South German organ school on the other hand, reveals its homogenized approach in terms of polyphonic prelude instead of *stylus fantasticus*. As mentioned before, Krieger stands as one of the first composers making use of the polyphonic prelude which is afterwards developed by Johann Sebastian Bach. Kindermann creates a strong backbone for this evolution as well.

French preludes all throughout the centuries have a special place among the keyboard preludes. By the seventeenth century apart from the polyphonic texture, a unique texture called as “unmeasured” founded by the French school points another remarkable period for the prelude literature. This new textural idea could be named as the most appropriate one for improvisation since the “preluding tradition” on the lutes in the fifteenth century.

Though starting with the measured preludes of Etienne Richard at the beginning of the seventeenth century, Louis Couperin creates an essential perspective which will be affecting the compositional tendencies of the later French prelude composers. As mentioned before, following Couperin, Lebegue, d’Anglebert and Roux are also important for their input in unmeasured prelude genre. However, the most unmeasured examples are seen in the preludes of Roux among them. At this point it would be suitable for one to take into consideration the most unmeasured examples to be able to come to the point of preludes of Rameau in the eighteenth century in which there is a balanced blend of both unmeasured and measured elements.

Table 7.2 : Textural Map of Preludes between 1685-1750.



In the second period (1685 -1750) preludes are classified in three regions as could be observed in Table 7.2. Even though the number of regions doesn't display a big difference when compared to the first period, the number of composers is barely less than those of the previous time period. As mentioned before, English preludes disappear from sight by 1670s. The one and only representative of this period from England, is accepted as Handel. Though some homophonic examples are also seen, most of the preludes of Handel have a polyphonic structure.

South and Central German composers are much more active than the North German composers. Especially by 1700s, majority of the South-Central German composers are clearly seen. The homogeneous polyphonic texture of the South and Central German preludes are obvious. Though covering a minor portion, there are also homophonic examples. Along with Fischer, Kuhnau and Zachow preludes of Bach form the peak examples of the genre in this period time.

The polyphonic prelude example of Bach means a lot when one focuses on the polyphonic preludes of the precedents. Beginning with one of the examples of Krieger, going on with Kuhnau and Fischer, the polyphonic German prelude structure evolves and comes to a peak point by the examples of Bach. Following Krieger, a milestone in polyphonic approach is to be considered as Fischer. Not only his use of polyphony but also the prelude-fugue coupling and the tonal relationships between the prelude-fugues in *Ariadne Musica* and *Prelude of Fischer*, as revealed in Figure 4.4, could be underlined as the most similar prelude to those of Johann Sebastian Bach in terms of the polyphonic sound and the phrasing technique. Zachow on the other hand mostly use the prelude fugue couple as one movement. Though the couples generally start with a homophonic prelude section, the very first prelude which is ultimately a separate section from its fugue has a polyphonic texture.

The first measured examples of Etienne Richard in the seventeenth century are majorly followed by the preludes of Marchand and Francois Couperin in the beginning of the eighteenth century. Though bar lines are used in the prelude of Marchand (see Figure 4.14), making the prelude look much more measured than the previous examples, Louis Couperin (1707) indicates that:

“Though these preludes are written in measured notation, here is however a conventional taste that must be followed; what I mean is that the Prelude is a free composition where imagination abandons itself to everything that offers itself to it... Everyone who has recourse to the measured' Preludes must play them in an easy manner, without paying too much attention to the precision of the movements...”

Tunley (2004) mentions that the preludes of Francois Couperin in his work *L'Art de Toucher* are measured preludes. According to the World Library *L'Art de Toucher* of Couperin contains eight preludes that while unmeasured and improvisatory in nature, were composed for teaching purposes.

Below is given the textural table of preludes between 1780 and 1890 which presents the regional diversity in that period. However, as the regional diversity increases the textural variety reveals a decrease since there is majorly one textural structure which is homophony.

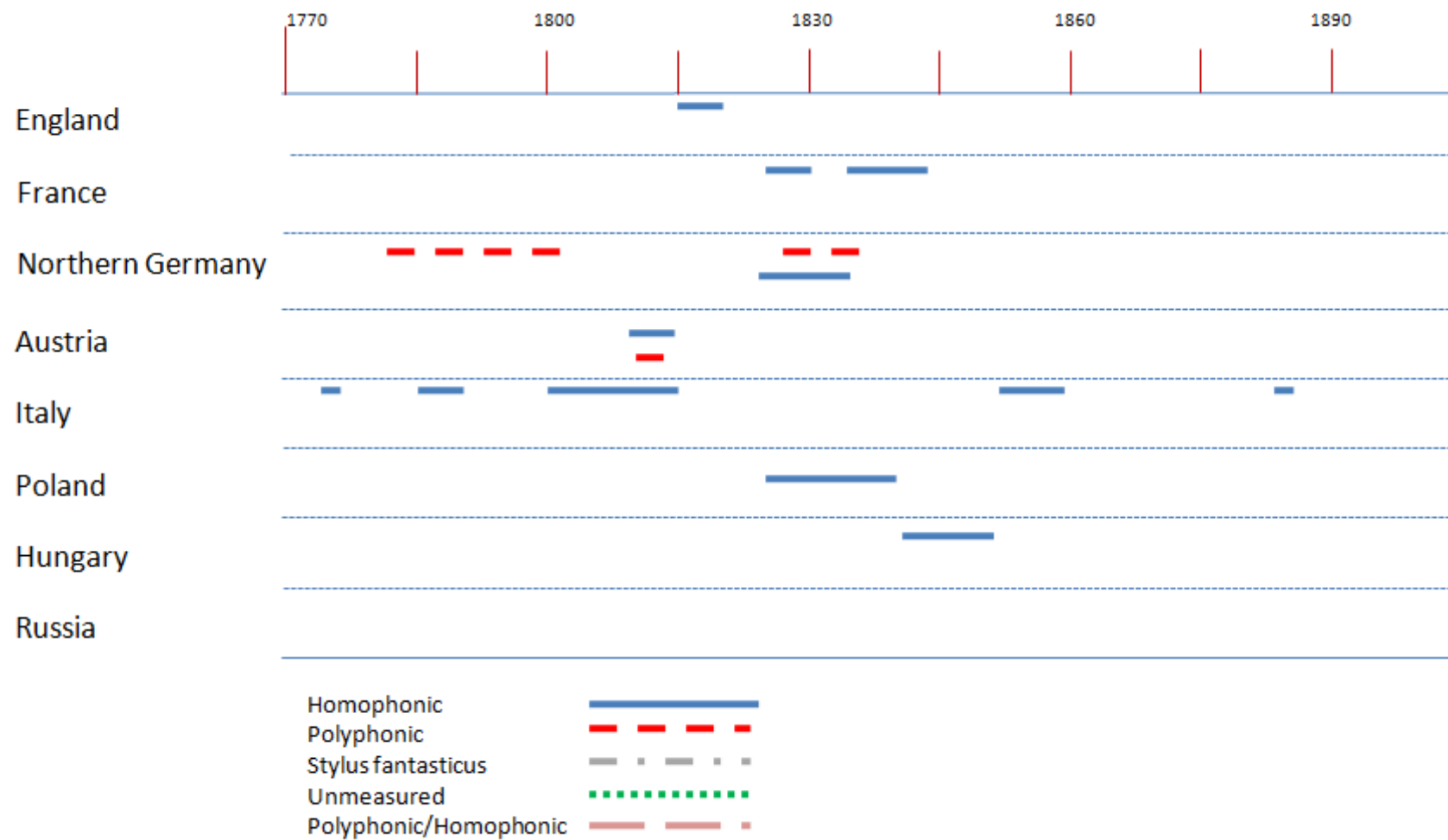
One of the two preludes of Beethoven, stands as a unique example resembling the chorale-like prelude structure. Though being basically polyphonic, the slow-moving piece creates a more mystical atmosphere which is not so traditional in the rigid South-Central German preludes. In addition to these, the prelude could be counted in a way “experimental” for its one of the first models using several different tones in one piece. Following preludes of Beethoven, Mendelssohn with his prelude-fugue album makes use of homophonic, melody-dominated homophonic and polyphonic approaches. Though this set is a reminiscent of the Baroque-like tradition for it is composed of prelude and fugue couples, the album is one of the most representative examples of the romantic prelude genre in terms of textural and lyrical approach. Since both homophonic and polyphonic textures are to be considered in the prelude sets of the nineteenth century, even though the latter texture is preferred less, this album stands as one of the most representative examples of the era in terms of the textural ideas. Another German composer Kessler, generally not as well-known as Mendelssohn is remarkable for his set for it is a predecessor of the character preludes of Chopin. Though will be discussed in the stylistic discussion section more detailed, the textural approach of Kessler should be taken into consideration for it is one of the

