



Research Article

Rondo^{Squared} • Kabalevsky, Op. 59

Ismet Karadeniz¹

Faculty of Music Sciences and Technologies, Ankara Music and Fine Arts University, Ankara, Turkiye

Article Info

Received: 14 January 2025

Accepted: 18 April 2025

Available online: 30 June 2025

Keywords

Analysis

Form

Kabalevsky

Op. 59

Rondo

Abstract

Dmitry Borisovich Kabalevsky's (1904-1987) *Rondo* in A Minor, Op. 59 (1958), composed for the inaugural Tchaikovsky International Piano Competition, stands as a remarkable convergence of traditional rondo principles and innovative compositional techniques emblematic of the 20th century. This study examines the structural and motivic complexities of the piece, providing a detailed analysis of Kabalevsky's inventive approach to classical forms and his skillful fusion of tradition and innovation. Traditionally characterized by alternating a principal theme (A) with contrasting episodes (B, C, etc.) in patterns such as ABACADA, the rondo form is the foundation of Kabalevsky's composition. However, Kabalevsky transcends conventional approaches by embedding additional 'sub-rondos' within sections B, C, and D, resulting in a multi-tiered formal design. This unique framework, termed 'Rondo^{Squared}' [R²] for the first time in this study, offers a new analytical perspective in which rondo structures interact across multiple levels. By emphasizing the cyclical and recursive qualities of the form, this approach underscores Kabalevsky's ingenuity in pushing the limits of traditional composition. Motivic analysis of the piece reveals nine distinct motifs, each meticulously woven into the tonal and structural fabric of the work. These motifs demonstrate Kabalevsky's mastery of balancing repetition and contrast and highlight his skill in generating fluid transitions between tonal areas and structural sections. Integrating traditional rondo characteristics with elements reminiscent of the sonata-rondo form reflects Kabalevsky's ability to reinterpret classical forms for a contemporary audience. This synthesis results in a work that is both accessible and intellectually sophisticated, appealing to performers, educators, and listeners alike. The 'Rondo^{Squared}' concept, proposed in this study, offers a novel perspective for understanding complex formal relationships, providing new avenues for exploring the evolution of classical forms in modern music.

2717-8870 © 2025 The JIAE.

Published by Genc Bilge (Young Wise)

Pub. Ltd. This is an open access article
under the CC BY-NC-ND license



To cite this article

Karadeniz, I. (2025). Rondo^{Squared} • Kabalevsky, Op. 59. *Journal for the Interdisciplinary Art and Education*, 6(2), 89-115. DOI: <https://doi.org/10.5281/zenodo.15510392>

Introduction

Only when the constituent parts of a whole have the unique end of contributing to the consummation of a conscious experience, do design and shape lose superimposed character and become form. They cannot do this so long as they serve a specialized purpose; while they can serve the inclusive purpose of having "an" experience only when they do not stand out by themselves but are fused with all other properties of the work of art (Dewey, 1980: 117).

In most intellectual work, in all save those flashes that are distinctly esthetic, we have to go backwards; we have consciously to retrace previous steps and to recall distinctly particular facts and ideas (Dewey, 1980: 182).

Dewey's perspective highlights a crucial aspect of music theory: Form is not merely a structural blueprint but a dynamic process of fragmentation and reintegration. Musical analysis, therefore, extends beyond identifying formal

¹ Assoc. Prof., Ankara Music and Fine Arts University, Faculty of Music Sciences and Technologies, Ankara, Turkey. E-mail: ismet.karadeniz@mgu.edu.tr
ORCID: 0000-0003-1530-2506

patterns; it requires a deeper engagement with how disparate elements coalesce into a unified artistic experience. This perspective is particularly relevant in works that challenge conventional boundaries, where structure emerges through transformation rather than static design. By adopting this interpretative approach, music theory moves beyond mere classification, embracing the way form is perceived, reconstructed, and ultimately understood.

Dmitry Kabalevsky's (1904-1987) *Rondo in A Minor, Op. 59* (1958) was composed for the inaugural Tchaikovsky International Piano Competition², a major cultural event showcasing Soviet musical excellence (Sikorski, 2018: 83). This context influenced the piece's virtuosic demands, formal clarity, and balance between tradition and innovation. As a Soviet composer, Kabalevsky adhered to Socialist Realism, favoring accessible yet sophisticated structures. The piece also aligns with Soviet preferences for structured, technically demanding music that highlights national artistry. A closer analysis of the work reveals how Kabalevsky reimagines the rondo form in a highly innovative manner, a concept that will be explored in the following sections. This study highlights how Kabalevsky enhances the rondo form by balancing complexity with clarity.

