

An analysing and performaning study for the prelude of selim palmgren

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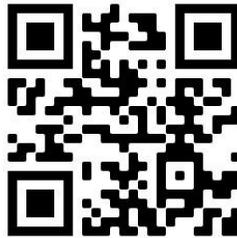
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Abstract

An analysing study , the prelude , selim palmgren

Selim Palmgren achieved the pinnacle of success as a Finnish composer who excelled in writing for the piano player. The Twenty-Four Prelude volume for Selim Palmgren is one of the distinguished works he wrote for the piano because it is multi-level, and it is characterized by the liveliness of the template and the beautiful and interesting style that is characterized by its simple melodies and in The level of the learner's ability through which he can develop his mental ability and emotional response, as well as his ability to self-expression and sensory skill. Therefore, this research aims to identify the compositions of the Twenty-Four Prelude volume of piano music by Selim Palmgren, classified (17) . The research includes the introduction of the research - the problem - the objectives - the importance - the questions - the hypotheses - the limits of the research - the research procedures - the research tools - the search terms - the previous studies - the theoretical side and it includes a historical overview of the Scandinavian country music, an overview of the geographical location of Finland, the modern classic in Finland, the development of Finnish music in the twentieth century, the most important figures of Finnish music , and it includes a descriptive study of the compositions of the twenty-four volumes of piano music by Selim Palmgren in terms of theoretical and instrumental analysis and drawing out the results of the study, and the research concluded with results, recommendations and references.

Introduction:

Music is one of the finest and most sublime arts. It is the measure of people's advancement and progress. It is considered the language of the world. It is the woman that reflects the different civilizations of all peoples, and it is the emotional cognitive system that is characterized by the beauty of vocal audio, whether it is lyrical or mechanical. Perhaps this is what spreads the saying that music is the language of conscience and emotion.

Music is issued through the human voice or through various percussive and stringed musical instruments, woodwinds and brass instruments. At first, music was associated with different types of singing, where the role of music was to accompany the singer by using different types of musical instruments to issue many different sounds accompanying singing .

The compositions of the twentieth century were distinguished by their irregular rhythms, deviating from the constraints of the monotonous unity of musical scales.

Music, like any kind of art, reflects the state of the society in which the creator lives, so music has taken strange paths in its search for new Burbarsim, this is in addition to**tools to express this climate. Dodecaphony, Neoclassicism, and Neoclassicism. Through these innovative doctrines, some authors found their way to approach the masses through their folk music. This nationalistic spirit appeared in the countries of the Scandinavian Peninsula (Denmark, Sweden, Norway, and Finland). This trend was manifested in the style of many authors, such as the Norwegian author Edward Edward Grieg (1843-1907), the Danish author Niels Gade (1817-1890), Selim Palmgren (1878-1951) the subject of the present research Selim palmagern was born in the city of Pori on February 16, 1878 AD, and is considered one of the The pioneers of the second generation of Finnish composers, and he grew up in a family that supported

him, where all his family members played musical instruments or sang, and they performed their concerts in the cultural center in the city of Pori. Which prepared him the climate to become a skilled musician, and given the importance of prelude compositions because of the difficulties they contain and playing techniques that help the student to develop his performance skills on the piano. Theoretical and Alazvi analysis of these compositions.

Research Problem :

The researcher noticed that Saleem's prelude piano tuners are characterized by many technical techniques and important playing skills that are useful in the technical and expressive aspects of students studying the piano instrument through teaching the piano curriculum. The technical and instrumental difficulties that these compositions contain through a theoretical and instrumental analysis to help the novice learner understand the method of their performance and develop their playing skills on the piano.

Research Objectives :

1. Identifying the characteristics of the musical elements that characterize some of the compositions of the Twenty-Four Prelude volume by Salim Balmagryn for the piano musician.
2. Determining the performative difficulties included in some of the compositions of the Twenty-Four Prelude volumes by selim palmgren for piano musicians through a theoretical and instrumental analysis of these pieces.
3. Identifying the life of selim palmgren , his style of composing and his most important works .

The importance of the research is due to:

Understanding the technical characteristics that characterize some compositions of the Twenty-Four Prelude volume by Salim Balmagryn for the piano musician, and this helps to improve the performance of the novice player.

Research hypotheses:

The researcher assumes that the theoretical and instrumental analysis of some of the compositions of the Twenty-Four Prelude volume by Salim Balmagyn for piano musicians helps in understanding the techniques and skills of good and perfect performance.

Research limits:

Compositions of the Twenty-Four Prelude volume for piano musician Selim in Hungary, rated 17.