first examples in the first half of the nineteenth century, making use of the developed homophonic texture, mainly melody-dominated texture as in the preludes of Chopin. Austrian preludes though having some familiarities with the German ones they include a special approach, which could be indicated as more pedagogical. In the beginning of the nineteenth century, Hummel has an outstanding place with his twenty-four preludes set in which each prelude represents the first examples of character pieces as in the set of Chopin. Though homophony is more popular than polyphony around that time, both the homophonic and polyphonic textures are ready to be observed in the album Op. 67 of Hummel. Czerny on the other hand, has a solely different way, in which the pedagogical etude-like aspect is in the foreground. Thus, the homophonic texture is the one to define this structure much easier.

Italian prelude composer Clementi follows a way close to that of Czerny. However, he also makes use of the polyphonic texture as well as the homophonic one. Busoni, much more later than Clementi, stands as a remarkable prelude set of Italy, just as Kessler, Mendelssohn of Germany and Hummel of Austria. Since Busoni composed one of the last prelude sets of the period 1780-1890, the set of his is one of the peak point examples of both textural and melodic ideas.

France has a unique perspective at this period as it has had in the previous centuries. Kalkbrenner and Alkan seem as the two main representatives of the prelude genre in the two very different periods of the nineteenth century. Mainly composed of homophonic and melody-dominated homophonic examples, some of the preludes of Kalkbrenner have also a textural structure in which monophonic-like passages are interspersed between homophonic sections. Thus, this kind of approach could be thought forerunner of Debussy as he prefers a similar textural attitude in most of his preludes. Alkan, on the other hand represents one of the most important prelude sets of the nineteenth century both in textural and musical terms as the set of Busoni. Mostly composed of homophonic examples, he also makes use of the polyphonic texture in number of preludes.

Table 7.3 : Textural Map of Preludes between 1780-1890.

