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Approximate and Convenient Time Signatures

Rubato Notation in Alexander Scriabin's Early Preludes

Aleksandra Vojcic

Many of Alexander Scriabin's preludes feature quixotic or rhythmically inaccurate notation, including time signatures that do not correlate with rhythmic events in the foreground. From the standpoint of performance practice, I introduce an interpretive approach that focusses on *rubato* as a causal factor of Scriabin's notational idiosyncrasies and argue that they represent an act of self-analysis, pointing to a conscious imprint of pre-compositional planning on the final product in the choice of metric notation. In this study, preludes are classified according to two criteria: (1) the type of primary metrical dissonance they engender, which includes *Type A rubato*, i.e., an expressive anticipation or ornamentation of the melodic line against the accompaniment in strict time, and *Type B rubato* – temporary displacement of the entire texture; and (2) the type of approximation in time signature notation. The focus of this study are the early preludes (up to 1903) as Scriabin's attention in the later preludes appears to increasingly turn toward the harmonic dissonance and away from *rubato* and hand synchronisation issues. I present notational variants to three preludes from op. 11 that serve as an investigative tool into Scriabin's compositional process. Finally, I offer suggestions regarding performance considerations as well as the historical evaluation of Scriabin's oeuvre in light of the analyses presented in this study.

Alexander Scriabin wrote nearly ninety preludes spanning his entire career. As a wellspring of compositional and pianistic ideas, the preludes map out the evolution of musical style and interest from his earliest compositions to the last written work – the Five Preludes op. 74. Early in Scriabin's career as a pianist, he set out on a European tour (1895–96) for which he wrote 24 Preludes op. 11, the largest single set in his oeuvre.¹ More than any other collection, op. 11 abounds in notational idiosyncrasies that give an indication of Scriabin's primary upbringing as a pianist, rather than a composer.

In performing much of the common-practice repertoire, a pianist customarily shapes the flow of musical events through *rubato*, which is rarely indicated except with inscriptions such as *rubato* or *tempo rubato*. *Rubato* is a form of temporal variation, whereby the flexibility in the succession of sound events occurs on a relatively foreground level without affecting the overall length of a musical work.² This type

- 1 There is some speculation about a bet between Scriabin and his publisher Mitrofan Belyayev (who led him on the European tour) about the eventual completion of a set of 48 preludes. Scriabin completed only 47 pieces, with preludes 25–47 unevenly distributed among opp. 13, 15, 16, and 17. See Valentina Rubcova's remarks in: Skrjabin, *24 Preludes Opus 11*, p. iv.
- 2 Structurally salient rhythmic patterns cohere on three levels of rhythmic hierarchy: (a) the formal foreground is defined by pulses, tactus beats, and beat groupings; (b) the middleground consists of measure groups and other salient groupings whose boundaries are structurally defined; and (c) the formal back-

of freedom in performance was a contentious topic even among the nineteenth-century pianists who arguably used *rubato* the most – Franz Liszt explained how Frédéric Chopin ceased using the term *tempo rubato* because it »taught nothing to him who knew, said nothing to him who did not know, understand, or feel«. ³

Historically, there have been two recognized types of *rubato*: (1) an expressive anticipation or ornamentation of the melodic line against the accompaniment in strict time (Type A) and (2) temporary displacement of the entire texture (Type B). ⁴ This essay explores the manner in which Scriabin's notation in the early preludes conveys his awareness and practice of both types of *rubato*.

Published literature frequently summarizes *rubato* playing in Scriabin's piano music as a simple extension of the Type A *rubato* associated with Chopin, even though Liszt's influence in Russia was far more reaching, and the *rubato* of his pianistic legacy is believed to be representative of Type B. ⁵ Liszt performed high-profile recitals in Russia in the 1840s and the establishment of the St. Petersburg and Moscow Conservatories by the brothers Anton and Nikolai Rubinstein was largely based on Liszt's recommendations. ⁶ While Type A *rubato* predominates in Scriabin's preludes, there are several fascinating examples of Type B *rubato* that have gone largely unnoticed.

