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Three Studies in Uneven Meters

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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 Studes in Uneven Meters

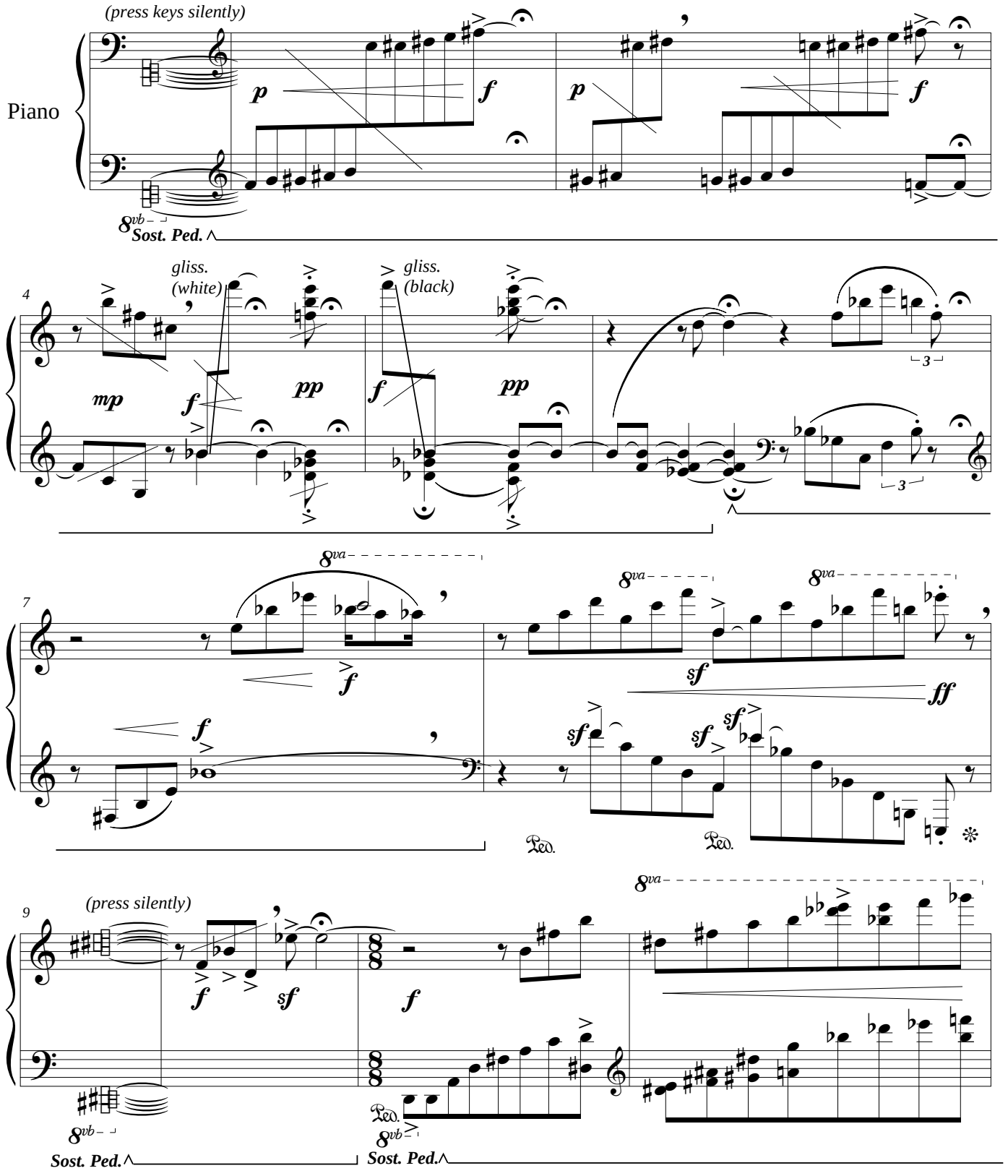
1. BartoKagel

and a little bit of Stravinsky

Vera Ivanova

Extremely fast, but not furious

Senza misura



