

Scriabin, Prelude Op. 51/2

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Listen to the piece first without reading the questions or looking at the score, and then listen again after reading the questions while following the score (it's a short piece). Write your answers in the text boxes after each question and submit the completed PDF to derekremes@gmail.com by the beginning of class using the Adobe "Submit Form" function in the upper right hand corner. Please print the score for question #3 and bring your computer to class to view your answers during the discussion.

1. The chord F-A-C-D # appears several times, most notably in the penultimate bar. What type of chord is this in A-minor, spelled with a D# and with an F in the bass?
2. Scriabin once said "there is not one note unaccounted for" in his music. This implies that he is deliberate in the way he spells chords. In m.4, the chord F-A-C-D # is written enharmonically as F-A-C-Eb. What quality of seventh chord is this on the downbeat of m.4? Do any of its tendency tones resolve? Explain.
3. In your personal hard copy of the score, add slurs to the highest voice to indicate how you interpret the phrase divisions throughout the whole piece, being specific about which eighth note you connect your slurs to. Do not leave any music without a slur. As a model, the first four bars are analyzed for you using dotted slurs (these do not appear in the original score). You may use one or two levels of slurs. The beaming of the eighth notes throughout the piece is also a clue as to the phrase divisions. In fact, the edition we are working from has been rewritten to show phrase divisions more clearly (the empty barlines at the ends of systems indicate that the remainder of the bar follows on the next system). There is some room for debate in where the phrase divisions are, so don't feel there is only one answer. For this reason, this question will not be graded on content—only completion. I will check that you did it, but you will keep your score for the in-class discussion.
4. Note how the dotted slurs that I provided cross over the barline. When you first listened before looking at the score, did you hear the first pitch of the piece as a downbeat? Can or could you "make" yourself hear this as a pickup (as notated) after looking at the score? Explain.

5. In addition to the cross-barline phrasing mentioned above, what rhythmic device occurs several times in the piece which also contributes to the sense of metrical ambiguity? Hint: The accents in m.4 and m.12 and the ties in mm.5, 7, 13, 15, etc. highlight this rhythmic device because they work *against* the natural accents of the 6/8 meter signature. What meter signature does this device imply?

6. The dotted slurs that I provided in mm.1-4 indicate a division into 1+1+2 bars, forming a sentence, with mm.3-4 forming a nested sentence of 1/2+1/2+1. Find two more instances of sentence structure using the proportions 1+1+2, 1/2+1/2+1, or even 2+2+4. Note: All phrases will overlap a barline—just count whole bars for simplicity.

7. In what measure does the opening melodic material of the piece return at the same pitch? What voice part (soprano, alto, etc.) is different in this repeated passage, compared to the original?

8. Transposition is one of Scriabin's signature compositional tools. Find any two instances of a passage of any length that is transposed and fill in the chart below. Don't worry if there are a few altered pitches in the transposed passage as long as the majority is the same. As mentioned earlier, work with whole measures for simplicity.

	EXAMPLE:	FIRST INSTANCE:	SECOND INSTANCE:
BARS OF ORIGINAL:	<i>mm. 1-2</i>		
BARS OF TRANSPOSITION:	<i>mm. 3-4</i>		
SPECIFIC INTERVAL:	<i>Perfect 5th</i>		
DIRECTION:	<i>Up</i>		