Since *rubato* concerns temporal coordination of two hands as well as the flexible succession of beats within the metrical schema, the issue of metre and metrical accent is important. One of Scriabin's notational idiosyncrasies is the frequent use of approximate or convenient time signatures. Approximate time signatures reflect the organizing level of beat structure (such as the number of tactus beats per measure, or beat-groups), but fail to precisely indicate the duration of the actual beat and/or the type of beat subdivisions. In Scriabin's preludes, approximate time signatures are generally limited to »top-down« duple metre, i.e., a metre comprising two counting units (tactus beats) with varied competing subdivisions where the accuracy of the notated time signature clearly favours one textural voice, usually in the right hand. ⁷ Convenient time signatures represent a broader category where the signatures either: (1) do not accord with the notated beat groupings, (2) favour one of two competing metrical schemas or (3) fail to adjust for changes in the metric framework that take place during the course of a piece. In Scriabin's preludes, convenient time signatures are primarily notated in triple metre. We will see how some of these metrical notations derive from a pianistic *rubato* approach, translated into a notational attempt to record, communicate and possibly imprint Scriabin's ideas onto the future interpreter.

Harald Krebs defines the time signature of a musical work as a »primary metrical consonance« that is represented by two congruent levels of beat structure: the main

ground is defined by structural markers that indicate pacing or formal segmentation. See Vojcic, *Rhythm as Form*, pp. 8–13.

3 Quoted by Hudson in *Stolen Time*, p. 207.

4 Ibid.

5 For an example of the former argument see Lim, *The Influence of Chopin in Piano Music on the Twenty-four Preludes for Piano, Opus 11 of Alexander Scriabin*.

6 Zenkin, *The Liszt Tradition at the Moscow Conservatoire*, pp. 93–108.

7 Some of the works with approximate time signatures also fall into the category of convenient time signatures, but represent a more limited subset.

counting unit or tactus, and the grouping of tactus units into a notated measure.⁸ Krebs also identifies two types of metrical dissonance, each requiring at least two beat-organizing levels. In Type A metrical dissonance, the lower-level beats are simultaneously combined into groups of different length (as in 3:2 cross rhythms), whereas Type B metrical dissonance indicates a lack of alignment between two organizing levels of beat, e.g., two polyphonic lines, each clearly articulating groups of four beats (as in the 4/4 metre), are out-of-phase with one another and do not begin and end on the same lower-level beat.

Scriabin's early preludes abound in Type A metrical dissonances, but Type B, as defined by Krebs, is difficult to find. However, a significant number of preludes lack metrical alignment between the hands and in reference to the barline, resembling Type B dissonances. The apparent result of these metrical conflicts is the frequent notation of time signatures that are approximate and/or convenient.

Figure 1 summarizes instances of approximate and convenient time signature notation in the entire collection of preludes and shows that most signatures are notations of triple metre indicated as simple, rather than compound time.⁹ For instance, the notated time signatures of 2/4 and 3/4 in op. 17,2 and op. 31,1 indicate that Scriabin favours the right hand as a primary metrical consonance. In both preludes, the notes of the left hand are stemmed and slurred to indicate beat subdivision into three pulses or compound metre (6/8 and 9/8, respectively).¹⁰ In fact, 14 preludes notated by Scriabin in 3/4 metre contain non-indicated triplets in one or both hands – I indicate these consistent triplets as 9/8 metre (Fig. 1) rather than as fleeting 2:3 cross rhythms.

Notably, ten preludes, almost a half of the entire op. 11, exhibit some type of metrical conflict, as summarized in Figure 1. Among the remaining sets, op. 17 also stands out. Two of the preludes were »conveniently« notated (op. 17,2 and 3), whereas Scriabin himself changed the notation of Prelude op. 17,7 from 3/4 in the manuscript to 9/8 in the printed collection, and in op. 17,5 simultaneously indicated 9/8 for the right hand and 3/4 for the left hand.¹¹ Clearly, he was considering notational options that would account for the frequent and persistent 2:3 Type A

8 Krebs, *Some Extensions of the Concepts of Metrical Consonance and Dissonance*.

9 Preludes marked with an asterisk (*) in Figure 1 are notated as approximate (duple) metres. Two preludes are omitted from Figure 1. In order for op. 35,3, notated in 3/8 and with $\downarrow=126$, to accurately indicate the organizing level of beat, it would have to be notated in 9/8 or possibly as $6 \times 3/8$ reflecting the hypermetric structure. An approximate duple time signature in op. 39,3 (4/2) features a continuous 5:3 cross rhythm, and a slow implied tactus tempo of $\downarrow=40$. As a consequence, there is an increased focus on the quintuplet subdivision of the half note and the underlying pattern $\sphericalangle 2/8, 3/8 \sphericalangle$ in the left hand. These preludes are omitted as they do not overtly imply rubato or primary metrical dissonance.