General Structure: Journey to the Form

Among the genres, forms, and concepts of Western Music, the 'rondo' (in Italian, English, and German usage; in French, *rondeau*) occupies a particular position due to its easy comprehensibility. Its clear structure, which can also be characterized as simplicity, has been the main reason for its widespread use. Although providing a precise explanation of the term's origin is problematic, it should be noted that the connection between the medieval and Renaissance *rondeau* and the 17th and 18th century rondo is tenuous at best (Cole, 1995: 172).

In the conventional rondo form, the principal theme (typically denoted as 'A') functions as the central motif, also termed the refrain. This core theme interchanges with subordinate sections identified as couplets or episodes (notated as 'B,' 'C,' etc.) before circling back towards the conclusion to finalize the movement (Wolf, 1986: 717). The refrain consistently resides in the tonic key throughout the piece, while the couplets or episodes explore contrasting tonalities.

The rondo form emerged in the Baroque period and became increasingly popular during the Classical period. The earliest examples of compositions employing rondo form are found within Italian opera arias and choruses of the first years of the 17th century. These examples use a multi-couplet rondo or chain rondo (ABACAD) known as the Italian rondo (Cole, 1995: 172).

Typical forms of this formal structure, in which the main theme is constantly returned to and contrasting musical sections are heard in between (Bennett, 1995: 280), are as follows: 'ABACA', 'ABACADA,' 'ABACAB,' 'ABACBA,' or 'ABACABA' (Wolf, 1986: 717).

The 'sonata-rondo,' which is a combination of classical 'sonata' and 'rondo' structures in various degrees, follows an ABACAB'A plan in which the first A and B are treated as the first and second themes of an Exposition (B is usually in the dominant or related tonality), the C section is a Development (Dev.), and the second A and B (AB') correspond to a Recapitulation (A and B' in the tonic) (Wolf, 1986: 717). This hybridization of rondo and sonata elements in Op. 59 resonates with Hepokoski & Darcy's (2006: 388) discussion of the flexible boundaries between classical forms. Their concept of 'dialogic form' suggests that formal sections engage in a dynamic reinterpretation rather than adhering to rigid paradigms. Similarly, Kabalevsky's approach to form in Op. 59 explores new structural possibilities by incorporating recursive formal elements within a larger rondo framework, reflecting the evolving nature of form in 20th century compositional practice. Although Gauldin (2004: 446) classifies rondos as 'five-part,' 'seven-part,' and 'sonata-rondo,' and Caplin (1998: 231) classifies rondos as 'five-part rondo' and 'sonata-rondo' in the Classical period, it is possible to speak of three types of rondo, valid for the entire Common Practice Period:

- Type 1 Rondo: Italian Rondo or Theme and Variations Type Rondo – ABACADA...A
- Type 2 Rondo: Seven-Part Rondo – ABA C ABA
- Type 3 Rondo: Sonata-Rondo – ABA Dev. ABA

² For the details of that competition see Isacoff, 2012; Riem, 2022.

Apart from the rondo types mentioned above, the study has identified another rondo approach, and this formal organization will be explained through a 20th century rondo: Russian composer Dmitry Kabalevsky's *Rondo in A minor* (Op. 59), composed in 1958 for the First International Tchaikovsky Competition.

This study explores Kabalevsky's reinterpretation of the rondo form in his *Rondo in A Minor*, Op. 59, highlighting its structural innovations and musical significance. This research seeks to demonstrate how Kabalevsky reinterprets traditional rondo form by incorporating smaller rondo structures within its episodes, thereby expanding formal possibilities in 20th century piano music. Rather than focusing solely on traditional rondo models, this analysis explores how Kabalevsky's formal design enriches our understanding of compositional techniques. The findings provide insight into how classical forms can be adapted and reinterpreted in modern contexts.

These formal complexities in Kabalevsky's work necessitate a detailed structural and motivic analysis, which will provide the foundation for a new interpretative framework: 'Rondo^{Squared}' or 'R².'

Methodology

This study employs a formal and motivic analysis approach to examine the structural and thematic organization of Kabalevsky's *Rondo*. The methodology is based on structural segmentation, thematic recurrence, tonality shifts, and motivic transformation. To ensure transparency, this section explicitly defines the criteria used for identifying form sections and motifs.

Criteria for Determining Form Sections

Cadences:³ The identification of structural boundaries is primarily based on cadence types and their placement within the piece. Authentic and half cadences play a crucial role in segmenting the form into its principal and subordinate sections.⁴

Thematic Recurrence: The presence of recurring thematic material in the same or transposed keys helps delineate large-scale sections.

Tonality and Modulation: Changes in tonality, particularly between tonic and closely related keys, contribute to the demarcation of episodic sections.

Phrase Structure: The phrase design (e.g., period, sentence, or hybrid forms) influences the segmentation of formal units.

