

MOTIVIC/THEMATIC DEVELOPMENT

IN THE PIANO WORKS OF

ALEXANDER SCRIABIN

by

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This thesis contains no material which has been accepted for the award of any higher degree or graduate diploma in any university and that, to the best of my knowledge and belief, the thesis contains no material previously published or written by another person, except when due reference is made in the text.

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ABSTRACT

Scriabin is important as a key representative of one particular culmination point in tonal expansion. Although he was one of the first composers of the twentieth century to free tonal relationships between chords and scales, his "system" nevertheless developed out of extending the traditional parameters functioning and governing harmony and melody. The system he formulated involved compression of harmony and melody to a single entity. As his code evolved, his compositional style gradually altered to accommodate increasing experimentation and subsequent mastery of the melodic and harmonic parameters.

The direct result is that the motivic and thematic elements within his compositional style whether they be related to melody, harmony, or rhythm, are subjugated to a strict disciplinary method of control. Further, this control of two former parameters by a single "all-encompassing" replacement resulted in an increasingly independent and distinct role of the rhythmic parameter.

The materials Scriabin used to develop his ideas were the traditional forms and constructional techniques employing the nineteenth-century harmonic language. Major, minor, augmented and diminished chords, all forms of sevenths, ninths, elevenths and thirteenth, chromatic harmony such as Neapolitan and augmented sixths, were just some of the harmonic elements that Scriabin could manipulate. Constructional techniques such as augmentation, diminution, retrograde, inversion, and canon were employed. The trend towards formerly dissonant chords being accorded consonant status by reasons of their regularity and usage was furthered by Scriabin. All in all, his (later) compositions were logical extensions of his exploitation and expansion of traditional nineteenth-century compositional procedures.

As a result, discussion of his harmonic system, is of paramount importance to the analysis. Two distinguished Russian theorists,

Boleslav Yavorsky and Uarvara Dernova were responsible for codifying Scriabin's self-imposed music language. The starting point taken is from Scriabin's own words:

"I write in strict style ... There's nothing by accident ...

I write according to definite principle",¹

and:

"Melody is harmony unfurled ... Harmony is furled melody."²

The works discussed represent each compositional "period". The early Preludes Op.11 numbers 1-6 surrender to traditional harmonic analysis. Two middle period or pivotal works, the Scriabin Sonata No.5, Op.53, and "Nuances" Op.56 No.2 are highly experimental and undergo what is possible, though incomplete in any single facet in traditional harmonic and melodic, reduction analysis and Dernova systems of reference. Lastly, the Sonata No.9, Op.68 succumbs to the Dernova code.

This thesis has been divided into two main areas: that of background, and that of analysis.

As Scriabin placed importance on the notion that melody and harmony were different perspectives of a single parameter in time, then the analytical methods which exploit the relationship between harmony and melody should apply.

1 Faubion Bowers, The New Scriabin : Enigma and Answers (Newton Abbot, Devon: David and Charles, 1974), p.128.

2 Ibid., p.147.

OBJECTIVES

Scriabin has long remained - and still is, in many ways - an enigma. There were many attempts to categorise his compositional style throughout and beyond his lifetime, to 1948. The attempts failed, due to the analyses limiting and linking his compositional life to a single stylistic period, not to a stylistic outcome. He expanded both nineteenth-century tonality and forms, and outgrew the clearly delineated parametrical functions governing harmony and melody.

What emerges is a multiplicity of objectives in order to effectively research the two specific areas of motivic and thematic development in selected piano works of Alexander Scriabin. The background features and trends in musical language available to Scriabin must be identified, discussed, and analysed in order to pinpoint the first signs of the stylistic changes. The subsequent effects on formal construction must be fully investigated and realised in the light of Scriabin's achievements. A precis of the code is included to help comprehend the implications of Scriabin's compositional process. To summarise then in this research project there are four specific objectives.

Firstly, it is necessary to define and test in selected works the codification of musical language evolved by Scriabin as identified by Boleslav Yavorsky and Uarvara Dernova. In addition, the way in which his code evolved and was applied from contemporary knowledge of resources will be traced and described.

Secondly, in the context of the evolution of his musical language, Scriabin's specific harmonic perceptions will be investigated in terms of motivic and thematic elements.

Thirdly, a comparative analysis of his experimentation with and evolution of compositional choices will be undertaken. This will take into account the impact of contemporary resources on Scriabin's compositional procedures.

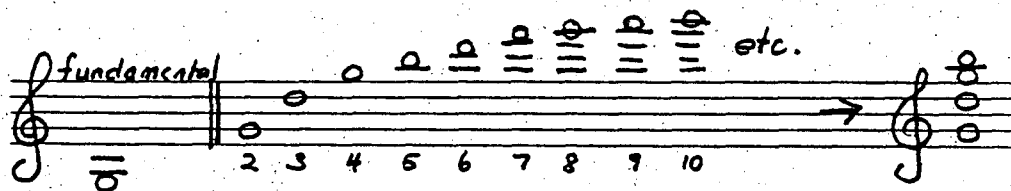
The final objective in the research will be to demonstrate that the inter-relationships of compositional controls and subsequent forms and idioms are essentially an extension of musical logic in the works of Scriabin.

THE MUSICAL LANGUAGE : DEFINITIVES (DEVELOPMENTS IN
THE CURRENT MUSICAL LANGUAGE) AND TRENDS

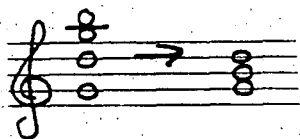
BACKGROUND

The term tonality was believed to have been coined by a Belgian musicologist/composer called Joseph Fetis, around the mid-nineteenth century.¹ It was defined as a "... musical group ... conceived ... and ... derived from, a central tonic fundament ..."² This was understood to be one note, the tonic.

The tonic could be treated vertically or horizontally. Vertically, by combining the tonic with its close overtones, it would become a chord, or a harmony.³



Horizontally, the working for the tonic stemmed from the relationship of the tonic to its overtones in the harmonic series.⁴ Thus classical tonality is centred in the overtone system,⁵ and the basis of classical harmony lies in arrangement of the close overtones to form a triad.



This triad is the basic unit of the classical system.

Two modes of triads are used in classical harmony, the major and the minor triad.⁶ Both triads found in the harmonic series occur close to the tonic, and make up notes of the diatonic scale. It is seen that the major triad is more closely related acoustically to the fundamental.

1 Rudolph Reti, Tonality, Atonality, Pantonality: A Study of Some Trends in Twentieth Century Music (London: Rockliff, 1958), p.7.

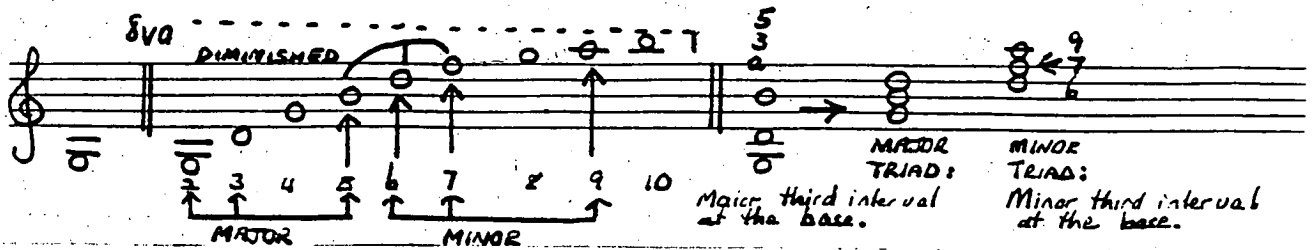
2 Ibid.

3 Ibid., p.8.

4 Ibid., p.9.

5 Ibid., p.13.

6 William Dunwell, Evolution of Twentieth-Century Harmony (London: Novello, 1960), p.15.



Also included is the presence of the diminished triad, composed of two successive minor thirds, and it is vital as one pivot in the expansion of tonality. This chord will be discussed later.

Thus the bases of the classical system are major and minor triads. The resultant chords are built and extended in thirds, and the subsequent scales are from two modes, major and minor. Features characteristic of their usage in the classical system are: the relationship between chords, the method of chord-building, and especially the qualities of that melody determined by that chord system.⁷

"... In its most fully realized form classical tonality may be distinguished by its use of two modes only, each of them transposable to any pitch level, and by its total clarification of the relationship existing between pitches grouped around a single tonic ..."⁸

The first additions or changes to the basic material were by decoration, either of a chord or of the melody. Extra notes, not necessarily related to the harmony or melody, were added as supplementary to the diatonic scales, or to the chord unit. Their purpose lay in decoration of the structural basis, and in extension of the tension factor in tension-repose principle in music. Once this function began to modify the melodic and chordal basis and usurp its traditional functioning, the breakdown of the concept of (absolute) classical harmony was already in process.

⁷ Dunwell, Evolution ..., pp.15-19.

⁸ Jim Samson, Music in Transition: A Study of Tonal Expansion and Atonality 1900-1920 (London: Dent, 1977), p.2.

"The expansion of classical tonality in the nineteenth century was a result of several related developments, the most important of which was an increasing emphasis on chromatic elements, extending the range of classical tonal functions, and a decreasing structural dependence on tonal regions which would support the central tonality."⁹

For analysis, the grammatical areas - or chords - and then the changes in function will be discussed. The primary source for the first area is Dunwell, in his Evolution of 20th Century Harmony. He traces the evolution of change of chords and shows the process undergone and purpose pursued by composers of that time.

The first points of departure are the intervals of perfect fourths and perfect fifths in relation to triads. The fifth exists in root position, the fourth in first or second inversion, of a triad.



Academic status of a fourth

in classical harmony is "... concordant between any two upper parts, but discordant between any upper parts and the bass."¹⁰ When the third of the triad was omitted, a new prominence was given to the fourth and fifth. This recalled the period in Western music where the fourth was concordant; and the fourth only became indeterminate after thirds and sixths became concordant.¹¹ The implication eventually led to the use of parallelism, where "... the melodic shape and harmonic colour arise from the cultivation of a particular interval."¹² In the addition of chord-building by thirds where the pianistic developments of Chopin and Liszt prevail, there was a leaning to a more continual use of higher dissonances.

⁹ Samson, Transition ..., p.3.

¹⁰ Dunwell, Evolution ..., p.21.

¹¹ Ibid.

¹² Ibid., p.22.

"The 'emancipation of the dissonance' was itself an important aspect of declining tonality ... As the ear becomes more acclimatized to a sonority within a particular context, the sonority will gradually become emancipated from that context and will seek a new one."¹³

The fourth also acts as a thematic and/or harmonic device as a natural result of the harmonic system.

Dunwell also looks at the implications of the use of the perfect fifth interval: "there is a special assertiveness in the character of the fifth interval itself which militates against a chordal blend, except in association with the third as a triad ... it also has strong acoustical reinforcement of its lowest note as a root ... latent bitonal possibilities emerge ..."¹⁴

Seconds, sixths and sevenths are next dealt with. Seconds were popular for colouristic effects and for blurring the harmonic outlines. Their uses as decoration led to greater flexibility in chord relations,¹⁵ and were one of the first of the more distant in the harmonic series, in its major form, to be given concordant status.

Sixths were not as common as seconds as they were more unwieldy in usage. Their main form seen is in inversion, that is, of inverting a third. Sevenths were also less common. But major second and minor seventh chords, inversions of each other, became more neutral as harmony expanded, linking concords with chords of greater discord, such as minor seconds and major sevenths.¹⁶ These "greater" discords were acceptable in classical harmony provided they fulfilled the idea that they were temporary departures from the norm. Once emphasis lay on the fact that they were discords - in other words, a distortion had occurred - then expansion of the harmonic vocabulary was in evidence.¹⁷

13 Samson, Transition ..., p.146.

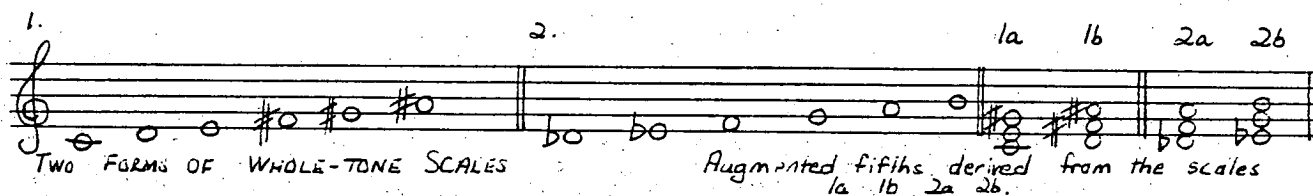
14 Dunwell, Evolution ..., p.189.

15 Ibid., p.39.

16 Ibid., p.178.

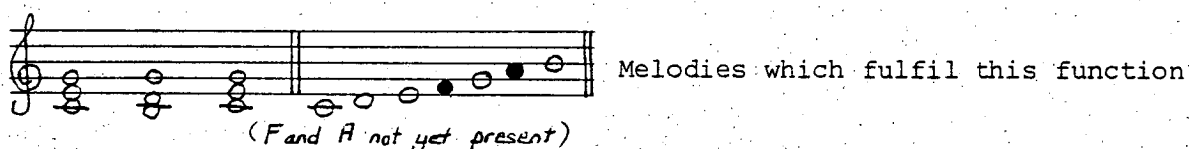
17 Ibid., p.31.

The use of the augmented fifth chord and its implications is next in line. Although present in music of Purcell and Orlando Gibbons it had acquired no individual integral function within the later classical period. It re-emerges in Debussy and Liszt where its scalar relation, the whole-tone scale takes place. Major intervals are used exclusively:



Dunwell maintains that augmented or "... whole-tone chords arise easily as chromatic alterations of traditional chords, governed by the customary root relations or by the contrapuntal movement of parts, they may be produced by decoration, or be themselves decorated."¹⁸

From the grammatical units, let us proceed to the next stage, that of the development of, and from, melody. In the classical period melody "... and melodic features had ... to be explicable as outlinings or decorations of their essential structural core."¹⁹ The melody would weave around the central harmonic unit of classical tonality, the major triad, and the fundamental harmonic progression I-V-I.



belong to a tonality.

Dunwell postulates that three events occur as a result of decorating a melody:

"Firstly the traditional practice of relating melodic lines to a preconceived chord progression is continued, but with increasing complexity and discord, and with increased freedom of melody from

¹⁸ Dunwell, *Evolution* ..., p.31.

¹⁹ Ibid., p.17.

obvious harmonic association. Secondly, the modern preoccupation with the intrinsic interest of sound leads to a cultivation of groups which originate from decorative processes but acquire a separate character of their own. They become established either as new self-subsisting chord shapes or are exploited in temporary empirical combinations for their own quality and sonority. Thirdly, in its horizontal aspect, decoration initiates part-movements which themselves produce the basic harmony and control the progression from chord to chord."²⁰

So what happened to melody in the horizontal form was what happened to the harmony. Extra notes were added, firstly for colour or interest, and then they acquired further independence to gradually contain their own structure. Juxtapositions of chords or notes not closely related to the overall harmonic progression led to the widening use of previously discordant or less closely related notes to the whole as concordant.

These additions of notes led to the processes of increasing chromaticism, and usage of counterpoint, the latter having been pushed into the background in the classical period. The other main influence was the re-emergence of folksong music as a viable alternative.

Increased chromaticism led to increased harmonic complexity, and extended decoration of a single harmony added this facet:

"Decorative devices absorbed into such texture may have little connexion with their basic harmony notes they may ultimately resolve, but at a different pitch, or at a later stage after other notes have intervened."²¹

Also the shape of the figure maintained and imposed on the harmony ...

"by varying the relation of figuration to its basic harmony and including decoration as part of a flexible texture ..." ²² (Cross-rhythms can be

20 Dunwell, Evolution ..., p.47.

21 Ibid., p.50.

22 Ibid., p.51.

gained by this method as well.) Other ways to maintain the figure's shape are by pedal notes and pedal chords, and by simultaneous decoration of more than one note of a chord, which could lead to bitonal effects.²³

This increasing emphasis on chromatic elements led to "extending the range of classical tonal functions, and a decreasing structural dependence on tonal regions which would support the central tonality ... already in some works by Chopin chromatic harmony has been developed as a more thorough-going alternative to diatonic progressions, establishing an equilibrium of chromatic and diatonic material."²⁴

Nevertheless, the chromatic harmonies are still contained within a tonal, cadential structure and prolong the work.

An attempt to define chords in relation to whether they belonged to an harmonic progression or were products of voice leading was postulated by Felix Salzer in his book Structural Hearing: Tonal Coherence in Music.²⁵ He pays homage to Heinrich Schenker, the German theoretician who recognised that chords had dual significance, that of grammatical and functional purposes. The chords are termed harmonic chords when they are connected on the basis of a harmonic associated.²⁶

"On the other hand, all chords not based on harmonic association are products of direction and embellishment and, paradoxical as it may sound, have a horizontal tendency. They result from the motion of voices since they are generated by voice leading and voice direction and will be called contrapuntal chords, in contrast to chords of harmonic origin.

To conclude ... the harmonic chords are also structural chords, constituting the structural framework; the contrapuntal chords, on

23 Dunwell, Evolution ..., p.51.

24 Samson, Transition ..., p.3.

25 Felix Salzer, Structural Hearing: Tonal Coherence in Music (New York: Boni, 1952), p.15.

26 Ibid.

the other hand, are simultaneously chords of prolongation, because they prolong and elaborate the space between members of the harmonic progression."²⁷

Salzer maintains that chords of prolongation are an organising force in composition because of their "power to subordinate tones and chords in order to extend a single cord in time."²⁸ He asserts that his coined "structural hearing" is arguably more accurate than the term modulation, because "modulation is based on the self-contradictory conception of departing from a key while remaining within a key ..."²⁹ His structural hearing form of analysis "... proves that a piece with the key signature of B minor is really in B minor only, because that key accounts for every chord, with or without its prolongation, as an integral part of a musical organisation defining one key."³⁰ This is one method of coming to terms with the expansion of harmony, and therefore harmonic tonality.

The increase of counterpoint is a vital influence to the expansion of tonality:

"The first, prevaillingly contrapuntal phase was one in which strands of melody were so combined that each line of the texture preserved its individuality and yet maintained a certain degree of basic concord with the other lines. This degree of concord corresponded to that existing among the first six notes of the harmonic series. In the succeeding 'harmonic' phase there developed a more direct consciousness of the vertical combinations as units analysable apart from the horizontal lines of which they formed the cross-sections. In both phases the basic idea was that of a texture in depth, a filling in of the space between an upper and lower line of melody, a treble and a bass."³¹

27. Salzer, Structural Hearing ..., p.15.

28 Ibid., p.17.

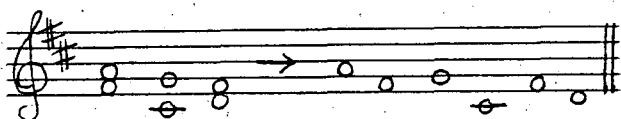
29 Ibid., p.21.

30 Ibid.

31 Dunwell, Evolution ..., pp.82-87.

The increase of counterpoint was one of the most important contributions to the expansion of tonality, via chromaticism. In the source Counterpoint, by Salzer and Schachter,³² the possibilities of contrapuntal usage are explored. They maintain that opposing view: counterpoint leads to harmonic analysis. They re-evaluate the place of counterpoint in all periods of music from the Baroque period on, and show how it is used as a form of prolongation.

Firstly, through unfolding two lines of music, they can become a single polyphonic line:



Registers can also be manipulated,

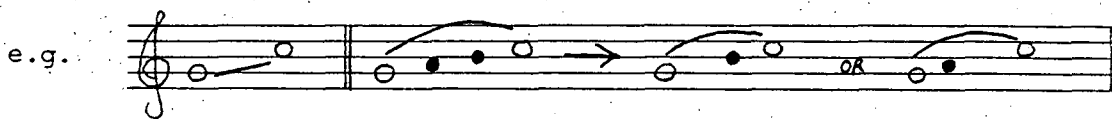
voices interchanged, and inner-voice tones can be superimposed.

Secondly, counterpoint within prolonged chords is demonstrated:

"... prolonged chords define the tonal space within which melodic lines move; they form a stable background that gives guidance and direction to the details of melody. And, conversely, melodic lines provide the kinetic impulse through which chords can be extended in time."³³

Thirdly, the evolution of dissonance is traced:

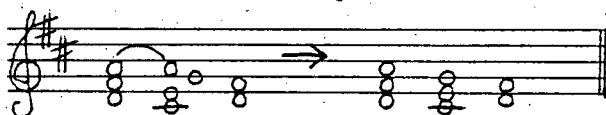
"A simple but important development of dissonance is the skipped passing tone - the use of a single passing tone, rather than two - within the interval of the fourth



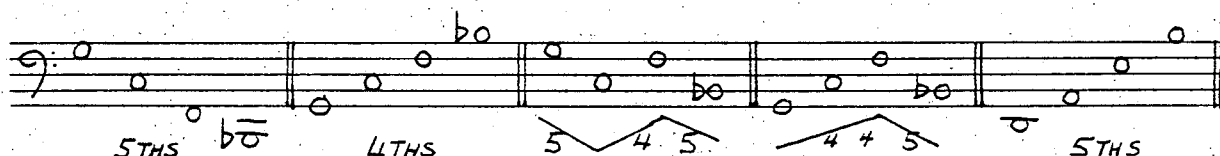
32 Felix Salzer and Carl Schachter, Counterpoint in Composition: the Study of Voice-leading (New York: McGraw-Hill, 1969).

33 Ibid., p.174.

Another simple manipulation of dissonance brings about the various types of incomplete neighbouring note ... In composition, dissonances frequently occur in a note-against-note setting. Such dissonances often result from the contraction of a passing motion; the initial tone of the motion is omitted.³⁴ ... An important compositional use of contraction produces an interval succession of perfect fifth - diminished fifth - (major) third."³⁵



Harmonic influences on voice leading are called harmonic prolongations. They "... act directly upon details of voice leading; and only indirectly upon the broad contrapuntal flow."³⁶ One way is using applied dominant chords which relate to non-tonic chords.³⁷ The "... other widely used harmonic technique is a series of descending fifths in the bass, of course the fifths can be expressed as fourths, ascending or descending."³⁸



Note that, to the ear, this bass technique also helps define the lowest note of the series of fifths as the root of the chord. This is despite its horizontal nature compared to the vertical nature of a fifth interval.

The effect of contrapuntal leading-tone chords is also examined in relation to the chromaticism it generates. The chromatic alteration influences and is influenced by its usage, as follows:

34 Salzer and Schachter, Counterpoint, p.178.

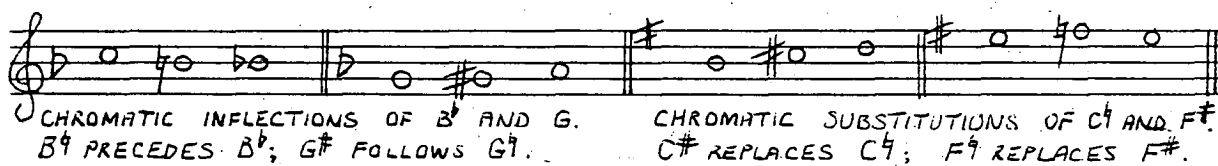
35 Ibid., p.184.

36 Ibid., p.200.

37 Ibid.

38 Ibid., p.206.

"Applied dominant chords generally require the use of chromatically altered tones, and series of ascending and descending fifths often do so. Chromaticism, however, is by no means always associated with the expression of harmonic relationships; it frequently grows out of purely contrapuntal usages. Most chromatically altered tones fall into two categories: inflection and substitution. A tone is chromatically inflected if it precedes or follows the diatonic form of the scale step bearing the same letter name ... A tone is a chromatic substitution when it replaces the normal diatonic tone with the same letter name ..."³⁹



An effect of chromatic alteration is "... chords ... function as a contrapuntal equivalent of the applied dominant ..."⁴⁰ Also: "Chromaticism often arises out of the mixture of modes, that is, the use in a single context of elements from the two modes - major and minor - centering on a given tonic."⁴¹

Salzer and Schachter then examine voice leading or counterpoint in historical perspective. They show the prolongations which occur in works from Bach to early Twentieth Century works.

"The important consequence of this contrapuntal independence is that the tensions and relaxations which propel the phrase are often achieved by means of dissonance/consonance relationships within a contrapuntal texture rather than through tonal-harmonic progressions which possess independent, on-going properties."⁴²

Now let us examine some changes to form, and organisational procedures of that form as a result of the expansion of acceptable meaning and logic

³⁹ Salzer and Schachter, Counterpoint, p.210.

⁴⁰ Ibid., p.211.

⁴¹ Ibid., p.215.

⁴² Samson, Transition ..., p.15.

for the nineteenth century harmonic vocabulary. As in the discussion before, all processes are interrelated, and run consecutively, but trends can be deduced by vivisection.

Firstly, the search for "expressiveness" in nineteenth century music led to increasing chromaticism in the melodic lines and furthered the usage of remote tonal regions. These remote tonal juxtapositions, for expressive, rather than structural potentialities, undermined the central tonality's strength. Also, the more remote the juxtaposition and more extensive the decoration, the more change would occur to the underlying harmonic rhythm or rate, an important unifying procedure, especially in sonata form. The sonata depends on an already-established relationship between the tonic, subdominant, dominant keys and their relative minors for its progression through events. But "... the traditional role of the tonic and dominant regions as chief agents of formal articulation and as bearers of the principal thematic material ... was similarly usurped in the nineteenth century by more remote tonal regions; undermining a central aspect of sonata thinking ..."⁴³

Hence, as the expansion of tonality was diluting the impact of the sonata principle, as the example taken here of form, "new" unifying or constructive principles had to be employed. Thematic usage and interpretation was re-evaluated. Techniques found in Mozart - "... irregular phrase lengths, irregular groupings within the phrase and the rhythmic contractions and expansions of motives against a basic meter ..." were absorbed by composers such as Brahms in his works. This was in contrast to the prevailing absolutely regular phrasing of melody and meter of the early nineteenth century compositions, subjugated to the purpose of expressiveness, seen in works of Chopin, Schubert and Schumann. Brahms further integrated thematic material by giving the harmony or accompaniment voices a thematic as well as a harmonic function ...⁴⁴

43 Samson, Transition ..., p.8.

44 Ibid., p.14.

The next stage lay in this rhetorical question: if a theme or motive could be used as an organising principle of constructing a single composition, would it be possible to use a single theme or motive for a complete work? That is, is a complete sonata, with its three or four movements, able to be composed from a single unifying idea, or theme? The technique of thematic transformation emerged for this requirement to be satisfied. The first example was Schubert's Wanderer Fantasy (1822) where the theme of the second movement is the source material for the rest of the work, transformed through mode, rhythm, meter, and setting. The second example was the Liszt Sonata in B Minor (1852) where again, thematic transformation occurs. But there are some important developments. Namely, the sonata is in a single expanded movement, and the unifying themes are transformation of the opening theme with a diminished seventh, and use of minor thirds as follows. All evolve out of four themes.

1. *Theme 1*: Bass clef, B minor, 4/4 time. Slow, lyrical melody with a long phrase spanning several measures.

2. *Theme 2*: Treble clef, B minor, 4/4 time. More rhythmic, eighth-note melody.

3. *Theme 3*: Bass clef, B minor, 4/4 time. Fast, sixteenth-note scale-like passage.

4. *Theme 4*: Bass clef, B minor, 4/4 time. Complex, chromatic passage with many accidentals and ties.

Liszt's treatment of this work showed that "... the sonata contributed notably ... to achieve greater formal and thematic integration as tonality exerted a diminishing unifying control on musical structure ... Equally Liszt's fusion of the separate movements of the traditional sonata into a single expanded sonata for a movement acted as a model for ... later works ..."⁴⁵

With the increase of chromaticism, and gradual breakdown of structural forms, the techniques of counterpoint were applied to the thematic process. The reasons are that contrapuntal techniques are less reliant on a tonal area than traditional practices of melody and harmony and instead are used as a procedural guide.⁴⁶

Max Reger and Busoni used counterpoint extensively as a unifying feature. "There are already indications in some of Wagner's music that contrapuntal interplay was beginning to dictate, rather than derive from, the harmonic dimension, though for the most part the latter remains predominant."⁴⁷ The movement within a phrase by dissonance/consonance relationships of a contrapuntally-derived texture rather than an harmonic progression was an important consequence.