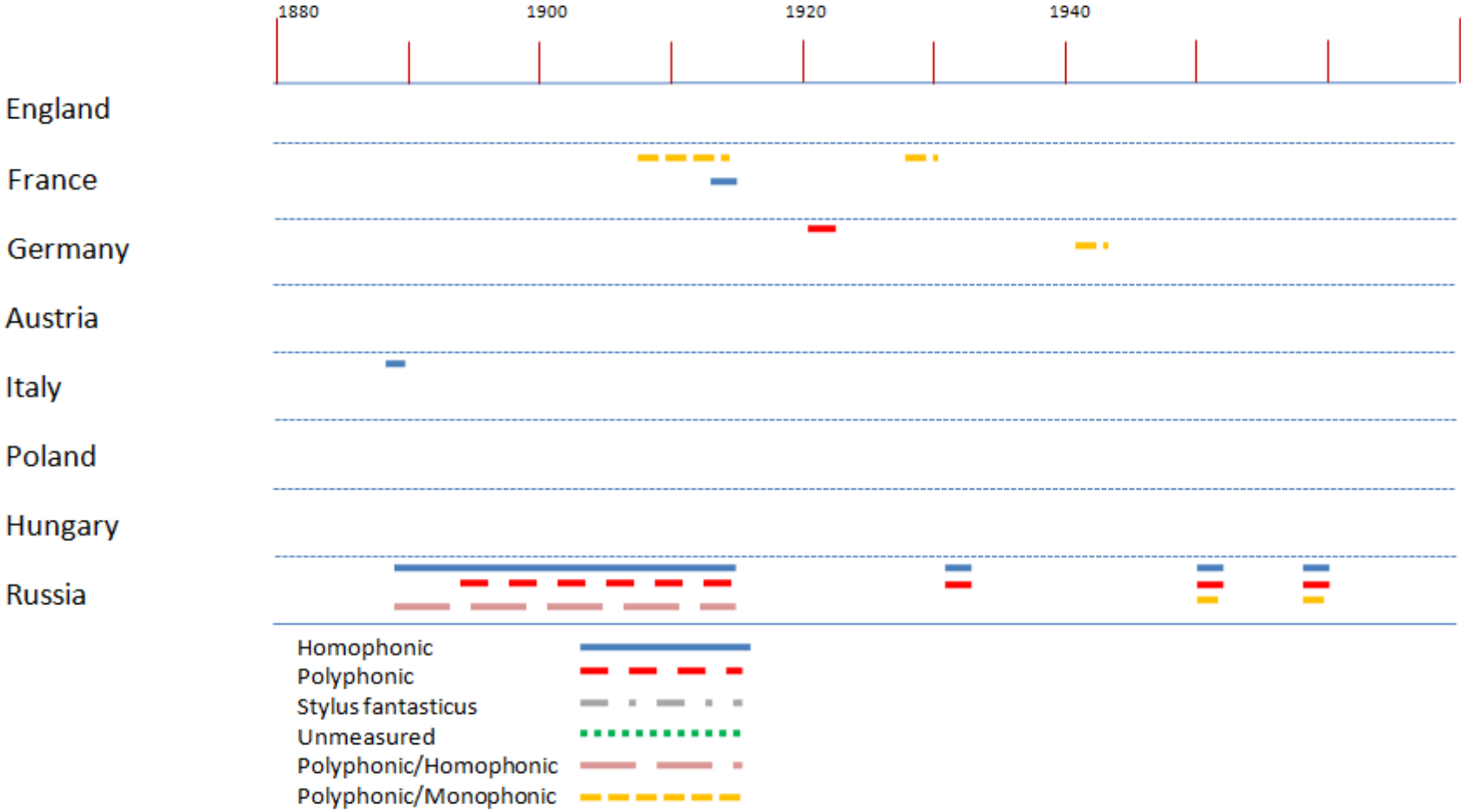


Heller who is the only Hungarian prelude composer mentioned in this dissertation could grasp rather less attention than many other composers. However, this set of preludes, op.81 is very remarkable for the use of lyricism as a focus on homophonic and melody-dominated homophonic approach is seen in the pieces. Composed at around the same period, prelude set of Heller, stands one of the most similar one to that of Chopin. Op. 28, twenty-four preludes of the Polish composer, Chopin, has an outstanding perspective about how a prelude could be presented as a “character piece.” Although some preludes seem structurally polyphonic they much represent the melody-dominated homophonic texture since the parts other than the melodic part seem supporting harmonies rather than creating new melodies just like the multi-melodic texture in fugues. In addition to melody-dominated homophonic structure, the “classical” homophonic approach in which a more standard chordal or arpeggiated accompaniment is observed is also available in the set.

Blumenfeld, as the first well-known representatives of the Russian prelude literature has a perspective which is close to those of Heller and Chopin, since he prefers homophonic and melody-dominated homophonic texture. Thus, it would not be wrong to claim that the preludes of Hungary, Poland and Russia reveal common textural properties between 1830 and 1890.

The last period, 1890-1950, mentioned in the dissertation as could be observed through the Table 7.4 has an interesting textural picture as there are specific periods in which a density in preludes are to be observed whereas some periods are out of question in terms of prelude composing. The most remarkable point is that the countries giving birth to preludes are apparently less in number than the previous periods. However, it should be considered that the production regarding this number of countries is barely important to keep an eye on.

Table 7.4 : Textural Map of Preludes between 1890-1950.



This period is noteworthy since Russian composers are for the first time so active. Until 1908, the hegemony of the Russian preludes is rather obvious. As could be observed through Table 7.4, three textural ideas are apparent at the turn of the century. Mainly homophonic examples are supported by use of polyphonic textured preludes as well as a mixed textured structure which could be indicated as polyphonic/homophonic is also ready to grasp the attention.

The period, 1885-1915 differs from the examples of the mid-nineteenth century as the use of polyphony and the mixed texture structure of polyphony/homophony make up an important part of the prelude examples. Preludes of Scriabin which are spread in between the mentioned dates reveal many different textural aspects as explained in Table 7.4. Though the homophonic prelude examples take a much wider place, the polyphonic examples of Scriabin are also significant to pay attention. Preludes of Rachmaninov composed around the same time also have similar textural structures as those of Scriabin. Hence, the homophonic/polyphonic prelude type is much more observed in the preludes of Rachmaninov than those of Scriabin. Preludes Op. 34 and Op. 87 by Shostakovich are composed of homophonic and polyphonic examples. Moreover, a use of polyphonic/monophonic (see Kabalevsky Prelude Op. 38 No: 11⁷⁶) is also evident in the Russian preludes of the era, though they are few. This textural use forms an important part of the French preludes in the beginning of the twentieth century.

As could be observed through Table 7.4, French preludes between 1890 and 1950 are centered in a narrow time interval as 1909-1913 and specifically 1928. Preludes of Debussy and Dupré are placed in the first mentioned period whereas preludes of Messiaen are published in 1928. A serious number of the preludes have a polyphonic/monophonic texture which could be also called as the unique textural approach of the French composers in the first decades of the twentieth century. However, the use of the polyphonic and homophonic textures (mostly the melody-dominated homophonic texture) is also still preferable.

⁷⁶ This prelude has not been mentioned in the dissertation.

Germany on the other hand, is represented by two preludes of Hindemith and Schoenberg. Though the use of the prelude in a multi-movement work will be mentioned in the stylistic discussion section, the textural structure of these two preludes differs. The prelude of *Ludus Tonalis* is a good representative of the polyphonic- monophonic texture whereas prelude of the *Suite Op. 25* is a polyphonic textured example.

7.2 Stylistic Discussion

The stylistic approach reveals diversity throughout each period. Toccatas as the first prelude examples in Italy, *stylus fantasticus* preludes of the North Germany, unmeasured preludes of France in the seventeenth century define first stylistic groups. These groups are followed by the fugue-like prelude examples of South Germany, which lead to the preludes of Johann Sebastian Bach. After 1750, an almost twenty-five year of gap concludes with the pedagogical preludes of Giordani from Italy. Following this, Austrian, Italian and French preludes define an important era (1800-1839) in terms of the place of the changing concept of the prelude genre. Prelude which was once a piece coupled with a fugue or belonged to a multi-movement work such as suite, officially turns out to be an “improvisatory genre” preferred to be performed before the main pieces like “sonatas” in the recital tradition. Likewise, when being a part of a suite or coming before a changement de mouvement as in the case of preludes of Louis Couperin, the nineteenth century French preludes become character pieces, all standing alone even though they are parts of albums. Between 1840 and 1890, there comes a different face of the prelude. Though sometimes being a part of an album, prelude for the first time gains its independence, as a standing alone “character” piece.

The preludes mentioned in this dissertation are to be grouped depending on their stylistic aspects as well as their textural qualities. The most outstanding styles observed through the dissertation could be listed as: toccata-like, fugue-like, arpeggiated, cantabile, improvisatory, pedagogical, etude-like etc. While these groupings are being made, the stylistic aspects which have been repeated throughout the periods have been taken into consideration.

One of the most remarkable stylistic approaches among the preludes of all periods could be indicated as **toccata-like** style. As mentioned in the previous chapters the toccata-like virtuosity is the ultimate aspect when one prelude is considered as toccata-like. Starting with the Italian toccatas in the end of the sixteenth century, toccata-like preludes are first represented by English preludes in the beginning of the seventeenth century.

Following English preludes, some episodes of the Northern German *stylus fantasticus* preludes are reminiscent of the toccata-like style. At the side of the Southern German preludes, preludes of Froberger (see Figure 4.1), prelude of Kuhnau and some parts of the Pachelbel prelude⁷⁷ resemble this type. Prelude of Froberger is already named as “toccata”. As Apel (1972) mentions: “For his preludes Kuhnau generally chooses the form of a short toccata-like introduction followed by a fugal movement” (p.667). Though composed for the organ, the example of Pachelbel, reveals the stylistic aspects of a toccata-like structure starting by bar 6. As in the previous examples, the typical Baroque structure for a South-Central German toccata-like prelude is summarized in the examples of Johann Sebastian Bach. Thus, the d minor prelude from the second book of *Well-Tempered Clavier* points out the performance issues that a toccata demands from the player as the importance of touch and dexterity. Preludes of Handel as a representative of English preludes between 1685 and 1750 reveal diversity in terms of style. One of his preludes (see Figure 4.1) stands as a typical toccata-like example, whereas one of the preludes of Rameau (see Figure 4.11) is striking for its toccata-like second part in which one of the most striking examples of the French keyboard in terms of dexterity appears.