Motivic Variation: Instances of significant motivic transformation or development serve as indicators of transitions and structural shifts.

Criteria for Identifying Motifs

Melodic Contour: The shape of the melody and its intervallic characteristics serve as primary distinguishing features of motifs.

Rhythmic Identity: Recurrent rhythmic patterns, even in different pitch contexts, contribute to the recognition of motifs.

Harmonic Context: The harmonic progression surrounding motif aids in establishing its distinct identity.

Textural Prominence: Motifs appearing in prominent textural positions (e.g., right-hand melodic lines in piano compositions) are prioritized in the analysis.

By employing these criteria, this study ensures a structured and consistent approach to analyzing the formal and motivic aspects of Op. 59. The methodological framework enhances clarity in distinguishing between primary themes, episodic content, and motivic development, thereby reinforcing the validity of the Rondo^{Squared} [R²] concept.

³ For the types of cadences see Gauldin, 2004: 133-134.

⁴ Cadences serve as primary structural markers, delineating formal sections as outlined by Laitz (2012: 106). In Op. 59, the alternation between authentic and half cadences reinforces sectional boundaries, contributing to the overall coherence of the Rondo^{Squared} design.

Analysis

Form Analysis

In general, cadences play an essential role in determining the boundaries of the form, and the boundaries defined by these cadences shape the internal dynamics of the section as well as the external framework of the form. The analysis reveals the main divisions of the 1958 work (Kabalevsky, n.d.: 3-17) in order. The abbreviations and symbols in the table have the following meanings respectively:

Table 1. Abbreviations, symbols, and their meanings throughout the study

Abbreviations and symbols	Meanings
m	measure number
<i>f</i>	form section
s	sentence type
t	tonality
Int.	introduction
<i>tr</i>	transition
Cd	coda
<i>m^c</i>	closing material
<i>t^c</i>	closing theme
<i>mⁿ</i>	new material
↓	descending part
→	prolongation

The data obtained as a result of the analysis of the work can be expressed as follows:

Table 2. Form Analysis: Kabalevsky, Op. 59

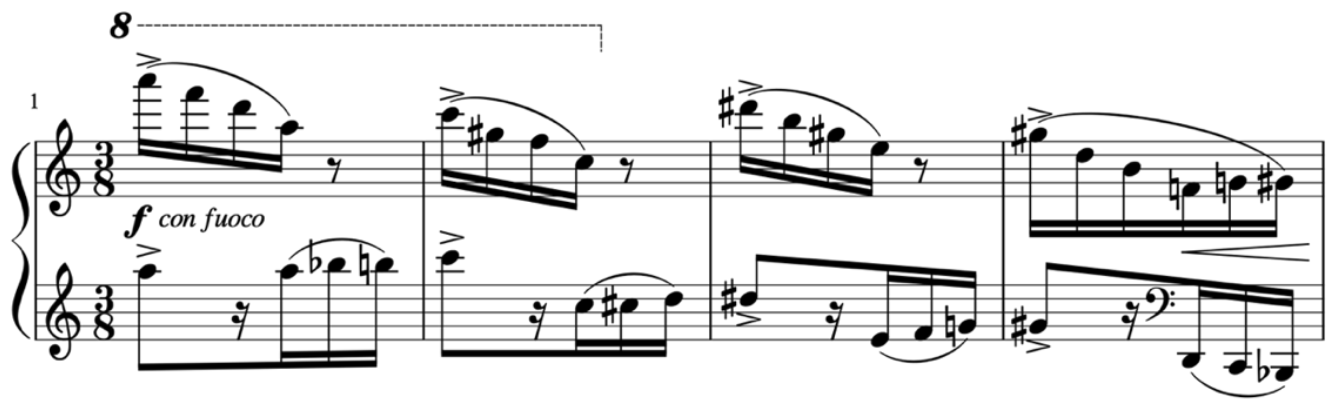
m	1	5	22	41	45	55	66	73	87	93	101	113	125	129	139	145
<i>f</i>	Int.	A				B						<i>tr</i>		A		
s	0	1	1		<i>m^c</i>	a↓	b	<i>m^c</i>	b	<i>m^c</i>	b	0	1	1		a↓→
t	a:				c:		d#:		f:	g#:		-		a:		
	154.3	156	161	170	175	188	191	199	216	226	240	259	263	269		
	<i>tr</i>	C						<i>tr</i>			A					
		c	d	c	d	c	<i>t^c</i>	1		<i>m^c</i>		a	<i>m^c</i>	a↓	a↓→	
	-	2	3	2	3	2	<i>mⁿ, 2</i>			0	1	1	0	1	1	
		c#:	f:	e:	g#:	c#:	f:	-			a:					
	277	289	291	303	305	339	347	351	359	363	367	381	398	402	411	
	D									<i>tr</i>	A		Cd			
	e	<i>m^c</i>	e	<i>m^c</i>	e		<i>m^c</i>	e→	<i>m^c</i>		a↓	a↓→		<i>m^c</i>	<i>m^c</i>	
	4	0	4	0	4	4	0	4	0		1	1	1	0	2	0
	d:		f#:		bb:		c#:		-		a:		a:			