Research Procedures:

A- Research Methodology:

This research follows the descriptive method (content analysis).

The descriptive approach (content analysis): It is the method that attempts to clarify the answer to the phenomenon related to the subject of the research and includes the analysis of its data and the statement of the relationships between its components.

b- Research sample:

some of the two compositions of the Twenty-Four Prelude volume by Salim Balmagyn for piano musicians, which are (2) two of the compositions of Salim Balmagyn, which he wrote in 1907 AD.

C- Research Tools: Musical notes for the research sample pieces.

Research Technicalproposed Terms:

1- Skill: Skill is a complex activity that requires a period of time of training and regular, controlled practice to be performed in an appropriate manner .

2- Performance style: It is the distinctive characteristic of the composer, which expresses a clear expression of the purpose that the composer wants to express and clarify, and it also symbolizes the distinctive characteristics of the style of each music composer. **3- Melody:** It is a single line

whose tones alternate according to the musical rules in terms of time, ascending, descending and jumping. The path of the melody must be long, flowing, and include short pauses, and the climax of expression is at the end of the piece. The melody includes the author's perceptions and ideas with coloring with shading and various expressions.

4- Rhythm: a word of Greek origin, meaning (number or measure) and rhythm is an important and essential element in the arts, especially music, as it is the time slot in it, and it consists of equal time units that can in turn be divided into equal or unequal parts in length and shortness, and it organizes sounds Comprising the melodies

5- The technique: It is a finger exercises that the student performs on the piano every day with a conscious mind and complete focus to acquire flexibility, skills and correct muscle and mental habits that are stored in the subconscious of the daily exercise until it becomes automatic or automatic.

6- Polyphony: It is a method of music composition based on polyphony, and this word is of Greek origin and consists of two syllables, the first "poly" meaning plurality or abundance, and the second "phone" meaning sound, and these sounds are heard simultaneously, and may be two sounds Or three or four melodic sounds running horizontally. This method is sometimes called the Contrapoint.

7- Form: The form in music as in other arts, and it means a clear "understandable" comprehensiveness, and it is the framework on which musical pieces are built, and is based on musical processing and craftsmanship.

Previous Studies:

A-Arabic Studies:

Study No. 1 : “Using the American Prelude Composer Alberto Ginastera in Teaching Piano”

This study aimed to identify the playing techniques of the research sample from the American Prelude Composer, Workbook 12 for the piano instrument by Alberto Ginastera, and determine how to perform it. The sample of that study is six examples of American prelude as follows:

1. Strong pressures (prelude No. 1)
2. Creole dance (prelude No. 3)
3. In a small quintet (prelude No. 5)
4. Octaves (prelude No. 3) 7)
5. Dedicated to Copeland (Prelude No. 9)
6. Rural dance (Prelude No. 10)

The method of this study is the descriptive approach.

One of the most important results of this study is to verify the validity of the first hypothesis, which is that the theoretical and instrumental analytical study of the research sample is from the author of the Prelude by the author Alberto Ginastera.

Extracting its various playing techniques helps in its good performance, and also the validity of the second hypothesis, which is that the classification of the American prelude piano composer for this author helps the piano learners to choose the one that suits them according to their playing abilities and artistic inclinations. This study agreed with the current research on the prelude author's treatment of the piano and the type of method used, as both studies used the descriptive approach (content analysis)

The second study:

"Playing Techniques in the Prelude Lyrical Compositions of William Gluck's Viano Instrument.

This study aimed to identify compositions that combine the style of both the nineteenth and twentieth centuries and the playing techniques of the compositions of the second half of the twentieth century. The sample of that study is fourteen preludes as follows (wood rustle, sea scene, October morning, abandonment of the round room, legend, interlude, mermaid song, summer storm, dragon fly, moonlight impression, autumn description, emperor procession, Diana fountain The evening trip) and the method of this study is the descriptive approach (content analysis). One of the most important results of this study is to determine the academic level of each of William Gluck's lyrical prelude compositions for the piano instrument, and to identify the playing techniques and technical difficulties in William Gluck's absent prelude composition. This study agreed with the current research regarding the prelude author's handling of the piano and the type of method used, as both studies used the descriptive method.