"The gradually incurring infusion of chromatic elements in a diatonic framework was common to a great deal of music composed around the turn of the century. In this respect Wagner and Brahms were each important forerunners ... But the increasing concentration of chromaticism within a single tonal region, an important feature of Brahms's harmony in some works, was ultimately an even more serious threat to tonality than Wagner's 'enharmonic continuum' ... (Reger & Schoenberg) ... to discipline an all-pervading chromaticism by thematic contrapuntal means."⁴⁸

The revival of modality through folksong also aided tonal expansion and breakdown of preconceived forms. A revival of the ancient modes, which contain a change within the mode of tension/relaxation to that of major/minor forms, extended the purpose and function of chromaticism to prolong factors in the harmonic rate. These ancient scales when divided would form augmented or diminished passages, an important element in the ultimate breakdown.

Tonal regions were then contrasted rather than key relationships in traditional

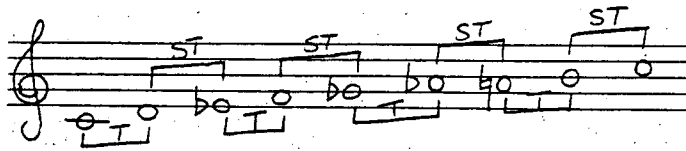
46 Ian Spink, An Historical Approach to Musical Form (London: Bell, 1967), p.198.

47 Samson, Transition ..., p.14.

48 Ibid., p.143.

forms exploited. Modality also led to the use of whole-tone scales, and the use of parallelism.

The Russian nationalists were particularly adept in these areas, avoiding resolving chords, using Church modes and constructed scales such as:



e.g. Octatonic scale

49

Glinka, Rimsky-Korsakov, Borodin, and especially Mussorgsky were exponents of this style. Other developments within the Russian area were to retain the folk-inspired melody and change the harmonic background, and the use of the folk-rhythm in composition.⁵⁰ Faure uses modality to undermine the tonic-dominant polarity. Busoni followed Liszt's use of semitonal movement as a principle of progression (in his *Elegies*), parallel chord movement, whole-tone material, minor structure and unfamiliar scalar patterns.⁵¹

... tonality has been weakened by the unrestricted semitonal movement of chord members, by symmetrical harmonic structures, and by contrapuntally derived textures. Moreover the triad, tonality's closest ally has been virtually eclipsed as a fundamental harmonic unit by linear counterpoint and extreme vertical dissonance.⁵²

Replacing the rejected classical tonality language required that the parameters of melody and harmony be rethought in relation to a new significance with the rhythmic parameter.⁵³ In Paris, the symbolist poets freed poetical

49 Samson, *Transition* ..., p.10.

50 Ibid., pp.10-12.

51 Ibid., pp.22-24.

52 Ibid., p.40.

53 Ibid., p.63.

Satie was as experimental, as were Ravel, Da Falla, Ives, Ruggles, Cowell and Varese. [Samson's reference to his argument, pointing out these composers' contributions.]

language from precise meanings; Debussy freed an individual harmonic event from traditional tonal syntax.

The preoccupation in the early 20th Century was to thematically derive textures and integrate thematic and harmonic processes. To relate the vertical and horizontal dimensions anticipates serialism, and was pursued by composers both in and out of Austro-Germany "... Particularly intriguing is the way in which Scriabin arrived at 'a unity of musical' space by an almost diametrically opposed route to that of Schoenberg. Where Schoenberg's 'total thematicism' led eventually to the serial method in which the note-row generates harmonic as well as melodic material, Scriabin's development of consistent dominant-quality harmonic 'areas' culminated in a harmonic system in which the basic 'chord' is also the source of thematic material."⁵⁴

Passages based on principles of symmetry - on "notes equally related among themselves" - such as uni-intervallic harmonic formations of the augmented triad, the diminished 7th, and the whole tone scale, achieved more prominence and separate function as part of the music structure. Decorative in Chopin and Liszt, they gained independence in later Liszt, Debussy, Busoni, Bartok, Szymanowski and Scriabin.⁵⁵

The evolution of hyper-dissonances such as 7ths, 9ths, to eventual harmonic status where resolution was delayed or omitted to their own autonomy also contributed to the expansion and breakdown of tonality.⁵⁶ Debussy, Scriabin and Szymanowski stressed the whole-tone qualities of 7/3 unit, and Scriabin's tritonal transposition of the 7/3 was instrumental in developing his own harmonic process.⁵⁷ The changing status of the augmented sixth was another example.

54 Samson, Transition ..., p.144.

55 Ibid., p.145.

56 Ibid., p.146.

57 Ibid., p.147.

The most crucial change is the way in which the tritone was used. This interval divides the octave exactly in half. In classical music a tritone interval was always treated as an incomplete idea and was resolved inwards to a third or outwards to a sixth, both consonances. Melodically the same resolutions occurred. But, as tonality expanded and more of the higher dissonances were achieving concordancy, the tritone began to be deliberately exploited as an expressive element. Resolutions could be delayed, or omitted, or by parallelism a series of tritones such as descending diminished sevenths could occur. This interval is vital to the breakdown of tonality, and is itself one of the units in which Scriabin developed his alternative system.

Definitions of motive and theme, and relevant abbreviations used in this thesis follow.

DEFINITIONS

Motive: the smallest unit of musical form. It can be as short as two notes, and is rarely longer than six notes. It can be based on either a clear rhythmic pattern and/or a pitch pattern. The pitch pattern can be either anharmonic pattern and/or a melodic outline. These facets are interchangeable and may or may not be mutually exclusive.

Theme: a piece of musical material in a complete, self-contained form. It has its own shape, contour, and ideas, and is used in composition for the purpose of development, elaboration, or variation. It is more extended than a motive, of which it may contain several, and of different kinds, and longer than a subject.

ABBREVIATIONS

Intervals:

1. Description of the kinds of intervals are as follows:

Major	-	M
Minor	-	m
Perfect	-	P
Augmented	-	A or Aug.
Diminished	-	d or dim.
Neapolitan	-	N
Tone	-	T
Semitone	-	st

2. Intervallic distances are notated two ways

- (a) with the complete degree given when the description is absent:

e.g. fourth - 4th

- (b) with or without the complete degree given when the description is present:

e.g. Augmented fourth - Aug. 4th, or

- Aug. 4, or

- A4.

These choices are interchangeable.

Bar Numbers

Bars of music are written in Arabic numerals and enclosed by brackets. The number of the bars is taken from the first complete bar of music being accorded bar 1.

e.g. bars three to nineteen - [3-19]

Figure - Fig.

SCRIABIN'S HARMONIC SYSTEM

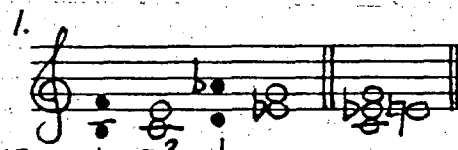
The evolution of Scriabin's harmonic system led to his systemisation of the pitch parameter; control of the lateral and vertical aspects by a single organisational principle of pitch relationships helped influence his development of thematic and motivic compositional procedures; they became more cohesive in application.

This addendum is taken from Chapter Eight: Harmonic System of: Bowers, Faubion, The New Scriabin: Enigma and Answers. (London: David and Charles, 1974), pp.146-171.

There were two musicologists responsible for deciphering Scriabin's harmonic code. The first, Boleslav Yavorsky, a contemporary of Scriabin, postulated his analyses of the principles behind Scriabin's system into a concept called Modal Rhythm, where 'rhythm' refers in the tonal sense to unstable tones moving towards stable tones.¹ The "unstable tones" are tritone intervals.²

The tritones resolve to major thirds, as stable intervals. Yavorsky used this factor, and linked two series of tritones: the first at a minor third apart, the second at a major third's distance.

The unstable tones are blackened; stable ones are open.

1.  . tritones separated by a minor third.

2.  . tritones separated by a major third.

Now Yavorsky forms two scales using the major third/minor third links. He joins two sequences of consecutive major or minor third patterns by beginning the second sequential pattern on the inversion of the initial bass tritone of the first sequence:

1 Bowers, The New Scriabin ..., p.140.

2 Ibid., p.151.

1.

2.

The stable and unstable tones are linked to form separate scales.

From 1.

which form two patterns:

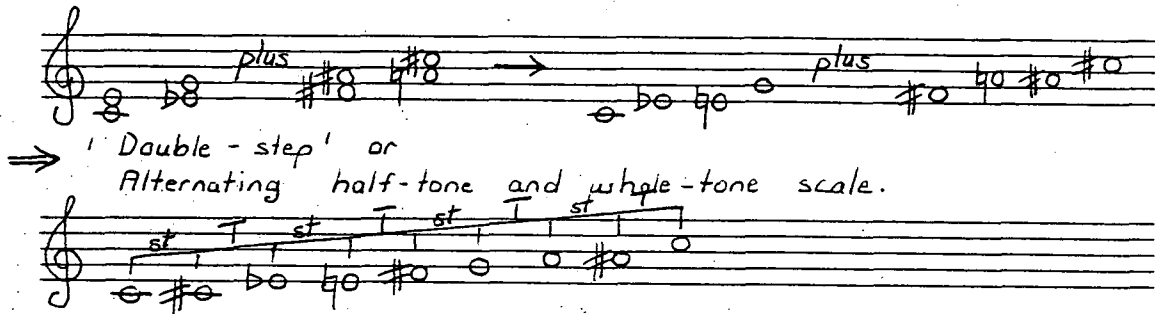
An alternating semitone-tone scale: called a Double-step scale.

a diminished seventh

From 2

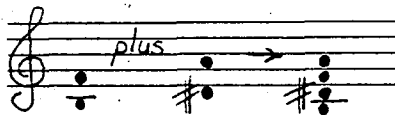
which form two whole-tone scales:

(and the resolutions from 1. form a double-step scale.)

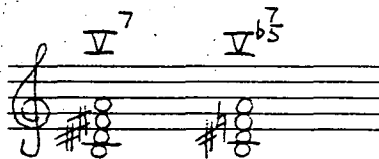


From this double-step scale, the starting point of Scriabin's new system was formulated, and was the basis for the Sixth Sonata.³

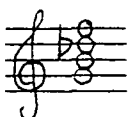
The unstable tones from the second sequence are the germinal material for the continuation of the analysis of Scriabin's harmonic code, by the second musicologist, Dernova. Dernova combines the first two tritones to form a chord.



In traditional harmony the chord structure resembles a dominant seventh, but the fifth is flattened. It is termed therefore V^{b7} , in comparison to the dominant seventh, as V^7

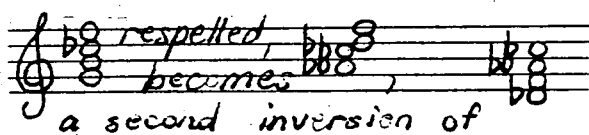


By respelling the same chord enharmonically, Dernova establishes the existence of the chord in two tonalities simultaneously.



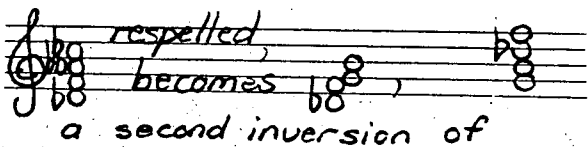
is an altered dominant in C, in root position. When respelled, it becomes simultaneously an altered dominant in G \flat , in 2nd

inversion.



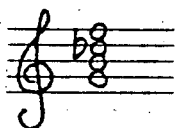
the altered dominant in G^b.

The converse is also true.



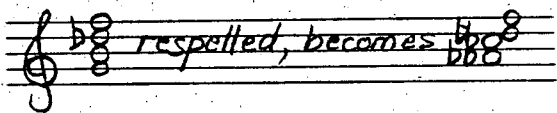
the altered dominant in C.

Dernova designates the first chord as the initiator, and calls it the Departure Dominant.

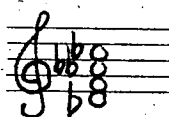


is the Departure Dominant, or Da of C.

Thus the second chord, the respelled first chord she calls the Derived Dominant.



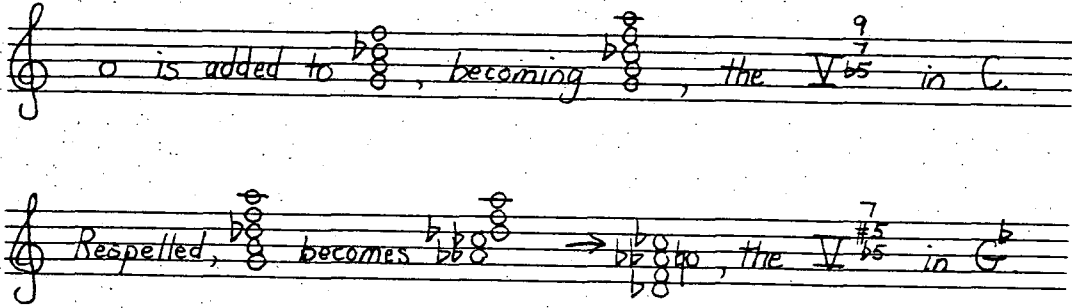
which in turn, put into root position, becomes the Derived Dominant, or Db.



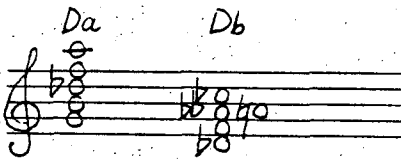
is the Derived Dominant of C.

On further examination this Derived Dominant also exists as the Departure Dominant of G^b. Hence Yavorsky's Dual Modality theory is proved.

More of the unstable notes are added to the chord structure from the second sequence. Dernova adds the unstable note which will become the major ninth in traditional harmony to the Departure Dominant, and respells it enharmonically.

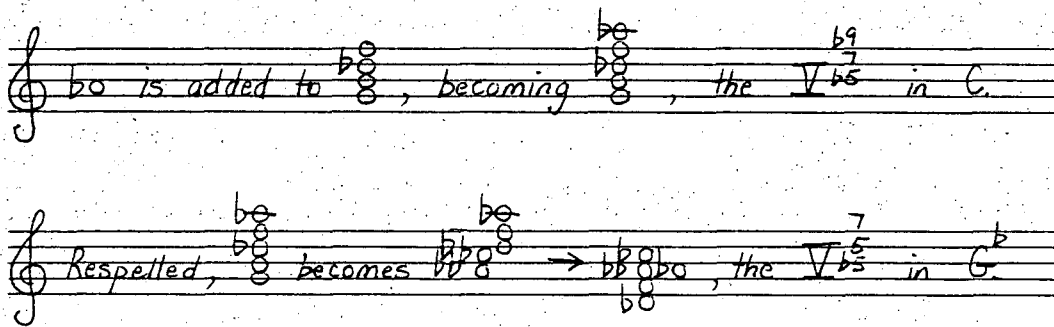


Yavorsky termed the raised and lowered fifths "split fifths" to describe their co-existence.⁴ So the both forms of dominant in "C" are:



When referring to whether the structures are "in C" or "in G" it must be realised that this kind of distinction defines the functional relationships of the chordal units, and are not actual references to key.

Once again the Departure Dominant has another note added, and respelled enharmonically. A note forming a minor ninth with the chord is used.



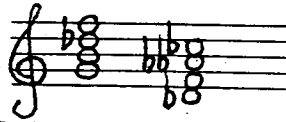
This chord configuration is also used by Chopin and Liszt.⁵

From this interdependency with the tritone links and the respelling enharmonically of the chords and their additions are six different possibilities:

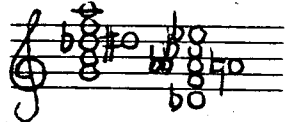
⁴ Bowers, p.155.

⁵ Ibid., p.156.

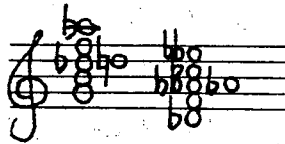
- . Two dominant seventh chords with lowered fifths ($V \flat^7_5$);



- . Two dominant major ninths with lowered and raised fifths ($V \flat^{\sharp 9}_5$); and



- . Two dominant minor ninths with lowered and perfect fifths ($V \flat^9_5$).

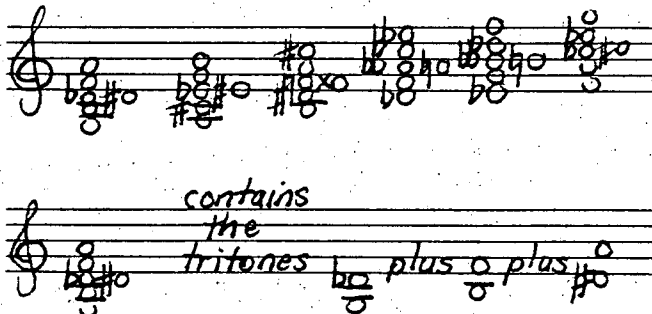


The fact that the root tone in the forms of Departure Dominant remains as the diminished fifth in the Derived Dominants demonstrates the mutual interdependence of tones in the tritone link.

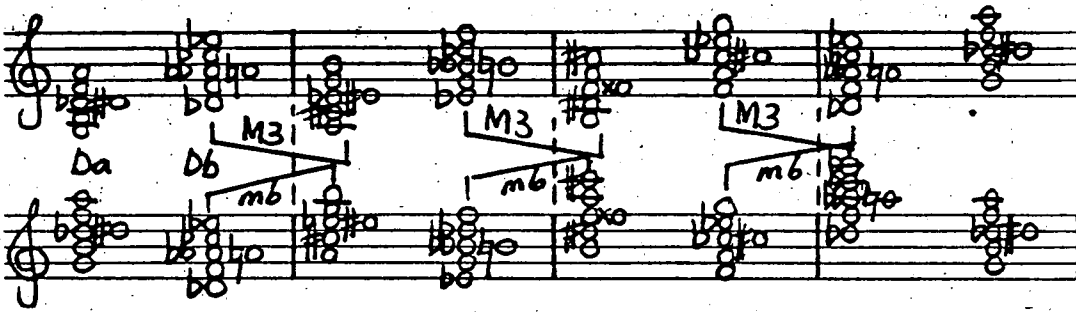
Each note of the dominant major ninth is taken in scalar succession.

The notes remain the same but each chord contains its own internal significance.

Each contains the whole tone scale and three interlocking tritones.



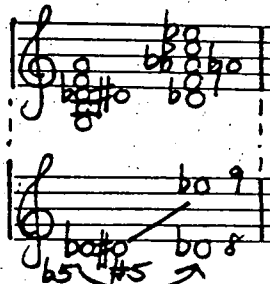
Dernova arranges these chords to form a 'Major Enharmonic Sequence' by linking the Departure and Derived Dominants in a scalar progression, until the first link is repeated.



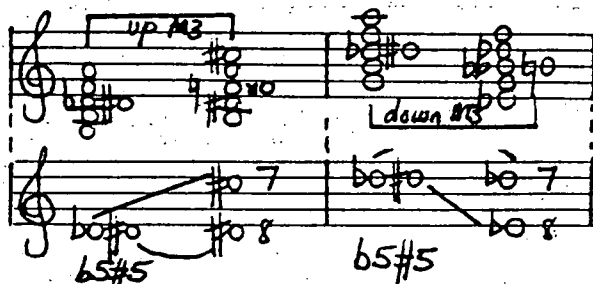
The Departure Dominants form the whole-tone scale ascending and descending.⁶

The Derived Dominants connect with the succeeding Departure Dominants at either downwards by a major third, or upwards by a minor sixth.⁷

Respelling the Departure Dominant at the tritone to form its Derived Dominant results in the raised fifth becoming a major ninth interval above the root of the Derived Dominant. Therefore, the former lowered and raised fifths become a major ninth apart instead of a major second.



Transposing either upwards or downwards by a major third also results in the split fifths becoming a minor seventh apart.



The diminished and augmented fifths act as regulators of the chords.⁸ The control exerted by these fifths replaces the gravitation of roots a fifth apart in tradition.⁹

⁶ Bowers, p.158.

⁷ Ibid.

⁸ Ibid., p.159.

⁹ Ibid.

Scriabin now exploits respelling a major ninth chord with lowered and perfect fifths (V_{b5}^9).¹⁰ At its tritone respelling it becomes a minor ninth with lowered and raised fifths.¹¹ On respelling it a major third lower, it becomes a perfect eleventh with a raised fifth.¹²

at the respelt tritone.

when it is respelled down a further major third.

Because it contains both perfect and a lowered fifth, this chord sequence cannot be repeated.¹³ The perfect fifth in the respellings creates the minor ninth in its tritone respelling, and the perfect eleventh in the further respelling down a major third.¹⁴

A hypothetical perfect fifth from the eleventh chord (derived from the original Departure Dominant Da) - the only note not fitting into the whole-tone scale - is next taken and put back with the original Departure Dominant. It becomes a major sixth above the root of the Departure Dominant, and acts to further obscure the chord. However, it is important in its function in Scriabin's choice and placement of altered dominant sevenths and ninths. Its function is "... to weaken the potential pull of the dominant harmony into any resolution."¹⁵ This added integer is lettered as V when it belongs to the Departure Dominant, and as W when it appears with the Derived Dominant.¹⁶ The integer is especially significant in its W status as it contrasts with a stronger major third with the Derived Dominant. It can have the effect lessened by respelling the Departure Dominant at the tritone where the tension is less between the seventh and W.

10 Bowers, p.161.

11 Ibid.

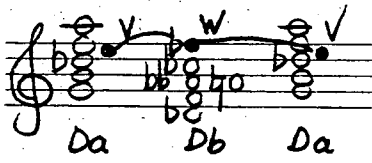
12 Ibid.

13 Ibid.

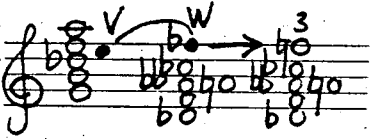
14 Ibid.

15 Ibid., p.162.

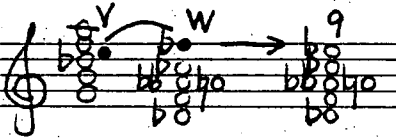
16 Ibid., p.163.



or, by moving W a semitone higher to become the third of the Derived Dominant;

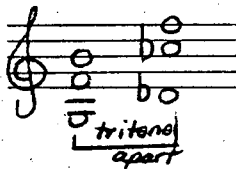


or, it can move a semitone lower to become a major ninth on the Derived Dominant.



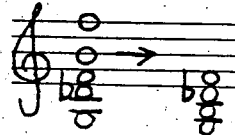
From these dominant chords with lowered fifths, tritone links are possible, creating two enharmonic equalities.¹⁷ The consequent respelling of tones yields a corresponding alteration of inherent tonality within each structure.¹⁸

Scriabin goes further, and splits the altered dominant, into two parallel chords, separated by, and excluding the lower tritone interval, at the distance of a tritone. Two implied tonics are assumed as well as the chord reaching its completion by two chords being required.



lower tritone
(D^b omitted)

becomes, in toto

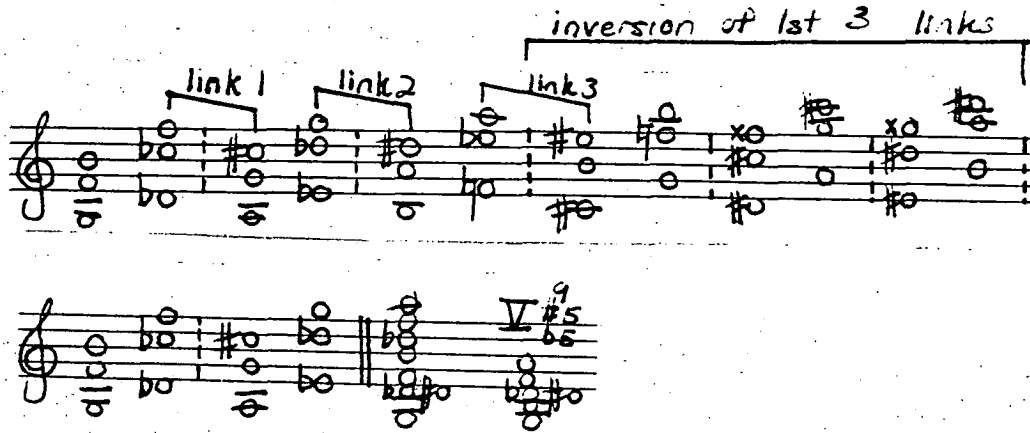


∇b^7 basis

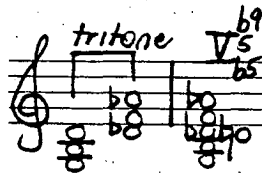
The enharmonic sequence is again used and the same inversion occurs at the third Tritone Link.

¹⁷ Bowers, p.164.



¹⁸ Ibid.



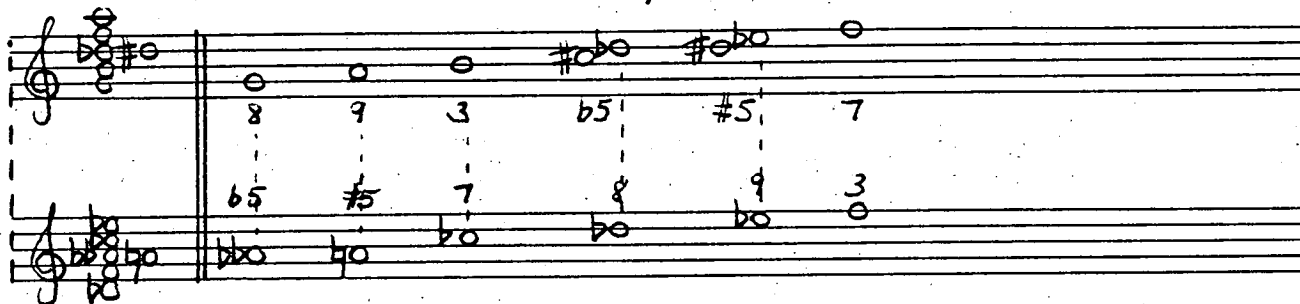
Thus any other harmony that does not belong to the whole-tone tonality must result from other methods. Hence the minor ninth chord that is used consists of two major triads separated by a tritone.



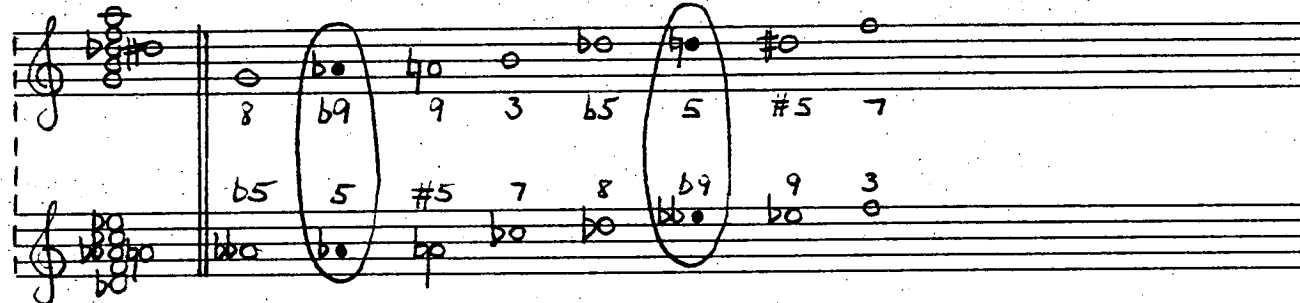
In the main, the melodies and harmonies once Scriabin established his system are from his arrangement of the dominant major ninth with raised and lowered fifths, forming whole-tone scales. From this, Derrona, in her analyses of the chords as altered dominants, juxtaposes the Departure and Derived Dominants to determine their internal relativity, tonics, perfect fifths, and accessory V and W integers. As in traditional harmonic analysis intervals are counted up from the bass of the chord.