Motivic Analysis

The word ‘motif’ is explained with the following sentences in the sources: “A brief melodic and/or rhythmic musical idea – often a small but significant fragment of a theme, with recognizable shape and musical character and identity” (Bennett, 1995: 197). “A short musical idea, be it melodic, harmonic, or rhythmic, or all three. A motif may be of any size, though it is most commonly regarded as the shortest subdivision of a theme or phrase that still maintains its identity as an idea” (Drabkin, 1995: 648). Motivic transformation plays a crucial role in structural coherence, as described by Schoenberg (1967: 16-19). Kabalevsky’s approach demonstrates a balance between thematic recurrence and variation, aligning with Rothstein’s (1989: 102) discussion on phrase rhythm and motivic development.

As a result of the analysis, the presence of nine different motifs in the work has been determined, and it is possible to show them in the order in which they appear as follows:

Material #1

Figure 1. Material #1 ► *f*: Int. ► *s*: 0

Material #2

Figure 2. Material #2 ► *f*: A/a ► *s*: 1

Material #3

Figure 3. Material #3 ► *f*: A/m^c ► *s*: 0

Material #4

45

51

8

Figure 4. Material #4 $\triangleright f: A/a \downarrow \triangleright s: 1$ **Material #5**

55

62

Figure 5. Material #5 $\triangleright f: B/b \triangleright s: 1.2$

Material #6

156

ff sonore

dim.

Figure 6. Material #6 ► *f*: C/c ► *s*: 2

Material #7

161

cantando

espressivo

p

m.d.

m.d.

m.d.

cresc.

allargando

3

5

Figure 7. Material #7 ► *f*: C/d ► *s*: 3

Material #8

191

193

196

allargando

Figure 8. Material #8 $\triangleright f: C/\tau^c \succ s: m^n, 2$

Material #9

277

cantando dolce

p

ff

283

Figure 9. Material #9 $\triangleright f: D/e \succ s: 4$ A New Suggestion: Rondo^{Squared} [R²]

According to the analysis, it was revealed that the piece has the form of Type 1 Rondo – Italian Rondo: ABACADA. Although Shen (2019: 364) suggested that the work is a typical rondo in terms of playing, he could not help but draw attention to its similarity with the sonata-rondo:

“Rondo in a Minor Op.59” is a piano piece for the first Tchaikovsky International Piano Competition in 1958 against the background of war. This piece is a typical Rondo for playing. It not merely boasts a structure in

which the principal part and the inserting part of the Rondo alternate, but possesses the characteristics of the principal part, the unfolding part and the reproduction part of the sonata form (Shen, 2019: 364).

Shen (2019: 364) provides an important perspective on the performance aspects of Kabalevsky's *Rondo* in A Minor, Op. 59, describing it as a 'typical rondo' while also acknowledging its structural similarities with the sonata-rondo form. This duality aligns with the findings of the present study, where the Rondo^{Squared} [R²] concept further clarifies how the piece operates on multiple structural levels beyond traditional rondo expectations. It would be appropriate to mention another type of rondo that can exemplify unusualness:

Although the rondo was used less frequently in the 19th century (compared to the end of the 18th century), it was still very much in vogue, especially in concertos. Many composers retained the formal structure perfected by Haydn, Mozart, and Beethoven. At this point, however, Schubert should be recognized as a notable exception: Schubert favored the ABABA design in his early years (Cole, 1995: 176), rarely using the more common ABACA structure or the sonata-rondo.

Now that we have mentioned Schubert's favorite, we can focus on Kabalevsky's rondo design from this perspective: The work's repeated (or 'rounded') sections are not limited to the A sections. New classifications need to handle this type of rondo. Although the structure in question points to a seven-part rondo in ABACADA form and is of the Type 1 Rondo, it is no coincidence that the C section also exhibits a structure of 'c-d-c-d-c + t^c (as a coda)', in line with Schubert's favorite ABABA form structure.⁵ In fact, a similar approach was taken in the B and D sections of the composition: While the subfields of section B are 'b-m^c-b-m^c-b,' section D is designed as 'e-m^c-e-m^c-e-m^c-e-m^c-e---→ + m^c (as a coda).'