Preludes of Alkan reveal diversity in terms of the stylistic approach. Mostly composed of lyrical examples it is not easy to decide on specific stylistic categorizations. Since some examples of the composer are important to pay attention. The polyphonic prelude example of Alkan (see Figure 5.11) carries the pianistic demands of the toccata-like structure whereas the fugue-like imitative entrance is

⁷⁷ Though not composed as an example of *stylus fantasticus*, prelude of Pachelbel is composed of episodes just as the preludes of *stylus fantasticus*. Thus, the presence of toccata-like parts could not be indicated as surprising.

also clear. Thus, this prelude of Alkan stands as a reminiscent of the eighteenth-century toccata-like preludes.

Another important stylistic use among the prelude literature is the **arpeggiated** style. The implication of arpeggiation in preludes has a long history. Thus, one of the first examples in the German literature of preludes could be regarded as Zachow's. When compared to the example (see Figure 7.5) of Zachow's arpeggiated style immediately grasps one's attention. However, the much more developed phrasing style in the prelude of Bach is apparent. The following example of Bach in Figure 7.6 is one of the typical arpeggiated prelude examples of the Well-Tempered Clavier.

Composed of mostly arpeggiations and down-going scale-work, the prelude of Kalkbrenner (see Figure 5. 9) is noticeable for this interesting introduction. It would be true to claim that the improvisatory character of the unmeasured or fantasia-like preludes is once again observed in this piece. The arpeggiated prelude example of Mendelssohn as seen in Figure 7.11 is slightly different from its Baroque predecessors. Here, the prelude though arpeggiated has a much more lyrical insight. The use of the arpeggiation starts to change by the approach of Mendelssohn as here this technical device has a much different role such as reflecting technical virtuosity. Parallel to this view, it's barely true to indicate that the piece has also an etude-like style. Another prelude mentioned in chapter 5, is the fifth prelude of op.36 of Mendelssohn.

Fugue-like preludes date back to the seventeenth century and become first popular by the South-German composers Krieger and Kindermann in the seventeenth century. In addition to them, an important number of the preludes of Pachelbel belong to this stylistic category. The fugue-like prelude style becomes one of the most striking styles by Bach. In the beginning of the nineteenth century preludes of Hummel, as being the first representatives of character pieces are very close to the fugue-like polyphonic prelude tradition especially emphasized by Bach. Other fugue-like examples are the preludes Op.36 No: 2⁷⁸ and No: 4⁷⁹ of Mendelssohn. A serious number of preludes of Scriabin could be included in this category. One of them

⁷⁸ This piece is not mentioned in the dissertation.

⁷⁹ This piece is not mentioned in the dissertation.

which is mentioned in the dissertation could be observed in Figure 6. 34. Prelude of Schoenberg from his suite Op. 25, could be indicated as one of the most remarkable examples within the period of 1890 and 1950. On the other hand, in the prelude of Hindemith's *Ludus Tonalis*, one of the episodes of the piece is fugue-like.

Invention-like preludes could be regarded as a sub-group of fugue-like preludes. This stylistic group starts to be observed by the first English preludes in 1600s. Thus, preludes of Bull (see Figure 3.2) and Pachelbel (see Figure 3.5) could be taken into consideration. Following these one of the examples of Kuhnau (see Figure 4.5) is also ready to be observed in this sense.

Etude-like preludes are also another category that one easily recognizes, especially by the end of the eighteenth century. Clementi gives a start to the use of etude-like preludes though the examples are rather short. One of them which is also an arpeggiated example could be observed in Figure 5.17. Following him, a serious number of preludes of Hummel and Czerny (see Figures 5. 15 and 5.16) are also to be included in this category. In the light of these composers, some of the preludes of Mendelssohn (see Figure 5.4) and Chopin (see Figure 5.26) bring the etude-like prelude style to a remarkable place in the mid-nineteenth century. By the end of the nineteenth century, etude-like examples of Heller and Blumenfeld are not typical etude-like preludes as those of Chopin and Mendelssohn. It could be indicated that Rachmaninov has been one of the most important composers who reemphasizes the use of the etude-like prelude in the first decade of the twentieth century. In the twentieth century, there could be listed many etude-like preludes either included within an album or standing alone.

Chorale-like preludes form another category to be mentioned. Beginning with the English preludes in the beginning of the seventeenth century, some English preludes are to be choral-like just as in the prelude of Gibbons (see Figure 3.4). Following the English preludes, examples of Sheidemann and Schildt from North Germany provide the continuity of this stylistic approach (see Figures 3.7 and 3.8). On the other hand, chorale-like preludes of the South German School may be mainly represented by the example of Murschauser (see Figure 3.22). Prelude of Etienne Richard (see Figure 3.25) could be counted as one of the rarest chorale-like examples among the French

preludes⁸⁰ of until 1800s. By the beginning of the period 1780-1890, preludes of Beethoven revitalize the use of the chorale-like prelude (see Figure 5.1). By the 1880s, Busoni and Blumenfeld carry the style to a point where it is perceived as a tribute to the “old chorale style” (see Figures 5.18 and 5.30).

Pedagogical preludes are grouped among a narrow time zone when compared to the other prelude styles. These preludes are to be found between 1750 and 1815. Though *Well-Tempered Clavier* and other prelude albums of Bach are designed for the educational purposes of the amateur pianist and students, the pedagogical preludes of the mentioned period are to be different from the examples of WTC. As mentioned by Temperly (2009) preludes of Giordani are to be counted as the first of its kind. Prelude albums of Corri, Clementi, Czerny and in a way, Hummel, could be indicated as the most representative examples of the pedagogical preludes. All the preludes are to be serving for different pedagogical aims. Some of them are designed for the development of the rapid passage-work, while others are composed for encouraging the amateurs and students on how to apply methods of improvisatory preluding.

Preludes having a fluent melody on top of chordal, arpeggiated or contrapuntal accompaniment could be regarded as another group of preludes which are called **cantabile** preludes. Starting with some by preludes of some South German composers, this stylistic group could be easily observed in some preludes of Bach. Likewise, it is mentioned by Jones (2013) that: “The preludes of WTC I could be divided into three overall types: arpeggiated, cantabile and contrapuntal” (p. 23).

It would be right to claim that cantabile prelude approach is more often observed after 1820s. The first examples could be indicated as the preludes of Kessler (see Figure 5.3) and Kalkbrenner (see Figure 5.10). Before the mentioned examples, the pedagogical prelude style seems in use. Following these, preludes of Kessler, Mendelssohn, Alkan, Heller and Chopin include some of the most representative examples of the cantabile preludes as some of them are revealed in Figures 5.3, 5.8, 5.12, 5.28 and 5.22. Towards the end of the nineteenth century, Busoni and

⁸⁰ French preludes of this era are mostly composed of unmeasured texture in which a chordal progression as in the chorale-like style is not found.