DEPARTURE DOMINANT  AND DERIVED DOMINANT 

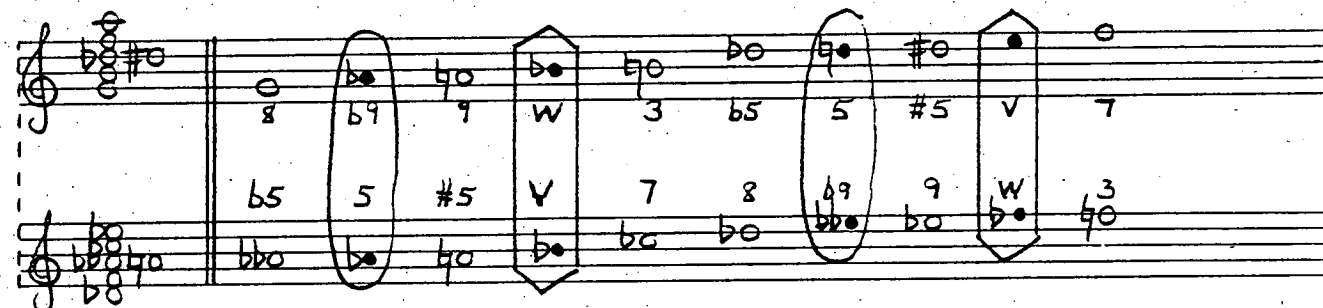
Internal relationships are shown.



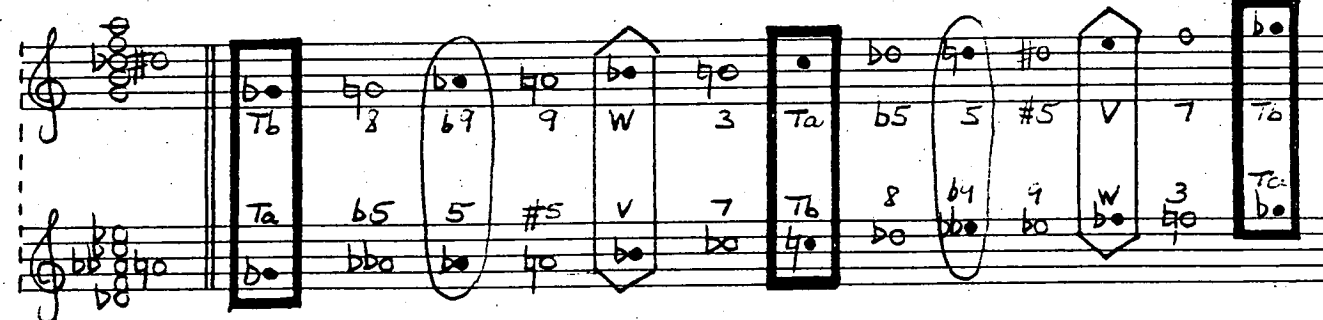
Perfect fifths and minor ninths are interpolated



Accessory V and W tones are added.



The related Tonics are included.



From this system is the pitch basis of all the later works by Scriabin. The whole-tone relationships are internally exploited whilst accessory V and W tones are used to formulate more complex chords or regulate the existing chords. The "tonics" may be sounded, as in traditional cadence points. The system Scriabin adopted was used consistently once it was formulated. It is close to Hauer's use of tropes and to Schoenberg's formulation of his twelve-tone technique in approach.¹⁹

Herein lies the proof for justification of Scriabin's comments on late works, from Op.58 onwards.

"I write in strict style ... There's nothing by accident ... I compose according to definite principle."²⁰

¹⁹ Bowers, p.171. Ellon Carpenter points out Scriabin's consistency. He wrote a thesis (1972) analysing the ten sonatas - p.133 footnote.

²⁰ Ibid., p.128.

THE EARLY WORKS

Introduction

The early works show little - if anything - of future Scriabinic developments. The first six of the Op.11 set of Preludes are taken for analysis.

As a young man Scriabin admired the music of Chopin for its poetic yet pianistic approach to the instrument and to composition. Scriabin was singularly uninfluenced by the Russian heritage or by any of the current Russian Nationalists such as Glinka, Mussorgsky and Balakirev. There is never any evidence of modality, folksong, or dance rhythms in his music.

Instead, he modelled himself clearly on Chopin, extending to the same way of compositional style and pianistic treatment in these works.

Scriabin's set of Preludes Op.11 were completed over a period of eight years, 1888-1896, or when Scriabin was 16 to 24 years of age. These preludes are modelled on the Chopin Preludes Op.28, and share the same pattern of key relationships. (The works progress through the cycle of fifths relationship, via the relative minor, so that all twelve major-minor keys are covered, i.e. C-A minor-G-E minor-D-B minor, etc.) Indeed, Scriabin was far less adventurous harmonically, pianistically, and therefore compositionally than Chopin, in his own Preludes.

The Op.11 Scriabin Preludes are divided into four parts, each containing six preludes. Only Part One contains preludes encompassing the entire period 1888 to 1896; Part Two covers the last three years, Part Three 1895 only, and Part Four graces the last two years. Hence Part One shows a greater degree of internal variability than the remaining parts.

A comparison and trends in the six Op.11 chosen for analysis for general compositional characteristics are included on a chart.¹ The

¹ See: Comparison and Trends in the Opus 11 Preludes, pp.43-44.

prophetic use of certain chords, intervals, and procedures are extrapolated and explained as they influence ultimately the procedures that Scriabin followed in later thematic and motivic usage. They are included in the analysis.

The edition used is by Igumnov and Mil'shteyn.²

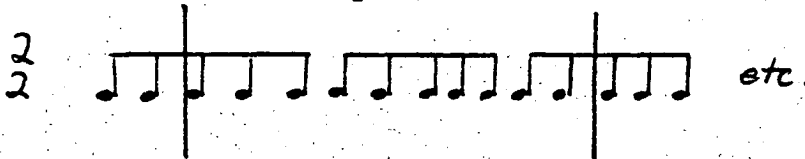
² Scriabin, Alexander, "Part I, 24 Preludes, Op.11", in The Complete Preludes and Etudes for Pianoforte Solo. Edited by K.N. Igumnov and Y.I. Mil'shteyn. New York: Dover, 1973, pp.4-15.

THE EARLY WORKS : ANALYSIS

Thematically and/or motivically the early preludes use traditional procedures. At this compositional stage, due to their relatively short length, Scriabin basically concentrates on only two or three ideas in each piece. He then attempts to work each facet through during the length of the Prelude. Even at this early stage, certain examples of Scriabin's later "blueprints" are seen in their embryonic state, given the harmonic language levels to which Scriabin has progressed. They are as important as the thematic procedures for their future implications in the way in which Scriabin approaches composition. Both areas are discussed.

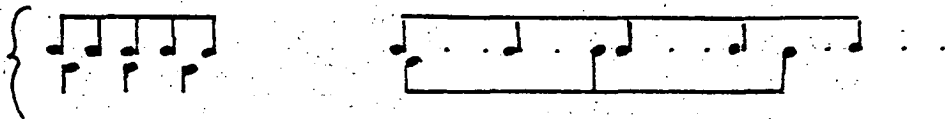
Op.11, No. 1 (1893)

This prelude is tightly constructed. Rhythmically an improvisatory quality has been achieved by using an uneven subdivision of quavers, acting as a partial anacrusis in a $\frac{2}{2}$ time signature:



It is used constantly throughout the prelude.

To balance the recapitulation of the melody more forcefully, Scriabin alters the bass rhythm to 3 crotchets, to be played against the 5 treble quavers:

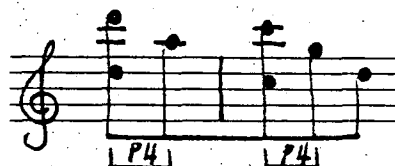


This 5 against 3 crossrhythm usage within a single meter foreshadows the conscious attempt to achieve an improvisatory effect through strict control of one particular facet.

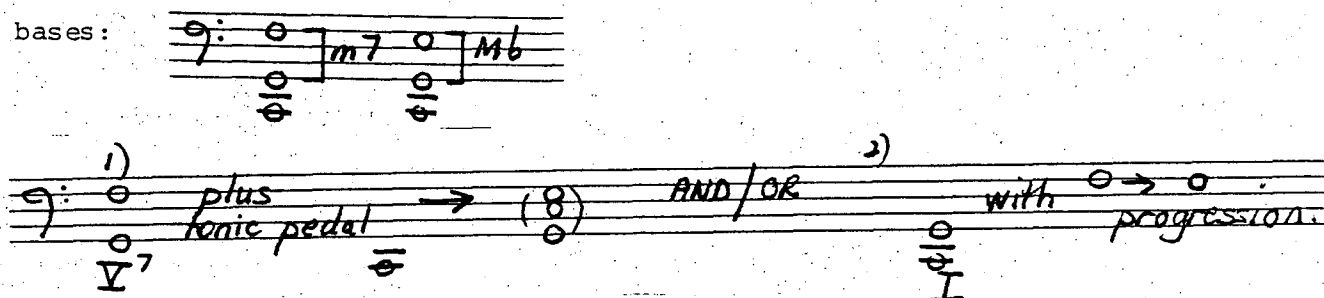
Thematically this work is also interesting as the melodic line, of 2 bars' length (Fig. 1A, p.40) chooses two contrasting ideas.¹ A pattern of perfect fourth descending intervals (Fig. 1B) is juxtaposed to an interpolated pattern encompassing a perfect fifth in which the perfect fourth

¹ See Figures 1A, 1B, 1C and 1D, p.40.

is an ascending figure (Fig. 1C). (Hence the resultant minor third interval in both patterns also changes direction from ascending in Fig. 1B to descending in Fig. 1C). Both ideas retain their original function within the phrase, and as a thematic entity. Figure 1B emphasizes the perfect fourth descent and climactic ending from [19-22] by adding octaves to the beginning of the fourth patterns:



The bass (Fig. 1D) supports the main theme Fig 1B and is silent at each recurrence of the secondary theme interpolation. It exploits the movement of minor sevenths to a major sixth within the basis of two chordal bases:



The duality of function implied by this bass is important in Scriabin's future development. Whether the importance of the progression is $V^7 \rightarrow I$ with a tonic pedal point, or an implied $\begin{smallmatrix} 9-8 \\ 4-3 \end{smallmatrix}$ suspension on I with no preparation and the accented passing notes D (in treble) and F (in both treble and bass) acting as notes of suspension, is still subordinate to the reality that this feature has already occurred in Scriabin's compositions.

The other feature is the juxtaposition of treble use of perfect fourths against the bass use of a minor seventh acting in a dominant seventh manner with an additional lower perfect fifth acting as a tonic, as indeed it is. This phenomenon occurs in later Scriabinic intervallic organisation of material where sense of tonality and key are less in evidence. This structure then undergoes experimentation.

Op.11 No.2 (1895)

Written two years later than the first prelude, the second prelude concentrates more extensively on harmonic extension, and less on rhythmic development. The prelude is written in three contrapuntal lines - another feature later integral to Scriabin's compositional style - and each line is assigned a specific rhythmic pattern which is consistently used.² The three lines are seen under Figure 2³ where the duality of the lowest line - that of both melodic and accompaniment function - is distinguished by separating it into Figure 2(C) and (D).

The expansion harmonically is an important factor in future developments. The opening ideas are of four bars' length in total, and the sense of key is not established until the fourth bar. This deliberate obscuring of the key centre by using secondary and chromatic sevenths before eventually cadencing - in first-inversion - (bars [1-4]) is indicative of the further treatment that the contrapuntal lines are subjected to. This, and the resultant simultaneous use of diminished and perfect fifths also contributes to the trend towards the organisational procedures which Scriabin eventually assimilated into his compositional style. The obscurity of key sense, especially, is prophetic.

Op.11 No.3 (1895)

Like the second prelude, the third prelude was also composed in 1895. However, this prelude is closer in concept to the first prelude. The close relationships between the key and the modulations, the more conscious use of metric accent alteration to aid harmonic progressions and internal climaxes, the regular phrasing and strongly sequential use of thematic material, the arpeggiation of the bass line and the use of crossrhythms demonstrate their related nature.⁴ In addition, the treble line (Fig.3A)

2 See: Comparison and Trends Chart under "Use of Rhythm" characteristic, p.44.

3 Figures 2A, 2B, 2C and 2D, p.40.

4 See: Comparison and Trends Chart, to observe the similarities, pp.43-44.

co-exists with another part where the first two beats own a crotchet outlining dominant-to-tonic note or (implied) chord (Fig.3E). It also, by virtue of its outline implies two parts, that of melody (Fig.3A) and that of accompaniment (Fig.3D).

The third prelude also shares the quandary of functional dichotomy as in the first prelude. What is more, the same chordal basis, that of V^7-I , or I with suspensions, is used. This in fact establishes the direction which Scriabin will take in composition. The use of various forms of the augmented sixth chord in modulatory passages is also important.

Op.11 No.4 (1888)


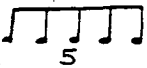

The fourth prelude is actually the prelude with the earliest date of composition in this set of six. The primary melodic interest is in the bass, and balanced by a counter melody in the top line. The two inner parts can be considered as one accompaniment line or as the third part. It is very similar to the second prelude in that it too consists of three distinct strands, each clearly defined by its own rhythmic pattern. Unlike the second prelude, a sense of key is quickly established, though similar to the second, in that the tonic is heard in first inversion in its first appearance.

Another likeness to the second prelude is the bass line can be split into two separate entities, and treated as such. Figure 4 shows all facets, and Figure 4C (C^1) and (C^2) demonstrate this. $4C^2$ has a compass of a minor 9th, like the "accompaniment" part of the bass line in the second prelude.

Also of significance is the presence of both the Neapolitan and Augmented sixths - more experimentation with chromatic harmony procedures.

Op.11 No.5 (1896)

The prelude in this set bearing the latest date of composition, this work nevertheless is anachronistic in nearly all aspects of compositional procedure. Experimentation exists only in the variation procedures applied to the basic theme, four harmonized chords with a start of a half-bar anacrusis. It is basically a miniature in ternary form using variation technique on a theme.

In the bass line the basic unit is four quavers . It occasionally varies to  at the end of some perfect cadence figures when the same basic phrase with the same harmonisation is repeated. As in the first prelude, this prelude's bass rhythmic pattern alters to aid and further distinguish harmonic movement; here it alters to a  pattern.

There are two basic ideas in this work: the opening theme (Fig. 5A), and the second idea (Fig. 5B¹) used to develop the work (through B2 and its continuation B3). As is obvious, 5B¹, 5B² and 5B³ are closely related in melodic contour. The wide spacing of the arpeggiated treble (theme A) occurs in its last statement.

The only significant factor in this work belongs to a footnote on the last page of the work. In the third-last bar, half-way through at the beginning of the last statement is another alternative for Scriabin: to add a fifth in the bass line. That is, both the tonic and dominant note could be sounded simultaneously, and, as in first and third preludes, create the dual-function possibility - and eventual integral compositional structure.

Op.11 No.6 (1889)

Another prelude of straightforward construction, this work is written in two parts. The treble is displaced by a beat's distance against the

bass line, and each part serves to both lead and resolve (implied) chords and progressions. It has the most symmetrical, regular construction of the six preludes rhythmically, harmonically, in phrasing contour, and in phrasing length.⁵ Like preludes one, three and five, it also uses the rhythmic factor to aid progression. But whereas in the other examples the rhythmic pattern changes, here the pattern remains. But the placement and registration of the bass line reverses, and uses chordal structures positioned on first beat of the bar, and the dominant pedal point is placed on the last quaver-beat. This significantly contributes towards restatement of the opening themes containing a strong dynamic impact when the rhythmic reversion re-occurs.

Strong sequential usage is also evident.

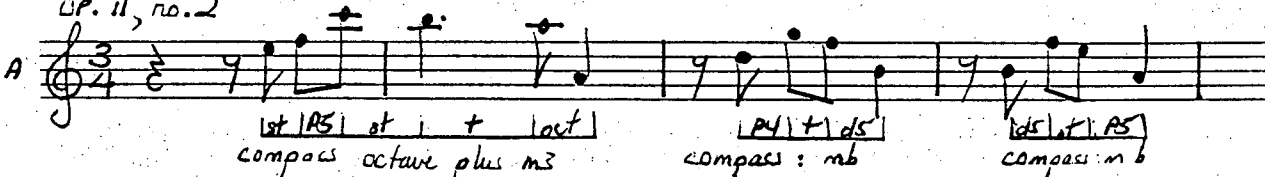
5 See: Comparison & Trends Chart, pp.43-44.

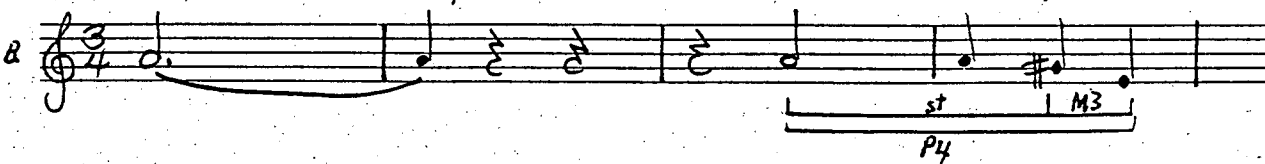
OP. 11, no. 1

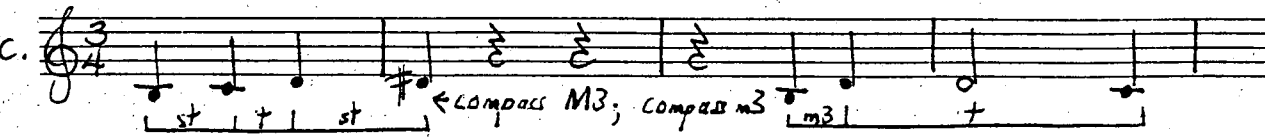
FIGURE 2


Ур. 11, no. 2

Op. 11, no. 2

A. 
1st | RS | at | + | oct |
compass octave plus m3
P4 | + | d5 |
compass : m6
d5 | + | P5 |
compass : m6

B. 
st M3
P4

C. 
st + st
← compass M3; compass m3
m3 +

D. 
d5 P5
compass m9

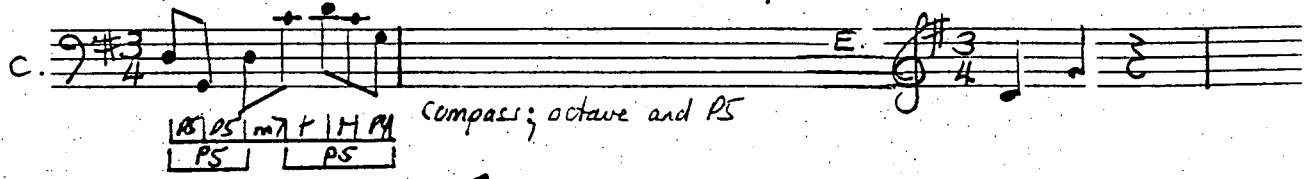
THE OPUS II PRELUDES

FIGURE 3

OP. II, no. 3

A. 

B. 

C. 

D. 

FIGURE 4

OP. II, no. 4

A. 

B. 

C. 

(a) 

(b) 

(c) 

42.
THE OPUS 11 PRELUDES

FIGURE 5

OP. 11, no. 5

A. 

B. 

B. 

B. 

FIGURE 6

OP. 11, no. 6



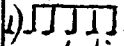
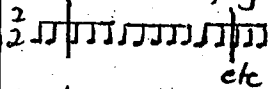
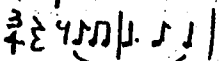

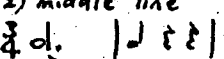
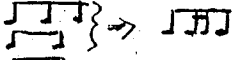
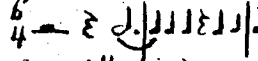
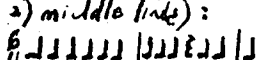
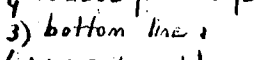
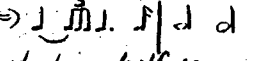
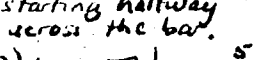
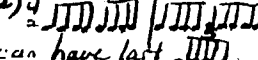
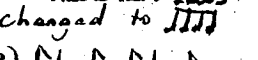
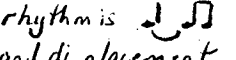
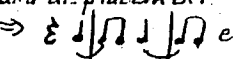
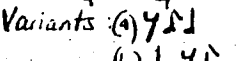
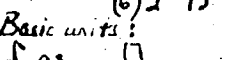
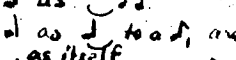
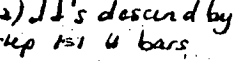
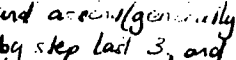
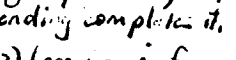


ascending: 1st 4 bars
descending: succeeding 4 bars

COMPARISON AND TRENDS IN THE OPUS 11 PRELUDES

characteristics	no. 1	no. 2	no. 3	no. 4	no. 5	no. 6
key	C major	A minor	G major	E minor	D major	B minor
key relationships: modulations to / (through:)	close: F major A minor (E minor, D minor) sequentially	G major, E minor <u>G# minor</u>	(B minor) C major - close	B minor - duality Bm/Em	(E minor) G major - close	E minor G major
form	ternary	AABA	"ternary"	AA' I like binary form without repeats	ternary (theme and variations)	ternary
use of counterpoint	—	3-part	2-part some 3-part	3 part middle 2 parts act as 1 (harmonic) voice. 2 parts plus accompaniment	(4-part upper 3 parts are more as 1 part - implied only)	2 part
phrasing phrase divisions (length of bars)	even 4 4 22 4 4 4 22 8 4 4 4	even 2 11 211 22 4 2 11 211 22 4 2 11 211 22 4 13 * 11 = one one	4 4 2 6 4 16 4 6	2 2 11 2 2 2 11 2 8	1 1 2 1 1 5 11 (1) positioned half- way across the bar	8 8 4 4 10 (2 11 21) 16 8
chord progressions of	$\text{V}^9 - \text{I}^9 - 8$ single and double suspensions used consistently	$\text{II}^7 - \text{II}^7 - \text{Va} - 3 - \text{Ib}$ use of secondary and chromatic sevenths, for the obscuring key.	I^{4-3} alternation in appoggiatura dual function again * 4-3 could be $\text{V}^7 - \text{I}$ with tonic pedal again as in no. 1.	dominant note - (Ib) $\#5 - \text{Ib} - \text{Ia} -$ $\text{Ic} - \text{a}$: opening phrase	$\text{V} - \text{IV} - [\text{III} - \text{V}] - \text{I}$. opening phrase proportions are consistent in later hearings.	$\text{Ic} - (\text{Vb}) - \text{Ib} - (\text{II}) -$ $\text{IIIb} - (\text{IV}) - \text{Ib} - (\text{Ic}) -$ $\text{IV} - (\text{IIb}) -$
use of chromatic chords: Aug. 6th Neapolitan 6th (some) others:	French [15-16] — IVb^6	German [26] (of Em) Neapolitan section: [43-47]	French - German [11-12] of B minor [26] of E minor — diminished, e.g. [30-31]	French (2nd in v. no.) of B minor [17] French (3rd in v. no.) [17] $\text{Nb}^6 - (\text{b})$ [6] + in. (b) [16] : opening Augmented [20] [16]	French - German Aug. 6th [11] — No (Nb) III^7 [3]; Ic^7	Italian [45] (but is acting as II - V - progression dominant key)

COMPARISON AND TRENDS IN THE OPUS 11 PRELUDES

characteristics	no. 1	no. 2	no. 3	no. 4	no. 5	no. 6
use of rhythm	<p>1)  Subdivision in 2 for improvisatory feel.</p> <p>2) displacement of metric accent over bar-line, eg.  etc</p> <p>3) change in bass from appoggiated to chordal to add to climax of the piece</p>	<p>regular and constant, for each (contrapuntal) part.</p> <p>1) top line </p> <p>2) middle line </p> <p>3) bottom line </p> <p>implying extra part by registration</p>	<p>basis is cross rhythm 3 against 2 and an occasional 4 against 3 on the third beat.</p> <p>regular, </p>	<p>regular and constant for the parts:</p> <p>1) top line: </p> <p>2) middle line: </p> <p>3) bottom line: </p>	<p>regular, with some slight variations.</p> <p>1)  starting halfway across the bar.</p> <p>2)  can have last changed to </p> <p>3)  pattern useful to harmonic progression stronger</p>	<p>regular and constant: 1 beat difference in placement between the treble and bass rhythms  and displacement  etc</p> <p>variants (a)  (b) </p> <p>Basic units:  as itself, d, tied, or untied</p>
other features	<p>1) wide bass appoggiations</p> <p>2) opening 2 chords have a dual function</p> <p>a) acting as a 4-3 suspension (without preparation)</p> <p>b) V-I with tonic pedal held throughout</p> <p>3) use of P4, and by extension P4-m7 patterning in treble in comparison to m7 in the bass.</p> <p>* P4-m7 use as a dominant outline is prophetic</p>	<p>1) basic: 3-part writing, all almost equally melodic</p> <p>2) use of modulation into remote keys</p> <p>3) simultaneous use of d5/P5</p> <p>4) key sense delayed</p> <p>5) cadences delayed</p> <p>6) absolute rhythmic regularity used to aid distinguishing the lines</p> <p>* anticipates many Scriabinic features.</p>	<p>1) 4 bar melody</p> <p>2) piece strongly sequential to aid modulations</p> <p>3) alteration of the bass metric accent from the 1st to the 3rd beat aids modulatory passages and progression</p>	<p>1) melody: in a) bass b) treble and c) middle, the two middle voices act as one, as accompaniment interest.</p> <p>2) The three parts still show their interrelationship.</p>	<p>1) variation technique applied to the melody</p> <p>2) footnote (3) on p. 10 provides a clue to Scriabin's future direction: the possibility of adding the open fifth (including both tonic and dominant simultaneously) is prophetic.</p> <p>3) wide spacing of appoggiated treble is at the end</p>	<p>1) melody balanced by rise in the first 4 bars, and descent last 4 bars.</p> <p>2)  descends by step 1st 4 bars and ascends (generally) by step last 3, and ending completes it.</p> <p>2) bass varies from  chord to octave  4th figure chord octave to aid climax</p> <p>4) strong sequential usage.</p>

THE FIFTH SONATA OP.53

Introduction

This is the pivotal work of the ten Scriabin sonatas. It is the last of his sonatas to be given key-signatures, and the first to be in an extended single movement form.¹ It represents both past and future compositional directions. The cadence as traditional harmony knows it is all but eliminated, the "tonic" sounding "out of immediate context" in the sections following, or it is staggered across other progressions in a different tonal area. Examples of these occurrences are provided in the analyses.

Scriabin himself completed the work in three days, and recognised that it was more inspirationally-derived than owing to logical compositional process; the fact that the work does conform to strict procedures enhances the conviction that his development of a single functioning parameter from harmony and melody was both "correct" and logical.

The work succumbs partially to each of the three systems of analysis employed to analyse it. Traditional harmonic/thematic analysis of the work shows the use of motives and the importance of rhythmic cells as structurally unifying devices. However, it fails to explain and categorise the significance of the key relationships and underlying harmonic basis; indeed, it is insufficient as a resource to account for the harmonic areas so obviously used as referential bases for the work. The Schenkerian style of reduction analysis eliminates the linear motive, and displays the basis of the structure also being dependent on the juxtaposition of these harmonic areas. But it neglects the greater use of linear counterpoint, and hence the increasingly important place held by the rhythmic parameter in twentieth-century composition. That part of this work does adhere to, intuitively, his "system" which he had not yet codified demonstrates the experimentation and evolution of a justifiable process.

The edition used for this sonata is MCA Music, New York.

¹ Hull, Eaglefield, Scriabin: A Great Russian Tone-Poet (New York: MCA Press, 1970), reprint from AMS edition, 1918, p.20.

SCRIABIN : SONATA NO. 5 "SUBJECT" MATERIAL FIGURES

FIG. P(a) PROLOGUE

FIRST SUBJECT AREA FIGURES

SECOND SUBJECT: THEME AND PATTERN MATERIAL

47

Scriabin: Sonata No. 5: 'Subject' Material Figures

FIG. 2(a)

rising 3rd pattern.

SECOND SUBJECT AREA PATTERNS

FIG. 2(b)

pattern: rising third, the third tied to the note leading down via a perfect 4th and tone to a perfect 5th in compass.

FIG. 2(c)

pattern: falling tone, the second note tied leading to jump of a minor seventh (the tone is inverted).