10 Both preludes are notated out-of-phase, as indicated by Figure 2. The lack of synchronisation in op. 17,2, and the apparent two-eighth delay of the melody note can also be interpreted as a one-eighth anticipation in the melody, which would line up the bass notes with harmonically corresponding melodic tones. The latter prelude however, appears to have a one-eighth anticipation by the bass line, although the coherence of the initial three-beat groups (9/8 in the left hand) disintegrates and, eventually, two-beat groups are suggested (mm. 28–35).

11 Manuscript notation of 3/4 metre for prelude op. 17,7 is noted by editors in *The Complete Preludes & Etudes for Pianoforte Solo*, New York: Dover 1973, p. 85. The Dover edition reproduces op. 17,7 in 9/8 metre. Another prelude with varying sources for time signature notation, op. 11,17, appears signed in 6/4 in the Dover edition, while the Henle edition retains the original time signature of 3/2 from Scriabin's manuscript.

metrical dissonance in his music, but gave up the struggle in favour of a convenient time signature, the 3/4.¹²

Prelude	Notated Signature	Actual Tactus or Tactus-Subdivision
op. 2,2	3/4	Right hand in 9/8
op. 11,1*	2/2	4 x 5/8 or >2/8 + 3/8<
op. 11,3	3/4	Right hand in 9/8
op. 11,8	3/4	Right hand in 9/8
op. 11,14	15/8	5/8 (notated hypermetre)
op. 11,18	2/4	Left, than right hand, in 6/8
op. 11,19*	2/4	Left hand in 2 x 5/16; Right hand in 6/8
op. 11,20	3/4	Both hands mostly in 9/8
op. 11,21	>3/4, 5/4, 3/4, 6/4<	>5/4, 5/4, 6/4<
op. 11,23	3/4	Right hand in 9/8
op. 11,24	>6/8, 5/8<	Some measures notated in 5/8 are actually in 6/8
op. 13,3	3/4	Left hand in 9/8
op. 13,4*	2/4	Left hand in 6/8; Right hand in 2 x 5/16
op. 15,1	3/4 (later 2/4)	Right hand in 9/8
op. 16,1	3/4	Left hand in 9/8 (right hand fluctuates between 9/8 and 3/4)
op. 16,2*	2/4	Foreground cross-rhythms
op. 17,2	2/4	Left hand in 6/8
op. 17,3	3/4	Right hand in 9/8
op. 31,1	3/4	Left hand in 9/8
op. 31,3	2/2	Right hand 2 x 5/8
op. 35,1	3/4	9/8
op. 39,1	3/4	9/8
op. 48,1	3/4	9/8
op. 48,3	3/4	Right hand in 9/8
op. 67,2	4/8	12/16
op. 74,5	3/2	6 ♩. (3 x 6/8)

Figure 1: Scriabin's preludes with approximate (*) and convenient time signatures.

After op. 17, which represents the conclusion of the large collection of nearly 48 preludes originally envisioned as a set by Scriabin, his interest in notated metrical conflicts appears to wane. Aside from the intensely »dissonant« op. 31,1, Scriabin's attention in the later preludes appears to increasingly turn toward harmonic dissonance and away from *rubato* and synchronisation issues.

George Perle discusses Scriabin's (re)notation of pitch-structure collections as an act of self-analysis, pointing to a conscious imprint of pre-compositional planning on the final product in the choice of pitch notation.¹³ It appears that the same is true for Scriabin's rhythmic notation, particularly in the early works, where approximate

12 Valentina Rubcova claims that Scriabin was »negligent in his notation and a poor proofreader of his own works«. (Skrjabin, *24 Preludes Opus 11*, p. viii.)

13 Perle, *Scriabin's Self-Analysis*.

and convenient time-signature notation reflects a performing bias and possibly an attempt to convey two different types of *rubato* to the future interpreter more precisely than the simple indication *tempo rubato* would allow.