Blumenfeld carry the lyrical prelude to an important place from where the lyrical prelude examples between 1890 and 1950 arise. These examples could be observed in the preludes of Rachmaninov, Scriabin, Shostakovich and Kabalevsky. Some of these examples which are included in the dissertation could be listed as Figures 6.27, 6.31, 6.34 and 6.36.

When one talks about the cantabile, the term most often awakens a feeling of “song-like” music. Though not revealing the same effect, there is another stylistic category which could be seen a sub-category of cantabile preludes which is composed of two types as: **appassionato** and **agitato**. These groups of preludes are also spread among a more restricted time interval when compared to the fugue-like preludes for instance. Starting by the mid nineteenth century preludes, especially those of Chopin, both appassionato and agitato preludes take a large place among the preludes of the period. As could be observed in Figure 5.23, a typical agitato prelude of Chopin is revealed. Another agitato example could be re-emphasized as the prelude of Scriabin (see Figure 6.29). Preludes by Mendelssohn (see Figure 5.4), Blumenfeld (see Figure 5.34), Scriabin (see Figure 6.36) and Rachmaninov (see Figure 6.28) are just some of the appassionato examples of the mentioned composers discussed in the dissertation.

The last but one of the rather important stylistic groups of prelude could be indicated as **improvisatory** preludes. The first improvisatory effect is felt in the unmeasured preludes of French composers around 1620-1750. Though this “unmeasured” approach changes during the upcoming periods, it would be right to claim that the concept of improvisatory effect is always felt in French preludes. Thus, some of the preludes of Kalkbrenner (see Figure 5.9) and Alkan have significant improvisatory materials, such as fluent passages in which use of time is partially directed by the pianist. This improvisatory-like approach is still available in the preludes of Debussy and Messiaen in the beginning of the twentieth century. Most of the preludes of Debussy and Messiaen are composed of sections indicating different tempis and moods, which head the performer to a more flexible perception of use of time as could be observed in some of the examples (see Figures 6.6, 6.9, 6.12, 6.15, 6.18, 6.19) observed in this dissertation. On the other hand, Dupré reflects a more traditional style in his preludes compared to those of Debussy and Chopin, since improvisatory elements are hard to find out.

As mentioned in this section, keyboard preludes throughout the history could include a variety of styles. While some of the preludes could be an example of just one style, many of the others could be a blend of many styles. For instance, Prelude of Ludus Tonalis by Hindemith, being as one of the most important prelude examples of the twentieth century when the German preludes of the era are taken into consideration, is also an example of blended styles. Composed of different sections, the praeludium which starts with an improvisatory section⁸¹ is followed by an arpeggiated section which afterwards is succeeded by an invention-like and a homophonic cantabile section. Thus, this multi-sectional prelude of Ludus Tonalis is likely to summarize all the historical content that a prelude could have included in one body. Among the German preludes analyzed in the dissertation this prelude could have been the clearest example that has important roots reminding the several traditions applied in the preludes of the past centuries. These traditions could be pointed out as follows: The addition of the third stave is one of the important aspects of the preludes which could be interpreted as traditional in the prelude history. Thus, especially the preludes composed for the seventeenth century organ music in Germany, is known for the three stave compositions. Hence, the French implications of the additional stave in the 20th century could also be considered as a reminiscent of the old tradition⁸².

⁸¹ On the score this passage is indicated as “free” so that the timing of the written score is based on the pianist’s perception of time. Thus, this adds an improvisatory effect on the performance.

⁸² As in the organ preludes of the 17th century.

8 CONCLUSION

Preludes, in this case keyboard preludes, are among one of the most important genres having a serious place in the classical music literature. Since many composers from different regions and periods have had different inputs for the genre, it is barely impossible to make clear stylistic categorizations among the examples. But still, there could be observed some common traits for specific regions in certain time periods.

In this dissertation, the evolution of the prelude genre in Europe was aimed to be defined. Arising by the fifteenth century with the tablature of Adam Ileborgh, prelude genre goes under many structural changes. Through the dissertation, this structure was aimed to be pointed out by giving the most representatives examples of each period. The limits of the periods were obtained after a long research of the sources and trying to give an answer to the following questions such as: Do the preludes chosen have common structural, stylistic and textural aspects that could be named as periodical traits belonging to definite regions? Are there definite stylistic and textural aspects that could be observed through different time periods? At what level is it important for a performer to consider these aspects in terms of interpretation?

By the beginning of the seventeenth century, as the instrumental music has started to be recognized among other musical styles such as vocal and dance, preludes have begun to have distinct bodies. Though having some differences, by seventeenth century, prelude has become an organism about which specific properties could be listed. Thus, as observed in the discussion section, the textural and stylistic approaches among preludes in time have been categorized.

Depending on the time divisions indicated in the dissertation, several common properties for the time periods have been observed. The general points indicated for the different time periods are listed below:

Preludes in between 1590 and 1685 are discrete for the regional aspects among the preludes are rather recognizable. Italian preludes which were then labeled as “toccatas” are the first group of preludes in this time scale. Mostly in polyphonic texture, there are also homophonic Italian toccatas. Just intersecting with nearly the end of the Italian toccatas in the beginning of 1600s, English preludes show up first with their homophonic texture. Soon, they turn out to be mostly polyphonic, remaining in this structure for a barely long time. Except a gap of around 20 years (1673-1690) English preludes are mostly polyphonic. In this twenty year of time no specific prelude examples are found to be observed. The most interesting prelude group in between 1590 and 1685 could be indicated as North German preludes. Though polyphonic preludes take place in this region, majority of the Northern preludes have a special textural structural, *stylus fantasticus*, in which polyphonic and monophonic improvisational passages are available. On the other hand, the South German preludes reveal a homogeneous structure with their polyphonic texture. French preludes though having a few examples of polyphonic texture reveal a remarkable textural aspect such as: being unmeasured. With their “unmeasured” structure, French preludes are considered as one of the most improvisatory examples of the prelude literature.

Though some similarities between the textural approaches of different regions are apparent, it would not be right to indicate that there is a common textural idea for this period. Depending on the observations made on the preludes between 1590-1685, it could be underlined that along with the North German preludes, French preludes form an important group of improvisatory preludes in terms. Thus, the use of the textural structure provides the pianist the freedom in manipulating time.

In the second period (1685 -1750) preludes are classified in three regions. Even though the number of regions doesn’t display a big difference than the first period, the number of composers is barely less than those of the previous time period. It could be mentioned that what points mark the time limits of this second period. Since some of the textural approaches such as *stylus fantasticus* and unmeasured prelude is are still on the scene, it could be thought that the periods 1590-1685 and 1685-1750 are linked to each other. At this point, it should be taken into consideration that most of the examples of *stylus fantasticus* or unmeasured prelude by 1685 start to evolve

into much more developed and intense examples when compared to their predecessors in between 1590 and 1685. As a summary, it could be indicated that the preludes of the second period (1685-1750) resemble the peak points of the examples seen in the first period.