THIRD SUBJECT AREA FIGURES

FIG. 3(a)

f imperioso

FIG. 3(b)

p sotto voce misterioso affanato

FIG. 3(c)

3rd idea: related to 3a) by 8 7 6 5 4 3 2 1 rhythm
 : appoggiated bass related to 2(c) intervallically.

Scriabin: Sonata No. 5: SUBJECT MATERIAL FIGURES

FIG. 3(c) : basis :

B^b changes from P5th to m7th in chord basis
T
M3
P4

FOURTH SUBJECT AREA FIGURES

meno vivo FIG. 4(a)
 FIG. 4(b)
accorazzevole
 FIG. 4(c)
 FIG. 4(d)
lines converge

- Two staves expanded to four staves to illustrate:
 - distinct existence of four lines
 - contrapuntal nature of the lines
 - independence of lines especially Figures 4(a) and (b)
 - interdependence of lines Figures 4(c) and (d), acting as the foundation harmonic sonorities for 4(a) and (b) to work around. The convergence is demonstrated.

SCRIABIN: SONATA NO. 5: "SUBJECT" AREA MATERIAL FIGURES

FIFTH SUBJECT AREA FIGURES

(4)

FIG. 5(a)

Handwritten musical notation for FIG. 5(a). It consists of two staves. The top staff is in G major, 2/4 time, and contains a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The bottom staff is in G major, 2/4 time, and contains a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The notation is handwritten and includes some markings above the notes.

FIG. 5(b)

Handwritten musical notation for FIG. 5(b). It consists of two staves. The top staff is in G major, 2/4 time, and contains a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The bottom staff is in G major, 2/4 time, and contains a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. The notation is handwritten and includes some markings above the notes. Below the staves, the text "p presto tumultuoso esultato" is written, and "f imperioso" is written below the final measure.

OUTLINE : FORMAL CONSTRUCTION

The 5th Sonata is in strict classical sonata form. That is, it follows the traditional exposition, development and recapitulation of its subject matter. Of 456 bars duration, this work divides as follows:

Exposition: [1-156/7]

Development: [157-328]

Recapitulation: [329-456]

Further division within the Exposition reveals that it consists of six main contrasting areas, discussed in terms of a prologue introduction and five contrasting subject areas.¹ These areas can include juxtaposed or successive motives or harmonic areas held together by a rhythmic pattern. They are usually indicated by a tempo or descriptive marking and their compositional treatment generally avoids overlapping.

EXPOSITION [1-157]

The Exposition is realised as follows:

Prologue: Allegro impetuoso. Con stravaganza (Presto) [1-12]

1st group of "subject" ideas: Languido. Accarezzavole [13-46]

2nd group of ideas: Presto con allegrezza [47-95]

3rd group of ideas: 2 contrasting ideas are juxtaposed and extended; the first marked as imperioso and quasi trombe; the second as sotto voce misterioso affanato [96-119].

4th idea: meno vivo [120-139]. Herein lies the crux of the future of the Scriabinic nature of composition, examined later; and

5th group of ideas: again as in the 3rd group, 2 successive contrasting ideas. The first is indicated Allegro fantastico, of 2 bars duration, and separated by a bar's rest. The second idea is labelled Presto tumultuoso esaltato. The fifth group extends from [140-156] and possibly can include the 1st quaver beat of [157].

The "subject" material figures are indicated separately.

¹ The use of the term prologue, and later, epilogue, has been adopted from Eaglefield Hull.

Prologue [1-12]

In this introduction (spanning almost the entire range of the keyboard) the choice and treatment of certain intervals within a framework has far-reaching implications in Scriabin's evolving compositional procedures. It is of utmost importance that these factors be identified and described.

It is significant that in the opening introduction, rising fifths and alternating diminished and perfect fifths are used in the bass line (Fig. P(a), p.46). In the top line, the tone and perfect fourth intervals are employed at the principal level (Fig. P(b), p.46). It is also equally significant that the perfect fourth, a cadential feature of tonal harmony used in the bass line, is studiously avoided in the bass line.² Instead, the allusions to cadential features occur in the treble line (D[#] to G[#]) as a form of referential default (Fig. P(c), p.46). At Fig. P(c), the bass line grace notes ([9-12]) form successive alternating diminished and perfect fifths with their main notes, counterbalancing the perfect fifths and fourths occurring between the full notes. In connection with the bass line the treble line outlines major sevenths via alternating perfect/augmented fourth and major third/perfect fifth subdivisions within each group, and perfect fourths each bar. Most important is that the conjunction of bass and treble lines outline consecutive augmented fourths and major thirds, with the bass line "E" providing the perfect fifth needed.

Also important in the introduction is the spacing of A as the centrality between D[#] and E outlining a minor ninth. Though not in a "key", it juxtaposes the diminished and perfect fifths, a gradual solving and evolution to the harmonic system Scriabin gradually developed. The minor ninth is treated as a consonance, or point of departure, and the octave is deliberately avoided.

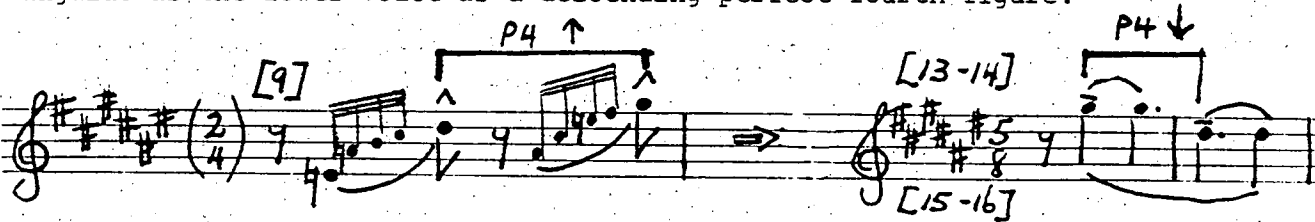
The treble ornament (Fig. P(b)) exploits the use of the tone which reinforces the trill on E, also a tone in usage. The first treble ornament

² The only reference seen to 4ths in the bass line is by the successive octave transpositions [9-12] from bar to bar. This only changes registers, the 4th is seen as a result of the transposition and is not an integral factor of the work.

contrasts the perfect fourth with the augmented fourth - made up of three successive tones, to create a form of dual acceptance of both fourths as consonant viable alternatives. The second ornament subdivides into a perfect fifth/major third dichotomy. As both are contained within the major sevenths, Scriabin can be seen extending the function and usage of intervals for certain compositional reasons.

First Group of Subject Ideas [13-46]: Languido

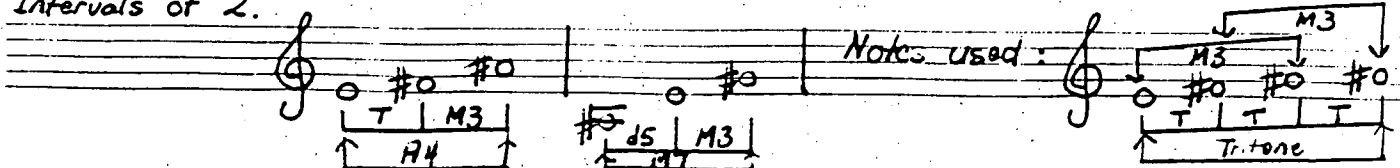
Separated by a bar's rest from both the prologue and the Second Idea Group this section uses five main motives contrapuntally as its basis. They are: Motives 1, 2, 3, 4, and 5 in First Subject Area Figures. Already usage of material in the prologue has been used and altered. The prologue ascending treble D[#] to G[#] is now used in the treble line in the languido as the lower voice as a descending perfect fourth figure.



The E trill in the prologue transmutes to the E in the accompanying chords as the pivotal note around which movement occurs by tone and diminished fifth - again as in the prologue. The vertical intervals are also significant. If the spacing is examined the chords use perfect fourth, tone, and tritone intervals as the integrating feature of structure.



Intervals of 2.



fifth compass. These areas are defined because Scriabin separates and develops each of these features in this section. Also, the bass provides an harmonic ostinato:

Handwritten musical notation for Scriabin's piece. The top staff shows a melodic line in G major with notes G, A, B, C, D, E, F#, G. Below it, a sequence of intervals is written: m3, m6, st, M3, P4, followed by a series of T, m7, and M3 intervals. The bottom staff shows a bass line with notes G, B, D, F#, G, A, B, C, D, E, F#, G. Below this, a diagram shows the intervals m6, m3, P5, P5, m7, and M9. To the right, a diagram shows the intervals M3, m3, P5, m7, and M9. Further right, a diagram shows the intervals T, m7, m3, and M3, with a note '(24) compass m7' below it. The text "Harmonic ostinato" is written in the center, and "use of T, m7" is written above the final diagram.

The use of two successive perfect fifths in the bass line is important as Scriabin develops this idea [80-90] as ascending figures, and as the end of the phrases [91-93] compasses a major 9th, again important.

The use of tone and minor sevenths expands from (a) to (b) and (c) below:

(a)

Handwritten musical notation for example (a). The top staff shows a melodic line in G major with notes G, A, B, C, D, E, F#, G. Below it, a sequence of intervals is written: [49], [50], T, m7, m7. The text "to:" is written at the end of the staff.

(b)

Handwritten musical notation for example (b). The top staff shows a melodic line in G major with notes G, A, B, C, D, E, F#, G. Below it, a sequence of intervals is written: [51], [52], T, T, T, T, T. The text "Tone already varied within the theme: slow form of trill/tremolo idea." is written to the right of the staff.

(c)

Handwritten musical notation for example (c). The top staff shows a melodic line in G major with notes G, A, B, C, D, E, F#, G. Below it, a sequence of intervals is written: [69], m7, m7, m7. The text "Minor Sevenths: inversion of [52], maintaining the rhythm, but approached via a minor 7th. Hence rhythmic change notices this" is written to the right of the staff.

The ascending major and minor thirds also expand from (d) to (e) below

(d) [47 - 48] *separating the ascending 3rds*

(e) [88 - 92] *P5s separating the 3rds and tones*

Note also the use of the perfect fifth separating the thirds. This is a very important feature, as Scriabin continues to use this idea as a basis of compositional construction.

The "resolution" to a major seventh as consonance is also important [94-95].

2 interlocking perfect fifths

separated by a minor third

Third Group of Subjects [96-119]

Two contrasting ideas, each of two bars length, are juxtaposed side by side. They are Fig. 3(a) and (b).⁴

3(a) Shows the variation used; ascending major third pattern, from the second subject group becomes a descending minor sixth, still an augmented interval pattern. It acts as an interjection.

3(b) Acts as a rhythmic vibration.

⁴ Third Subject Area Figures. They are also demonstrated for intervallic significance and function under this section of the analysis, pp.47-48.

In relation to the bass notes, C# to B# acts as a 4-3 suspension, the C# being prepared from the previous section.

Enharmonic French augmented sixth built on the minor sixth:

The pitch levels on which either entry comes in outline the use of the perfect fifth, e.g. Fig. 3(a):

entry levels
compass: m6

• B^b down 1 octave gives M3 compass an inversion of the m6 used, as the intervallic feature.

Also note that the last statement of the imperioso Fig. 3(a) idea uses the tone and minor seventh feature of the second subject group. This shows the close relationship of each thematic idea to the other, Fig. 3(c), p.47. The rhythm assigned to Fig. 3(a) is kept; the intervals are transformed.

Fig. 3(b) entries change harmonic positioning, and anticipate developments in the piece further such as the descending semitones [103], and the interpolation of a treble jump by augmented fifth [107], [109], [111] and major sixth [113], in contrast to the augmented fourth leap in the corresponding bass section to the fifths:

top notes

[103] [104] [104] [106]

M3 m3

PS outline

d5

Note also that progression to the development of this rhythmic idea is at a tritone interval, again significant.

added Eb same harmony last bar 1st inversion chord.

[107] [109] [111] [113]

Note the chord structures used [107-111] are alternating dominant 9ths with raised 5ths and dominant 7ths (V_\sharp^9) and dominant 7ths with lowered 5ths (V_{b5}^7).

The "resolution" to a first inversion seventh chord is one of the harmonic blueprints of Scriabin's middle period style.⁵

In addition, the movement by perfect fifths to the next section meno vivo from the quasi trombe imperioso [114-119] is again featured. The first inversion major seventh moving to a root position up a perfect fourth, also acts as a II-V(-I) cadential feel.

[114-116] [117] [118] [119]

PS PS PS PS

E♭ M7 (b) C♯

IV(b)7 IIa7

NB. This last bass F acts as preparation for the next section

⁵ Hugh MacDonald, *Scriabin* (London: Oxford University Press 1978), p.13. He maintains that the 1st inversion seventh chord and an altered augmented sixth chord he terms the Scriabin sixth are two harmonic fingerprints of Scriabin's middle period style.

Fourth Group of Themes : Meno vivo. [120-139].

Contrapuntally, four ideas are evidenced.⁶ The two treble lines are more independently contrapuntal (4A, 4B); 4C and 4D are more interdependent as the harmonic cushion for 4A and 4B. In the third bar of each statement, itself of four bars length, the lines 4C and 4D converge, and also 4B by implication and register : in 4B [121] A below middle C goes to an A below and above middle C in the converged 4C/4D chord [122]. A kind of extra line, or motive, emerges: the D^b to D^{\sharp} alternation in the 4B line occurs as opposed to the arpeggiated converged 4C/4D line.

The rate of harmonic change is very slow; basically existing of two bars duration until [134] when:



remains as the harmonic basis. The B^b and F seem to be simultaneous sounding of the dominant ninth chord with its tonic note, if these terms could be used descriptively rather than definitively.

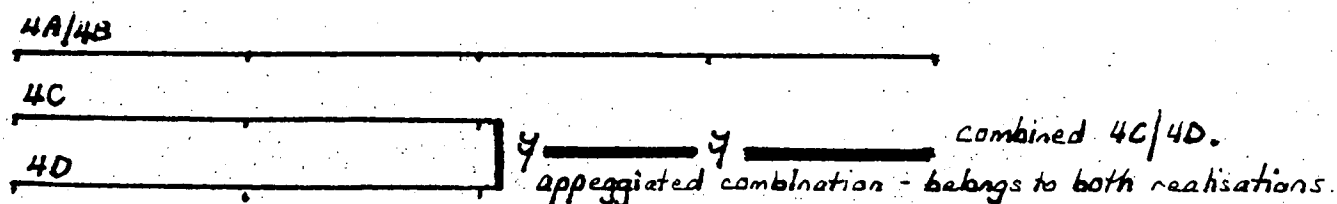
The B^b also acts as the delayed resolution of the dominant chord, first expressed in [118] as an anticipatory measure.

The F is prolonged through the meno vivo by movement to C^b , or an augmented fourth, twice, then overlapping, in the harmonic reduction.

This section, containing the bass overlaps, is of crucial importance in the later compositional developments that Scriabin evinced. It demonstrates:

⁶ Fourth Subject Area Figures, p.48.

increased contrapuntal management, use of harmonic areas, and continual overlapping of traditional resolutions (such as to the B) by assigning the "resolved" note the dual function of being the simultaneously resolving "tonic" from the previous section and existing as root of another dominant chord. This duality of placement and function is the key to the compositional development of Scriabin. The themes 4A and 4B exist in four-bar phrases; 4C and 4D are balanced as two divided and combined "harmonic cushion" realisations.



Scriabin has also cultivated an intensive close relationship between the 3rd and 4th group of subject areas. Dis-integration and integration occur between the 3B sotto voce, and the three lower parts 4B, 4C and 4D.

eg. 3B

sotto voce

meno vivo

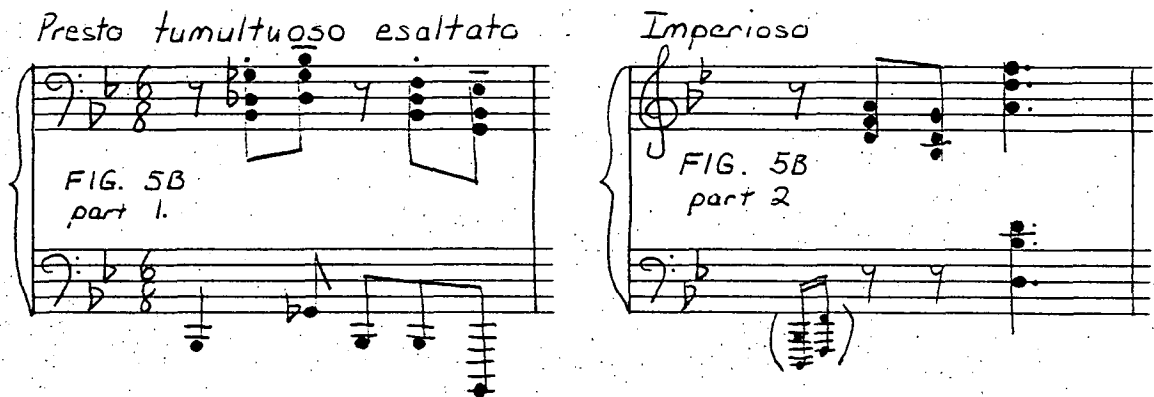
[98][99]

[120]

In the sotto voce, the moving part internally is an alternating major-minor third against a constant minor 7th (doubled) and diminished fifth from the bass note; the meno vivo contains a constant major third and minor seventh (again doubled) with an alternating major-minor ninth. It also demonstrates a change from harmonic or homophonic principal function via a rhythmic motive to the contrapuntal function, with different rhythms given to illustrate their inter- and in-dependence.

Fifth Group of Subject Matter [140-146]

Two contrasting ideas are juxtaposed.⁷ The two bar motif allegro fantastico, is, as the prologue and end of first subject groups also separated by a bar's rest from an extensive presto tumultuoso esaltato development of two inner contrasting ideas, Fig. 5. They also contrast by time signatures of $\frac{2}{4}$ for the allegro, and $\frac{6}{8}$ for the presto.



With the second main idea, Fig. 5(b), these two parts of it combine to phrase the section as follows:

1st statement 4 bars:

3 bars 5(b) (1), 1 bar 5(b) (2)

2nd statement 6 bars:

4 bars 5(b) (1), 2 latter bars derivative and variations

2 bars 5(b) (2) "extension" 5(b) (2)

3rd statement 4 bars:

2 bars 5(b) (1) derivative and variations

2 bars 5(b) (2) "extension"

The motive 5(b) is closely related to, and indeed uses, material from both the second and third subject areas, developing both ideas. In addition, 3(c) itself is derived from 2(c); figures 5(b) (1) and 5(b) (2) derive from 2(b), 2(c) and 3(c).

⁷ See Fifth Subject Area Figures, p.49.

In 5(b) part 1, the treble line can be directly related to [48], (or [54]) or [59] or [61-63]. Probably [61-62] (indicated below) is the closest to [144] and [145] due to the identical rhythmic pattern in both bass and treble lines, and intervallic movement in the treble line; and [59] [80] and [84] correspond most closely to [147-148], as their harmony is closer than [82] and [86] though the pattern is the same.

The image displays a musical score for piano, consisting of two systems of music. Each system has a treble staff and a bass staff. The first system includes measures [59], [61], and [62]. The second system includes measures [80], [82], [84], and [86]. The treble staves feature complex chordal structures and melodic lines, while the bass staves provide harmonic support with various rhythmic patterns. The key signature is three sharps (F#, C#, G#). The notation includes various musical symbols such as notes, rests, and dynamic markings.

[149-150] and [153-154] directly derive from [88-89] and [90-91] in the treble configuration and development but the bass line, though harmonically consistent with the treble, is varied rhythmically. The first bass line appearance carries on the $\frac{6}{8}$ movement; but the last appearance uses the appearance of semiquavers on the beat, first indicated at [146] and [151] with at [153] by altering this rhythm to demonstrating further use of the rhythmic parameter.

THE DEVELOPMENT : [157-328]

In the development, Scriabin even more closely develops and integrates material. When possible the identified figure numbers will be named to show motivic or thematic relationships.

The prologue idea heralds the development. It is up a tone from its first statement and is of eight bars length, or two-thirds that of the beginning. Again, a bar's rest separates it from the following section. [157-165].

The languido, as in the Exposition, reappears, but up a tone from its original interval. As in the prologue, its appearance is shortened; from [166-184] it corresponds to [13-33] without the reappearance of the two bars worth of falling semitone in the middle line with falling tritones by a minor third seen at [29-30]; this is saved till later. In its place the previous four-bar pattern [25-28] is extended to a seven-bar pattern.

From [185-246] elements from the first, second and third subject ideas are developed. The rising thirds treble line (Fig. 2(a)) are extended against the imperioso in the bass (Fig. 3(a)) while Fig. 2(b) and Fig. 2(c) balance this three bar pattern with their usage over three bars. [185-190]. The imperioso in the treble [191-192] is placed against a dominant seventh chord-structure bass as in the Exposition, but the rhythm has been altered from semiquavers to crotchets first bar as hemiola and second bar to increasing complexity of five crochets in the time of three. The rhythmic factor here generates the feeling of progression, as the harmony has remained static: only the dominant seventh structure based on E⁴ ([191-196]) is used, despite appearances of its ninth note F[#] ([193-194]), and its alluded eleventh note A⁴ ([193-194] in the treble line). Figures 2(a) and 2(b) again reappear [193-194], then the same imperioso statement [197-198] is altered.

It enters at a tritone distance (down), thus the harmonic background is altered a tritone, (a) below. The tritone impact is further emphasised by use of a full dominant chord, $\text{V}^{\frac{13}{9}}$ before the rising thirds of Fig. 2(a), [193]. The dominant chord resolves to the chord at the tritone, (b).

statement

statement, down a tritone

[195-198]

ie. (a)

basis: [195] and [196]

(chord beginning [197])

(1)

sevenths of parallel construction plus a retained E.

tritone

ie. (b)

[193], to [197]

(2)

enharmonically, the second chord is the same, with an additional note.

D ⁴	to	D ⁴	same
C ⁴	to	D ⁴	up semitone
A ⁴	to	A ^b	down semitone
F ⁴	to	E	down tone
E ⁴	to	B ^b	down tritone

tritone

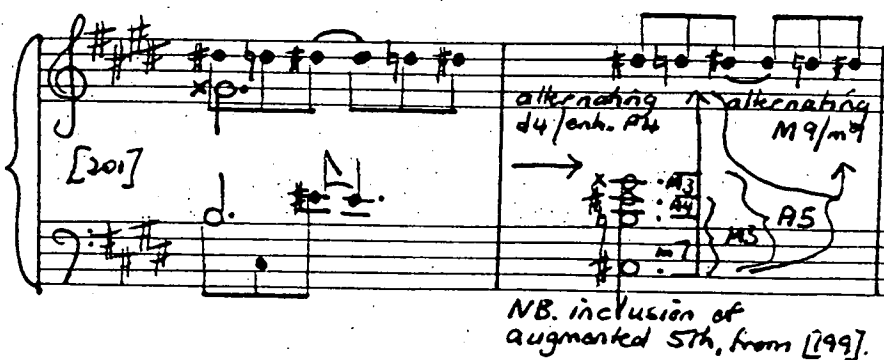
This leads to two questions of possible construction:

- (a) Are the chords when the same notes have been sounded written enharmonically, when a note at the tritone has been added, to indicate a change of function? (i.e. from progression to cadential feeling)? or

- (b) Are the chords written to indicate the parallel nature that exists between them? (Therefore, would the different spacing, e.g. 2nd chord E^{\flat} is where D^{\flat} would be for pianistic and/or compositional reasons?)

[199-206] concentrates on developing Fig. 3(b), 1st subject motive 4,⁸ its tritone accompaniment, and the increasingly complex rhythmic assignments given to each. The first subject motive four appears in augmentation and later harmonically filled out [200-206] as the top tenuto'd and accented line in the treble. Its former tritone falling by a minor third in the first subject area is expanded by interpolation and arpeggiation of the Fig. 3(b) motive basis [199 and 201] in the $\frac{6}{8}$ meter (as compared to its initial $\frac{5}{8}$ meter of Fig. 1(4).)

FORMS OF 3B MOTIVE



NB. inclusion of augmented 5th, from [199].

The minor-third-falling tritone occurs in the bass [200] and [202-205].

At [203] it is arpeggiated out in conjunction with dual usage of Fig. 3(b) expanded;⁹

⁸ Seen under First Subject Area Figures, p.46.

⁹ See Third Subject Area Figures, Fig. 3(b), p.47; and the following example.

NB. Symmetrical chord construction

is the tritone down a minor 3rd from B and F#

Note also that the falling m3 tritone is contained within the development of the Fig. 3(b) motive. The rising semitones in the treble, lower part, 2nd half of the bar [200], [202] and [204] (where they are also doubled) and rise for the whole bar's length are allusions to the falling semitone pattern in the second bar of motive 4(B). Movement is upwards at the rate of a minor third [199-beginning of 201] minor third [201-beginning of 203] and then of a tritone [203-205/6].

From [207-218] the patterning arrangement of [185-206] is repeated, with [105-190] being shortened to four bars [207-210] by omitting first two bars of rising thirds. Its closer allusion to the second subject in the Exposition is reinforced by reintroduction of the rhythmic syncopation $\frac{6}{8}$ varied to $\frac{6}{8}$ [208-210]. Again the movement of the imperioso and harmonic background is by tritone. [219-227, first beat] relates to [199-206] directly, but uses the chordal repetition of Fig. 3(b) sotto voce rather than arpeggiation. This section demonstrates the dual purpose of the material as harmonic at Fig. 3(b) and contrapuntal as Fig.'s 4(b), (c) and (d) by introducing the idea of more contrapuntal lines within the framework. The example is given next page as A.¹⁰

¹⁰ Figures A, B and C refer to the immediate examples included in this section.

Note the movement down of the bass by minor thirds, outlining an enharmonic octave [219-226], B, then movement for a "cadential" feeling by movement upward of a perfect 4th, C. In C there are two dominant seventh chords leading to a first inversion triad. An interrupted cadence from 11

A. [219-222]

Handwritten musical score for section A, measures 219-222. The score is written for piano in 6/8 time with a key signature of three sharps (F#, C#, G#). It consists of three systems of staves. The first system (measures 219-220) shows a complex texture with many beamed sixteenth notes in the right hand and a bass line with eighth notes in the left hand. The second system (measures 221-222) continues this texture, with a prominent melodic line in the right hand and a bass line that moves down by minor thirds, as noted in the text. Arrows point to specific bass notes in the second system.

Handwritten musical score for section [223-226]. This section continues the musical material from the previous section. It also consists of three systems of staves. The notation is dense, with many beamed sixteenth notes and complex chordal structures. The bass line continues its movement, with some measures showing a perfect fourth interval. The score ends with a final cadence in measure 226.

B. (notes held on added) additional

C. P4 up in bass line only

enharmonic octave

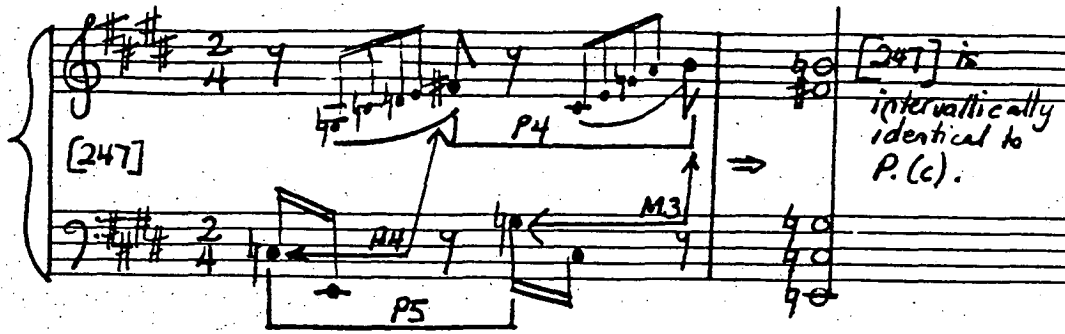
the second dominant seventh bass line an E to the first inversion chord, as though the section were in "A major". Respacing the first dominant seventh to the first inversion shows its close line or part relationship, D...

D.

- semitone movement of the root, major 3rd and major 9th;
- tone movement of the minor 7th (doubled) going to the major 6th

From [227-246], the features use mainly the second subject area: Fig. 2(b) for its rising third and falling perfect fifth, and Fig. 2(c) for its falling tone then alternating minor sevenths. Figures 4(b) and 5(b) are also indirectly related. [227-234] are sequentially followed at a perfect fourth's distance [235-242]. [243-246] combine the ascending thirds, descending pattern of the second group of subjects with the two bass alternatives arpeggiated quavers and rhythm of Fig. 5(b). [245-246] use [244] treble and slightly alter it to falling pattern, (as a dissecting idea).