The third study:

"The style of performing the prelude and the fugue for the piano at Alain Hovance"

This study aimed to identify the development of American music from the late nineteenth century to the end of the twentieth century, and the Baroque era molds used in the twentieth century. The sample of this study is three compositions Prelude and Fugue No. 1, 2, 3, class 10. The method of that study is the descriptive approach (content analysis). One of the most important results of this study is to identify the musical elements that characterized the prelude and the fugue at Alain Hovance, and to identify the technical difficulties that they contain. It has the research sample and proposed exercises to overcome these difficulties. This study

agreed with the current research regarding the prelude of the piano composer and the type of method used. The twenty in general and music in America in particular, and a study of some characteristics and features of the piano prelude in general and the prelude of violin in particular. The sample of this study is a collection of nine Prelude books by Richard Cumming (Prelude No. 1, 3, 6, 10, 15, 19, 22, 23).

The method of this study is the descriptive approach (content analysis). One of the most important results of this study is that the Prelude books at A violin requires maturity in the expression of the desired or latent expression. Expression is an essential feature for him, as if these compositions are to develop certain expressive aspects. This study agreed with the current research regarding the prelude author's handling of the piano and the type of method used, as both studies used the descriptive method.

The Fourth study: "The piano prelude in the twentieth century according to Richard Cumming and how to master it"

This study aimed to identify the music of the twentieth century in general and music in America in particular, and to study some of the characteristics and characteristics of the piano prelude in general and the prelude in Cumming in particular.

The sample of this study is a collection of nine Prelude books by Richard Cumming (Prelude No. 1, 3, 6, 10, 15, 19, 22, 23).

The method of this study is the descriptive approach (content analysis). One of the most important results of this study is that the Prelude books at A violin requires maturity in the expression of the desired or latent expression. Expression is an essential feature for him, as if these compositions are to develop certain expressive aspects. This study agreed with the current research regarding the prelude author's handling of the piano and the type of method used, as both studies used the descriptive method.

Foreign Studies:

The first study: “The Evolution of the Twenty-four Prelude Set for piano”

This study aimed to identify the presentation of the structural form of the Twenty-four Prelude series and its stages of development at the beginning From the Baroque era until the twentieth century and extracting the playing techniques used in the composition of the prelude and its performance style. The sample of this study is the group of twenty-four Brilloudes of Chopin, classified (28) and Bach's works of modified claviers.

The method of this study is the descriptive approach (content analysis), and one of the most important results of this study is the definition of the prelude series and its stages of development from the beginning of the Baroque era until the twentieth century, extracting the playing techniques used in composing the prelude and its performance style, and the different methods in the authors' handling of the prelude between playing it as a successive series or as a model Chopin series or Bach's modified claviers. This study agreed with the current research in the treatment of the prelude to the piano and the type of method used, as both studies used the descriptive approach (content analysis)

Study Two:

"The Golen Ratio in chopin"s Prelude Op. 28 "

This study aims to identify the group of twenty-four prelude, rated 28 according to Chopin, and also dealt with the analytical study of some Chopin's preludes. The descriptive approach (content analysis) and one of the most important results of this study is the definition of the Prelude group of Chopin and considering it a turning point in Chopin's music, and clarification of the most important technical characteristics of the Prelude group according to Chopin through the analytical study. The method used, where both studies used the descriptive approach (content analysis)

The second axis:

Studies dealt with The Finnish school

The first study: "The Mercantó and the style of performance of some pieces .

This study aimed to identify the Finnish school and author Oscar. The sample of this study is some of Oscar Mercanto's piano books The method of this study is the descriptive approach (content analysis).

One of the most important results of that study is to identify the biography of the author Oscar Merkanto and the Finnish school, that the analytical and instrumental study of the writings of the research sample for this author and identifying the technical and instrumental difficulties and overcoming them with the suggested exercises helps to perform them in the correct manner. This study agreed with the current research in dealing with the Finnish school, while it differs with the current research in that this study deals with some of the piano compositions by the author Oscar Mercanto, where he used the descriptive approach (content analysis), while the current research deals with the works of the twenty-four Prelude volume by the author Salim Balmgren where he used the descriptive approach (content analysis). Experimental descriptive method.

The second study: "The Finnish School through the Works of Oscar). **Merkanto and Selim Balmagreen for Piano (Comparative Study)" This study aimed to get acquainted with the Finnish school in the late nineteenth and early twentieth centuries, and to get to know the author, Oscar Mercanto and Salim Balmagreen, and the small pieces of each of them through theoretical and instrumental analysis, and to identify the technical difficulties of applying them in similar works. The sample of this study is - five small piano compositions by Finnish composer Oscar Merkanto:

1. A piece entitled Lulu in the form of a song rated 92 No. (1) laulu op.92 no1

2. A slow waltz rated 33 valse lente, op.33
3. Country chant workbook 16 no.(2) kesaillan idylli op.16,no.2
asummer nignt
4. sommarvall vals (summer evening)
5. skritso workbook 6 no. 4 scherzo op.6,no.4 - five small piano
compositions by Finnish composer Salim 2 The Dragon-fly
op.2 rated 27 No. 2 The Dragon-fly op.2 Night in May 27 No. 4
May Nigth op 22, no.8 3-Spring Night rated 22 No. 8 Spring
Nigth op22,no 8
- 4-Island The Isle of Shadow op 28, no 8
- 5- The Isle of Shadow op 47, no 5 Spring op47, no 5

The method of this study is the descriptive approach (content analysis). One of the most important results of this study is to identify the characteristics and style of Oscar Mercanto and Salim Balmajeran for the piano, and to identify the difficulties that some scholars may face when performing the compositions of the research sample of Oscar Mercanto and Salim Balmajjri for the piano, and to present the suggested exercises and playing instructions necessary to overcome these instrumental and expressive difficulties. This study agreed with the current research in dealing with the personality of the author, Salim Balmajrin, and in the type of method used, where both studies have a descriptive approach (content analysis)

The third axis:

“Arab and foreign studies dealing with the writings of Salim Balmajrin for the piano.”

First, the Arabic studies.

The first study: “Flowers for the piano pieces in the twentieth century by Villa Lubes, Salim Balmajrin, Edward McDowell, a comparative analytical study”

The aim of this study was To shed light on some of the descriptive pieces that were written about flowers, and to shed light on some authors such as Villa Lubes, Salim Palmgary, and Edward McDowell, and to provide some guidelines that help in understanding these pieces.

The sample of this study are three descriptive pieces of three composers of different nationalities, they are "Philalops the Brazilian, Salim Balmagreen Finnish, Edward McDowell, the American in the twentieth century.

The method of that study is the descriptive approach (content analysis). One of the most important results of this study is to identify the descriptive pieces that I wrote about flowers and on some composers such as Villa Lubes, Salim Balmgren and Edward McDowell through their writings that were written about flowers, and providing playing instructions that help in understanding and performing these pieces.

This study agrees with the current research in the Finnish school and author Salim Balmgren's treatment of the piano and the genre The method used, where both studies used the descriptive approach (content analysis)

The second study:

"Nokturne in Three Scenes, Classified (72) for the piano at Salim Balmajrin .

This study aimed to identify the technical characteristics that Nocturne includes in three scenes. Work 72 of the author Salim Balmajrin and overcoming the playing difficulties that these

compositions contain with suggested exercises and playing instructions. The Nocturne in Three Scenes, a workbook (72) for the piano by Selim in Al-Magren.

The method of this study is the descriptive method (content analysis). One of the most important results of this study is that the theoretical and instrumental analysis of the author of the Nocturne work (72) by Salim Balmagryn and the identification of the playing techniques that it includes helps to understand the method of its performance.

This study agreed with the current research in dealing with the personality of the author Salim Balmajrin and in the type of research used, where both studies used the descriptive approach (content analysis).

Secondly, Foreign Studies:

The first study: "The five piano concerts of) challenge of the selim palmgern: a finnish nationalist meets the (twentieth century."

This study aimed to identify On the personality of the author Selim Balmgren and dealt with five concertos for piano, with an explanation of the style of performance of each concerto and the extent to which each concerto was affected by modern doctrines in the twentieth century.

The sample of this study :is the piano concertos of Saleem in Al-Magren. The method of this study :is the descriptive approach (content analysis). This study agrees with the current research in dealing with the personality of the author Selim in Al-Magren, while it differs with the current research in terms of dealing with this study on the piano concertos of Saleem in Al-Magren, while the current research deals with the compositions of a volume Twenty-four Prelude to) "Kalevala Selim in Hungary.

The second study: "kalevala songs"

This study aimed to identify the Kalevala songs in general, and their origins through the epic poems of the Finnish people, and that they were passed down through generations through singers. The sample of this study are the songs of the Kalevala by Selim Balmagine and Oscar Mercanto .

The method of that study: is the descriptive method (content analysis). This study agrees with the current research in dealing with the personality of the author Salim Balmajrin, while it differs with the current research in terms of the study of the Kalevala songs of Salim Balmajrin, Oscar Mercanto, while the current research deals with the compositions of the twenty-four Prelude volume by Salim Balmajrin.

The Theoretical framework for the study

The music in the Scandinavian countries

The national liberation in the late nineteenth century has appeared in the Scandinavian countries (Denmark, Sweden, Norway and Finland), and since then began to shake off the dependency and seek a way expressing the identity of each of its peoples, and in spite of that remained Scandinavian authors were limited in circulation until the early twentieth century, except for the Norwegian Edward Grieg (1843-1907) .