Table 3a. Detail from the Table 2: Sub-rondo in C part

<u>156</u>	<u>161</u>	<u>170</u>	<u>175</u>	<u>188</u>	<u>191</u>
C					
c	d	c	d	c	t^c
2	3	2	3	2	*, 2
c#:	f:	e:	g#:	c#:	f:

Table 3b. Detail from the Table 2: Sub-rondo in B part

<u>55</u>	<u>67</u>	<u>73</u>	<u>87</u>	<u>93</u>	<u>101</u>
B					
b	m^c	b	m^c	b	
1.2	0	1.2	0	1.2	1.2
c:		d#:		f:	g#:

Table 3c. Detail from the Table 2: Sub-rondo in D part

<u>277</u>	<u>289</u>	<u>291</u>	<u>303</u>	<u>305</u>	<u>339</u>	<u>347</u>	<u>351</u>	<u>359</u>
D								
e	m^c	e	m^c	e		m^c	e---→	m^c
4	0	4	0	4	4	0	4	0
d:		f#:		bb:		c#:		

⁵ Kabalevsky, who uses a similar form structure in his *Sonatina* (Op. 13, No. 1) in the form of AA'BABA (see Blakley, 1982: 53), has an approach that follows tradition when it comes to 'musical form' (Lindsey, 1964: 14).

There is a ‘sub-rondo’ in each of the three sections. This intertwined form structure, in which the composer reinforces the alternating structure of the rondo form as much as possible and, in a sense, memorizes it, is named Rondo^{Squared} [R^2] in this study. R^2 refers to Kabalevsky’s unique approach of embedding smaller rondo structures within the main rondo framework, creating a multi-layered form. Traditional rondo form is characterized by a principal theme (A) alternating with contrasting episodes (B, C, etc.). In R^2 , however, these episodes themselves contain internal rondo-like structures, creating a multi-tiered, self-referential design. Just as squaring in mathematics results in exponential growth, this compositional approach amplifies the cyclic nature of the form, reinforcing both repetition and contrast on multiple levels. By explicitly layering rondo elements within the main structure, Kabalevsky transforms a traditionally linear form into an intricate, recursive system. This squared effect enhances thematic coherence while expanding formal complexity, making R^2 a fitting term for this unique structural innovation. This titling proposal should be treated as a super-category of the other types of rondos. This is because a work (or movement) can be a R^2 and any of the three types of rondos. The distinguishing feature here is that the formal structure reflects the rondo in all subdivisions.

Kabalevsky’s R^2 concept stands out when compared to other modern rondo forms. While Prokofiev’s *Piano Sonata No. 7, Op. 83* (III. Precipitato), emphasizes relentless rhythmic drive and harmonic boldness, Kabalevsky embeds recursive structural layering within a more classical framework. Similarly, Bartók’s use of rondo elements in *Out of Doors, Sz. 81* (IV. The Night’s Music: Lento) incorporates folk influences and irregular phrasing, contrasting with Kabalevsky’s methodical approach.

Unlike these more linear or atmospheric interpretations, R^2 distinguishes itself by embedding complete sub-rondo cycles within secondary episodes, making it a unique fusion of tradition and innovation. This comparison underscores its significance as both a theoretical model and a compositional technique.⁶ The structured recurrence within R^2 enhances both formal clarity and performance interpretation.⁷

Conclusion

The Rondo^{Squared} [R^2] concept proposed in this study presents a novel approach to analyzing multi-tiered rondo structures, exemplified in Kabalevsky’s *Rondo in A Minor, Op. 59*. However, to establish a more robust theoretical foundation, this concept should be situated within a broader musicological and theoretical discourse.

Rondo forms have undergone significant transformations since their early iterations in Baroque and Classical periods. The Italian rondo (ABACADA) and seven-part rondo (ABACABA) have been widely used in Western music, while the sonata-rondo form (ABA Dev. ABA) reflects a fusion of thematic development and cyclic repetition (Wolf, 1986: 717). The R^2 structure can be understood as an evolution within this lineage, integrating sub-rondo formations into the secondary episodes of the primary rondo structure. A precedent for multi-layered rondo structures can be found in certain works by Beethoven, such as the final movement of his *Piano Sonata No. 8, “Pathétique”, Op. 13*; where the central rondo theme undergoes embedded developmental transformations. Similarly, Schubert’s preference for ABABA structures, particularly in his early piano works, provides another historical touchpoint that aligns with the R^2 approach (Cole, 1995: 176).

While Kabalevsky’s Op. 59 provides a primary case study for Rondo^{Squared} [R^2], similar formal constructions can be identified in other compositions. For example:

Chopin’s Scherzos: These works exhibit recursive thematic returns with embedded secondary developments, suggesting a rondo-like expansion within sections.

Prokofiev’s Piano Sonatas: Many of Prokofiev’s works employ rondo elements with interwoven motivic recurrences, particularly in *Piano Sonata No. 7*.