The leggierissimo volando [247-250] alludes to the prologue ornament figure and contrast the first note of the bass semiquavers intervallically.



It also alludes in the bass line to the use of a first inversion of a traditional style chord to aid a "cadence"; here it extends.

The presto giocoso [251-262] combines motive 1 and motive 2 from the first subject group in slightly altered rhythms [251-254] against an arpeggiated dominant ninth in the bass. This corresponds to first subject harmonic change [40-43]; with the earlier use of the two motives contrapuntally [13-16] and [34-35], [38-39]. The repeated G^b to $D^\#$ [251-254] is a chromatically altered heralding of motive 1 figure 1



motive 2 is used as the inner part treble line [264] and [268]; Figure 1 motive 4 is in the treble inner part [266]; the first treble statement 263-264:

is related to → A. and → B.

The use of the semitone movement continues [265-267] again finishing with the minor seventh leap downwards [268] [269 and 270] allude to Figure 4 section's treble line expansion:

Figure 4 delays the semitone movement until the bass harmonies change. Thus G and D have dual functions.

The cantabile meno vivo repeats the fourth group of themes as in the Exposition meno vivo. But it is a semitone higher than the original; and the only change is that Fig. 4(d) has been arpeggiated and includes the additional "tonic note", here B, in the bass of the arpeggiation. Also, where the lines, Fig.'s 4(b), 4(c) and 4(d) converge in a descending arpeggio of the sounded chord notes, here the arpeggiation is ascending and exceeds the register of the chord given, with echo allusions of the last two notes of the melody marked. The cantabile extends from [271] to [280] and is then interjected twice by Fig. 5(a): at [281-282] a semitone higher than its original entry, and at [285-286] a minor third higher than the

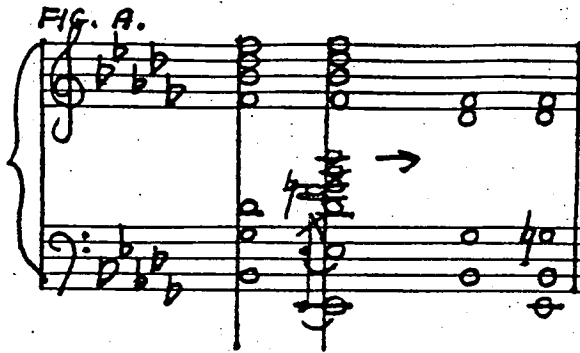
[281-282] entry. Two bars of the cantabile tune, minus the last note and accompanying chord are juxtaposed to Fig. 5(a), the Fig. 4(a) melody in octaves. As in [271-280] the last two entries are at a perfect fourth apart.

From [289-305] marked allegro, the Fig. 5(a) originally marked allegro fantastico is developed. It commences at the same pitch as the last entry at [285-286] i.e. a major third above the Exposition original and moves in a 2-bar phrase, then a 4-bar extension idea as follows:

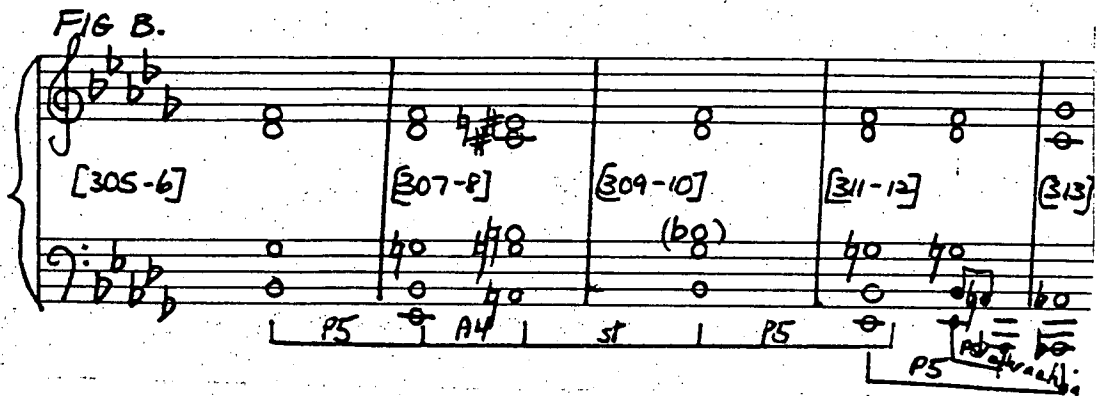
Handwritten musical notation for two systems of piano accompaniment. The first system covers measures [289] to [295] and the second system covers [297] to [303]. Each system has a treble and bass staff. Above the staves are labels for intervals and patterns: M3, m3, st, P4, same, st, st, st, M3. Below the staves are labels for intervals and patterns: M3, m7, P4, same. Measure numbers [289], [291], [293], [295] are written in the first system, and [297], [299], [301], [303] in the second. A note in measure [303] is labeled '(pattern up a kne)'.

Pianistically, the semiquavers ♪♪ become chords to generate increasing urgency and movement to the next section.

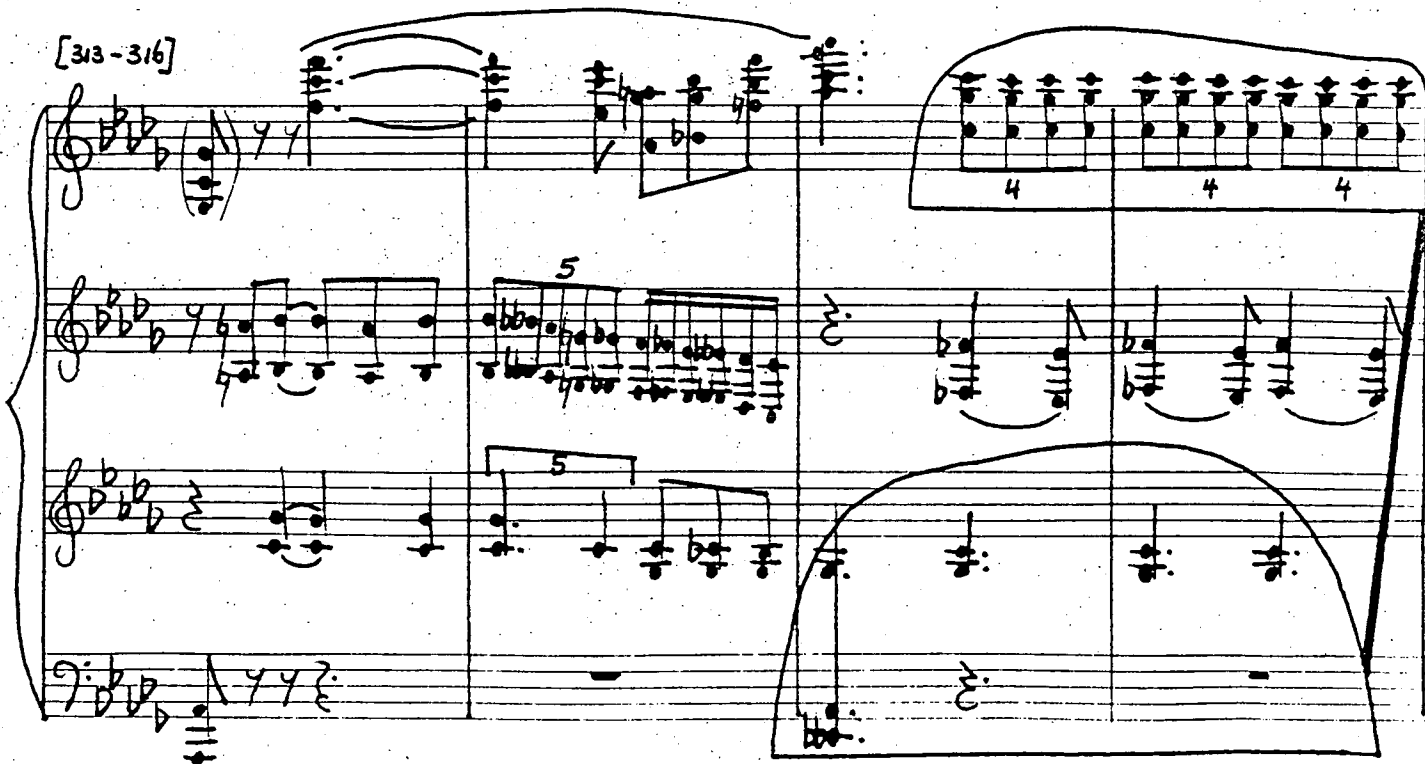
Bars [305-313] combine elements of the third group of subjects. The quasi trombe imperioso call in the bass is contrasted by the Fig. 3(b) sotto voce idea. This area is the lead-in towards the climax, formed by increasing the rhythmic complexity. Other facts aiding it are the use of the Fig. 3(c), [114-116]⁸ first inversion movement up a perfect fourth to proportionally the same chord relationship in the bass, seen as perfect 5th dominant [305-307] and [309-311] (Fig. A below). Also as important in the bass line



is the juxtaposition of the augmented fourth perfect fifth interval (Fig. B).



The Exposition meno vivo of great cantabile quality has been transformed into the climactic feature of this sonata. From [313-328] this occurs. Of the original Figure 4, parts 4(a) and 4(b) predominate, with octave and harmonic additions.



Again Fig's 4(c) and 4(d) ideas are more interdependent. But notice that the sustaining of the chord reached in [315], parts 4(a), 4(c) and 4(d) remain these three parts, not two as in the Exposition. Also notice that repeated chords, creating rhythmic complexity of four against three are used in [315-316], [319-320], and [323-324] instead of the arpeggiated descending figure. The repeated chord idea sustains the bass sound reached in [315] and the following similar places. This four against three is also anticipated in [312] in the treble.

In this section, the juxtaposition of tritones (in both forms) and perfect fifth, as in the meno vivo, and [305-312] is similarly exploited. Each chord represents two bars of contrapuntal movement:

The musical notation shows two systems of chords. The first system has five chords: d5, d5, d5, m9, and d5. The second system has two chords: st (tritone) and A# (perfect fifth). Below the first system is a bracket labeled 'P5' (perfect fifth). Below the second system is a bracket labeled 'P5 (enharmonic) d6'.

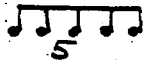
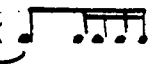
The expected B to "finish" the section occurs as the first note of the Recapitulation.

RECAPITULATION [329-456]

Almost without exception, the Recapitulation follows the traditional sonata procedure of restating the subject areas in the "reformed" key. As the restatements do not conform (like the rest of the piece) to a key, a viable alternative is to compare each Expository section with its Recapitulatory equivalent, intervallically.


From [329-356] the second subject idea is restated, down a perfect fifth (or up a perfect fourth later). No developmental reworking of the initial with harmonic additions in the Exposition occurs.

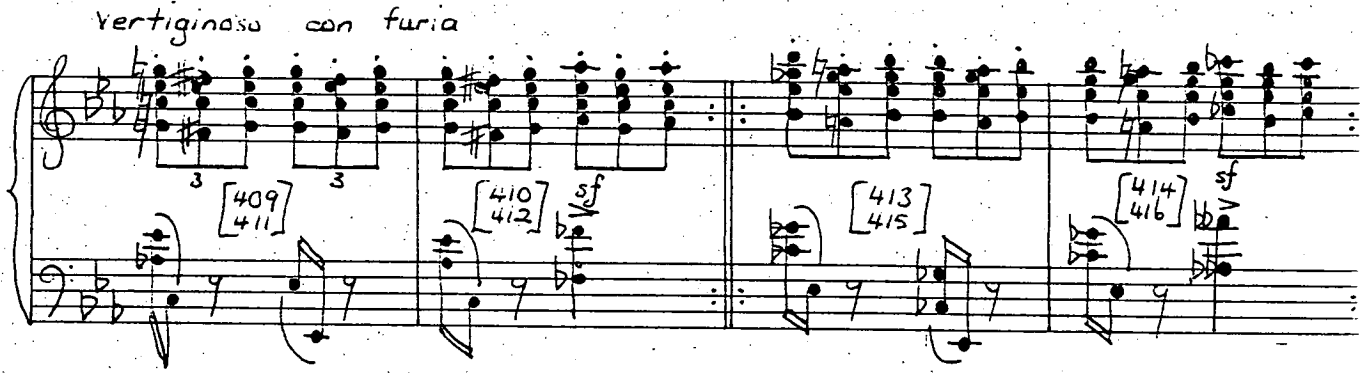
The group of third subjects is repeated verbatim at the interval of a perfect fourth upwards. It extends from [357-380].

Also recapitulated at the interval of a perfect fourth is the fourth group of subjects. It occurs from [381-400], with the only variation happening. Rhythmically, in the lower treble line [392-393] where the tied note is held to a group of five quavers to be played in the time of three (i.e. ) rather than [131-132] in the Exposition counterpart of () .

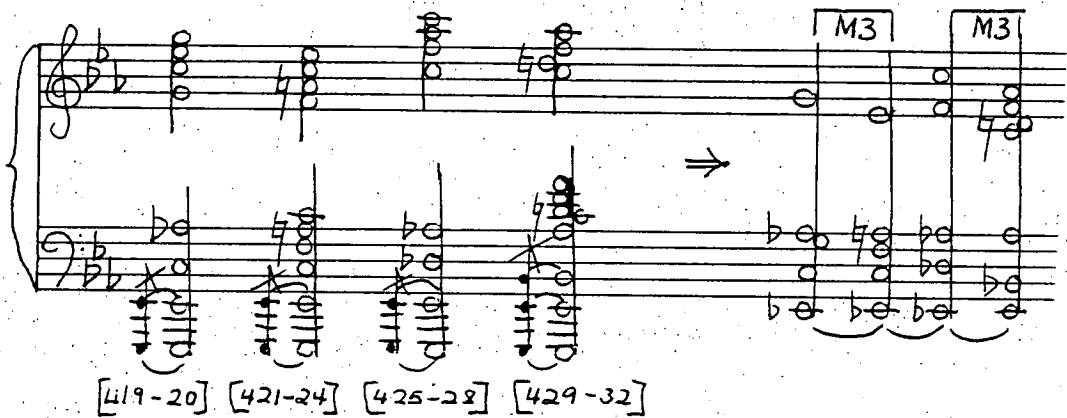
Both ideas of the fifth group of subjects are recapitulated, but are extensively developed along with motivic and thematic material from other areas. Fig. 4(a), the two-bar interjection is extended by its own repetition and sequential repetition of this at the minor third [401-408], in the treble line; the bass line maintains the E^b pedal point whilst alluding to the minor third elevation.



Exactly the same material is used for [409-416] but the triplet repeated chords in the $\frac{2}{4}$ treble line instantly recall the $\frac{6}{8}$ Fig. 3(b) repeated chord grouping (i.e. $\frac{6}{8}$ ). Thus Fig.'s 5(a) and 3(b) are combined: Note transformation from sotto voce to vertiginoso con furia.



The Section marked con luminosita [417-432] is based on four harmonies over an E^b pedal point:



It combines the imperioso (quasi trombe) theme in the bass, repeating the whole pattern up a perfect fourth: [417-424] repeated [425-432]. Fig. 3(c) is repeated [425-429] from [417-421]. Its harmonic change on the last chord, causes the pianistic writing to indicate the last chord for the right hand, whereas the rest were written in the left hand. Against the imperioso, the derivation of Fig. 2(b), also seen as the treble line of Fig. 5(b) occurs, shifted across one quaver beat so that the falling tone falls on the second beat. This pattern is led in by Fig. 3(b) repeated chords each time for the first ♩ beat, and occurs [417-421] and [425-429]. From [421-424] and [429-432] the treble exploits the juxtaposition of minor sevenths, in rhythmic variation and augmentation of Fig. 2(c).

Use of the seventh, from 2(c)

the seventh's use here, with the rhythmic parameter [422-423-424]

In contrast to the use of the seventh, the bass line features semiquaver arpeggiated added sixths, rising through inversions [422-424], and descending [430-432]. In [432] the added sixth idea in the bass is returned to the Fig. 3(b) chord and alters the $\frac{2}{4}$ meter to $\frac{3}{4}$. These arpeggiated semiquavers recall the continuation of Fig. 3(c).

The section marked estatico [433-440] combines: Figure 1 motive 1 in augmentation with Figure 1 motive 2 against a variant by the bass line only of the Fig. 3(b) idea. It also includes the use of repeated chords and the alternating semitone figure of the Fig. 3(b) idea in developing Figure 1 motive 4. The variant of Fig. 3(b), and "development" of Figure 1 motive 4 is indicated, e.g. A and e.g. B respectively

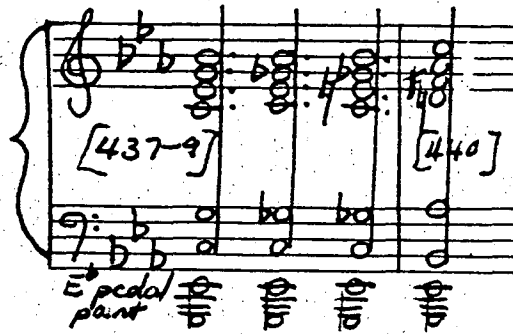
Variant of Fig. 3(b)
From Fig. 3(b), the changes are:


1. The bass line would also repeat the chords \Rightarrow (2.) and the \sharp^b octaves (here an added pedal point - a kind of "tonic" would be absent).
2. The top treble line would alternate $\sharp^b C - B - C$ to maintain the movement.

E.G. B.

which is the last two bars of Fig. 1 motive 4 transposed up a perfect fourth. The slight rhythmic variation is due to the different time signature. Note in the second bar the integration of the alternating semitones $\sharp^b C - B - C$ from Fig. 3(b).

Note also the reintroduction of rhythmic complexity four against three to exaggerate or heighten the harmonic changes of one note each chord [437-439] then return to the triplet rhythm for the more complete harmonic "change" or "progressions";

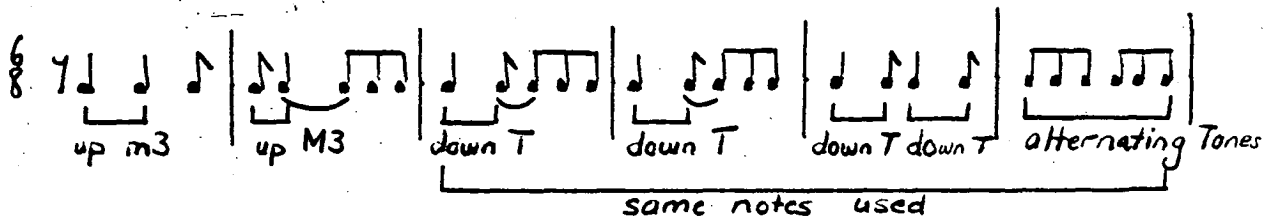


The final section, marked presto, embraces two ideas: Fig. 5(b) and that of the Prologue. Fig. 5(b) re-occurs at the interval of a perfect fourth higher than in the Exposition, and is of ten bars length [441-450] to the Exposition's fourteen. Only one imperioso statement is heard [444]; allusions to the imperioso occur in the bass line [447] and [449] with the use of the $\frac{6}{8}$  rhythm. The same motivic and subjective figures are employed. With the re-appearance of the prologue [451-456] in part, that is, of the pattern being repeated over five octaves, and subsequent paused silence bar, the sonata concludes. This reappearance is important in that it re-occurs at the original pitch, in contrast to the rest of the Recapitulation, "transposed" at the interval of a perfect fourth upwards, thus conforming to the key-relationship principles held in traditional sonata form.

A summary of Sonata No. 5 is provided.

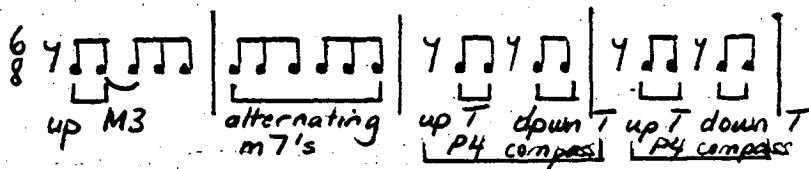
ADDITIONAL NOTES ON THE SUBJECT AREAS

1. Second Subject area: [47-52] specifically



Placement of the rhythm in the bar remains consistent with intervallic use as the sonata progresses.

e.g. (a) [59-62]

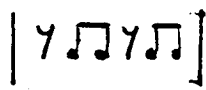


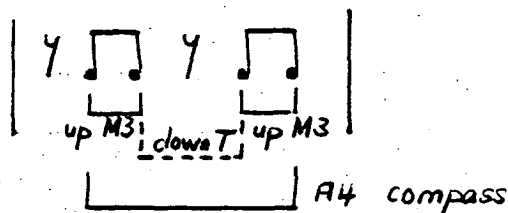
(a) [59] directly relates to [48] and [49] by the various displacements in the first beat.

(b) [60] is an intervallic inversion (m7) of [52] which alternates tones to the same rhythm.


(c) [61-62]. The rhythm used is less closely related so the pitch usage is different.

(d) [63-64] repeats the rhythmic and intervallic pattern of [59-60], but at a tone lower.

(e) [65-67]: This three bar interlude uses the  pattern but the intervals are modified:



2. Third subject area:

The first idea, marked imperioso, acts as a heralding of future events, evinced by wide intervals, accented rhythms accompanied by  murmurs.

The second idea, sotto voce, is used as a rhythmic vibration. This is a Scriabinic device, and is related to his philosophy and preoccupation

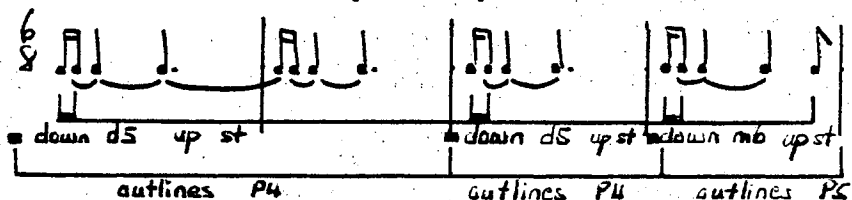
of flight and delicacy, and ecstasy. It is also an embryonic form of his belief therefore that trills were uplifting (the top note alternates by semitone).¹

The third idea is less "independent" of previous resources, so the rhythmic basis of the first idea is used, in relation to its common marking, imperioso. To differentiate, it has the additional marking quasi trombe.

3. Fourth subject area.

The first four bars contain the four parts and therefore the four rhythmic patterns.

Of interest here is [130-133]:



[132-133] is a rhythmic variant of [130-131]. But what is more important is that the melodic line is outlining intervallically the harmonic progression by the same method that is employed as a central function of this work.

4. Fifth subject idea.

The bass line of the first motive: $\frac{6}{8}$ can also be feasibly derived from the metrically changed retrograded $\frac{6}{8}$ belonging in the presto con allegrezza. Hence when the presto, but now

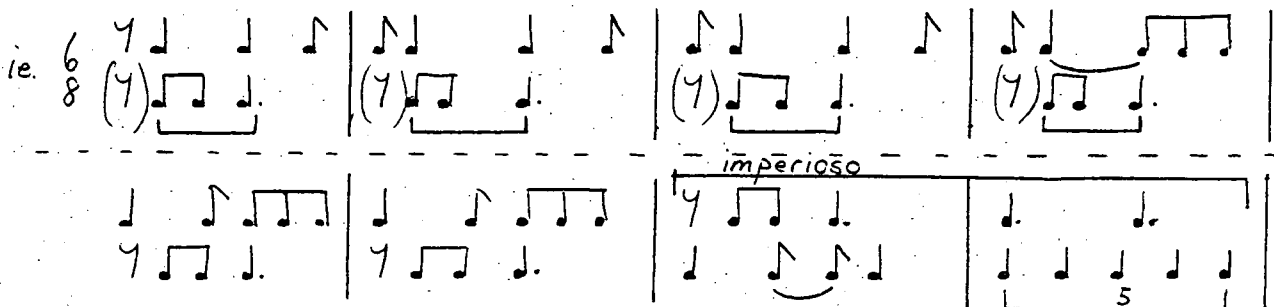
tumultuoso esaltato reappears, it uses this rhythm to compare against the B^b pedal point set up in the accompaniment. The $\frac{6}{8}$ now combines previous use by alternating a rising major third and a falling tone of a perfect fifth in compass. There are three imperioso statements

(i.e. of Fig. 3(c)) but the first two are incomplete: (a) $\frac{6}{8}$ and (b) $\frac{6}{8}$ before the final complete statement (c) .

¹ See Faubion Bowers, The New Scriabin : Enigma and Answers (London: David and Charles, 1974), especially Chapter VI on mysticism. The trill as a compositional device is related to his philosophy.

5. Development and Recapitulation

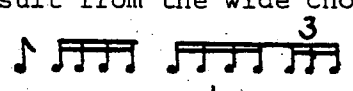
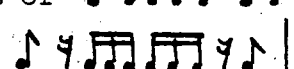
Development of material proper begins at [185] where the presto con allegrezza rhythmic syncopation in the treble is combined with the imperioso rhythm and shape, incompletely firstly in the bass, then fully in the treble: [185-192]

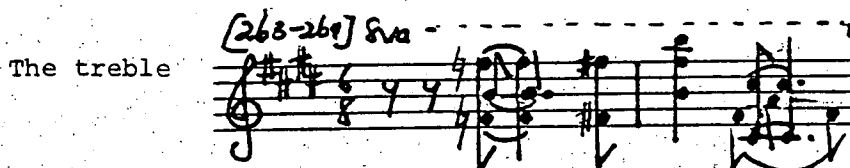


At [199] the alternating semitone trill takes place again with tied syncopation, and the bass also supports with syncopated offbeat repeated notes recalled from the first languido section G[#], E[#] etc. Note that bass movement is also down by a minor 3rd each time, culminating in an octave, as the languido [197-206] - [29-33]. The top line is also from the languido section in augmentation. This top line combines, again in augmentation with the rhythmic vibration featured in the imperioso section, to progression [219-228]. Bass movement is also down by minor 3rds again to an octave but is enharmonic (from D^b to C[#]) and then the bass vibrates the last two alternating chords to "cadence" as a first inversion interrupted-style cadence.

Development continues with usage of the presto con allegrezza motives till the leggierissimo volando at [247-250]. Here uses the beginning appoggiatura of the Prologue combining with the allegro fantastico bass rhythm.

At the presto giocoso a parody of the falling perfect fourth demonstrated in the treble is imitated at the diminished fourth in augmentation. The first subject, motive 2 also reappears, and allusions to the appoggiatura at the beginning are observed. Also allusions in [17-20] are made [255-262].

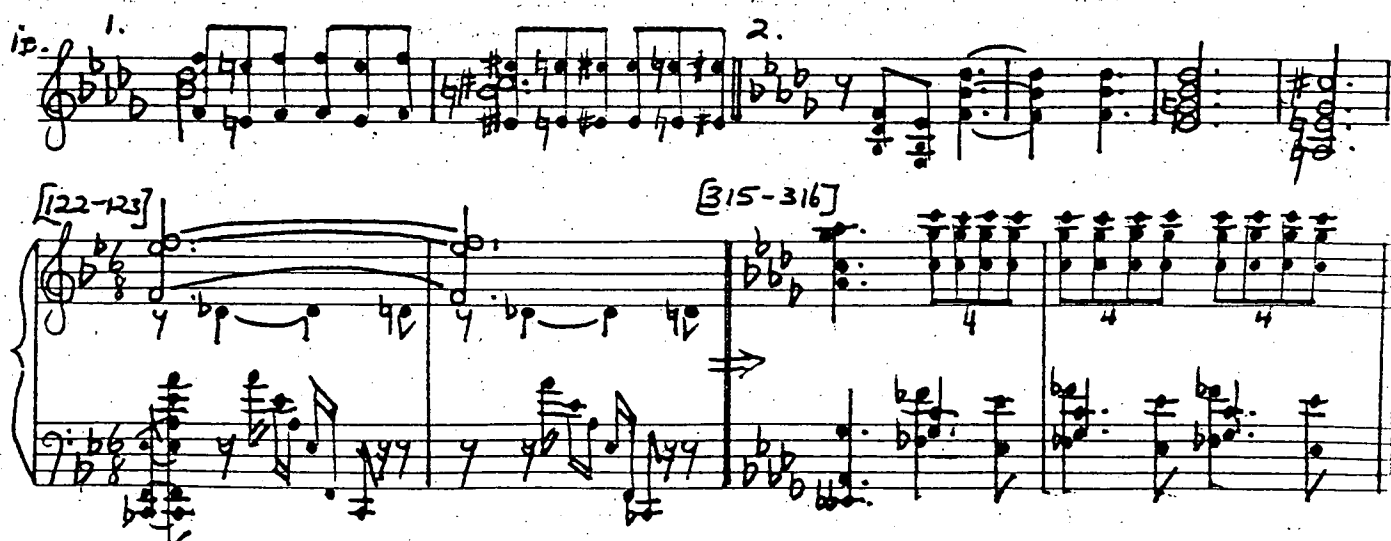
The meno vivo further develops the melodic ideas. Only "new" rhythms result from the wide chordal arpeggiations which are expanded into 2 bars of  [273-274] from 1 bar .



also used the first subject, motive 2 in juxtaposition with a varied [19-20] combined with M7 use of the presto. Further excitement/development is worked by juxtaposing the meno vivo with the allegro fantastico, then developing the allegro fantastico by extended sequence up a tone [281-216] and [297-304/5].