The national character of music in Denmark was weak to the extent that it suggested local features only, because Denmark relied on German music, and this is due to the fact that the great Danish musicians were born in Germany, so we find the composer Christoff Fieza (1774-1842) from Hamburg Hamburg, and Frederick Kulaw (1786-1832) of Olsen, whose German hometown did not prevent them from accommodating the national music of their new home, so they renewed the Danish national *folk songs in their compositions and operettas of the type Zingspiel. Singspiel as Elverhi's operetta Mountain of the Gin in 1828, which is . The nineteenth century actually a representation of the writer Heiburg century witnessed the

emergence of a number of Danish composers who relied on romantic national music, such as Johan Peter Emilius Hartman (1805-1900), who contributed greatly to composing many songs and piano music, in addition to his contribution to opera and ballet music. It was not only romantic, but often inspired by ancient legends. Johann is considered one of the foundations of Danish romance, if not Scandinavian romance, and his works had a great impact on the next generation of In the first half of the analysts such as Edward Gregg and Karl Neslen twentieth century became a position Denmark is nationalist and introverted as a result of many problems that occurred between it and Germany, and this caused the main composers such as Carl Nielsen and Thomas Laub (1852-1927) to return to their country Denmark and to take an interest in music to be more nationalistic. His works of symphonies and concertos for flute, violin and clarinet have been widely published, and his compositions have received strong public interest and support .

Selim's biography:

Born in Jorneborg, now known as Pori, on February 16, 1878, Selim is considered one of the pioneers of the second generation of Finnish authors. His family members played musical instruments and sang and used to give their concerts at the cultural center in the city of Buri. This prepared him the atmosphere to become a proficient musician. His first teacher in his childhood was his older sister Anna, who was and after he finished his musical studying at the Leipzig Concervatory studies in Berlin, he returned to Finland and began presenting many , five2concerts in which he presented works for all From Chopin, not years after the end of the war in Europe, he returned to Hungary for the last time to Finland, and there was a surprise waiting for him. The Musical Society, of which he was a leader, prepared for him a big celebration on the occasion of

his seventieth birthday, and the concerts for this occasion were very great. In Hungary, he composed a number of special compositions for her, and his wife also requested that she participate in singing in those concerts. During the final rehearsals, she fell while she was singing and died and left a deep impression on the souls of Hungary for several years, and in 1950 he received an honorary doctorate from the University of Helsinki and then died on December 13, 1951

His most important musical works:

His operas: - Opera by Daniel Gort in 1910 His works for the orchestra:

- The Covea Susta piece and named it pictures from Finland
- The sequence of seasons, rated 24 in 1908
- Pastoral piece in 1920 His works for piano: Sonatas in the Little Ray Maqam, rated 11, 1900 Fantasia Classified 6 1906 Ballad Classified 79 1906 24 Prelude Classified 17 1907 24 Studies Classified 77 1922 A May Night May Nigth Classified 27 No 4 1907 Bird Song Finnish Rhythms Classified 31 Optical Illusions Illusiu Classified 1 No. 2 Improvisations Improvisation Workbook 67 No. 5

The third chapter,

Study methodology and procedures, is the descriptive study of the pieces of the twenty-four Prelude volume by Salim Balmagryn in terms of theoretical and instrumental analysis and drawing out the results of the study.

Research limits:

This study is limited to the analysis of four preludes from the Twenty-Four Preludes of Salim Balmagreen work (17) which he composed in 1907. **Research Procedures:**

Research Methodology:

In this topic, the researcher used the descriptive approach (content analysis). 1. The descriptive approach “The descriptive approach is defined by describing everything that exists, its interpretation, and determining the circumstances and relationships that exist between facts.

This approach is not limited to collecting and confirming data, but includes the interpretation of these data, understanding the relationships among them, and using them in proportion to the study problem and its dimensions .

The third No. 3 Classified 17

Theoretical analysis:

Track name: Track No. 3

Structural length: 63 bars

Denominator: Mi Grand Scale

Formula: A-B-A2 triples

Speed (Allegretto con grazia): which means 00000000

Balance: 34 simple triples

Chapter 3The Study Methodology And Procedures

The descriptive study of the tracks of the twenty-four Prelude volume by Selim Palmgren in terms of theoretical and instrumental analysis and drawing out the results of the study.

The research limits :

This study is limited to the analysis of Prelude No. 20 and 22 of the Twenty-Four Prelude by Selim Palmgren, Work (17) which he composed in 1907.

The research procedures:

The Research Methodology:

In this topic, the researcher used the descriptive method (content analysis).