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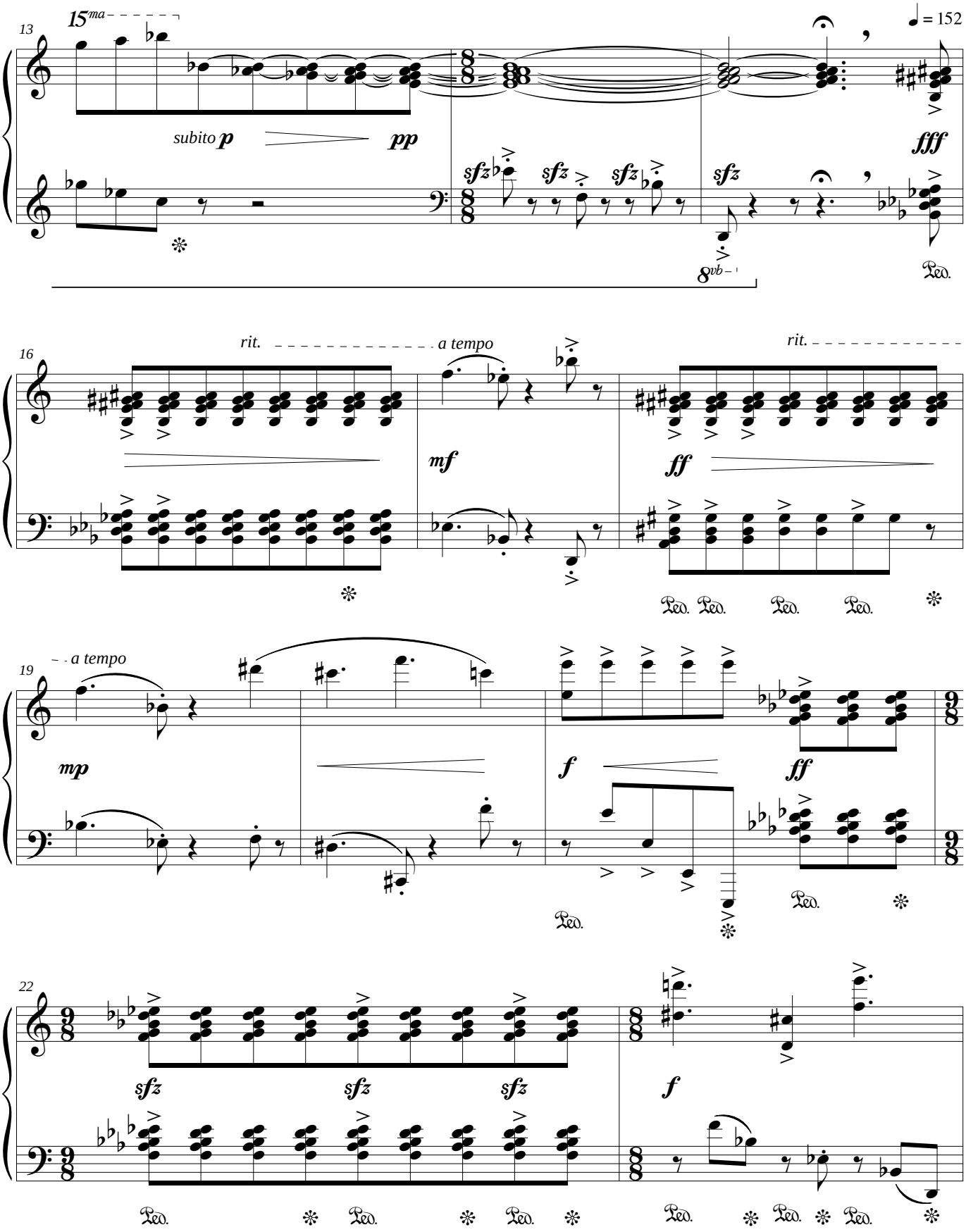
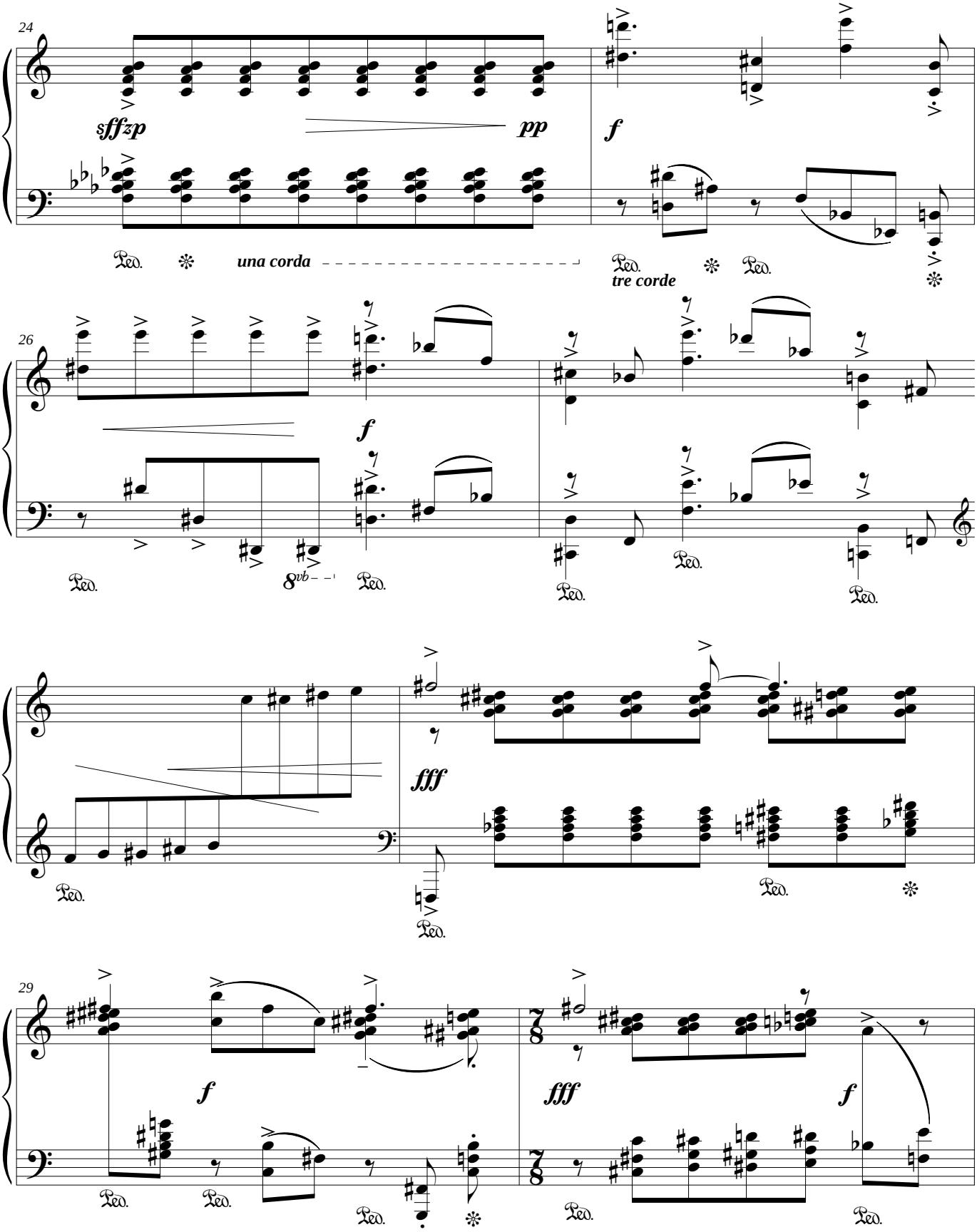
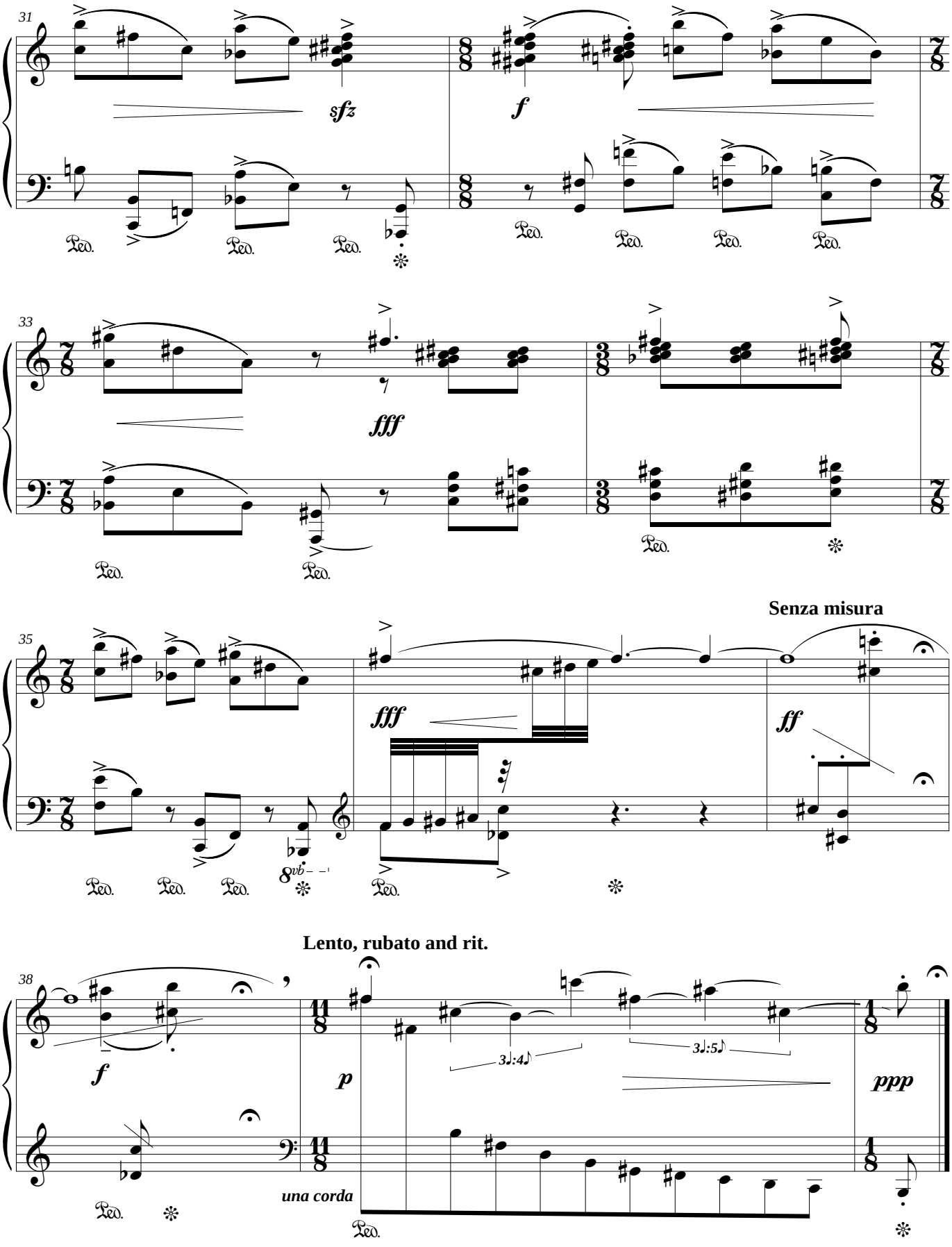