⁶ Beyond its structural role, Rondo^{Squared} [R^2] shapes the listener’s experience by enhancing expectation and familiarity. The nested rondo cycles reinforce cyclicity, making the form more engaging and memorable. Depending on thematic variation, sub-rondo sections may feel like intensified contrast or structural reinforcement. The interplay between return and deviation adds dynamism, transforming Kabalevsky’s traditional form into a multidimensional listening experience.

⁷ Dmitry Kabalevsky’s dual role as composer and educator is evident in *Rondo in A Minor, Op. 59*. His emphasis on accessibility, technical growth, and expressiveness shapes the piece’s design. The rondo form reinforces memory through thematic repetition, while sub-rondo sections introduce formal complexity. Varied articulation, dynamic contrasts, and technical demands further develop control and interpretation, making Op. 59 both a concert work and a valuable teaching tool.

Bartók's Contrasts and Bulgarian Rhythms: These compositions feature cyclical structures with embedded thematic returns, a characteristic shared with R^2 .

By framing R^2 within these examples, it is possible to view it as an analytical tool applicable beyond Kabalevsky's Op. 59. This approach emphasizes the potential of rondo structures to encapsulate hierarchical recursivity, furthering discussions on form perception and compositional innovation in the 20th century. In conclusion, positioning R^2 within this expanded theoretical and musicological context enhances its applicability and relevance. Further research may explore how similar structural principles manifest in non-Western musical traditions and contemporary compositions.

This study meticulously dissects Kabalevsky's Op. 59 (1958), revealing its intricate relationship with the traditional rondo form. The motifs in all tonal zones (and transitions) are painstakingly identified, and their distribution within the basic form parts is meticulously revealed. This detailed analysis aims to elucidate the composer's use of motif structures and the innovations in this Modern period work.

The formal structure, contours, and internal dynamics of a work of art are equivalent to our first steps in understanding the work from a hermeneutical perspective. At the same time, the receptors required for the intended connection with the work and the targeted transformation are directly proportional to how much meaning we are loaded with while walking around the work. Just as concepts such as rhythm, phrase, period, or development are not only components of music theory but also valid for all fictional works of art, similarly, formal structure is not the monopoly of music, and it constitutes the first area of union with the receiver of all works of art that contain narration.

Beyond its theoretical contributions, this study also has practical implications for music education and performance. The R^2 concept provides a valuable framework for analyzing complex formal structures, making it a useful pedagogical tool in both theory and performance studies. Additionally, a deeper understanding of Kabalevsky's form and motivic strategies allows performers to make more informed interpretative choices, enhancing the clarity and expressiveness of their playing.

The composer's educator aspect is very prominent in his biographies (see Roizman, 1962; Daragan, 2001; Caliga, 2019; Jiang, 2020). Kabalevsky, who designed a rondo that has some similarities with the sonata-rondo but generally shows an example of Type 1 Rondo, seems to have composed one more form in the lower compartments of his work. In addition to being an Italian Rondo in this form, constructing a new 'rounded form' in each section draws attention. For this reason, it is considered appropriate to call this type of rondo 'Rondo^{Squared},' indicating the result of 'rondo multiplying with rondo.'

Rondo^{Squared} [R^2] represents a structural approach where each section of the rondo form embeds its own internal rondo structure, creating a multi-layered design. This recursive approach reinforces the cyclic nature of the form, metaphorically making it a 'rondo raised to the power of two.'

Acknowledgment

First and foremost, I would like to thank my family for always being there for me. I also extend my gratitude to the journal editor and the reviewers who contributed to the development of this study, as well as to all my professors for their guidance and support throughout my academic journey, and to my students for their involvement and interest in my work.

Biodata of Author



Assoc. Prof. **Ismet Karadeniz** began his education at the Faculty of Dentistry, Ankara University, but left the program in 2009. He then applied to the Hacettepe University Ankara State Conservatory, where he graduated in 2013 with a project *On the Comprehensibility of Program Music Works According to Gadamer's Philosophical Hermeneutics*, from the Musicology Department. He continued his graduate studies at the Hacettepe University Institute of Fine Arts in the discipline of music theory, receiving a master's degree in 2016 with the thesis titled *A Signature of Saygun: [3,5,3]*, and a doctorate in 2020 with the thesis titled *Makam Abstractions on Saygun's Music: Piano Concerto, Op. 34, I*. Between 2015 and 2022, he taught "Western Music Theory" and "Music Performance Analysis" at the Hacettepe

University Ankara State Conservatory. Additionally, since 2007, he has been an active performer in various music ensembles, playing instruments such as the *yaylı tanbur*, *refik-i rebab*, fretless guitar, fretless bass guitar, *kopuz*, and e-bow. He has published works in areas such as contemporary compositional approaches, program music, music forms, music performance, and music criticism, and continues his analytical studies focusing on composers of Contemporary Turkish Music and Republican Era Classical Turkish Music at Ankara Music and Fine Arts University.