1. The descriptive approach is defined by describing everything that exists, its interpretation and determining the circumstances and relationships that exist between facts. This approach is not limited to collecting and confirming data, but includes the interpretation of these data, understanding the relationships among them, and using them in proportion to the study problem and its dimensions .

The twentieth piece is titled In Memoriam

Theoretical analysis:

* The name of the piece: In Memoriam, which means a memorial. * Build length: 19 bars.

* Ladder: Mai Bimol the little one.

*Form: mono (A) A-coda.

* Speed: Lugubre

* Balance: c, meaning simple quadrant The melodic element: first Section A

The first idea starts from Anna Cruz 1-48 It starts on the small Mi Pemol scale and ends on the first step of the Mi Pemol small scale. It consists of a sentence that can be divided into two phrases and the following figure shows Section A of Ps(1-8) is as follows



Figure No. (1) shows section A of M (1-8 .)

The first phrase starts from Anna Cruz 1-14, starts at the small Mi Pemol ladder and ends on the first rung of the small Mi Pemol ladder. The following figure shows the first phrase from M (1-4) as follows



Figure (2) shows the first statement of Anna Cruz (1-14) The second phrase starts from Anna Cruz 5-48 starts at the small Mi Pemol scale and ends on the first rung of the small Mi Pemol scale. The following figure shows the second phrase from M (5-8) as follows



Figure (3) shows the second statement from Anna Cruz 5-48

The second idea starts from 19-115, it starts on the small scale of Mi Bimul and ends on the first rung of the small Mi Bimol. The following figure shows the second idea of M (9-15) as follows



Figure (4) illustrates the second idea of M (9-15). The first phrase starts from 19-112, starts on the small Mi Bimul ladder and ends on the first rung of the Mi Bimul small ladder

The following figure shows the first statement of m (9-12) as follows



Figure (5) shows the first phrase of M (9-12 .).

The second phrase starts from 212-115, starts at the small Mi Bimul scale and ends on the first rung of the small Mi Bimul ladder. The following figure shows the second phrase from M (12-15) as follows



Figure (6) shows the second sentence of AD (12-15 .)
Coda

starts from 215-19, starts in the small Mai Bimul ladder and ends with a complete lock in the small Mai Bimul ladder and is divided into two parts. The following figure shows the code from M (15-19) as follows



Figure (7) shows the Coda from AD (15-19 .)

The first part starts from 215-117 and ends in the small Mai Bimol scale. The second part starts from Anna Cruz 18-19 and ends with a complete lock in the Mi Pemol small scale. The Rhythmic Element: The author used simple rhythms in a regular manner consistent with the simple

four-way scale and did not use irregular rhythms This can be explained in the following table.

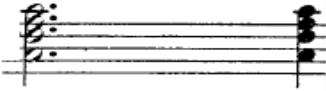
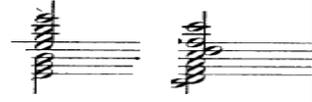
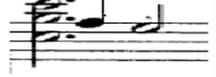
Rhythmic patterns for left hand	Rhythmic patterns for right hand	Section number
		(3، 2، 1)٤
		(4، 5، 6)٤ (7)
		(8)٤
		(9، 10)٤ (11)
		(12، 13)٤ (14)
		(15)٤
		(16)٤
		(17)٤
		(18)٤
		(19)٤

Table No. (1) shows the rhythmic patterns in Prelude (In Memoriam) No. (20) and this piece included many playing techniques such as

1. Melodic arcs: Use a short melodic arc “slur” for two single tones as in the right hand in PM (19). Use a short melodic arc slur for two successive octaves and below the melodic arc a point as in the left hand in M (8). Use a slur for two consecutive quadruplets in the right hand in Anna Cruz M (1, 2, 3, 4, 10, 11, 12) Use a slur for four single notes and under the melodic arc a point as in the right hand In AD (9, 10, 11, 12, 13, 14) use a melodic arc for four short slurs and below the melodic arc point successive octaves as in the left hand in M (1, 2, 3, 4, 5, 6, 7, 10, 12, 13, 14)
2. The strong pressure sign: Use the strong pressure sign in the right hand in M (15, 16, 17)
3. The corona lengthening sign: Use the corona lengthening sign in the right and left hand in M (19)
4. Successive triple combinations: Use successive triple combinations as in the right and left hand in AD (15, 16, 17)
5. Successive quadruple combinations: Use successive quadruple combinations in the right hand in Anacruz M (1, 2, 3, 4), (18) .
6. Double tones: Use double notes in the left hand in Anacruz (18: 418)
7. Transliteration signs: Use transliteration signs frequently in the right hand, as in Anacruz (4:18) and in the left hand of Anacruz (1: 18).) .