As mentioned before, English preludes disappear by 1670s. The one and only representative of this period from England, is accepted as Handel. Though some homophonic examples are also seen, most of the preludes of Handel have a polyphonic structure. South and Central German composers are much more active than the Northern composers. Especially by 1720s, the number of the South-Central German composers starts to increase. On the textural basis, homogeneous polyphonic texture of the South and Central German preludes are obvious and could be indicated as one of the certain aspects of this region in this period. Though there are also homophonic examples, along with Fischer, Kuhnau and Zachow, preludes of Bach compose the peak examples of the polyphonic in this period time. On the other hand, a parallel development is also available among French composers. While Clerembault represents the most developed examples of the unmeasured prelude, Marchand and F. Couperin is remarkable for their approaches on more “measured preludes”, whereas Rameau stands as a figure like Bach, who synthesizes all the regional inputs in his preludes.

In the third period titled as 1780-1890, preludes reveal diversity in terms of the number of regions. The preludes of different countries do not mainly intersect in the same time periods but more likely one or two country groups follow each other. After 1750, an almost twenty-five year of gap concludes with the preludes of Giordani from Italy. Following this, Austrian, Italian and French preludes define an important era (1800-1839) in terms of the place of the changing concept of the prelude genre. Prelude which was once a piece which was coupled with a fugue or belonged to a multi-movement work such as suite, officially turns out to be an “improvisatory genre” preferred to be performed before the main pieces in the recital tradition. Between 1840 and 1890, there comes a different face of prelude. Though sometimes being a part of an album, prelude for the first time gains its independence, as a standing alone piece.

The period of 1780-1890 could be indicated as the most “homogeneous” period in terms of the textural approach. Thus, the dominance of the homophonic texture is the most remarkable point grasping one’s attention. On the stylistic basis, this period is also important for stylistic traits of the preludes start to vary.

Diverse effects in many regions of Europe had different impacts on all kinds of genres of music, including preludes. Starting by the beginning of the nineteenth century, common traits of the periods began to differentiate and by the end of the Second World War, the difference made the peak.

In the last main period which is 1890-1950, the dominance of the Russian preludes is pretty obvious. Though the French impact on preludes at this period is also remarkable, Russian preludes are widely interspersed through the sixty-year of time period. The German preludes do not have that much of a specific place as mentioned for the French and Russian preludes. However, they are important to be outlined as they are the representatives of neo-baroque preludes, as they are parts of multi-movement works. Generally, this period reveal much more diversity in terms of texture than the previous period, 1780-1890. Thus, the dominance of homophony leaves its place to several textures, such as monophony/polyphony, homophony/polyphony, polyphony and homophony. Especially the use of polyphonic/monophonic and polyphonic/homophonic textures could be considered as if also in textural sense there is a return to the mixed textural structure of the preludes in the first and second periods such as *stylus fantasticus* preludes and Italian toccatas before 1700s. This idea of “return to the past times” could also be supported by the presence of the three-stave writing in the preludes of Debussy, Messiaen, and Kabalevsky as this style was among the most popular ones in most of the North German organ preambulas.

After 1950, it could be indicated that preludes have been revealing various characteristics. They could be grouped in a few categories in terms of the aim that they are representing. Some of them could be preludes followed by fugues as in the Baroque era, others though being a part of an album could be revealing a technical style in music, for instance: *ostinato* and could be named according to this, some of them could just have titles depicting their musical character, some others could have

been important for their rhythmical and folkloric content. Though number of indications could be made on the preludes after 1950, to make a clear distinction about their classifying is far more difficult than the categorizations made on the preludes before 1950. As the stylistic variety increases generally in music, similarly the prelude genre evolves into different bodies. Thus, this period is aimed to be considered just to point out the changing structure of the genre. Yet through the analysis made in a different dissertation, the place of “contemporary prelude” could be observed.

To finalize the dissertation, it would be appropriate to mention about the impact of the regional aspects when the evolution of the prelude is considered. Through the analysis made on representative examples from many different eras, it is observed that it is hard to make discrete judgements on the common aspects of the preludes belonging to the same region. However, there are still some typical features that could be underlined among the prelude examples even though they arise from the same local area or not. For instance, the North German prelude with its structure of *stylus fantasticus* draws a heterogeneous picture. Along with this example, the monophonic/polyphonic texture observed in some preludes of the early twentieth century (for instance: Shostakovich, Hindemith or Debussy) stand with a similar structure. Though one could not indicate that the twentieth century Russian or French prelude arise from the basic structure of the seventeenth century German prelude, it is rather clear that preludes from different eras could have similar textural aspects even they go under many changes throughout the time.

These kinds of similarities among the preludes are remarkable for a pianist to consider before performing. Though performing not only covers the background study of the genre, it is not only about the intentions of the performer as well but also about how the stylistic features of the genre is perceived by the player. At this point, the evolution of a genre could help the performer to get acquainted with the music they ought to play. Thus, in this dissertation, it was aimed to observe the remarkable aspects of the prelude genre and to provide a basis for a pianist to understand the structural, textural and musical aspects of the prelude throughout the history. By this way, it is wished that a pianist could benefit this study while getting prepared to perform one or number of preludes included in the dissertation. It is believed that

since the stylistic input would be challenging, the pianist could still take the advantage of this source even though he/she do not choose an example among the mentioned preludes. It is strongly hoped that this study serves as a source for all music lovers wondering the journey of a genre throughout the centuries, a forerunner of more detailed researches on the prelude studies and becomes a study inspiring the upcoming dissertations on other genres.

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APPENDICES

Appendix A: Scores Used in the Dissertation

Appendix B: Cd of the Musical Examples

Appendix C: List of Tracks

APPENDIX A: Scores Used in the Dissertation

Alkan, Charles- Valentin. 25 Preludes pour le Piano ou Orgue dans tous les tons majeurs et mineurs. Books I, II, III. Schlesinger.

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Bruhns, Nikolaus. 3 Praeludien und Fugen. Kistner & Siegel & Co. Köln.

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Corri, Philip Antony. Original System of Preluding. Comprehending Instructions of on that branch of Piano Forte Playing. London. Printed & Sold by Chappell & Co.

Couperin, Francois. L'Art de Toucher le Clavecin. 1716

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Czerny, Charles. The Art of Preluding as Applied to the Pianoforte. Modulations, Cadences and Fantasias. Edited by John Bishop.