13
15ma
♩ = 152
subito p
pp
sfz
sfz
sfz
sfz
fff
8vb
Ped.
16
rit.
a tempo
rit.
mf
ff
Ped. Ped. Ped. Ped.
19
a tempo
mp
f
ff
Ped.
Ped.
22
sfz
sfz
sfz
f
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

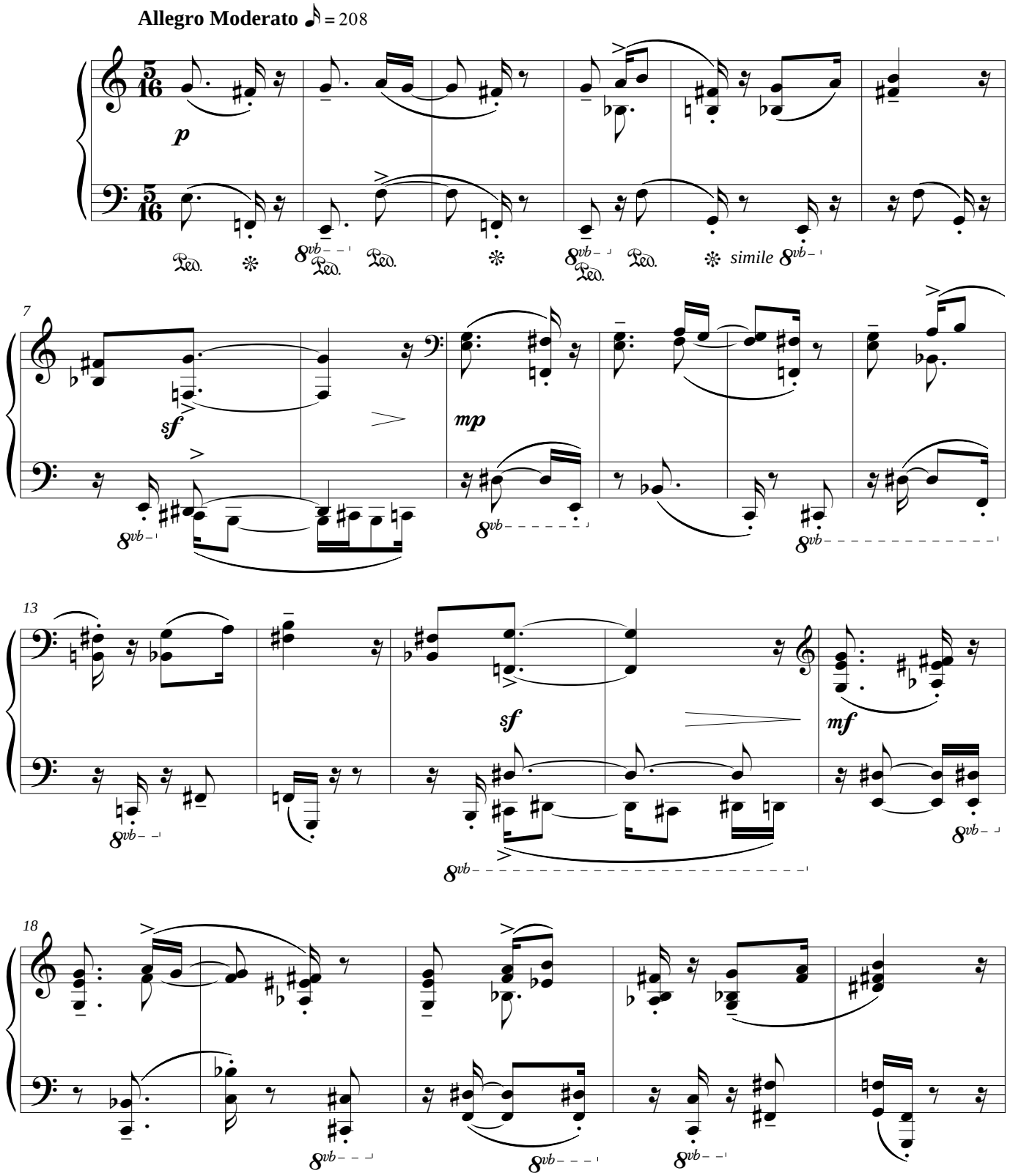

24
sffzp
pp
f
una corda
tre corde
26
f
8vb
fff
29
f
fff
f


31
sfz
f
33
fff
Senza misura
35
fff
ff
8vb
Lento, rubato and rit.
38
f
p
3♩:4♪
3♩:5♪
ppp
una corda