8. Stabilization of two double notes Stabilization of two double notes with the performance of successive triple octaves in one hand as in the right hand in Anacruz M (5, 6, 7, 8, 13, 14, 15)

Musical keys

Use the 'n' key and change to the fa key more than once in the right hand, and use the fa key only in the left hand.

Track Twenty-two, Kansan tapan No. 22

The theoretical analysis:

- *The name of the track: Kansan tapan.
- * Build length: 21 bars.
- * The ladder: Mai Bimol Al-Sa'ir.
- * Format: Binary A-B
- * Speed: Alla marcia
- * Balance: 24, which means simple binary

The melodic element:

First, the section A starts from Anna Cruz 1-28, begins in the great Mai Bimul scale and ends with a complete lock on the first degree of the Mai Pemol large scale.

It consists of a regular sentence, and the following figure shows section A of M (1-8) as follows



Figure (8) shows section A of Anna Cruz 1-28

The first phrase starts from Anna Cruz 1-24, starts at the big Mi Bimul ladder and ends with a complete lock on the Mi Bimul big ladder with touching the big La Bimul ladder in Mazura 3 and the following figure shows the first statement from M (1-4) as follows



Figure (9) shows the first statement of Anna Cruz 1-24

The second phrase starts from 5-38, starts with the Great Mi Bimul scale and ends with a complete lock on the Mai Bimul Great Scale, which is a repetition of the first phrase. The following figure shows the second phrase from M (5-8) as follows



Figure (10) shows the second statement from 5-38

Secondly, Section B

starts from Anna Cruz 9-20, begins in the Great Mai Bimul scale and ends with a complete lock on the Great Mi Bimul ladder. It consists of a lengthy sentence divided into three phrases. The following figure shows Section B of M (9-20) as follows



Figure No. (11) shows section B of Anna Cruz (9-20) The first phrase starts from Anna Cruz 9-112 starts at the big Mi Bimul ladder and ends with a complete lock on the big Mi Bimul ladder with touching the small Fa ladder in the parallels 29, 110 The following figure shows the first statement from M (9-12) as follows



Figure (12) illustrates the first statement of Anna Cruz (9-112 .).

The second phrase starts from Anacruz 13-116, starts at the Great Mi Bimul ladder and ends with a complete lock in the Big Bimul ladder. The following figure shows the second statement from (13-16) as follows



Figure 13 shows the second statement of Anacruz (13-116).

The third phrase starts from Anacruz 17-21, starts in the Great Mai Bimul ladder and ends with a complete lock on the Great Mai Bimul ladder.



Figure (14) shows the third phrase of Anacruz (17-21 .)

Rhythmic component:

The author used regular simple rhythms that correspond to the simple bilateral scale, and he used some irregular rhythms, and this can be clarified in the following table.

Rhythmic patterns for left hand	Rhythmic patterns for right hand	Section number
		انكروز (1، 21)
		(1)
		(2، 6)
		(3، 7)

		(4)
		(5)
		(8)
		(9)
		(10)
		(11)
		(12)
		(17 ، 13)
		(18 ، 14)
		(19 ، 15)
		(16)
		(20)
		(21)

Table No. (2) shows the rhythmic patterns in (Kansan tapaan) No. 22

This piece included many playing techniques such as:

1. Melodic arcs: Use a melodic arc for two single notes in the right hand in M (5) Use a melodic arc for two double notes in the right hand in M (1) Use a melodic arc for two consecutive triple notes in the right hand In AD (1, 3, 5, 7, 14, 18) use a melodic arc for two triple notes with a single note in the middle in the right hand in AD (3, 7) Use a melodic arc for three consecutive double notes in the right hand in AD (9, 13, 17) Use a melodic arc for two double notes followed by two single notes in the right and left hand in Anacruz M (5).
2. Staccato: Using the staccato technique in the right hand in Anacruz M (4, 14, 18, 20), in the left hand in Anacruz M (4, 8, 15, 16, 18, 19, 20 , 21).
3. Consecutive octaves: Use consecutive octaves in the left hand in Anacruz M (4, 8, 19) 4. Consecutive double notes: Use consecutive double notes on the right in M (1, 9, 13, 14, 15, 17) and in the hand Left hand in P (9, 15, 17) 5. Consecutive triple combinations: Use successive triple combinations in the right hand in P (1, 3, 5, 7, 14, 18)
5. Acciaccature: Use the Acciaccature in the left and right hand in M (16) Musical keys: Use the sul wafa key in the right hand and the fa key only in the left hand