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- Fischer, Johann Caspar.** Ariadne Musica. Editor: Gayk Aboyan.
- Flor, Christian.** Prelude in a minor. Editor: Peer Schober
- Handel, Friedrich.** Hallische, Handel-Ausgabe Serie: IV, Band: 17. Editor: Terence Best
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- Heller, Stephen.** 24 Preludes, Op. 81. Schirmer, Inc.
- Hindemith, Paul.** Ludus Tonalis. Associated Music Publishers Inc. 1943.
- Hummel, Johann-Nepomuk.** Sonaten und Klavierstück. Vol: 3, No: 3, Preludes Op. 67. Charles-Wilfrid Bériot. Universal Edition. Vienna.
- Kalkbrenner, Friedrich Wilhelm.** 24 Preludes, Op.88. Pleyel. Paris.
- Kabalevsky, Dimitri.** <http://en.scorser.com/I/Sheet+music/300199092.html>
- Kindermann, Johanne-Erasmo Norimberg.** Harmonia Organica. Transcribed and Edited by Albert Kreuser. 2011.
- Kuhnau, Johann.** Neue Clavier-Erster Theil (1689). Adapted for the organ by P. Gouin.
- Kuhnau, Johann.** Neue Clavier-Übung-Andrer Theil (1692). Adapted for the organ by P. Gouin.
- Le Roux, Gaspard.** Pièces de Clavessin. Edited and Typeset by Steve Wiberg. Due West Editions. 2007
- Locke, Matthew.** Four Suites for Harpsichord or Organ from Melothesia (1673). Typset using Musescore by Jeroen Donkers. 2011.
- Marchand, Louis.** Première Livre de Clavecin. Edited and Typeset by Steve Wiberg Due West Editions. Based on a facsimile of the First Printing. 2009.
- Mendelssohn, Felix Bartholdy.** Sechs Praeludien und Fugen für das Pianoforte. Op. 35.

Messiaen, Olivier. Preludes pour Piano. Edition Durand et Cie.

Pachelbel, Johann. Free Public Domain Sheet Music. Courtesy of
<http://www.SheetMusicFox.com>

Rachmaninov, Sergei. 13 Preludes pour Piano, Op.32. Edition A. Gutheil.

Rachmaninov, Sergei. 10 Preludes pour Piano, Op.23. Breitkopf & Hartel.

Rameau, Jean-Philippe. Premier Livre de Pièces de Clavecin. Edited from the original printing by Tom O'Driscoll.

Scheidemann, Heinrich. 15 Praeludien und Fugen. Kistner & Siegel. Leipzig.

Schoenberg, Arnold. Suite für Klavier, Op. 25. Universal Edition.

Shostakovich, Dmitri. <http://en.scorser.com/I/Sheet+music/300173592.html>

Shostakovich, Dmitri. <http://en.scorser.com/I/Sheet+music/300173384.html>

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Scriabin, Alexander. Preludes, op. 48. Edition Peters.

Scriabin, Alexander. Preludes, Op. 74. Edition Peters.

Weckmann, Matthias. 14 Preludes, Fugues and Toccatas. Belwin Mills Publishing Corp. Melville, N.Y.

Zachow, Wilhelm. Preludes and Fugues. Editor: Max Seiffert. Denkmäler Deutscher Tonkunst, Erste Folge. Breitkopf und Härtel. Leipzig. 1905.

APPENDIX B: Cd of the Musical Examples
(see the List of Tracks for the soundtracks)

- Pianist: Ayşe Diriker Sipahi
- Tonmeister: Günsel Işık Gruson
- Recorded in BilgiMusic Studio, Bilgi University, Santralİstanbul Campus, in September-October 2015

APPENDIX C: List of Tracks

- Track 1:** Figure 3.1 William Byrde G Minor Prelude
- Track 2:** Figure 3.2 John Bull's g minor Prelude, mm. 1-6
- Track 3:** Figure 3.3 Gibbons, III, A short prelude of four parts mm. 1-10
- Track 4:** Figure 3.4 Locke Prelude D Major, mm. 1-4
- Track 5:** Figure 3.5 Purcell Prelude from D Major Suite No: 5 mm. 1-6
- Track 6:** Figure 3.6 Purcell Prelude from D Major Suite No.5, mm. 25-28
- Track 7:** Figure 3.7 Scheidemann Prelude No: 6, Main Theme, mm. 1-10
- Track 8:** Figure 3.8 Schildt Prelude in g minor, mm. 1-9
- Track 9:** Figure 3.9 Tunder Prelude, mm. 1-6
- Track 10:** Figure 3.10 Tunder Prelude, Andante, mm. 24-28
- Track 11:** Figure 3.11 Weckmann Preambulum No: 3, mm. 1-11
- Track 12:** Figure 3.12 Flor's Prelude in C, mm. 1-6
- Track 13:** Figure 3.13 Buxtehude Prelude, mm. 1-6
- Track 14:** Figure 3.14 Bruhns Prelude, mm. 1-10
- Track 15:** Figure 3.15 Lübeck Prelude in E Major, mm. 1-10
- Track 16:** Figure 3.16 Böhm Prelude mm. 1-4
- Track 17:** Figure 3.17 Böhm Prelude No: 1 mm. 16-21
- Track 18:** Figure 3.18 Froberger Toccata Book 1 No: 4, mm. 1-9
- Track 19:** Figure 3.19 Froberger Toccata, first fugal episode, mm. 17-23
- Track 20:** Figure 3.20 Kindermann Prelude, mm. 1-7
- Track 21:** Figure 3.21 Krieger Prelude in g minor, mm. 1-7
- Track 22:** Figure 3.22 Murschhauser Preambulum in E Major, mm. 1-9
- Track 23:** Figure 3.23 Pachelbel prelude in d minor, mm. 1-7
- Track 24:** Figure 3.24 Pachelbel Prelude in d minor, mm. 15-20
- Track 25:** Figure 3.25 Richard Prelude, mm. 1-13
- Track 26:** Figure 3.26 Louis Couperin, excerpt from unmeasured prelude in a minor
- Track 27:** Figure 3.27 Excerpt from Prelude of Lebegue
- Track 28:** Figure 3.28 Prelude of D'Anglebert from Pièces de Clavecin
- Track 29:** Figure 3.29 Roux's prelude in d minor
- Track 30:** Figure 3.30 Marchand Prelude in d minor, mm. 1-15
- Track 31:** Figure 4.1 Handel free prelude in d minor, mm.1-5
- Track 32:** Figure 4.2 Handel prelude from Suite no: 1, mm. 1-5
- Track 33:** Figure 4.3 Handel Prelude from Suite No: 8, mm. 1-3
- Track 34:** Figure 4.4 Fischer Prelude no: 11 from "Ariadne Musica", mm. 1-6
- Track 35:** Figure 4.5 Kuhnau Prelude in c minor, mm. 1-5
- Track 36:** Figure 4.6 Kuhnau Prelude in c minor, mm. 9-15
- Track 37:** Figure 4.7 Zachow Prelude in G Major, mm. 1-5
- Track 38:** Figure 4.8 Bach Well-Tempered Clavier Prelude No: 15, mm. 1-2
- Track 39:** Figure 4.9 Bach Well-Tempered II. Book Clavier Prelude No: 6, mm. 1-5