Institution: Ankara Music and Fine Arts University, Ankara, Turkey.

Email: ismet.karadeniz@mgu.edu.tr

ORCID: 0000-0003-1530-2506

Personal Website: <https://ismetkaradeniz.academia.edu>

ResearchGate: <https://www.researchgate.net/profile/Ismet-Karadeniz>

AcademiaEdu: <https://mgu-tr.academia.edu/IsmetKaradeniz>

References

- Bennett, Roy. (1995). *Music Dictionary*. New York: Cambridge University Press.
- Blakley, J. M. (1982). "A Stylistic Comparison of Six Twentieth Century Piano Sonatinas Written Between 1905 and 1950". Master's thesis. Eastern Illinois University, Charleston, Illinois.
- Caliga, M. (2019). The Development of Dm. Kabalevskii Ideas in Contemporary Musical Pedagogy. *Review of Artistic Education*, 17, 118-125. <https://doi.org/10.2478/rae-2019-0013>
- Caplin, W. E. (1998). *Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven*. New York: Oxford University Press.
- Cole, M. S. (1995). Rondo. *The New Grove Dictionary of Music and Musicians* (Ed. S. Sadie), Volume 16, pp. 172-177. London: Macmillan Publishers Limited.
- Daragan, D. G. (2001). Kabalevsky, Dmitry Borisovich. *The New Grove Dictionary of Music and Musicians* (Ed. S. Sadie), Volume 13, pp. 298-300. London: Macmillan Publishers Limited.
- Dewey, J. (1980). *Art as Experience*. New York: A Wideview / Perigee Book.
- Drabkin, W. (1995). Motif. *The New Grove Dictionary of Music and Musicians* (Ed. S. Sadie), Volume 12, p. 648. London: Macmillan Publishers Limited.
- Gauldin, R. (2004). *Harmonic Practice in Tonal Music (Second Edition)*. New York & London: W. W. Norton & Company, Inc.
- Hepokoski, J., & Darcy, W. (2006). *Elements of Sonata Theory: Norms, Types and Deformations in the Late-Eighteenth-Century Sonata*. New York: Oxford University Press.
- Isacoff, S. (2012). Tchaikovsky's Piano Concerto, No. 1 -- Van Cliburn (April 11, 1958). *Library of Congress*. Retrieved from: https://www.loc.gov/static/programs/national-recording-preservation-board/documents/Tchaikovsky-Piano-Concerto-No1-Van-Cliburn_Isacoff.pdf
- Jiang, N. (2020). Research on the Compatibility Between Kabalevsky's Music Education Concept and Children's Piano Education. *Advances in Social Sciences, Education and Humanities Research*, 425, 101-105. <https://doi.org/10.2991/assehr.k.200328.021>
- Kabalevsky, D. (n.d.). *Rondo, Op. 59 / for the Piano*. New York: International Music Company.
- Laitz, S. G. (2012). *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening*. New York: Oxford University Press.
- Lindsey, S. (1964). "A Study of the Solo Piano Music of Dmitri Kabalevsky". Master's thesis. Eastern Illinois University, Charleston, Illinois.
- Riem, F. (2022). The Day Van Cliburn Won. *World Federation of International Music Competitions*. Retrieved from: <https://www.wfmc.org/news-media/day-van-cliburn-won>
- Roizman, L. (1962). Kabalevsky's Piano Pieces for the Young. *The Soviet Review*, 3(4), 53-59.
- Rothstein, W. (1989). *Phrase Rhythm in Tonal Music*. New York & London: Schirmer Books.
- Schoenberg, A. (1967). *Fundamentals of Musical Composition*. New York: St. Martin's Press.
- Shen, L. (2019). An Analysis of the Performing Skills of Kabalevsky's "Rondo in a Minor Op.59". *2019 International Conference on Art Design, Music and Culture (ADMC 2019)* (Ed. K. Sankar), pp. 363-371. Prague, Czechia. Retrieved from: https://webofproceedings.org/proceedings_series/article/artId/12384.html
- Sikorski. (2018). *Dmitri Kabalevsky*. Sikorski Musikverlage Hamburg.
- Wolf, E. K. (1986). Rondo. *The New Harvard Dictionary of Music* (Ed. D. Randel), pp. 717-718. Cambridge: The Belknap Press of Harvard University Press.