2. Canon à la Piazzolla

desceding canon ostinato with all voices sustained

Vera Ivanova



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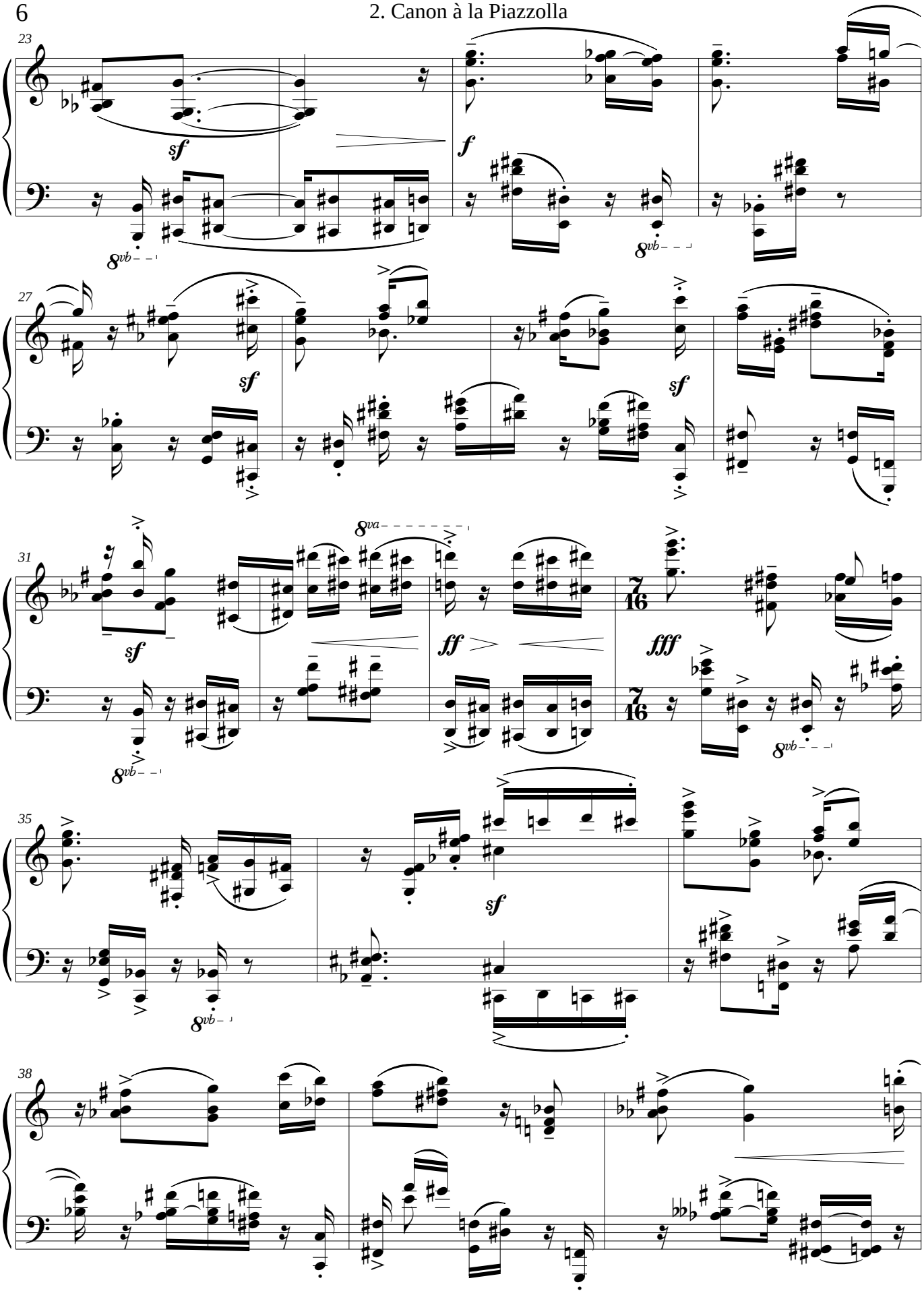
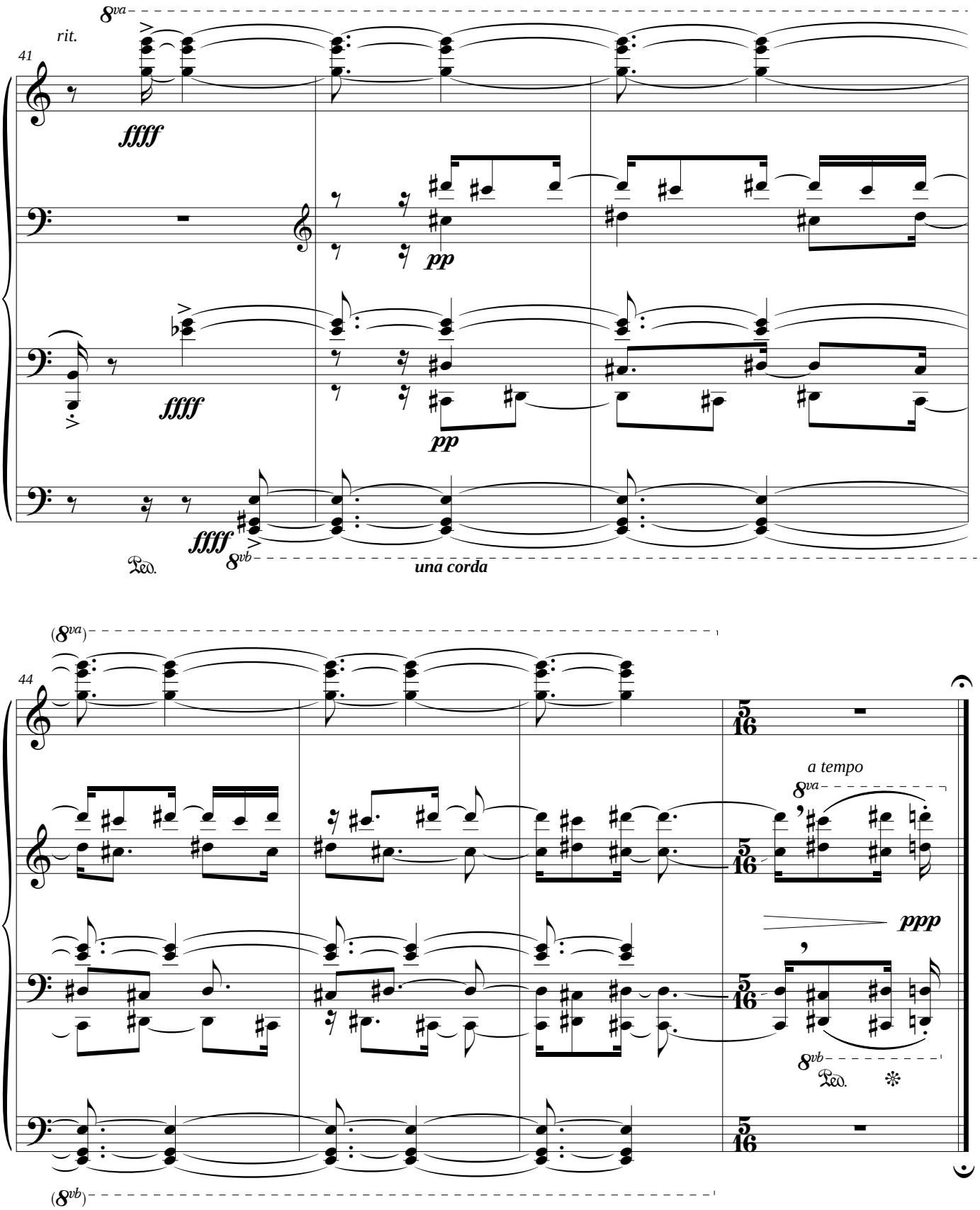

23
sf
f
8vb
27
sf
sf
31
sf
8va
ff
fff
7/16
8vb
35
sf
38


41
rit.
8va
fffff
pp
fffff
pp
fffff
8vb
una corda
Ped.
(8va)
44
a tempo
8va
ppp
8vb
Ped.
(8vb)

3. Scriabinesque

fleeting cycles

Vera Ivanova

Presto ♩ = 100

Piano

15ma

pp

una corda

Ped.

