



Inspiring Artistry Repertoire Project

A Clavier Companion subscriber-exclusive digital resource

Diana Dumlavwalla presents:

Prelude in C minor, Op. 8, no. 1 by Henryk Pachulski

Preparation and Presentation

Context: Pieces that are helpful to have experienced or played before approaching this one

- Nakada, The Song of Twilight
- Tchaikovsky, Old French Song, op. 39, no. 16
- Grechaninov, Waltz, from Glass Beads, op. 123
- Tchaikovsky, Sweet Dreams, op. 39, no. 21

Get Ready: Creative activities to explore before the first encounter with the score, to prepare a student for deeper engagement and more immediate success

- Tap the rhythm of the RH against slow steady triplets in the LH. Feel how the dotted rhythm in the RH fits against the triplets in the LH.
- Create lyrics to go along with the melody. This will help one feel the natural phrasing of the line.

Initial Focus: Features to pay attention to first; priority steps in reading and absorbing the music

- Voice leading of the LH chords.
- Balance between the hands; it is important for the LH to be soft but it also must be supportive of the RH melody.
- Maintaining a beautiful legato line.

Coordination Essentials: Physical skills and drills for common technical challenges in the piece

- It may be helpful to split the LH chords between two hands to help hear the intricacies of the harmonic movement.
- Ghost play the LH while playing the RH with a seamless legato touch and natural arm weight.

Expressivity: Ideas to connect and re-connect with the expressive and musical nature of the piece

- Play around with the use of rubato; it does not always have to occur in the same place.
- Create a story that will go along with the music.
- Trace the melody with a colored pencil in order to really see the contour of the line.

Look Forward: Approaches to set up for success with refinements that will need attention a few weeks down the road

- Pay attention to how the speed of the descent into the key affects the dynamic level. Practice playing chords at various dynamic levels but always maintaining a beautiful tone quality.
- Take note of mm. 4, 13, 26, 35. Towards the end of these measures, the RH will have to take over some of the LH notes. Ensure that the hand arrangement is comfortable and that the melody is still voiced on top.