The climax for this work juxtaposes main motivic elements, the repeated chords with semitone-trill idea on top, pianistically filled out,² the quasi tromba imperioso call in the bass, filled out,³ the languido top two lines⁴ and the descending contrapuntal semitonal melody filled out to give the equivalent harmonic background as in the original meno vivo (egs. 1 and 2)⁵.

(N.B. the harmonic fill-in and Dernova)



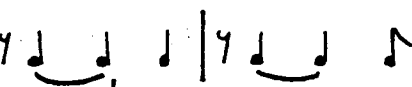
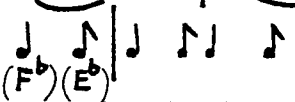
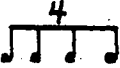

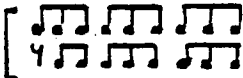
How the harmonic figure was changed, is as above. The semitonal motive

2 From Fig. 3(b).

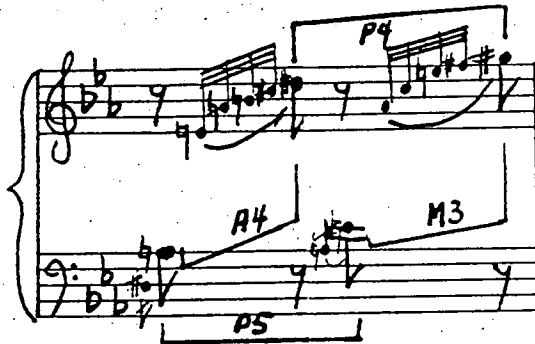
3 From Fig. 3(c).

4 From First Subject Area, motives 1 and 2.

5 Descending semitones are also present in the Exposition Languido.

D^b to D^4 is  as compared to the octave F^b to E^b : . The accompanying figure alters from arpeggiation through the chord to repeated chords in a 4 against 3 rhythmic pattern. This 4/3 is significant in the last section of the piece [^{at estatico}₄₃₄₋₄₄₁], particularly on its entry at [438]; the  alters to , culminating in 2  triplet bar of both to lead through to the final presto, which uses the presto tumultuoso esaltato at [143] up a perfect 4th, or recapitulating at a "tonic" level. This then finishes with each subject area with the exception of the prologue recapitulating up a perfect 4th or down a perfect 5th.

The prologue, now acting as an epilogue, is restated at the original pitch, in its latter section where it repeats its pattern over five successively higher octaves. It reinforces the importance of the intervals used and exploited in this work:



Summary : OutlineFormal Construction of Sonata No. 5, Op. 53Exposition [1-156]

. Prologue [1-12]: Allegro, Impetuoso. Con stravaganza

. First subject area: [13-46]: languido

Five motivic features

. Second subject area: [47-95] Presto con allegrezza

1 Theme: development of three patterns within the theme

. Third subject area: [96-119]

Juxtaposition of three ideas, each marked by a descriptive marking.

3(a) imperioso 3(b) sotto voce and 3(c) quasi trombe imperioso

. Fourth subject area: [120-139] Meno vivo

Four ideas exist, the top two contrapuntally dominating, the lower two harmonically more important and interrelated

. Fifth subject(s) area [140-156]

Two ideas exist, the first is marked Allegro fantastico, the second presto tumultuoso esaltato.

Development [157-328] References refer to the basic material used.

. Prologue [157-165], up a tone. Allegro impetuoso.

. First subject area [166-184], up a tone. Languido.

. [185-246] elements from the first, second and third subject areas are used

. Prologue [247-250]

. First subject area [251-262] and allusions to prologue by ornamentation.

Motives 1, 4 and 5 in the first subject area.

. [263-270] First subject area, Motives 1, 2, and 4, with oblique references to Fourth subject area, semitonal "expansion".

. Fourth subject area, up a tone, and fifth subject, first idea, up a tone interjects [271-288].

. Allegro [289-304] fifth subject, first idea. (5(A))

- . [305-313 beginning], figures 3B, 3C are juxtaposed
- . Fourth subject area, in toto, (but transmuted) works in conjunction with the 3B (or inverted 4(B)) contained within it [313-328]

Recapitulation [329-456]


- . [329-256] second subject area, down a perfect fifth
- . [357-380] third subject area, up a perfect fourth
- . [38]-400] fourth subject area, up a perfect fourth
- . [401-408] fifth subject area (A), up a perfect fourth
- . [409-416] harmonic repetition of [401-408]. Combination of Figures 3B and 5A.
- . 3B has been transformed from sotto voce to vertiginoso co furia.
- . [417-432] 3(C) versus 5B, and 2(C) and 3(B) marked con luminosita
- . [433-440] Figure 1, motives 1, 2, and 4, and 3B
- . [441-450] Presto. Figure 5B up a perfect fourth
- . [45]-456] Prologue, at original pitch.

USE OF THE RHYTHMIC PARAMETER IN THE FIFTH SONATA

In this work, Scriabin demonstrates that his use of rhythm is consistent with conventional treatment. That is, he uses an identifiable rhythmic pattern which relates to a certain theme or motive. But, once again, he extends the function of rhythm in much the same way as he extends (melodic) thematic usage.

Contrasting meters and rhythmic patterns are juxtaposed to clearly define melodic material and developments. Their very dissimilarity aids evidence whether material is independent or interdependent of or on previous matter. Especially important is the exploitation of the rhythmic patterns, internal subdivisions, and increasingly complex cross-rhythms generated in the Exposition; thus the rhythmic factor is also developed.

The rhythmic material of the Exposition is outlined separately, and how it is used as a further developmental resource is demonstrated in the discussion under the Rhythmic Material addendum placed at the conclusion of this discussion of the rhythmic parameter.

Basically, the Prologue uses more complex subdivisions within a $\frac{2}{4}$ meter. Besides the 1 to 1, 2 to 1, 3 to 1, and 4 to 1 relationships, the employment of 5 to 2 is used. More complex still is the unequal subdivision of two odd quantities vertically contrasted (Prologue, Figure (C)). The main division of the top figure is into two equal halves, the first half being subdivided again into fifths; the lower figure is divided into a triplet. The main cross rhythm of two against three i.e.  is further complicated by the extra subdivision. The idea of 5 against 2, and then variable A on 5 against 3 in an oblique fashion is used by Scriabin in his later developments.

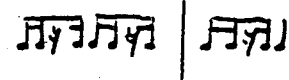
The first subject area differs from the prologue in two ways: firstly, its rhythmic drive is achieved through constant changes of meter, and not sub-divisions within a beat; and secondly, within all meters, all vertical propositions have a ratio to 1, e.g. 2 to 1, 3 to 1, etc. Also the smallest unit of any of the motives is a quaver, the unit of the time signatures.

The second subject area uses cross-rhythms - though nowhere near as complex as in the Prologue - within a single meter. Resultant rhythms generated are illustrated under Figure A of the second-subject area. Where cross-rhythms are not used, ratios and proportions are conventional, shown under Figure B.

The third subject area contrasts its three motives by their distinctly different treatment. Motives one and three use different rhythmic patterns for the bass and treble to contrast their mood (imperioso) from motive two, which uses the identical syncopated rhythm in both to aid its sotto voce marking. The fact that motive three is almost identical to motive one in rhythmic treatment demonstrates its derivation and dependence on this motive and earlier material (intervallically). The meter is $\frac{6}{8}$.

Within the fourth subject area, there are no complex sub-divisions within the single meter ($\frac{6}{8}$). Rather the patterns highlight the independent contrapuntal nature of (A) and (B) especially, and are less differentiated for the inter-dependent (C) and (D). The ratios remain simple, and phrasing remains even : e.g. 4, 4, $\frac{6}{4}$, 4, 2.

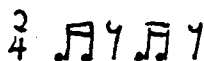
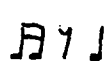
Both meter and phrase lengths are contrasted in the fifth subject area.

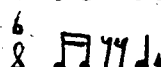

Motive 1 uses simple duple meter with a combined rhythm of $\frac{2}{4}$ 

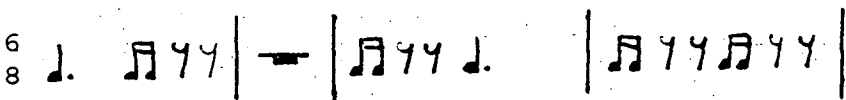
Motive 2 is in $\frac{6}{8}$ and the pulse is basically maintained in the bass while the treble is syncopated. Already development of the rhythmic factor is in evidence; as Motive 2 is to some degree derived from previous statements this is to be expected.

The rhythmic factor considered important is the development that occurs and results as a change of meter.

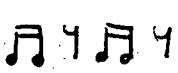
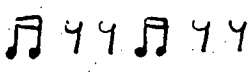
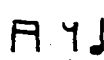
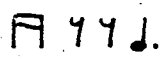
Observe the bass between motives 1 and 2: the later working out of the second idea with the

$\frac{3}{4}$  |  [140-141]

$\frac{6}{8}$  |  [151-152]

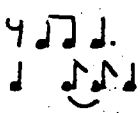
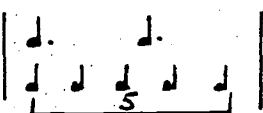
and further: $\frac{6}{8}$ 
 [153] [154] [155] [156]

change of meter is seen by the correlation between

$\frac{2}{4}$  | and $\frac{6}{8}$  | and
 $\frac{2}{4}$  | and $\frac{6}{8}$  |

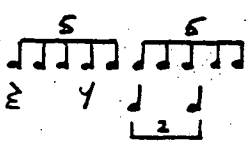
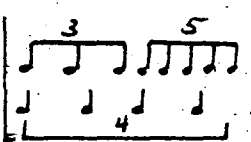
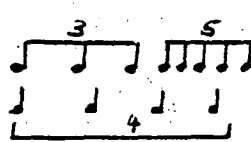

Motive 1 is two bars long in its entirety; motive 2 develops an idea and the phrasing is as follows in number of bars length: 4, 6, 4.

The first indication of rhythmic pattern usage in the Development occurs at [191-192], [195-196], [211-212] and [215-216]:

$\frac{6}{8}$  | $\frac{6}{8}$ 

Horizontally, the top line remains simple; the lower line subdivides into a hemiola or cross-rhythm first bar of three equal parts, and five equal parts in the second bar. Vertically the first bar remains simple, the second bar has a five against two rhythm over a bar line, rather than of a beat; the bar of music is subdivided with the cross-rhythm.


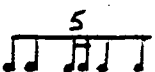
The second indication occurs from [224] to [227]:

$\frac{6}{8}$  | $\frac{6}{8}$  | $\frac{6}{8}$  | $\frac{6}{8}$ 

Laterally, the top line contains both the usual subdivision of 3 quavers with the more complex five quavers to be played in the time of 3 quavers.

The lower line divides all subdivisions of 3 into duplet crotchets.

Vertically three against two alternating with five against two occur.

i.e.  and  sound within the same time

span.

The next indication lies in developing the meno vivo material as a climax. [315-316], [319-320] and [323-324]:

four in the time of three
normal
normal

Cross rhythms are four against three, basically, with a slight variation:

(per d.) \Rightarrow

Bars [314], [318], [322] and [326] slightly vary Part (B) of the meno vivo material from to 5

The Recapitulation progresses normally till the final allegro, where further development takes place. In [409-410], [411-412], [413-414] and [415-416] the following pattern occurs:

(a) \Rightarrow (b) \Rightarrow

The resultant variation on three against four takes place in a simple time $\left(\frac{2}{4}\right)$ rather than compound time $\left(\frac{6}{8}\right)$ though both duple.

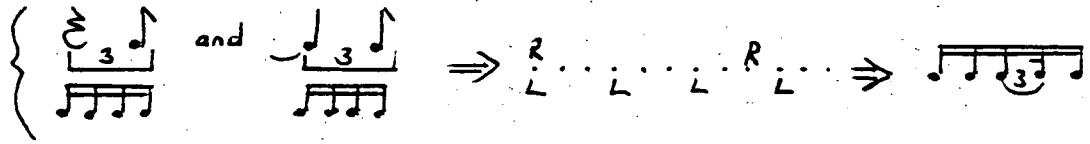
The final display of rhythmic cross-rhythms [437-439] in the estatico:

[437] [438] [439] [440]

Again the cross rhythm is three against four:

\Rightarrow L...L...L...L... \Rightarrow R...L...R...L... \Rightarrow

and secondarily (top line against third line):


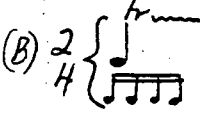


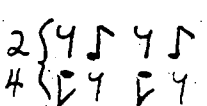


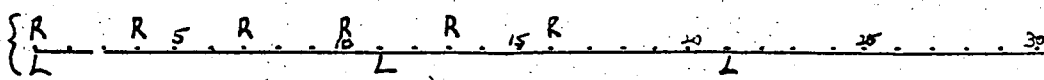
As evidenced, Scriabin's use of the rhythmic factor is more frankly experimental than in previous works. But his awareness of the oft-neglected functions that rhythm could serve to diversify and unify a musical composition, led to more extensive exploitation of this parameter.

RHYTHMIC MATERIAL

PROLOGUE

vertical proportions


- (A) $\frac{2}{4}$ {  and (B) $\frac{2}{4}$ {  : (A) 8 to 1
(B) 4 to 1
- (C) $\frac{2}{4}$ {  : 5 to 2 and 2 to 1
- * (D) $\frac{2}{4}$ {  : 10 on 3 (over 4 F's) and 2 to 3 (top part 2 major subdivisions)
- (E) $\frac{2}{4}$ {  : 1 to 1

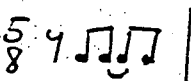
* {  (30 common denominator)

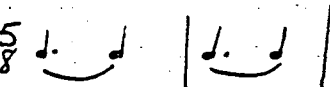
lateral proportions

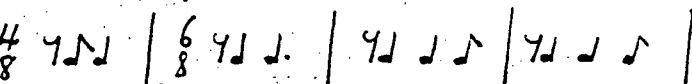
- $\frac{2}{4}$ {  : 4 to 1 : (5)
- $\frac{2}{4}$ {  : 3 to 1 : (4)
(1 : 2 : 1)
- $\frac{2}{4}$ {  : 3 : 4 (7)

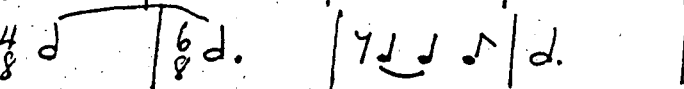
FIRST SUBJECT AREA

Motive 1 $\frac{5}{8}$ 

Motive 2 $\frac{5}{8}$ 

Motive 3 $\frac{5}{8}$ 

Motive 4 $\frac{4}{8}$ 

Motive 5 $\frac{4}{8}$ 

RHYTHMIC MATERIAL

SECOND SUBJECT AREA

A. $\frac{6}{8}$ { (A) (B) (C) (D) (E) }

$\frac{6}{8}$ { (A) (B) (C) (D) (E) } \Rightarrow { } { } { }

Some resultant rhythm from variation

Same resultant rhythm from variation

B. Uncomplicated patterns within the meter include:

(A) $\frac{6}{8}$ 4 4 4 4 (treble), (B) $\frac{6}{8}$ 4 4 4 4 (bass), (C) $\frac{6}{8}$ 4 4 4 4 (bass), and (D) $\frac{6}{8}$ 4 4 4 4 (bass).

[83]: bass changes to $\frac{6}{8}$ 4 4 4 4

[87]: bass changes to $\frac{6}{8}$ 4 4 4 4 to allow for beginning new pattern starting with the $\frac{6}{8}$.
(... variations to the pattern)

[87-88]: $\frac{6}{8}$ 4 4 4 4 \rightarrow $\frac{6}{8}$ 4 4 4 4 at [89-90]

Last variation combines these ideas at [91-93]:

$\frac{6}{8}$ 4 4 4 4 4 4 4 4

THIRD SUBJECT AREA

Motive 1. (Imperioso) $\frac{6}{8}$ 4 4 4 4

Motive 2. (Sotto voce) $\frac{6}{8}$ 4 4 4 4 varying to $\frac{6}{8}$ 4 4 4 4

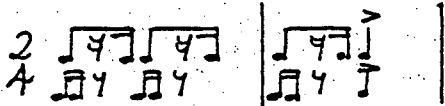
Motive 3. $\frac{6}{8}$ 4 4 4 4, a rhythmic combination of motives 1 and 2.

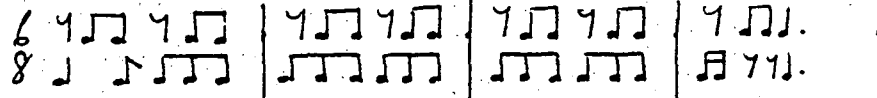
RHYTHMIC MATERIAL

FOURTH SUBJECT AREA

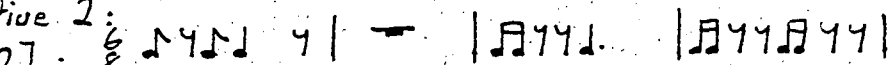
Handwritten musical notation for the Fourth Subject Area, showing four staves (A, B, C, D) in 6/8 time. The notation includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings like *d.* (diminuendo).

FIFTH SUBJECT AREA


Motive 1: $\frac{2}{4}$  ← *Allegro fantastico*
Presto tumultuoso esaltato

Motive 2: $\frac{6}{8}$ 

Other bass variations:

after motive 2: $\frac{6}{8}$ 

[149-152]: $\frac{6}{8}$ 

• using  idea from motive 1, rhythmically altered to fit the meter.

THEMATIC TRANSFORMATION & THE 5TH SONATA

Further analysis shows that Scriabin's fifth sonata undergoes the process of thematic transformation. Indeed, the process is not new, having existed since 1822 with Schubert's Wanderer Fantasy and 1854 with Liszt's Sonata in B Minor, but its use in this sonata is, overall, more extensive.

Thematic transformation as a compositional procedural technique evolved as an answer to the dilemma caused by the expansion of nineteenth century tonality. This expansion led to existence of more remote tonal regions, increasing chromaticism in melodic lines, and changes to the way in which harmonic rate and harmonic rhythm were handled within a work. These factors undermined tonal strength as an organisational and unifying structural procedure. Hence a single constructive principle of organisation had to develop out of the predicament.

The technique of thematic transformation involves exploiting all musical resources that would be employed to create a theme, motive, or melodic line. From the basis of pitch comes, vertically and horizontally, pitch patterns, melodic and harmonic shapes and formations, intervallic relationships, intervallic outlines and melodic (or lateral) and vertical compasses. The rhythmic parameter influences meter, harmonic rhythm and harmonic rate occurrence, and ultimately the speed and directional force with which the pitch element makes its impact.

An overview comparison between the Schubert, Liszt and Scriabin works demonstrates which areas have been exploited more by Scriabin.¹ The rhythmic parameter gains in importance as it is used consecutively, in chronological order. As it is increasingly recognised as a separate resource from melody, and therefore available to rhythmically-specific procedures of variety and organisation, so too it expands so as to balance the tonally-expanded concepts.

¹ The Schubert work is generally neglected in favour of the Liszt sonata; the latter provides a more comprehensive comparison to the Scriabin sonata because the treatment of both pitch and rhythmic parameters is more closely linked.

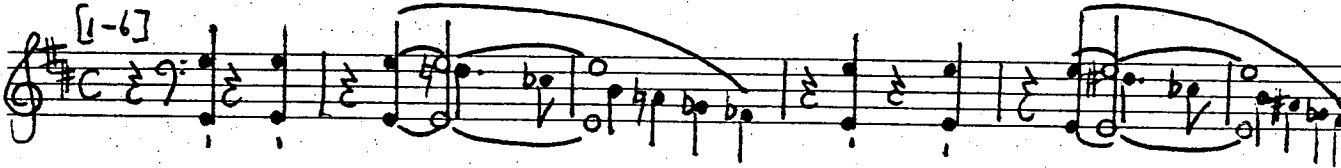
The use of rhythm and meter in the Schubert is classical in the sense of regularity and homogeneity of the phrase lengths, pulse and textural configurations within the movements; it is subjected to traditional harmonic and melodic procedures. In the Liszt work, there are four basic ideas, all originating from a single source. But Liszt assigns each idea a distinctly different rhythmic pattern and shape to define and create a different form of tension-release. There are more varied patterns, greater variety and use of meter and rhythmic subdivisions, and use of cadenzas and recitative-aria kinds of passages - still using the basic material.

Scriabin expands the rhythmic parameter still further. Complex rhythmic subdivisions within the bar, by syncopation or cross-rhythms (e.g. 5 against 3) occur side by side with frequent changes of meter (e.g. the *Languido* with its $\frac{5}{8}$, $\frac{4}{8}$ and $\frac{6}{8}$ changes). The rhythmic patterning to the various subject areas in this work is still more distinct and separate than in the Liszt.

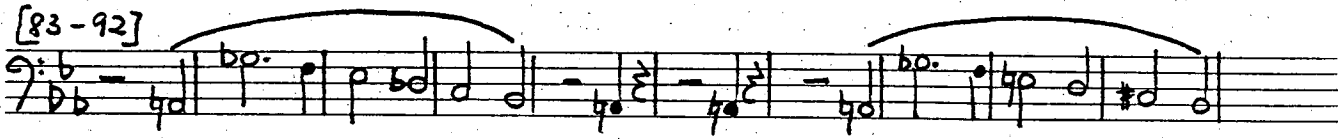
With pitch procedures, more variety ultimately becomes available and vital to the success of a work as the expansion of tonality occurs. In the Schubert the harmonic language was still traditionally diatonic with chords such as Neapolitan and augmented sixths and allusions to the Neapolitan key used as a temporary colouristic effect rather than structurally organised. Phrases, themes and motives are still working within a strongly-defined harmonic framework.

The Liszt sonata is based on the opening section, i.e. the minor 3rds, diminished seventh, and outlined shape engendered. The use of the intervals, compass and shape is more specific, therefore when it is transformed it is more procedure-to-single facet-specific. The rhythmic factor varies its stress and placement within the bars and so highlights different aspects.

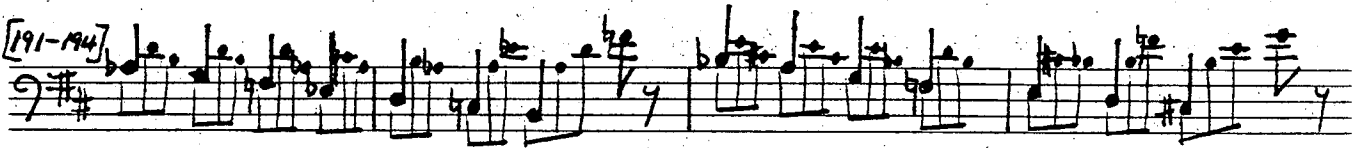
Examples are shown with some transformations below



THEME 1 : Opening bass [1-5] : two altered descending octave scales

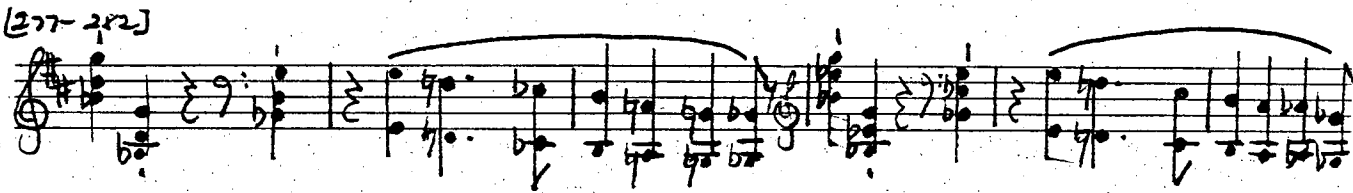


1. bass entry expanded against A ostinato treble, pattern continuing to [104]



2. [191-196] Use of theme 1 harmonically filled out in counterpoint against

Theme 3 variation.



3. [277-286] as climactic figure against oscillating treble once again

leads into a theme, theme 2.

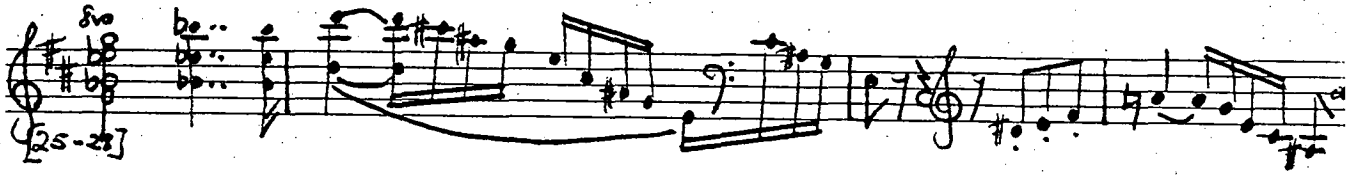
THEME 2 : [8-13]. Importances :¹ Use of diminished seventh,



minor seventh, diminished octave (enharmonic major seventh) intervals
from the longer values : (i.e. G, D, and A).

:² phrase shapes and compass made from
a variety of starting points (e.g. (a) A[#] start to D, D[#] start to A,
continuations, and resultant compasses and intervals.

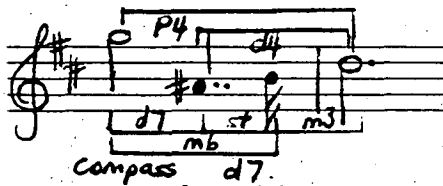
:³ use of descending diminished sevenths
in conjunction with rising diminished 4ths and 5ths.



1. outline retained, semiquaver diminished seventh movement [25-30].



2. based on subdivision
in the contrast and
outline of the

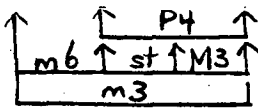


importance lies
retained shape/

perfect and diminished fourths and the way in which they are used.

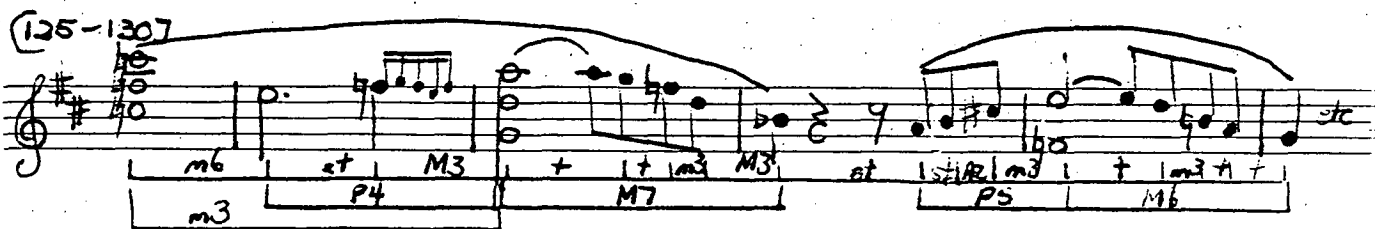


- 3.



compass m6. Outline retained. Intervals
changed : descending d7 to m6, ascending

pattern d4 to M3, outside compass p4 to m3 descending triplet pattern
now part of octave major chord. Concordance and movement continue until
diminished 7th descent to end of [83].