Chapter 4 : The results of the research and their interpretation

After the researcher conducted the analytical study of the playing of the research sample Prelude No. 20, 22 to determine the playing techniques in it and to reach a good performance method for it, the researcher reached results that came to achieve the objectives of the research and in response to the research questions as follows: The first question: What are the characteristics of Selim Palmgren's

performance style for the compositions of the Twenty-Four Prelude for Piano Music? After the theoretical and instrumental analysis and the descriptive survey study of the compositions of the Twenty-Four Prelude volume of the author Selim Palmgren's, the piano work (17) for the piano instrument, the researcher was able to extract the sound method of the two piano on which the pieces were built, and it came as follows:

Use the slur for two single notes

Use the slur for two consecutive octaves

Use the slur for two consecutive quadruplets

Use the strong stress Use the corona lengths

Use successive triples Use consecutive quadruplets

Use double notes Use the transformation signs

Use double-tone stabilization with successive triple octaves in one hand

Use the A/C key and change to the Fa key more than once in the right hand

Use the Fa key only in the left hand as in Prelude No. 20

Use the staccato technique Use successive octaves

Use consecutive double tones

Use Consecutive triple chords

Use the strong pressure sign

Use the right-hand hold in the soprano and perform notes on the bass

Use the left-hand hold in the bass with the performance of notes in the soprano

Use the corona extension

Use the Acciaccature

The second question:

What are the descriptive features of the compositions of the Twenty-Four Prelude volume for piano musicians through the theoretical and instrumental analysis of these compositions?

The researcher was able to answer this question through the theoretical and instrumental analysis of the prelude compositions of the research sample, as mentioned in detail in the third chapter, and the following is a summary of what Selim Palmgren used in the research sample from the rhythmic and harmonic element, performance and expressive terms, peace, balance and formula.

Rhythmic element:

- Rhythmic thoughts gave a sense of vitality.
- Use regular rhythms in Prelude 20, and use irregular rhythms in Prelude No. 22, which is a rhythm

The harmonic element:

- The triple and quartets were used in many preludes of this volume and in abundance. Double tones are used in most of this volume's preludes.

1. Ladder: The following table shows the denominators used in the research sample.

Prelude name	The scale

Prelude No (20)	e ^b
Prelude No (22)	e ^b

Table No. (3) The scales used in the research sample in the compositions of the Twenty-Four Prelude for Piano Music by Selim Palmgren

2. Structural length and formula: In the research sample, Selim Palmgren used various formulas between triples and monosyllables based on one idea, and this is illustrated by the following table.

Structrul length	The form	The prelude no
19	A- coda (A)	20
21	A-B	22

Table No. (4) The form and structural length used in the compositions of the twenty-four volumes of the piano musician Selim Palmgren

2. Speed and balance: in the prelude compositions in the twenty-four volume for piano musicians, Selim Palmgren used one speed throughout the composition, but in most of these compositions he used the conventions of slowing down the speed and the sign of lengthening the time. He also committed to using one scale throughout the composition of the compositions of the twenty-four prelude volume. That's the next table

Structions	The notronom	The scale	The prelude no
Largamente	Lugubre	C	20
	Alla marcia	$\frac{2}{4}$	22

Table No. (5) Speed and Balance in the compositions of the Twenty-Four Prelude volume by the piano musician Selim Palmgren

Second:

The results of the performance analysis and vocal coloring: The performance and expression terms in the research sample came as in the following table

Table No. (6) Terms of Performance and Expression in the Prelude Compositions of the Twenty-Four Prelude by the Piano Musician by Selim Palmgren

Structions of performance and expression	The prelude
piano : F pianissimo : pp crescendo : Cresc dimuendo : Dim poco crescendo : Poco cresc (accent) الاكسنت : >	20
forte : f piano : p Accent : < dimuendo : Dim	22

Table No. (6) Terms of Performance and Expression in the Prelude Compositions of the Twenty-Four Prelude by the Piano Musician by Salim Balmagryn

The Research Recommendations:

1. Paying attention to the use of theoretical and instrumental analysis, and providing training and instrumental guidance for various artistic works because of their great importance in understanding the technical characteristics and a key factor in improving the level of performance of these works in a better way.
2. The researcher recommends including the volume of Twenty-Four Prelude for the piano musician Salim Balmagryn within the curricula of the College of Music Education, because each study contains a variety of playing techniques.
3. The necessity of enriching the cultural and audio libraries with blogs, references and audio recordings of Salim's work in Hungary, especially the libraries within the quality colleges because of their basic technical characteristics for studying the piano.

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