Figure 2 summarizes prominent textural displacement in Scriabin's preludes that is superficially reminiscent of Krebs's Type B metrical dissonance. Except for op. 11,1, all of the preludes in Figure 2 feature a delayed melody in the right hand, the delay ranging from one sixteenth-note to two eighths.¹⁴ In contrast to the works with Type A metrical dissonance, these preludes have no primary metre that is established at the outset and subsequently challenged. Rather, the two lines, generally clearly distributed between the hands, are both present from the beginning and outline either: (a) main beats (primarily quarter notes) with equal subdivision into pulses, but out of phase (op. 11,19, op. 15,4, op. 22,4) or (b) non-synchronized competing beat subdivisions (op. 17,2, op. 31,1). I refer to these deviations from the metrical implications of a notated time signature as »primary metrical dissonances«.

Prelude	Time Signature	Alternative metre and displacement notation	Notated Rubato Type
op. 11,1	2/2	4 x 5/8 or 2/2 (4/2) with notated quintuplets; two-eighth upbeat in both hands	Type B
op. 11,19	2/4	2 x 5/16 or 2/4 with notated quintuplets; hands out-of-phase – left hand ahead by 1 ♪	Type A
op. 15,4	3/4	Left hand ahead by 2 ♪'s alternates with displacement in both hands	Type A and B
op. 17,2	2/4	Left hand tactus is a dotted quarter in 6/8 or 2/4 with triplets to be notated; left hand ahead by 2 ♪	Type A
op. 22,4	C	Left hand ahead by 1 ♪	Type A
op. 31,1	3/4	Left hand in 9/8; Left hand ahead by 1 ♪	Type A

Figure 2: *Rubato* types in the out-of-phase preludes.

The following three examples from op. 11 introrsely summarize different types of Scriabin's *rubato* notation and the resulting primary metrical dissonances. Prelude op. 11,19 (Fig. 3) is part of a group more closely associated with Type B metrical dissonance. The time signature of 2/4 indicates two counting beats per measure, each a quarter, but the right hand frequently plays three eighths per beat (6/8, or implied triplets) or subdivides the second beat into five sixteenths. The left hand continuously articulates two groups of 5/16 (so slurred and beamed), except when the hands briefly reverse in measures 21–24. The time signature is approximate and indicates two counting beats, regardless of their subdivision into pulses (and whether a simple or a compound duple metre is indicated) – Scriabin does not indicate quintuplet sixteenths or a time signature of 2x5/16.

14 Prelude op. 11,1 features a two-eighth displacement of both hands in relation to the barline; see the discussion below.

Affettuoso M.M. ♩ = 88

Figure 3: Primary metrical dissonance in op. 11,19.

The approximate time signature notwithstanding, the important issue in op. 11,19 is the continuous displacement of the left hand in relation to the barline. While pianists frequently strike notes of a melody slightly earlier or later than indicated in the score, this prelude and the others like it, imply a rather obsessive approach to Type A *rubato*, where the expressive anticipation or the delay of the melodic note grows into a mannerism. While the lack of synchronisation between the two pulse streams¹⁵ resembles Type B metrical dissonance, the two hands are consistently at odds, and the right hand correlates to the primary metrical consonance.

Figure 4 shows the opening measures of op. 11,19 as they might have been written leaving it up to the performer to (or not to) strike hands together and anticipate the melody at will. The alternative notation indicates that the overall harmonic structure is not disturbed by the »normalization«; to the contrary, a number of perfect consonances initially notated on the downbeats are realigned and form imperfect consonances (mm. 2, 3, 5 etc.). Scriabin himself attempts to resolve the left-hand metrical dissonance by adding a sixteenth note to the last group of five in the penultimate measure. In an essentially homophonic texture, Scriabin merges Type A and Type B metrical dissonances into a texture of two, rather than three voices. The Type B metrical dissonance is largely eliminated if the alignment of hands is »corrected«, since the two textural voices are no longer out-of-phase in the

¹⁵ Pulse streams are here understood simply as independent textural strata that may but do not have to result in rhythmic polyphony. See Vojcic, *Rhythm as Form*.

alternate notation (Fig. 4). However, the Type A *rubato* need not be lost with different notation, unless the pianist rigidly synchronizes the hands throughout.

Figure 4: Normalized metre in op. 11,19.

