

UCLA

Contemporary Music Score Collection

Title

Three Studies in Uneven Meters

Permalink

<https://escholarship.org/uc/item/76f734hq>

Author

Ivanova, Vera

Publication Date

2020

Vera Ivanova

*Three Studies in
Uneven Meters*

for piano

1. *BartoKagel (and a little bit of Stravinsky)*
2. *Canon à la Piazzolla (descending canon with all voices sustained)*
3. *Scriabinesque (fleeting cycles)*

2011

Program Note

Vera Ivanova's *Three Studies in Uneven Meters* were composed in the Spring of 2011. This set of etudes is dedicated to several 20th-century composers, who influenced my music in the past and whose compositional techniques are referenced in these three pieces.

The first study (**BartoKagel, and a little bit of Stravinsky**), joins together personalities of three composers: Béla Bartók, Mauricio Kagel and Igor Stravinsky. All three composers were influenced by Eastern European and Russian folk music and, in their own turn, influenced each other's music (Stravinsky influenced Bartók, and Bartók influenced Kagel).

Second in this set is **Canon à la Piazzolla, descending canon with all voices sustained**. The theme of this canon is in the time signature of 5/16 and is reminiscent of some irregularities in the rhythmic pattern of a tango. The canon builds up as the voices are added and sustained, creating an accumulative effect that destroys the recognizable at first melodic motif.

The last study (**Scriabinesque, fleeting cycles**) explores the harmonic world of Alexander Scriabin, restricted to its own rules of horizontal and vertical sonorities. Even though this study does not reproduce Scriabin's harmonies, it makes use of interval "cycles" (chain of repeated intervals of the same type). Due to the sameness of interval cycles, the harmonic and vertical sonorities in this piece are locked (or "fixed") and thus reference some of Scriabin's etudes.

Performance Note for Study No.1 ("BartoKagel")

In the first study ("BartoKagel") the notes (single and groups) crossed with a diagonal line should be performed as fast as possible and without any particular metric alignment.

Three Studies in Uneven Meters

1. BartoKagel

and a little bit of Stravinsky

Vera Ivanova

*Extremely fast, but not furious
Senza misura*

(press keys silently)

Piano

4

7

9

gliss.
(white)

gliss.
(black)

Sost. Ped. ~

f

sf

sf

ff

f

sf

sf

ff

f

sf

f

sf

f

Sost. Ped. ~

13

15^{ma} *152*

subito p *pp*

sfz *sfz* *sfz*

sfz *sfz*

sfz *sfz*

8^{vb-1} *Rwd.*

16

rit. *a tempo*

mf

ff

*

*

Rwd. *Rwd.* *Rwd.* *Rwd.*

*

19

- a tempo

mp

f

ff

ff

Rwd.

*

22

sfz

sfz

sfz

f

Rwd.

*

Rwd.

*

Rwd.

*

Rwd.

24

sffz p *pp* *f*

Rœ. * *una corda* ----- *tre corde* * Rœ.

26

f

8vb- Rœ. Rœ. Rœ. Rœ.

27

fff

Rœ. Rœ. Rœ. Rœ. Rœ. *

29

f

fff

Rœ. Rœ. Rœ. Rœ. Rœ. Rœ.

31

sfs

f

Rwd. Rwd. Rwd. *

Rwd. Rwd. Rwd.

33

fff

Rwd. Rwd. Rwd. *

35

fff

ff

Rwd. Rwd. Rwd. 8vb * Rwd. *

Senza misura

Lento, rubato and rit.

f

p

p

una corda

Rwd. * Rwd. Rwd. *

2. Canon à la Piazzolla

descending canon ostinato with all voices sustained

Vera Ivanova

Allegro Moderato $\text{♩} = 208$

1

p

Reo. * 8^{vb}- - Reo. * 8^{vb}- - Reo. * simile 8^{vb}- -

7

sf > *mp*

8^{vb}- - 8^{vb}- - 8^{vb}- -

13

sf > *mf*

8^{vb}- - 8^{vb}- -

18

8^{vb}- - 8^{vb}- - 8^{vb}- -

2. Canon à la Piazzolla

Musical score for "2. Canon à la Piazzolla" featuring five staves of piano music. The score consists of two systems of measures.

Measure 23: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *sf*, *f*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *8vb*. Measure 24: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *sf*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *8vb*.

Measure 27: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *sf*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *v.* Measure 28: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *sf*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *v.*

Measure 31: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *sf*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *8va*. Measure 32: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *ff*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *16*. Measure 33: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *fff*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *16*. Dynamics: *v.* Measure 34: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *8vb*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *v.* Measure 35: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *sf*. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Dynamics: *8vb*.

Measure 38: Treble staff: Measures start with eighth-note pairs followed by sixteenth-note pairs. Bass staff: Measures start with eighth-note pairs followed by sixteenth-note pairs.

2. Canon à la Piazzolla

7

8^{va}

rit.

41

ffff

pp

ffff

pp

ffff

8vb-

una corda

(8^{va})

44

a tempo

ppp

8vb-

Rit.

3. Scriabin-esque

fleeting cycles

Vera Ivanova

Presto $\text{J} = 100$

Piano

una corda Leo.

* Leo.

8va 15ma

p

8va 15ma

Leo. Leo.

15ma

Leo.

15ma

Leo.

15ma

Leo.

15ma

118

118

mf

8va

poco meno mosso

5

tre corde

15ma

Leo.

Leo.

Leo.

Leo.

Scriabinesque

9

14

19

23

26

30

10

Scriabinesque

34

Reo. Poco meno mosso (waltz-like) * Reo.

37

Reo. * Reo. Reo. * Reo. Reo. * Reo.

40

Reo. * Reo. Reo. Reo. Reo. Reo. Reo.

43

Reo. Reo. Reo. 8vb Reo. * Reo.

45

black key 8va-
gliss. 3
Reo. * una corda con Reo.

Scriabinesque

48 *8va-* *white key 15^{ma}-*
gliss.

50 *mf* *15^{ma}-* *white key*
gliss.

f *black key*
gliss.

con Rœd. *Rœd.* *8vb* *Rœd.*

Tempo I

53 *p*

Rœd. *** *Rœd.* *** *Rœd.* *** *Rœd.* ***

57 *con Rœd.* *Rœd.* *Rœd.*

60 *f* *>* *pp*

una corda *8vb* *Rœd.*

Scriabinesque

12 (15^{ma}) - - -

65 *mp secco*

(8^{vb}) * * * * *

70 8^{va} - - -

8^{va} * * * * *

74 (8^{va}) - - -

f *ff*

79 8^{va} - - -

fff 8^{va} - - -

ff *f*

82 (8^{va}) - - -

p

15^{ma} - - -

f *ff*

8^{vb} - - - * - - -