8va *15ma*

p

poco meno mosso

mf

tre corde

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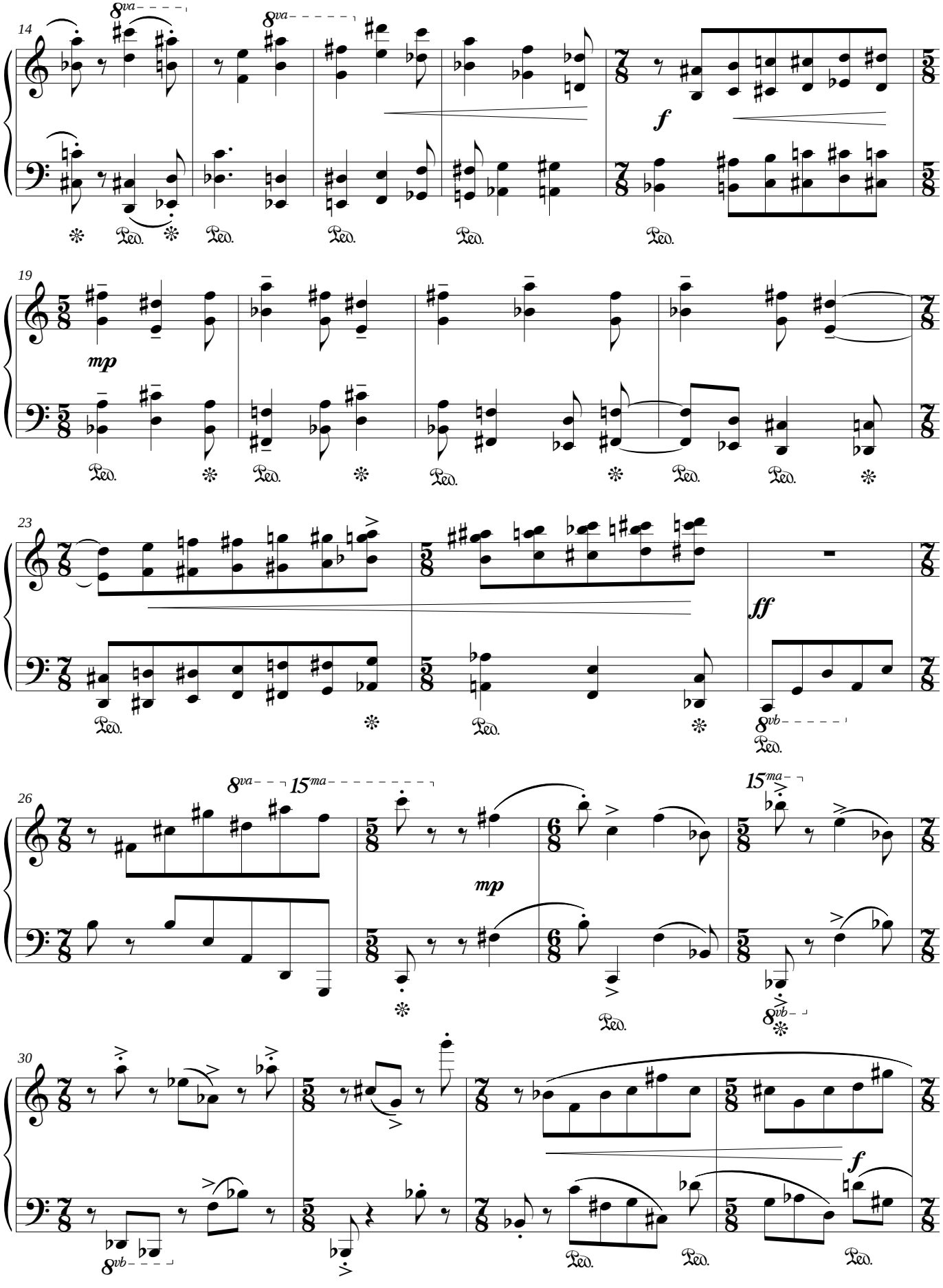
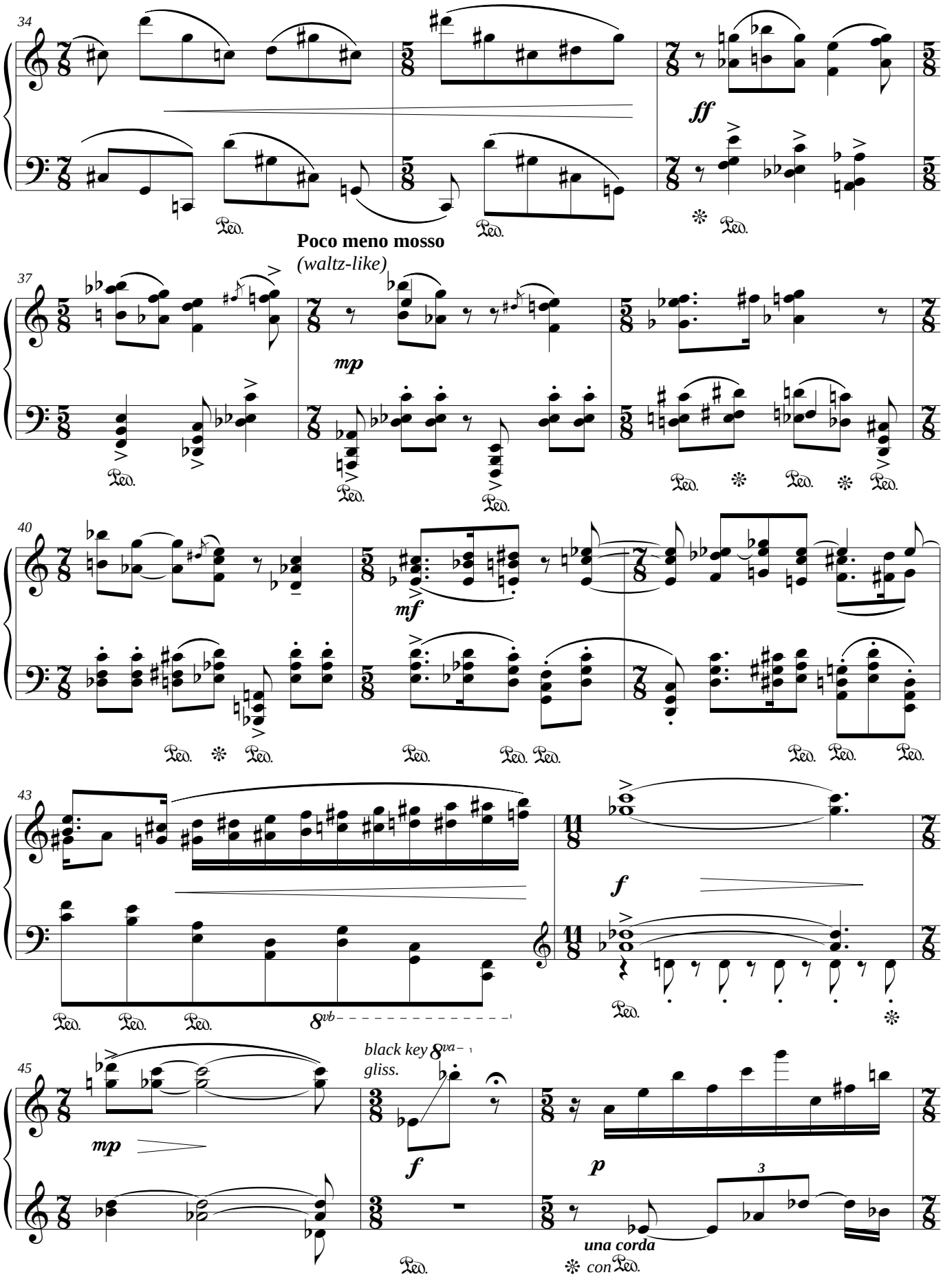
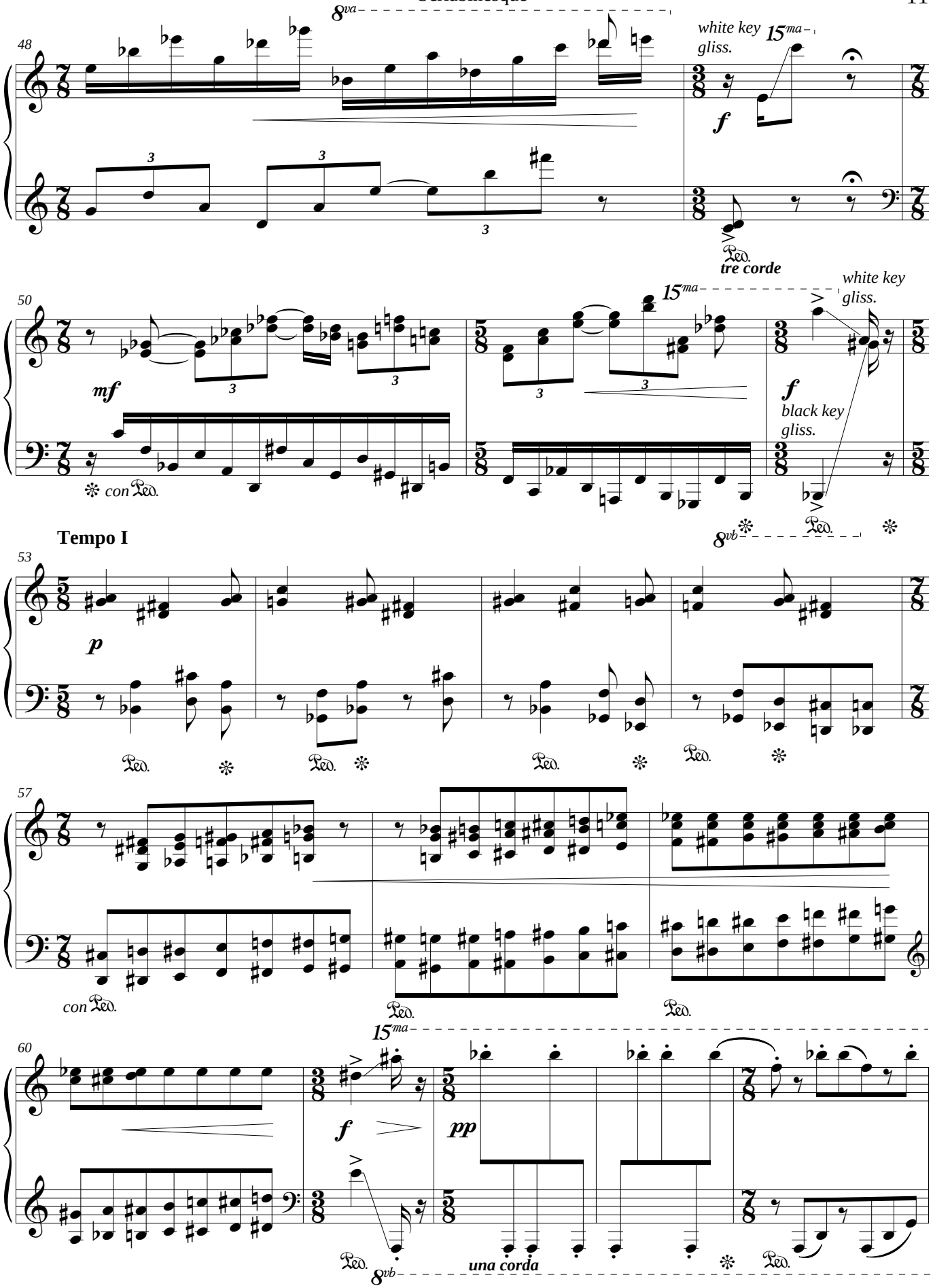