- Track 40:** Figure 4.10 Bach Prelude Well-Tempered Clavier Book 1 No: 12, mm.1-3
- Track 41:** Figure 4.11 Bach Well-Tempered Clavier Book II No: 7, mm. 1-4
- Track 42:** Figure 4.12 Prelude no: 3 from WTC II, mm. 1-3
- Track 43:** Figure 4.13 Prelude no: 3 from WTC II, mm. 1-6
- Track 44:** Figure 4.14 Clerembault Prelude in c Minor, from Pieces de Clavecin
- Track 45:** Figure 4.15 Francois Couperin Prelude in d Minor mm. 1-9
- Track 46:** Figure 4.16 Rameau Prelude in a minor
- Track 47:** Figure 4.17 Jean Phillippe Rameau, prelude in a minor, second section, mm. 1-6
- Track 48:** Figure 5.1 Beethoven Prelude op.39 No: 2, mm. 1-12
- Track 49:** Figure 5.2 Kessler Prelude Op.31 No: 2, mm. 1-3
- Track 50:** Figure 5.3 Kessler Prelude Op.31 No: 22, mm. 1-8
- Track 51:** Figure 5.4 Mendelssohn Prelude, op.35 No: 1, mm. 1-6
- Track 52:** Figure 5.5 Mendelssohn Prelude Op.35 No: 1, mm. 11-16
- Track 53:** Figure 5.6 Mendelssohn Prelude Op.35 No: 1, mm. 33- 37
- Track 54:** Figure 5.7 Mendelssohn Prelude Op.35 No: 1, mm. 41-45
- Track 55:** Figure 5.8 Mendelssohn Prelude Op.35 No: 5 mm. 1-9
- Track 56:** Figure 5.9 Kalkbrenner Prelude No: 20, mm. 1-2
- Track 57:** Figure 5.10 Kalkbrenner Prelude Second Section, mm. 4-20
- Track 58:** Figure 5.11 Alkan prelude Op.31 No: 11, mm. 1-8
- Track 59:** Figure 5.12 Alkan prelude op.31 No: 14, mm. 1-8
- Track 60:** Figure 5.13 Alkan prelude op.31 no: 20, mm. 1-6
- Track 61:** Figure 5.14 Hummel Prelude No: 17, mm. 1-4
- Track 62:** Figure 5.15 Hummel Prelude, No.21 mm. 1-6
- Track 63:** Figure 5.16 Czerny prelude Op.300 No: 59, mm. 1-5
- Track 64:** Figure 5.17 Clementi Prelude in A Major, Preludes and Etudes, mm. 1-3
- Track 65:** Figure 5.18 Busoni Prelude op. 37 No: 6, mm. 1-8
- Track 66:** Figure 5.19 Busoni Prelude Op.37 No: 6, mm. 13-21
- Track 67:** Figure 5.20 Busoni Prelude Op.37 No: 13, mm. 1-7
- Track 68:** Figure 5.21 Busoni Prelude Op. 37 No: 13, mm. 29-35
- Track 69:** Figure 5.22 Chopin Prelude Op.28 No: 4, mm. 1-13
- Track 70:** Figure 5.23 Chopin Prelude op.28 No: 22, mm. 1-9
- Track 71:** Figure 5.24 Chopin Prelude Op.28, No: 22, mm. 17-25
- Track 72:** Figure 5.25 Chopin Prelude Op 28, No: 22, mm. 27- 41
- Track 73:** Figure 5.26 Chopin Prelude Op.28 No: 3 mm. 1-6
- Track 74:** Figure 5.27 Chopin Prelude Op.28 No: 3, mm. 26- 33
- Track 75:** Figure 5.28 Heller Prelude Op.31 No: 20, mm. 1-8
- Track 76:** Figure 5.29 Heller Prelude Op.31 No: 20, mm. 15-21
- Track 77:** Figure 5.30 Blumenfeld Prelude Op.17 No: 1, mm. 1-8
- Track 78:** Figure 5.31 Prelude op.17 No: 1, mm. 12-17
- Track 79:** Figure 5.32 Main theme of the prelude No: 16, mm. 1-9
- Track 80:** Figure 5.33 Prelude No: 16, mm. 10-19
- Track 81:** Figure 5.34 Blumenfeld Prelude Op.17 No: 20, mm. 1-6
- Track 82:** Figure 5.35 Blumenfeld Prelude Op.17 No: 20, mm. 13-20
- Track 83:** Figure 6.1 Suite op.25, Prelude, mm. 1-5
- Track 84:** Figure 6.2 Suite Op.25 Praludium, mm. 14-18

- Track 85:** Figure 6.3 Ludus Tonalis, Praeludium, mm. 1-4
- Track 86:** Figure 6.4 Ludus Tonalis Praeludium, mm. 17-23
- Track 87:** Figure 6.5 Debussy Prelude, The Girl with The Flaxen Hair, mm. 1-9
- Track 88:** Figure 6.6 Debussy Prelude, The Girl with The Flaxen Hair, mm. 10-16
- Track 89:** Figure 6.7 Debussy Prelude, The Wind in the Plain, mm. 1-4
- Track 90:** Figure 6.8 Debussy Prelude, The Wind in the Plain, mm. 5-6
- Track 91:** Figure 6.9 Debussy Prelude, The Wind in the Plain, mm. 9-12
- Track 92:** Figure 6.10 Debussy prelude, The Wind in the Plain, mm. 21-24
- Track 93:** Figure 6.11 Debussy Prelude, The Wind in the Plain, mm. 31-32
- Track 94:** Figure 6.12 Debussy Prelude, Canopy, mm. 1-8,
- Track 95:** Figure 6.13 Debussy Prelude, Canopy, beginning of section B, mm. 16-22
- Track 96:** Figure 6.14 Debussy Prelude, Canopy, mm. 23-25
- Track 97:** Figure 6.15 Debussy prelude, Canopy, Closing section of section A', mm. 30-33
- Track 98:** Figure 6.16 Dupre prelude op.12 No: 1 mm. 1-13
- Track 99:** Figure 6.17 Dupre Prelude, Op.12, No: 1, mm. 16-25
- Track 100:** Figure 6.18 Messiaen Prelude, Colombe, mm. 1-5
- Track 101:** Figure 6.19 Messiaen Prelude Op.12 No: 1, mm. 17-23
- Track 102:** Figure 6.20 Messiaen Prelude Op.12 No: 7, mm. 1-7
- Track 103:** Figure 6.21 Messiaen Prelude Op. 12 No: 7, mm. 12-15
- Track 104:** Figure 6.22 Messiaen Prelude Op.12 No: 7, mm. 16-18
- Track 105:** Figure 6.23 Scriabin Prelude Op.11 No: 1, mm. 1-8
- Track 106:** Figure 6.24 Closing section of Scriabin Prelude Op.11 No: 1, mm. 17-25
- Track 107:** Figure 6.25 Scriabin Prelude Op.11 No: 13, mm. 1-9
- Track 108:** Figure 6.26 Scriabin Prelude op.11 No: 24, mm. 1-8
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Publications/ Presentations on the Thesis

- Diriker Sipahi, Ayşe; Aşkın, Cihat: Erken 19. Yüzyılda Bir Doğaçlama Şekli Olarak Prelüdleme Geleneği. Porte Akademik, Sayı: 13 (In Press)