4. Outline retained, intervals of 3 retained of opening rhythmically
altered, extended 1st 2 notes, retaining relativity of the rest.



THEME 3 : Characteristics : repeated notes, outline,



treatment and shape are similar to that of Theme 2. Pattern is repeated up a tone.

Figures 1, 2 and 3 show techniques of augmentation slight rhythmic variations, using partial sections and implied vocal writing.

THEME 4 appears later, at [105], and owes its origin as much to the previous themes in phrase-compass, shape, outline (retrograded & varied i.e. A to GA)

as it does to the rhythmic pattern $\frac{3}{2}$ d d. | d. |

[105-113]

- related to theme 1 by descending scale idea.
- related to theme 2 opening by [112] outline, compass and shape i.e.
a wide descending interval initially and ascensions, though the intervals are smaller.
- related to theme 3, again in [112] for the same reasons though the longer value is held, rather than repeated.

[297-300]

Here theme 4 is declaimed, with the Recitativo adhering to its compass, shape, and intervallic basis of [112], treatment; accompanied by diminished sevenths:

Throughout the rest of the work, all material is as closely related as what has been shown above. Indeed, the fugue contrasts the subject (themes 2 and 3 combined) with a variation on theme 2 as a countersubject. Episodical material is derived from all themes. A "recapitulation" follows and still utilises the opening material. The work finishes via theme 1.

Fifty-three years later Scriabin undergoes the same compositional processes in the design of the experimentally-based fifth sonata.

REDUCTION ANALYSIS

The chosen style of analysis was taken in terms of Heinrich Schenker, the German theoretician who recognised that chords had a dual function. He postulated that chords could function in terms of the language equivalents of nouns or verbs. "Nouns" were chords of structure, and "verbs" were chords of prolongation. Thus "... not every chord is of harmonic origin."¹ This is the crux of one aspect of the analysis.

This argument is further elaborated:

"The term 'harmony', therefore, should only be used for members of a harmonic progression; they are the 'harmonies' in the truest sense of the word because they are connected on the basis of a harmonic association. On the other hand, all chords not based on harmonic association are products of motion, direction and embellishment and, paradoxical as it may sound, have a horizontal tendency. They result from the motion of voices since they are generated by voice leading and voice direction and will be called contrapuntal chords, in contrast to chords of harmonic origin.

To conclude ... the harmonic chords are also structural chords, constituting the structural framework; the contrapuntal chords, on the other hand, are simultaneously chords of prolongation, because they prolong and elaborate the space between members of the harmonic progression."²

Although Schenker is analyzing specifically tonal music, the fact that he recognised the duality, that is, that the horizontal - or linear or contrapuntal - factor co-exists with the vertical factor - or chordal or harmonic - is the justification for the argument for using this type of analysis. Schenker was more specific about results of vertical or horizontal predominance, and maintained that: "Through its power to subordinate tones and chords in order to extend a single chord in time, chord prolongation

1 Salzer : Structural Hearing : Tonal Coherence in Music, Vol.1, p.14.

2 Ibid., p.15.

creates tonal entities, it is thus an organising force."³

Scriabin was in process of forming his musical philosophy that melody and harmony were aspects of one parameter working with respect to time. So he assimilated these dual processes intuitively into his compositional development towards melody and harmony into one workable compositional resource.

In employing the Schenkerian-style reduction analysis, any rhythmic motives or unifying features would be eliminated in the quest for observing the resultant harmonic areas. Melodic and thematic features would also be superseded in search for any possible harmonic evidence or vertical bias indicated in the results.

The difficulty that arises, is that the work is not traditionally tonal, but based on its own system of sound patterns being juxtaposed, being wrought internally by a different method. Some areas such as the opening allegro present no real problem. But other areas such as the meno vivo, which eventually succumb to reduction, pose the question of whether the basis of validity for what is eliminated in the foreground-middleground-background process is consecutive, successive and logical. Then further analysis involving speculation from a different parameter must be sought.

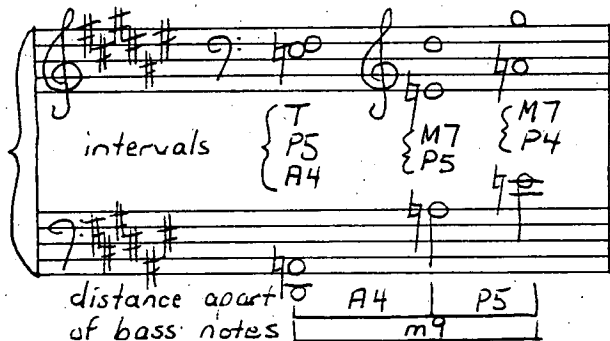
Indeed, the reduction analysis helps outline the basis, and type and quality of the harmonic areas. It is easier to see as all rhythmic impulses have been expelled from the analysis. To illustrate the viewpoint, the Exposition of this sonata will be discussed in some detail.⁴

For example, Fig. 1A/1B reduces the opening Allegro to three basic ideas of a sound pattern. No change has occurred from the actual composition to the foreground because everything used is compositionally integral to the further functioning of the work. From foreground to middleground, the rhythmic impulse, the pattern repetition, and the pattern repetition over

3. Salzer : Structural Hearing in Music, p.17.

4 The reduction analysis was done for the Exposition & Development only of this work, deeming the Recapitulation to be superfluous in regard to any new procedures taken. Figures 1A to 6B of the reduction analysis are placed at the conclusion of this section.

five octaves (i.e. over registers) has been discarded. The appoggiaturas and small-note figures are in parentheses because they exist as less independent, though separate entities. They have their own distinctness, but are subordinate to the main (intervallic) shape of the ideas expressed. The long unfinished E⁴ brace indicates the size of the idea, and the long D[#] to G[#], and A⁴ to E⁴ bracket shows their intervallic and integral relationships both horizontally, vertically, and together. Changing from the middleground to background, all arpeggiation and tremolo effects disappear, and a basic sound-pattern emerges. The intervallic examination reveals:



The usage of tones, perfect fourths, augmented fourths, perfect fifths by juxtapositions, and avoidance of the octave are the crux of this compositional section.

Figures 2A, 2B, 2C and 2D or the Languido section also reveal the basis on which the area is constructed. From score to foreground the reproduction is almost verbatim with the exception of some rhythmic articulation. Phrase lines indicate related subject material. From foreground to middleground much more extraneous material is eliminated. The repeated descending perfect fourth motif is elongated across the longer phrase in conjunction with the descending harmonic figure on the bass. The treble figure is open-end bracketed to show its structural importance. Also underneath this bracket are the parenthesised subsidiary minor third figure, the phrased linear outline encompassing a perfect fifth (middleground

lower line $G\# A\# D\# D\# C\# B\#$) and its echo statement $(D\# C\# B\#)$ further along. There is a brief interlude of a descending minor third pattern before the familiar pattern re-emerges, slightly altered, down the octave. This pattern then uses its falling perfect fourth idea to proceed, respelling the intervals enharmonically to indicate functional internal change within the phrase ($G\# D\#$ to $A^b E^b$). Then the (again, enharmonic) outlining of a perfect fifth occurs, by repeating this pattern up a semitone, then up an augmented fourth. In its middleground to background reduction three main ideas emerge. Firstly, the falling perfect fourths flank the internal falling augmented fourth. Secondly, the falling perfect fourths suddenly compress for the movement of a perfect fifth, after an extensive initial playout firstly, and less extensive but substantial second appearance. Thirdly, the rapid change of "harmonic rate" as it can be descriptively termed, forewarns or anticipates the sudden silence, and entrance of the next group of ideas.

Figures 3A and 3B reveal the use of an elongated static harmonic ostinato being used to cushion the sequential two patterns of falling tones, one of alternating minor sevenths (tones in inversion) before climaxing in the longer divisions [47-67]

falling tones [47-52]	[53-58]
alternating m 7ths [59-60]	
1st inversions & augmented [61-67]	

 by a first inversion major seventh chord. Then it resumed the former patterning, with bass note additions. Movement is then achieved by sequential repetition of two rising perfect fifths in the bass line (by perfect fourth) complementing the major sevenths and ninths retaining the intervallic outlines previously set up. The last perfect fifth bass statement is balanced by the use of the minor 7th, and 3rd in the falling-tone progression. The bass note addition as it is a perfect fifth is in the foreground.



is significant lower. This

The foreground to middleground transition further highlights this intervallic outline, and what is closely related. [47-67], [68-88], and [88-94] can be seen to be sectioned logically as a result of these intervallic relationships. The harmonic pedal/ostinato and the extra additions of the fifth, and rising perfect fifths can be more clearly discerned. Also, the change within the chordal structures of the nature of the 3rds, 7ths and 9ths indicates the internal-to-the-phrase level of dependence that the chord has been granted as a result of the positioning and choice of intervals.

From foreground to background reveals the basic harmonic ostinato changes on which the thematic material is centred. It also shows the addition of the lower perfect fifth in the bass line simultaneously makes the first harmonic area more ambiguous, whilst anticipating the positioning, layout, and parallel usage of the movement of these harmonic areas.

Figures 4A and 4B⁵, [96-119] reduce readily to this system. The foreground displays all melodic and harmonic ideas almost verbatim, whereas the middle-ground links the implied and real harmonic structures as two contrapuntal voice-led parts in the bass line. The middleground treble line shows the contrasting nature of the imperioso versus sotto voce ideas, yet their relationship to former sections by virtue of their intervallic outline can be easily seen. Further reduction to the background identifies the parallel nature of the harmonic areas, and the way in which Scriabin transforms material (e.g. rising semitone pattern : obliquely related to the falling tones from earlier sections) in progress to the first inversion major seventh - the "climactic" chord, again used. Then to elongate and move to the next section, an additional lower perfect fifth (C) again appears and moves up to a perfect fourth (F), against the retained original sonority.

Explanations of figures 5A, 5B, 5C and 5D⁵ are crucial as their reductions demonstrate fully the system to which Scriabin adheres, (here, intuitively, and in later works, consciously). The fact that all the contrapuntal lines,

⁵ Figures 4A and 4B, pp.118-119; Figures 5A, 5B, 5C and 5D, pp.120-123.

and harmonic/homophonic lines converge into this basis is the first proof of Scriabin's treatment of melody and harmony as aspects of one parameter. Because of this, it was considered vital to firstly separate the parts so that the independent and interdependent contrapuntal nature of the lines could be shown. This, established, could then succumb to the traditional reduction demonstrated in previous sections of this work.

The foreground figure illustrates the upper contrapuntal lines are cushioned by a constant accompanying sonority of a dominant seventh plus an added lower tritone alternating. Repetitions and arpeggiations of the sonority disappear while the two upper parts maintain their level of independence and interdependence to the whole.

From foreground to middleground the two lower parts merge into one sonority. The upper parts retain their outline. The top part keeps the first and last note as the changing features as these are of primary importance. Here it changes from minor third to perfect fourth, perfect fourth and perfect fourth held via tritone/semitone movement and finishing perfect fifth before the last perfect fourth statement. The tritone/semitone movement is (subliminally) anticipated in the internal structure of these intervallic outlines where the same movement, tritone down/semitone upwards is to be found. In contrast, the second contrapuntal line uses the alternating tone idea from previously - now alternating semitones in the initial part of the statement - with the falling semitone pattern, encompassing a minor seventh. The tone/minor seventh implications still exist.

From foreground to background all melodic lines disappear and the resultant sonorities only remain. (See example next page.) A see-sawing of certain notes can be seen against other constant notes. These additions, that look like delayed suspensions and create a distinct traditional lack of resolution are the key to Scriabin's development.



The last group of "subjects" in the Exposition are demonstrated in 6A/6B [140-157]. Both contrasting ideas use intervallic material from previous sections as their compositional basis. In the foreground, the bass B, from being an additional note, plus possible tonic pedal point in the previous section, is used here definitely as a tonic pedal point through both ideas. The first idea is based on a first inversion major seventh, and acts as an interpolation. Its treble again uses alternating semitones [140-140]. The second idea [143-157], breaking down into successions [143-146], [147-]52], (by expansion) and [153-157] derives the falling tone idea of 3A/3B with the last imperioso statement of 4A/4B. Against this and the pedal point, various chordal sonorities are placed.

Further reduction to middleground reduces arpeggiation, accentuates differentiating phrase lengths, outlines accompanying sonorities, and illustrates the duality by the bass B^b sounding throughout while phrase openings and closing in the treble outline F[#] in various registers:

MIDDLEGROUND

The transition from middleground to background follows this logical process. The main interest lies in the internal sonorities where semitone contrapuntal movement occurs, to alter the chord structure from first inversion major seventh to "tonic" chord (and lastly to other tonic chord up a semitone with bass tritone - the perfect fifth of the previous chord - retained as an accented note.)

The rest of the reduction analysis follows similarly. But there is enough proof in the Exposition material that specific use and ordering of certain intervals and chords within phrases and episodic material occur deliberately in his compositional process. That they do not conform to a traditional sense of key (by cadential implications, etc.) is immaterial; they possess consistent internal relationships to each other. Scriabin uses a certain chord or interval to identify a position and frame of reference to the whole. This harmonic blueprint also, by its kind and relative positioning will either generate new movement, or provide a suspending harmonic cushion around interdependent contrapuntal lines.

For some brief examples, the use of first inversion major sevenths, augmented intervals - especially the French augmented sixth - dominant seventh and harmonic ostinato formations can be analyzed quite specifically in relation to function. The first inversion major seventh is treated as a chord of resolution, or cadence figure after a sequential rising series of augmented chords are heard [96-115]. Once established as an "independent" chord it is used as a secondary seventh preparation for the following chord

acting as a dominant (thus movement of a perfect 4th is the bass) i.e. acting as progression $II^{maj} 7 - V^7$ modulation into the dominant key of the key-signature. This function remains constant throughout the work.

Augmented chords, whether French augmented sixths, or whole-tone formations on sevenths, ninths are used to extend the line by oscillating with a parallel formation or similarly-structured chord at the distance of a tritone in the bass line. They are concluded by the appearance of a seventh or ninth formation. Again, this is a consistent principle within the work.

Dominant seventh/ninth formations acquire two closely related functions. They either have a bass tritone added in every other appearance in a pattern where they are used (e.g. meno vivo) or alternatively, move by tritone to another formation (e.g. French augmented sixths as in the sotto voce misterioso affanato or enharmonically respelled chords with the tritone added [195-198]).

The act of respelling a chord enharmonically when a tritone has been added also indicates the change of function from progression to a form of resolution or cadence figuring. [195-198] and [215-218] are examples.

The crux of Scriabin's compositional system in this work relies on his use of the tritone interval in conjunction with the perfect fourth and perfect fifth. Where traditional harmony (perfect) cadences is by V-I movement where the bass line moves upwards by a perfect fourth or downwards by a perfect fifth, Scriabin scrupulously avoids these directions of these intervals. Allusions to perfect fourths and fifths implications instead are retained in the treble line to function as focussing points within these experimental procedures. Examples are in the prologue, languido, and treble outline in the meno vivo sections.

Instead the bass line either reverses the direction if these intervals are used (e.g. going downwards a perfect fourth in lieu of upwards), or negates the implication by adding a tritone step within the movement of the bass line. It moves further by semitone to a perfect fifth which then acts as a chord of resolution. When this occurs, Scriabin continuously overlaps this process so that the "resolved" chord also functions as an "anticipatory" chord or chord to be acted on in the following measures. This procedure is a crucial step in Scriabin's compositional development towards his eventual procedure.

REDUCTION ANALYSIS :
based on Heinrich Schenker

SCRIABIN SONATA NO. 5, OP. 53
(1907)

Allegro. Impetuoso. Con stravaganza. [1-12]

[IA: 1-6]

FOREGROUND
(F.)

1A

MIDDLEGROUND
(M.)

BACKGROUND
(B.)

Allegro. Impetuoso. Con stravaganza.

[18: 7-12]

18

FOREGROUND

Handwritten musical notation for the foreground, measures 7-12. The notation is in 9/8 time and features a key signature of three sharps (F#, C#, G#). The music is written on a grand staff with a treble and bass clef. The melody is highly rhythmic and complex, with many beamed sixteenth and thirty-second notes. There are several slurs and accents. A dashed line indicates a continuation of the melody from the previous measure. The measure numbers 6, 7, and 5 are written above the first three measures of this system.

MIDDLEGROUND

Handwritten musical notation for the middleground, measures 7-12. The notation is in 9/8 time and features a key signature of three sharps (F#, C#, G#). The music is written on a grand staff with a treble and bass clef. The melody is highly rhythmic and complex, with many beamed sixteenth and thirty-second notes. There are several slurs and accents. A dashed line indicates a continuation of the melody from the previous measure. The measure numbers 6, 7, and 5 are written above the first three measures of this system.

BACKGROUND

Handwritten musical notation for the background, measures 7-12. The notation is in 9/8 time and features a key signature of three sharps (F#, C#, G#). The music is written on a grand staff with a treble and bass clef. The melody is highly rhythmic and complex, with many beamed sixteenth and thirty-second notes. There are several slurs and accents. A dashed line indicates a continuation of the melody from the previous measure. The measure numbers 6, 7, and 5 are written above the first three measures of this system.

- Reduction Analysis -

Languido [13 - 46]

2B: [21 - 30]

FOREGROUND

2B.

↑ added 1 line

MIDDLEGROUND

(h.e.)

BACKGROUND

(implication)

- Reduction Analysis -

Languido: [13 - 46]

2C: [31 - 37]

FOREGROUND

2C.

[31] [32] [33] [34] [35] [36] [37]

NB. D/overlap

MIDDLEGROUND

[31] [32] [33] [34] [35] [36] [37]

BACKGROUND

[31] [32] [33] [34] [35] [36] [37]

- Reduction Analysis -

Languido: [13-46]

20. [38-46]

FOREGROUND

20.

MIDDLEGROUND

BACKGROUND

- Reduction Analysis -

Presto con allegrezza

[47-95].

3A. [47-82]

FOREGROUND

3A.

NB. doubled part added

dual function

MIDDLEGROUND

BACKGROUND

- Reduction Analysis -

Presto con allegrezza

[47-95]

3B: [83-95]

FOREGROUND

38.

MIDDLEGROUND

BACKGROUND

NB: "II - II - I" implication
• "leading back" for the next section.

(imperioso / sotto voce misterioso affanato)
[96-119] : 4A : [96-107]

4A.

FOREGROUND

Musical notation for the foreground part, measures 96-107. The notation is in treble and bass staves with a key signature of three sharps (F#, C#, G#). The melody in the treble staff is marked with measure numbers 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, and 107. The bass staff provides harmonic support with chords and single notes.

MIDDLEGROUND

Musical notation for the middleground part, measures 96-107. This section consists of two staves. The upper staff contains melodic lines with some slurs and ties. The lower staff contains sustained chords and single notes, often with ties across measures.

BACKGROUND

Musical notation for the background part, measures 96-107. This section consists of two staves. The upper staff contains whole notes and rests, with annotations: (x# . .), NB. to bass A4 to P5, NB. to bass A4 to P5, and NB. A5 is. The lower staff contains single notes and rests, with annotations: (implied II), (#.), (implied V to CH), (implied V to D), and a circled chord. The key signature changes to two sharps (F#, C#) at the end of the section.

(imperioso / sotto voce misteriosa affanato)

4B. [108-119]

FOREGROUND

4B.

[108 - 109] [110 - 111] [112 - 113] [114 - 115] [116 - 117] [118 - 119]

quad. trombe imperioso

MIDDLEGROUND

(→ Bb or Eb implication in key)

BACKGROUND

(•) consistent in (first two) progressions

DELINEATION OF CONTRAPUNTAL PARTS : ↓

5A.

[120] [121] [122] [123] [124]

lines converge

REDUCTION ANALYSIS : ↓

5A. *Meno vivo*

F. [120] [121] [122 - 123] [124 -]

M. compass m7 compass

B. compass m7 compass

DELINEATION OF CONTRAPUNTAL PARTS : ↓

58.

[125] [126] [127] [128] [129]

lines converge

REDUCTION ANALYSIS : ↓

58. *Meno vivo*

[125] [126 - 127] [128 - 129]

m7

compass m7

122
DELINEATION OF CONTRAPUNTAL PARTS: ↓

5C.

[130] [131] [132] [133] [134]

lines converge lines converge

REDUCTION ANALYSIS : ↓

5C. *meno vivo*

[130] [131] [132] [133] [134]

resolution resolution resolution

DELINEATION OF CONTRAPUNTAL PARTS: ↓

Handwritten musical score for five staves, labeled SD, F, M, and B. The score is divided into measures [135], [136], [137], [138], and [139]. The notation includes various musical symbols such as notes, rests, and accidentals. A large circle is drawn around the lower staves in measures [136] and [137], with the handwritten text "lines converge" written below it.

REDUCTION ANALYSIS: ↓

Handwritten musical score for five staves, labeled SD, F, M, and B. The score is divided into measures [135], [136] - [137], and [138] - [139]. The notation includes various musical symbols such as notes, rests, and accidentals. The tempo marking "meno vivo" is written above the first staff. The score is annotated with "compass m7" and "compass b7" in measures [136] and [138] respectively.

- Reduction Analysis -

FOREGROUND

Alliegro fantastico [140-157] 6A: [140-152]
Presto tumultuoso esaltato

6A.

MIDDLEGROUND

BACKGROUND

- Reduction Analysis -

(presto tumultuoso esaltato)
6B: (153 157)

6B.

FOREGROUND

MIDDLEGROUND

BACKGROUND

The musical score is written on three staves, each with a grand staff (treble and bass clef). The key signature is one flat (B-flat major). The time signature is 6/8. The tempo/mood is indicated as 'presto tumultuoso esaltato'. The score is labeled '6B.' at the top left. The staves are labeled 'FOREGROUND', 'MIDDLEGROUND', and 'BACKGROUND' on the left. The Foreground staff contains a melodic line with notes [153], [154], [155], [156], and [157-] in brackets, with a final note marked 'sva'. The Middleground staff contains a melodic line with notes [153], [154], [155], [156], and [157-] in brackets, with a final note marked 'sva'. The Background staff contains a melodic line with notes [153], [154], [155], [156], and [157-] in brackets, with a final note marked 'sva'.

EVOLVEMENT INTO HIS LATER HARMONIC CODE

Even in the 5th Sonata, sections of this work show features that intuitively follow his harmonic code development. The meno vivo section has, almost without exception, succumbed to the analysis of the stringent procedure that Scriabin imposed upon his later works, as much for his theosophical beliefs as his compositional growth.¹ The starting point is taken from the reduction-analysis background of this section.²

1. Take the Meno vivo section. The general Schenkerian background is as follows:



Key signature is that of a \flat B major (or G minor)

2. Find the $\overset{9}{\text{VII}^{\flat}_5}$ of B \flat and respell it at the tritone:

Handwritten musical notation showing the respelling of the $\overset{9}{\text{VII}^{\flat}_5}$ of B \flat at the tritone. The notation is divided into two parts: "respell at tritone" and "enharmonically".

respell at tritone:

The first staff shows the original chord and its respelling. The notes are: $\flat 8$, $\flat 9$, $\flat 3$, $\flat 5$, $\sharp 5$, 7 .

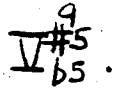
enharmonically:

The second staff shows the chord respelled enharmonically. The notes are: $\flat 8$, $\flat 9$, $\flat 3$, $\flat 5$, $\sharp 5$, 7 .

¹ His beliefs are expounded in detail in Bowers: The New Scriabin ..., pp.104-127.

² See: Reduction Analysis Chart sections labelled background in 5A, 5B, 5C and 5D, pp.120-123.

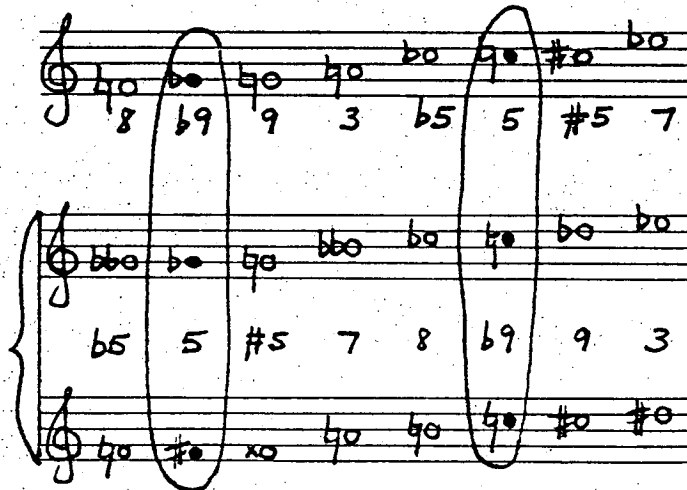
3. Take each form of the



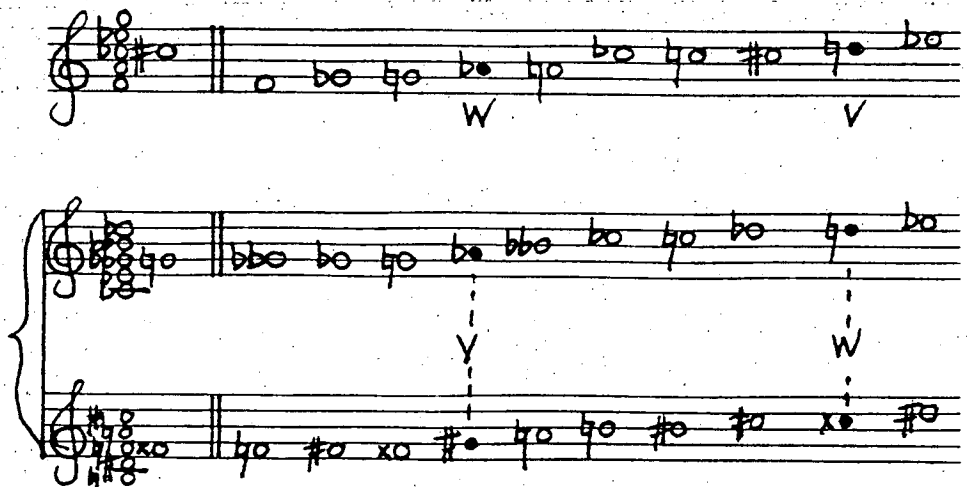
Split into two dependent chords of this chord, with the three moving at the tritone.



4. Show the internal tonal relationships within each chord.



5. Add the V and W accessory tones to the integers.³



³ The V is the major 6th belonging to the Departure Dominant, the W is the major 6th belonging with the Derived Dominant, according to Dernova's code.

6. Now, include the related tonics, Ta (or Tonic (a) for the Departure Dominant Da) and Tb (or Tonic (b) for the Derived Dominant Db)

7. Using this information, analyse the basic progressions:

(a.)

.D^b to D⁷ verifies that the two chords are dependent on each other.

.D^b replaces the "missing" #5 of Da, or M9 of Db.

(.D⁷ replaces V of Da, and W of Db)

*The A⁷ is B^{bb} (as the 7th) in the Db

**The F⁷ is G^{bb} (of b5) in the Db.

***The G⁷ is F^xG (or $\frac{5}{\#}$) in the Db.

. Intervals are counted from the bass note upwards irrespective of interdependency with another chord.

(b)

Handwritten musical score for piano, showing a complex modulation. The score is divided into two systems. The first system has two staves (treble and bass) with various chords and melodic lines. The second system continues the piece, with annotations like "analysed as dominants" and "Tonic (B^b) sounding". There are arrows indicating voice leading and structural changes.

Handwritten musical score showing a specific chord progression. It includes a treble staff and a bass staff. Below the bass staff, there is a box with the text "UP ST DOWN TRITONE" and "DOWN P4".

NB. These three chords

Note parallel movement
of the dominant ninth
chords.

This is analysed from the bass note upwards, and is obviously a passing
V-I modulation to E^b major - note - modulation to the subdominant key, one
of Scriabin's favourite modulations, to date. The progression is
V - I. The "tonic" E^b is sounded to clarify the shift.