The concern in performance of this prelude and others like it lies in the difficulty of balancing the textural complexity with the need for cohesion. Some performers skirt this issue by focussing entirely on the metrically consonant right hand and highlighting a straightforward duple metre with a »hidden« left-hand arpeggio murmur. In this manner, the bass-note pedal point recedes from attention and the *rubato* conflict is »resolved«. Clearly, this type of interpretive oversimplification represents an undesirable consequence of Scriabin's complex *rubato* notation.

Prelude op. 11,1 (Fig. 5) presents a different potential challenge to the interpreter and is in many respects comparable to Chopin's first prelude from op. 28, also in C Major. Chopin's prelude (Fig. 6) is similarly notated in an approximate duple metre (2/8) and features an expansive arpeggiation and a two-note melodic figure that form two prominent textural layers.¹⁶ However, Chopin's work exhibits greater complexity of foreground rhythm because the mid-range melody is delayed in relation to the notated downbeat and the bass note and is, therefore, more reminiscent of the Type A *rubato* in Scriabin's op. 11,19.¹⁷

In op. 11,1, on the other hand, the hands are synchronized, albeit offset from the notated barline. The primary metrical consonance 2/2 implies a duple grouping of half-note tactus beats, but the quarter-note subdivision is a more comfortable option considering that the tempo indication calls for a ♩=63–76, and half notes would move too slowly to be perceived as counting beats.¹⁸

16 There are three aurally distinct ranges in Chopin's op. 28,1, where the top voice echoes the middle voice, in effect doubling the middle voice one octave higher, but with a temporal delay.

17 The mid-range melody is notated as a dotted eighth followed by a sixteenth starting on G3.

18 French psychologist Paul Fraisse confines the perception of pulse sensations to 50–200 beats per minute – a generous window for possible tactus speeds, while Justin London prefers a more conservative range of 60–

Vivace ♩ = 63-76

Figure 5: Approximate time signature in Scriabin's op. 11,1.

Agitato

Figure 6: Out-of-phase Type A *rubato* in Chopin's Prelude op. 28,1.

The composer's beaming and slurring indicate a grouping of four 5/8-motifs with a distinct >2/8, 3/8< pattern underlined by *tenuto* markings on the first and third eighth-note in each motif. The >2/8, 3/8< pattern suggests a notated half note that comprises one quarter-note beat followed by a dotted-quarter beat (the latter corresponds to ♩ = 42–51). The resulting two-note melodic figure is rhythmically skewed as »Short, Long« in reverse of Chopin's »Long, Short«-motif. Chopin uses the same motif again in op. 28,8, but this time synchronizes it with the barline, whereas the *aksak*-like pattern of op. 11,1 emerges in Scriabin's preludes that are notated in composite metres such as >5/8, 4/8< (op. 11,16) or >6/8, 5/8< (op. 11,24).¹⁹

120 beats per minute for tactus tempo (Frisse, *Rhythm and Tempo*, pp. 149–80; London, *Loud Rests*). ♩ = 31–38 for the op. 11,1 prelude is too slow in either range. Additionally, and in contrast to the Dover edition, the Henle edition corrects the apparent error and indicates the metronome marking range for a half note, rather than a quarter note. It is also worth noting that Scriabin's manuscript signs this prelude in 2/4, rather than 2/2, making the tempo indication consistent with the indicated tactus (see Skrjabin, *24 Preludes Opus 11*, p. 2).

¹⁹ *Aksak* is a Medieval Turkish word for limping, lopsided or even lame. A recent classification of *aksak*-metres appears in Arom, *L'aksak*, pp. 12–48.

The notated 2/2 time signature does not even account for all of the notes within the notated barlines – there are ten eighths instead of expected eight. What Scriabin’s notation does achieve at the expense of accuracy is a sense of long-windedness in phrase structure that might be lost with an »accurate« time signature of 20/8 or 10/4 or even 4 x 5/8.

The notated two-eighth upbeat in op. 11,1, where the low bass and the initial melodic tone both anticipate the downbeat, may be an attempt to avoid the confluence of metrical and agogic accents with the accent of the beginning. This displacement of the entire texture in relation to the metrical structure (Type B *rubato*) is »normalized« in Figure 7 below. The rewritten version of the prelude is lacking primary metrical dissonance and is accurately notated, although an experimental study would be needed to ascertain whether different notation affects the interpretive approach or if it is simply a speculation.

Figure 7: Scriabin, Prelude op. 11,1 in metrically congruent notation.