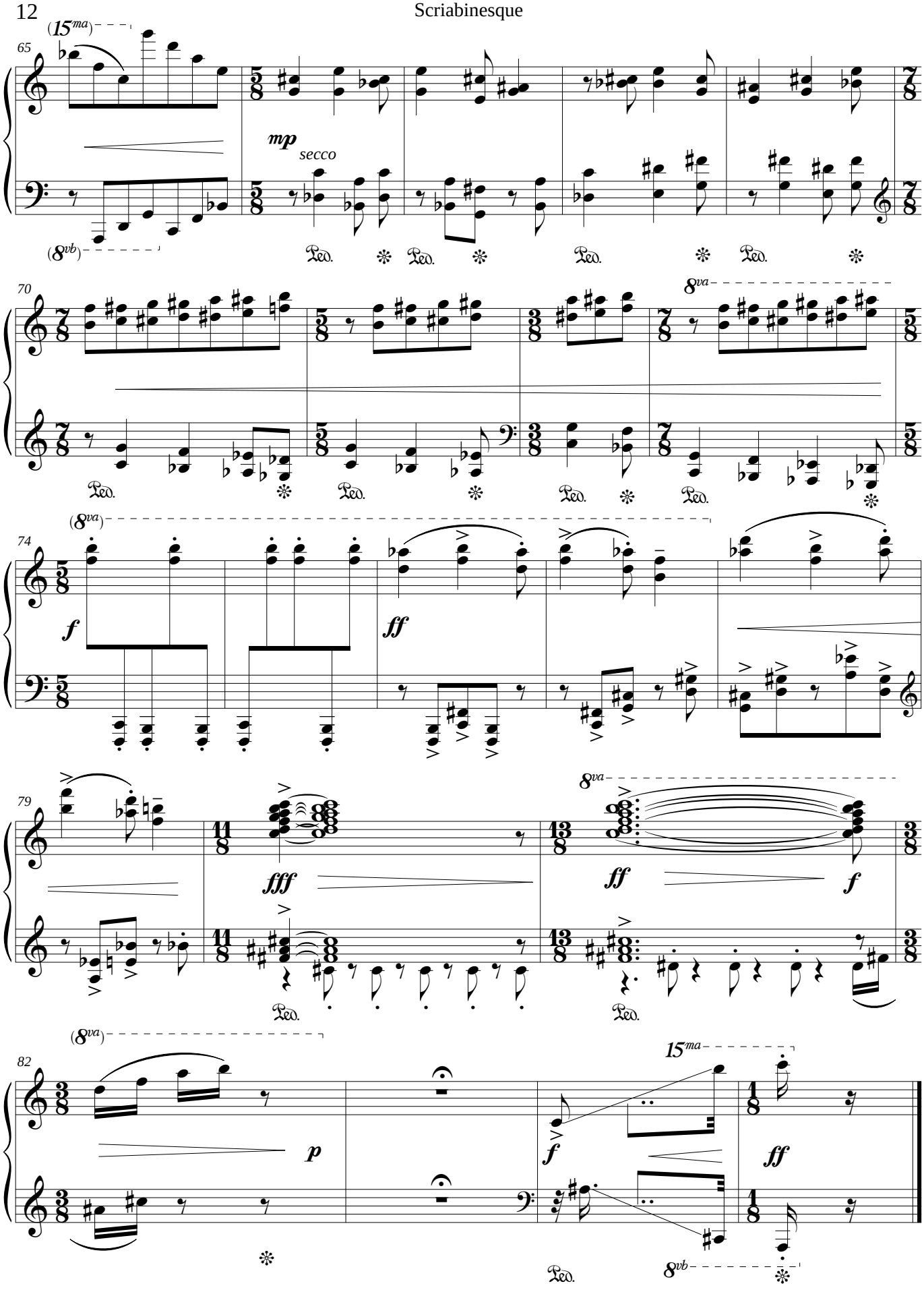

14
8va
f
19
mp
23
ff
8vb
26
15ma
mp
30


34
ff
Poco meno mosso
(waltz-like)
37
mp
40
mf
43
f
8vb
45
black key gliss.
8va
mp
f
p
3
una corda
con


48
8va
white key gliss.
15ma
f
tre corde
50
15ma
white key gliss.
mf
f
black key gliss.
con Ped.
Tempo I
53
8vb
p
57
con Ped.
60
15ma
f
pp
una corda
8vb


(15ma)
65
mp
secco
(8vb)
Ped.
70
8va
74
(8va)
f
ff
79
fff
ff
f
8va
82
(8va)
p
15ma
f
ff
8vb