Appendix 1. Kabalevsky, Rondo, Op. 59 (Score)

3

РОНДО

Presto

8

Д. КАБАЛЕВСКИЙ
Соч. 59 (1958)

f con fuoco

5

cantando

sf marcato

12

piu f

19

piu f

26

28283

4
33

40

46

55

62

28283

69 5

74

80

86

91

Кабалевский

28283

6
96

poco

102

a poco *cresc.*

107

113

p *crescendo* *molto*

118

f

28283

123

7

129

135

142

149

28283

8

L'istesso tempo, ma poco più sostenuto

156

ff *sonore*

Measures 156-158: Treble and bass staves. Treble staff has a melodic line with slurs and accents. Bass staff has a rhythmic accompaniment of eighth notes. Measure 156 includes the dynamic marking *ff* and the instruction *sonore*.

159

dim.

Measures 159-160: Treble staff continues the melodic line. Bass staff has a rhythmic accompaniment. Measure 159 includes the instruction *dim.*

161

cantando
espressivo m.d.
p
m.d.
m.d.

Measures 161-164: Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Measure 161 includes the instruction *cantando*. Measure 162 includes *espressivo m.d.* and *p*. Measures 163 and 164 include *m.d.*

165

cresc.

Measures 165-168: Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Measure 168 includes the instruction *cresc.*

169

allargando
a tempo
ff
poco

Measures 169-172: Treble staff has a melodic line with slurs. Bass staff has a rhythmic accompaniment. Measure 169 includes *allargando*. Measure 170 includes *a tempo*. Measure 171 includes *ff*. Measure 172 includes *poco*

28283

172 *a poco dim.*

174 *poco rit.* *a tempo espr.* *p* *trm*

177 *poco a poco più agitato* *poco a poco cresc.* *trm*

180

183

28283

10

186 *rit.* *a tempo poco meno mosso*

189

191

193

196 *allargando*

2828

Presto

199 *p marcato*

205 *poco a poco cresc.*

211

217

223 *sub.p cresc.*

28283

12

228

cresc.
marcato

233

ff
mf

238

ff
mf

245

ff
mf

252

ff
mf

28283

259

263

270

277

cantando dolce

283

28283

14

289

Musical score for measures 289-294. The system begins with a treble clef and a key signature of one sharp (F#). The first measure (289) features a piano introduction marked *f sub.* with a forte dynamic. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of sustained chords and single notes. The system concludes with a double bar line.

295

Musical score for measures 295-301. The system begins with a treble clef and a key signature of one sharp (F#). The first measure (295) features a piano introduction marked *p* with a piano dynamic. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of sustained chords and single notes. The system concludes with a double bar line.

302

Musical score for measures 302-308. The system begins with a treble clef and a key signature of one sharp (F#). The first measure (302) features a piano introduction marked *f sub.* with a forte dynamic. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of sustained chords and single notes. The system concludes with a double bar line.

309

Musical score for measures 309-315. The system begins with a treble clef and a key signature of two flats (Bb, Eb). The first measure (309) features a piano introduction marked *mf* with a mezzo-forte dynamic. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of sustained chords and single notes. The system concludes with a double bar line.

316

Musical score for measures 316-322. The system begins with a treble clef and a key signature of two flats (Bb, Eb). The first measure (316) features a piano introduction marked *marc.* with a marcato dynamic. The melody is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bass line consists of sustained chords and single notes. The system concludes with a double bar line.

28283

323

330

337

344

350

resc.

pizz f

83252

16

355

Measures 355-360 of a musical score. The system consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The time signature is 4/4. The music features a complex texture with many beamed sixteenth and thirty-second notes, creating a rapid, flowing melody in the treble and a more rhythmic accompaniment in the bass. There are several slurs and dynamic markings like *sf* (sforzando) and *ff* (fortissimo).

361

Measures 361-367 of a musical score. The system continues the grand staff. The key signature changes to one sharp (F#). The time signature remains 4/4. The music is characterized by dense, rapid passages in the treble, often with slurs. The bass line provides a steady accompaniment. Dynamic markings include *sf* and *ff*.

368

Measures 368-374 of a musical score. The system continues the grand staff. The key signature changes to one flat (Bb). The time signature remains 4/4. The music features a mix of eighth and sixteenth notes, with some slurs. Dynamic markings include *sf* and *ff*.

375

Measures 375-380 of a musical score. The system continues the grand staff. The key signature remains one flat (Bb). The time signature remains 4/4. The music continues with rapid passages and slurs. Dynamic markings include *sf* and *ff*.

381

Più mosso

Measures 381-386 of a musical score. The system continues the grand staff. The key signature remains one flat (Bb). The time signature remains 4/4. The tempo marking **Più mosso** is present. The music features a mix of eighth and sixteenth notes, with some slurs. Dynamic markings include *ff marcato*.

28283

388

8

394

strepitoso

400

ff marc.

408

marc.

415

ff