Scriabin’s own Welte Mignon recording of Prelude op. 11,1 (1910, see Discography) shows great interpretive freedom and some additional mannerisms: (a) eighth-notes are played rather unevenly, with those marked *tenuto* sustained longer; (b) Scriabin seems to equate *crescendo* with *stringendo*; (c) hands are often not struck together – mostly the left-hand bass is delayed; and (d) the 5:3 cross rhythm (mm. 8, 18–24) is interpreted approximately, making it difficult to ascertain what the »accurate« notation of these passages would be. Scriabin’s interpretive freedoms are reflected in the notation of rhythm and metre in some of his other preludes.

The final example, Prelude op. 11,21 (Fig. 8), is unique among the preludes. While there are five preludes with composite time signatures, none of the others is representative of the Type B *rubato*. The prelude is notated in a $\langle 3/4, 5/4, 3/4, 6/4 \rangle$ composite metre and the overall metrical pattern repeats twice before briefly settling

into 5/4 metre, rounding off a 12-measure thematic unit.²⁰ The initial rest of the 3/4 measure cannot be heard as the onset of a pattern of any kind, and the corresponding rest in measure 5 can easily be interpreted as a performance decision to delineate two phrases – it is not heard as a constituent metric unit, but rather as a metric hiatus.²¹ Initially, the left-hand pattern $\succ 3/4, 5/4, 3/4, 6/4 \prec$ appears as a series of upbeats to the melodic notes on the downbeat of measures 2 and 3. In the groups of the contiguous 5/4 measures the left-hand pattern is fully enveloped within a notated measure and is not preceded by a quarter-note rest – metre and grouping are in phase.

Figure 8: Composite time signature pattern in op. 11,21.

This notational shift of the left-hand motif supports a different metric reading which is, arguably, audible from the onset – the $\succ 3/4, 5/4, 3/4, 6/4 \prec$ pattern can be heard as $\succ 5/4, 5/4, 6/4 \prec$ where the quarter-note + eighth-note rests function as a metric hiatus. Figure 9 renotates the opening metrical pattern in this alternate hearing. While the composite metre in Figure 9 embraces the left hand motif within each measure, the $\succ 5/4, 5/4, 6/4 \prec$ pattern still fails to comply with hypermetric regularity and suggests a different combination of beat-groups into higher-order periodicities. The larger measure group, a »meta-measure«, is equivalent to four measures in the

20 This prelude's total length is 26 measures, comprising two 12-measure units and a 2-measure extension at the end. Each of the thematic units comprises two $\succ 3/4, 5/4, 3/4, 6/4 \prec$ patterns, followed by four measures of 5/4.

21 Metric hiatus is a term used by Christopher Hasty to denote »a break between the realization of projected potential and a new beginning«, meaning it takes place when a projection is interrupted and has the effect of a restart – counting begins anew. See Hasty, *Meter as Rhythm*, p. 88.

original notation or three measures in the alternate version. In either version, there remains a sense of temporal expansion within this »meta-measure« and on the level of phrase. This type of internal temporal expansion cannot be eliminated through different notation as it is an integral part of the compositional fabric. The expansive and ambiguous notation in op. 11,21 suggests that Scriabin wrote the Type B *rubato* into the piece and included the hiatal rests in order to amplify the displacement of the entire texture.



Figure 9: Alternate hearing of the composite metre in op. 11,21.

This brief survey of Scriabin's preludes begs further thought on the part of the performer as well as the analyst. The pianist is invited to consider the multifarious nature of each prelude in complex notation and to attempt to be inclusive of primary metrical dissonances in performance. By considering *rubato* as an integral part of Scriabin's compositional process, rather than simply an interpretive choice, a performer may access a wealth of possibilities with respect to the interplay of textural layers rather than oversimplifying the inherent complexity. There are equally compelling reasons for the music historian to look closely at the entire set of preludes as indicative of a changing environment – one where Scriabin the pianist becomes gradually superceded by Scriabin the composer. In this regard, one matter suggested by the current study stands out: early preludes are replete with approximate/convenient time signature notation and, after 1903, Scriabin's interests veer toward the exploration of novel harmony and mystical thought. As a result, the later preludes are less complex in terms of hand-synchronisation, *rubato*, and metric complexity.

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The University of Michigan

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