If the fourth and fifth chords of this overall sequence are re-arranged,
the structure is more clearly seen:

Handwritten musical score showing a re-arranged chord progression. It includes a treble staff and a bass staff. An arrow points from the first chord to the second, with the text "down st" above it.

G swaps roles from #5 to (suspended)
13th (which is then resolved in the
next chord.

F (acting as #4) moves down a
perfect 4th to C (as consonant M9).


...The 'old' and 'new' now co-exist.


Introduction


Although this piece is of only eighteen bars length, the control in the compositional construction of all parameters is clearly demonstrated. Moreover, the linear factor displays continual overlapping, implication, and introduction of new lines. There are basically four lines present, but the middle two lines act as a single unit. So it is seen as contrapuntal writing in three parts, with the rhythmic factor's specific function to elucidate these parts. The symmetrical layout is also extrapolated.

Analysis.

The rhythmic factor in this work is the most easily recognizably-controlled area. The three parts own distinctively different characteristic bases.¹ The fundamental unit of each line is as follows:



top line : 

middle line : 

bass line : 

Variations by phrase extension, slight alterations to the unit, and retrograding of the unit's components occur, but the piece retains its inner symmetry.²

The phrase length variations easily aid the symmetrical layout. The top line is followed as the representative example:

(i)  and its sequential extension .

are balanced by the longer developed phrase of 4 bars length:

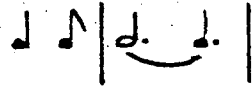
This length is then repeated to strengthen the progression and modulation taking place

The new key is established by a short statement, reversing the

1 See Rhythmic Basis: "Nuances", Op. 56, No. 3, p.134.

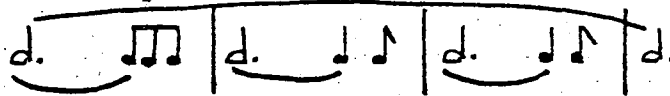
2 The symmetry referred to is demonstrated in the analysis of the two bass line components. They are used to define the basis of the source of each bar and hence illustrate the symmetrical layout.

components by repeating the cadence:



(N.B. - tie configuration maintained)

Modulating back to the original key, the lengthier phrase using the repeated component unit is used:



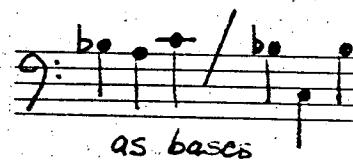
and the final statement, to re-emphasize its purpose, uses the rhythmic pattern of the cadence in the middle of the work:



Shifting the focus onto the pitch parameters, the bass provides further clues. This line can be broken into two basic patterns:



labelled
(1)

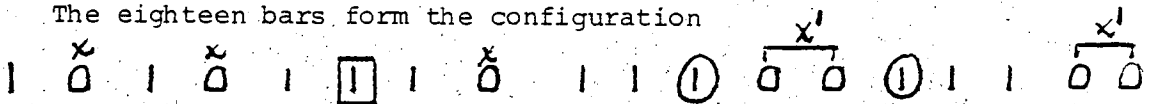


as bases



other pattern,
labelled 0.

The eighteen bars form the configuration



1 is the basic 1 pattern but the interval has been slightly altered in the movement from the second to the third beat from a minor seventh to a major sixth.

0 is the 1 pattern acting as the pivotal bars from which the two differing cadences establish themselves.

\bar{x} is a 13 structuring over the bass note. So $\bar{0}$ illustrates the structure of this bar.

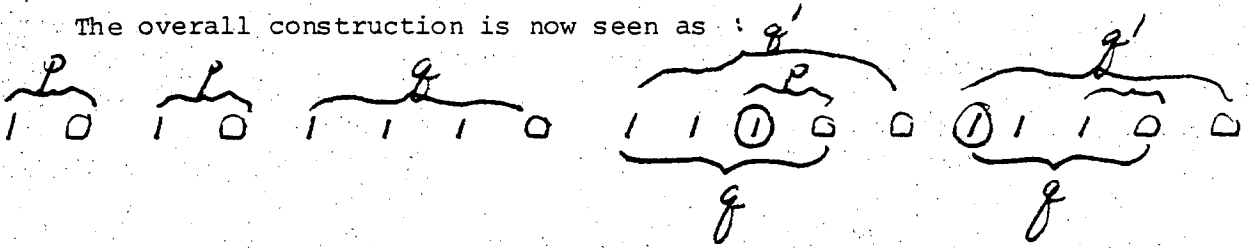
x' is two consecutive 0 patterns which do not include the ¹³11 structure.
9

Together the two patterns 1 and 0 form two larger configurations, called p and q :

$$p = 1 \ 0$$

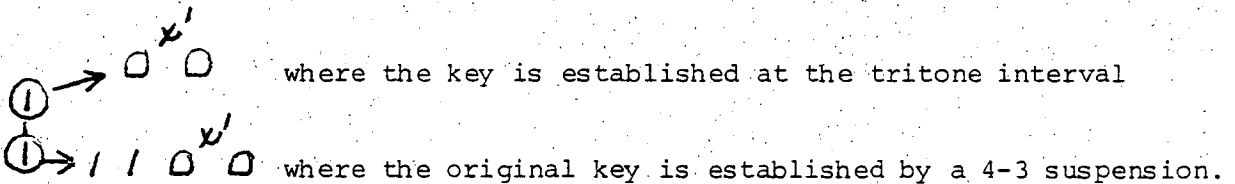
$$q = 1 \ 1 \ 1 \ 0$$

The overall construction is now seen as:

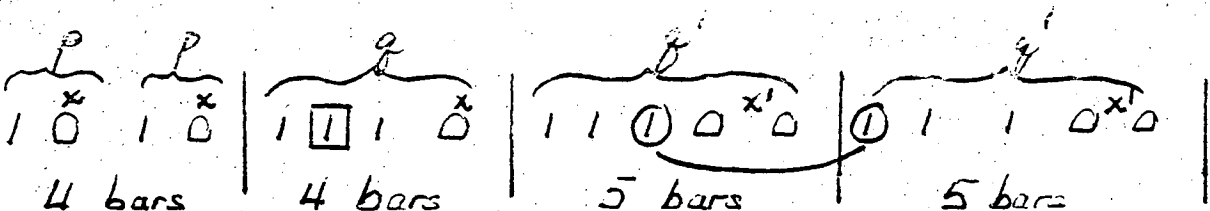


q' includes the 0 bar, which is not of strict construction following the 0 layout.

On comparison of the bars following the ① pivot points, the harmonic occurrences are as follows:



By separating the p and q patterns, the internal symmetry can be ascertained. A vertical line is used.



Having proved the internal symmetry, focus is shifted to the two upper parts. There is a multitudinous effect of layering, and linear implications:

The image shows four staves of musical notation with handwritten annotations:

- Staff 1 (Upper line):** Labeled "Upper line". It shows a sequence of notes: a half note G#4, a quarter note A#4, a quarter note B4, and a half note C5. A bracket under the last two notes is labeled "(continuing)".
- Staff 2 (new line introduced):** Labeled "new line introduced". It shows a sequence of notes: a half note B3, a quarter note A3, a quarter note G3, a half note F#3, and a half note E3. A bracket under the last two notes is labeled "internal functional change". A double-headed vertical arrow connects the C5 note of Staff 1 to the B3 note of Staff 2.
- Staff 3 (new line introduced):** Labeled "new line introduced". It shows a sequence of notes: a half note D3, a quarter note C3, a quarter note B2, a half note A2, and a half note G2. A bracket under the last two notes is labeled "internal functional change". A dashed vertical arrow connects the E3 note of Staff 2 to the D3 note of Staff 3.
- Staff 4 (Middle line):** Labeled "Middle line". It shows a sequence of notes: a half note F#2, a quarter note E2, a quarter note D2, a half note C2, and a half note B1. A bracket under the last two notes is labeled "internal functional change". A dashed vertical arrow connects the G2 note of Staff 3 to the F#2 note of Staff 4.

Already in the space of six bars, at least three new lines have been implicated and introduced. The existing lines continue their descending pattern and disappear into the total framework, as much due to pianistic possibilities as for compositional clarity.

RHYTHMIC BASIS: "Nuances", Op. 56, no. 3

TOP LINE

9
8

MIDDLE LINES

9
8

** (only differentiation between the lines: notated *)*

BASS LINE

9
8

Overview

The ninth sonata, also known as "Le Messe Noire" or "Black Mass" sonata is much more straightforward analytically than the fifth sonata. This is no doubt due to his harmonic language now being firmly codified. By virtue of the pitch element conforming to his code, the rhythmic element can be viewed as a much more independent parameter, working, in relation to the whole. Traditional horizontal and vertical (formerly melodic and harmonic) analytical procedures are used.

Scriabin in this work has developed the use of the rhythmic factor within an almost completely-solitary use of a single time-signature, $\frac{4}{8}$, for the bulk of the work. Only four bars of $\frac{3}{8}$, and four bars of $\frac{5}{8}$ briefly interrupt the even count. Near the conclusion of the work $\frac{4}{8}$ changes to $\frac{4}{4}$ to emphasize the march tempo slowing down the previous harmonic changes and the augmentation procedures applied to the melodic motives and germinal cells.¹ The return to $\frac{4}{8}$ for the remainder of the work plus presto marking and diminution of events in the alla marcia section concludes the work. Flexibility and the illusion of its improvisatory quality have been achieved by uneven cross-rhythms and sub-divisions, within the bar, and within the beat. Unlike the fifth sonata where different ideas were consecutively juxtaposed in the main, the ninth sonata is able to dis-integrate and re-integrate motives and themes by virtue of its use of different regular rhythmic cells which distinguish each idea each time it occurs. Some procedural examples include rhythmic repetition of a note to shorten or elongate an idea, ostinatos, syncopation, diminution and augmentation.²

Pitchwise, as this work conforms to Scriabin's harmonic code, the lateral and horizontal elements emanate and develop from a very small basic unit. Indeed, the codification allows the choice of whether the lateral or vertical - or both - elements will be exploited. In this work Scriabin

¹ This occurs at the alla marcia [179-204].

² Examples of these procedures are provided in the analysis. Only five-six years have elapsed since the fifth sonata was composed.

extensively employs lateral freedom and consequent contrapuntal possibilities whilst severely limiting his vertical choices to three blueprints. In addition, each part or line, can be shown to be both independent and interdependent of other lines and factors.

Of relatively short length and duration (216 bars and approximately nine minutes long), the basic sections of the work can be divided as follows:

Sonata No. 9 : length - 216 bars.

Exposition: [1-68]

Development: [69-154]

Recapitulation: [155-178]

Coda: [179-209]

Epilogue: [210-216]

The terms here loosely describe the function of each area, as each part is far more closely related than in a usual sonata form. "Subject" area groupings divide into two main parts.

"Subject" area one covers [1-33]; "subject" area two includes [34-68], two evenly divided ideas. Each subject area can be further sub-divided. Subject area one sectionalises into A1[1-22] and A2 [23-32]; subject area two separates into B1[34-58] and B2 [59-68], again proportionally equivalent.

The material of each subdivided section in the Exposition is the complete basis of the work. "Subject" material, groupings, and description are listed below. An addendum of the areas is included.

"Subject" groupings

"First subject" groupings:

[A1]: lateral : [1-2]

: [5-7] top part

: [5-7] contrapuntal melodic inner part

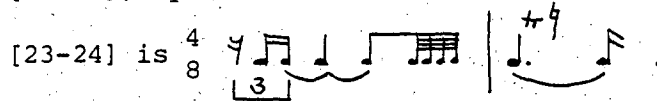
: [7-8] top line

vertical : interchangeable use of M3 d7 M3 d7 (M3)
d4 M6 d4 M6 (d4)
in bars [1-2] continuing

- : Alternately construction of dominant seventh chords, alternating a major 9th with a minor 13th, i.e. $\overset{9}{V}-\overset{b13}{V}-\overset{9}{V}-\overset{b13}{V}$ descending and ascending in minor 3rds, [5-7];
- : Use of a minor 9th construction containing a tritone as the lower interval, and perfect fifth as upper interval [7] [8] [9-10], and rhythmically oscillated.

These three vertical occurrences are the only "harmonic" blueprints used by Scriabin in this work.

[A2]: lateral : [23-24], by 2-bar ideas. Basic material of upper part



- : Material "stabilises" [25-26], is repeated upwards by a tritone [27-28].

[29-30] is tritone higher than [27-28], rhythmically

compressed from ([25-28]) to ([29-32]).

- : [23-24] countersubject idea developed against the upper part. Although independent its lowest note forms the minor 9th by implication with the vertical bass tritone occurrences against it.

This countersubject is also repeated upwards at a tritone [25-26] [27-28]. From there on the vertical minor 9th blueprint reinstates itself [29-33].

"Second Subject" groupings:

[B1]: lateral : B is a longer phrase composed of two four-bar units [35-38] [39-42]. Its basis therefore for all is [35-42].

- : [35-38] top line, same pitches repeated four times, the last two times being written enharmonically to denote change of function within the phrase and in relation to the lower sonorities against it.
- : [34-38] again, a countermelody exists, both independently and interdependently with the overall vertical sonorities.

vertical : sonorities derive from the initial A1 material : in movement (that of a minor third), or total sound with the upper lateral parts forming a pattern of dominants or alternating intervals, or usage.

[B2]: lateral : B2 is a combination of A2 (top line) last 2 bars of B1 and vertical phrase-melody, (top line), a fractionising the counter melody material A2, and the use of minor 9th vertical sonority in close conjunction. Hence A2 and B1 fuse to add to the work's structural cohesion.

All further material in the rest of this sonata is based upon these ideas.

This material can be further broken down.

Again, the edition used for the music is MCA, New York.

Examples of the subject groupings are indicated.

COMPOSITIONAL BASES : S Scriabin Sonata No. 9

The opening four notes, varied vertically and horizontally form one of the main pitch-related bases of this sonata.

Note in the yielded intervals that there is a complete absence of octaves, unisons, perfect fourths and perfect fifths, the strongest intervals defining key.

yields and by inversion (st)
 d5 d7 m7 m3 M3 A unison A4 A2 M2 M6 m6 dym. octave

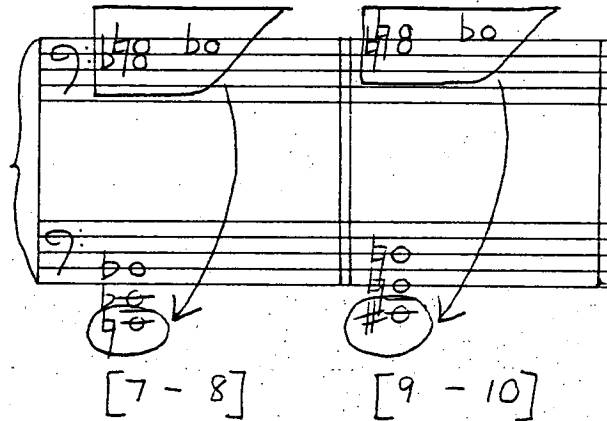
Techniques Scriabin employs for obtaining a horizontal line almost approach the techniques Hauer used in his tropes and Schoenberg's use of the twelve-tone technique he constructed. [7-10] is analysed:

The treble sequence [7-8] and [9-10] is based on three notes, one note being repeated in a rhythmic pattern. The three note motive is related to the opening four notes, given above. Transposition of the four note material yields:

yields and by inversion (st)
 d5 d7 m7 m3 M3 A unison A4 A2 M2 M6 m6 dym. octave

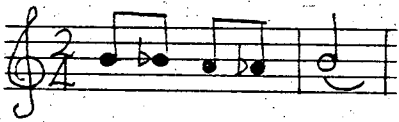
[7-8] possesses notes from (9); [9-10] possesses notes from (1). [7-8] is "missing" the remaining note A from (9); [9-10] does not have the remaining

note C[#] from (1) in its part. However, both these "missing" notes are located directly beneath their relevant part, as the bass note of the minor 9th structure:



The bass line also uses three notes of a germinal cell, repeated upwards by a major third. The long held note is at the intervallic major 6th with the corresponding note of the treble line, while the other notes alternate in a rhythmic pattern. This structure also derives from the opening bar material.¹

The other main link lies in the opening five notes, laterally, both parts:



The top line, with its compass of an augmented second, and feature of falling semitones, and uses these attributes fully. Also used is the

fact that each group starts a tone apart (i.e. (B-A-B)).



The lower part encompasses a minor sixth, and diminished fifths separated by a tone in pattern again features.

Used vertically and horizontally, features peculiar to each idea are fully worked out. Scriabin also combines the lines to yield the resultant structures seen of pitch in both dimensions:

¹ This is demonstrated in the section where Scriabin combines the horizontal and vertical lines to form various 9th structures, p.149.

* "Dominant" structure used, with note doublings

** vertical structure used, integral to the work.

provides a 3 note motive, and use of semitones.

yields to 2 lines: top line as basis, and as the lower contrapuntal part.

From these bases form the pitch conception for the work. The rhythmic parameter therefore acts more independently and with greater flexibility to help differentiate the motives, themes and phrase ideas out of this germinal material. It is separately developed. Scriabin employs traditional procedures of counterpoint, augmentation, diminution, rhythmic motives and cells to work through this sonata. His uses of the minor ninth and 'dominant' structures and his alternation of them, use of the three-note motive, oscillating semitone, and of resultant motives and their derivations are shown in the examples.

It can be seen that due to his self-imposed discipline over the harmonic element, that this work is much more straightforward analytically than the fifth Sonata. Imaginative use of compositional construction in both pitch and rhythmic parameters, and thorough working out of his germinal material provide the work with its intrinsic quality. Scriabin limits his intervallic use to that of the opening statement, and investigates it throughout the work by various rhythmic and contrapuntal procedures. This applies to both vertical and horizontal pitch ideas presented.







ADHERENCE TO THE "CODE"




Scriabin strictly follows his harmonic procedures in the Ninth Sonata. Following Dernova's analysis, the basis on which Scriabin built this work can be followed. The opening two bars provide the clue to both the Departure and Derived dominants. These bars conform both vertically and horizontally, and each part, or vertical structure can be seen to be both independent and independent of the other factors.

[1-3] Scriabin: Sonata no. 9

etc

Derna - style analysis

Da  : D^b enharmonic C^\sharp  D^\sharp enharmonic E^b \rightarrow  +   plus 

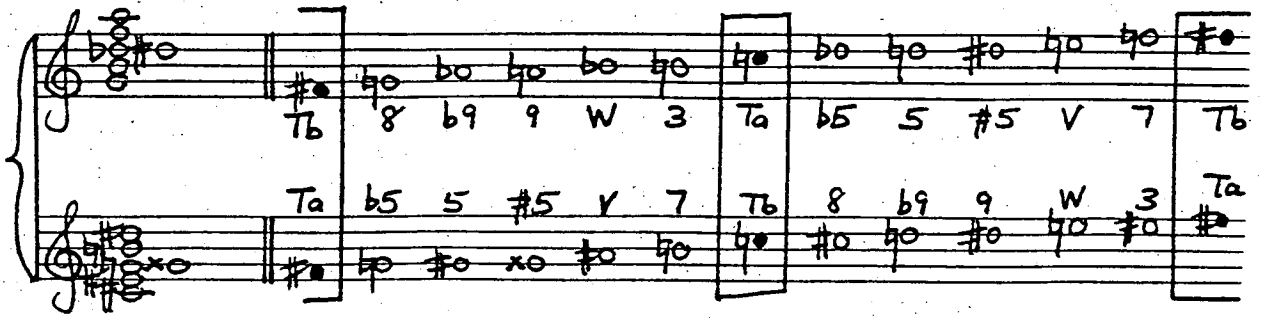
Db  : E# enharmonic F[♯]
 Gx enharmonic A[♯] , →  plus 

Internal relationships within each chord.

V and W accessory tones are added to the integer.

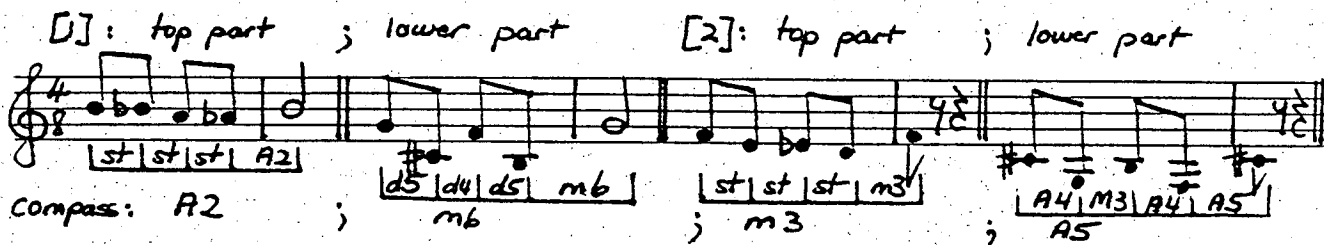
Handwritten musical notation for the song "The Rose Tree". The notation is written on two staves, one for the treble clef and one for the bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The melody is written in a simple, child-like style with many accidentals and some unusual note values. The lyrics "The Rose Tree" are written below the notes.

Included are the related tonics



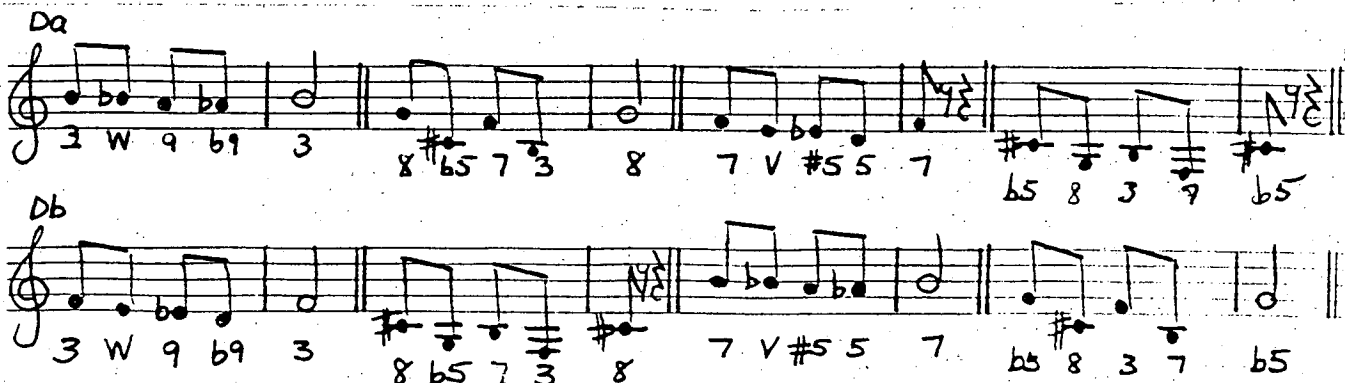
Therefore, analysing the first two Bars brings up the ways in which it can be approached.

On the horizontal level there are four lines, of which two pairs share the same intervallic shape and relationships.



Scriabin wanted to preserve continuity within the lines with each line finishing on the same pitch as it started and retaining the patterns so this occurred as a consequence. Also, the resultant intervals of each beat for each bar are retained, i.e. semitones and diminished fifths (or augmented fourths) being repeated a tone lower in both bars.

The duality of the nature of these opening bars becomes obvious when Dervova's code is applied to them; horizontally:



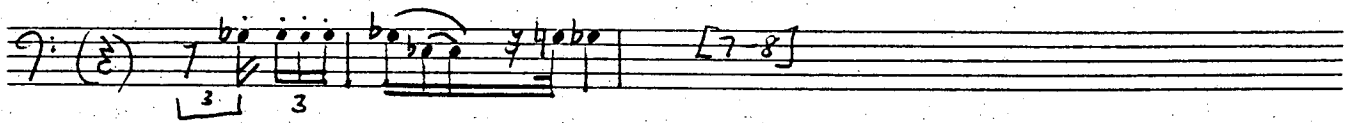
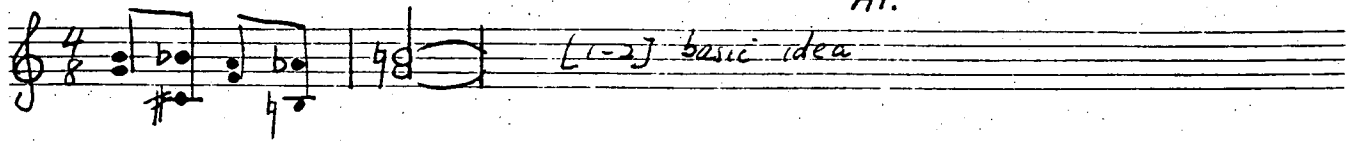
and, vertically:

Within each pattern, the alternating major third/diminished sevenths and diminished fourths/major sixths also form a germinal unit.

Further investigation of these clues provide the compositional basis on which Scriabin structured this work.

SCRIABIN. SONATA no. 9.

"FIRST SUBJECT" GROUPINGS : LATERAL A1.



: VERTICAL

interchangeability of [1-2] intervals, depending on (1) whether the use is that of point of departure or resolution, and (2) voice-leading

M3 d7 M3 d7

M3 [d4 M6 d4 M6] [d4 M6]

[5-7] NB. (1) near-perfect consistency of intervals and the conservative addition of notes
(2) pattern opens both upwards and downwards by a minor 3rd.
(3) Intervals added in a consistent pattern, in: from the bass note

pattern, in: from the bass note

M9 m7 M9 m7 M9 m7 M9 m7

m13 M3 m7 m13 M3 m7 m13 M3 m7

[7-10] minor 9th compound: [d5] moving up a minor 3rd.

: LATERAL A2.

[23-24]

[25-26]

"First Subject" grouping
 [23-24] main idea [25-26]
 [29-33] minor 9th blueprint

minor 9th blueprint

40 and 60 (plus 60)

SECOND SUBJECT GROUPINGS: LATERAL B1

[35-38] top line

[39-42] counter melody

[43-46] 2nd 1/2 B melody, top line

: VERTICAL

8va

LATERAL AND VERTICAL B2
 from A2 top line [59-60]

from B melody last 2 bars [59-60]

from (fractionated) counter melody A2 [61-62]

part of A2 melody completes the ie formation with the bass

[59-62]

from bass note

MOTIVES AND DERIVATIONS

1.

2.

3.

4.

5.

6.

7.

- a) compass m7 - from 2.
- b) trill with octave displacement yields m3 - from 1.
- c) intervallic use: T-st from 2, 2nd note.
- d) interim note usage fits vertical overlap from 1., 2nd and 3rd chords, (transposed)

- e) semitonic use: F E, G# G from 1.
- f) ascending/descending alternations like 6.

Hence 7. is CD126.

8.

MOTIVES AND DERIVATIONS

9.

1st | st | st | m3 | T | T | P4 | P4 | T | P4 | st | m3 |

The four bars split into 3 inter, and independent ideas, which may or may not be used in partial and whole form, in both augmentation and diminution rhythmically:

(1.)

(2.)

(3.)

(3.) further splits into 2 more ideas

(a)

The first 4 different pitches from (3) are used in a tremolo: is one example

10.

11.

USE OF MINOR 9TH STRUCTURE

7 [8-10]

[19] ← note doubled in chord.

↑ chord split, to oscillating tritones in the lower line against upper line, held.

[25-26]

oscillating tritone maintained. upper note is lowest note of separate line. (circled) separate line moves upwards st - t outlining a minor 3rd.

[31] upper note used as a rhythmic vibration

[60-61] (a) { 3 } 2 separate lines. D is extra note

(b) [61-62] upper line derived from [25-26], F by implication belongs with bass tritone.

[62] etc

cb of top line, alludes, and is by implication the missing minor 9th of the tritone oscillations in the bass.

octave transpositions

[128]

[14] (a) [46] AND [153] (b) appoggiatura of minor 9th.

AND (c) [193] [197] minor 9th used twice top section chord. lower section appoggiated and minor 9th doubles up as a held 'extra line' note as well.

(d) [205] variation chord splitting

- pp in the tied notes in tremolo, others belong already in the chord.

[87-92]

$F\sharp 9(a)$ $C7(a)$ $F\sharp 9(a)$ $A\sharp 9a$ $F\sharp 7(e)$ $C7(c)$

all root positions except last chord.

tritone apart

m3 apart

tritone apart chord-wise
 semitone by bass note

m3 apart by chord bases
 tone apart by bass note.

more likely as obvious
 different structure
 tritone links more
 evident, and

11/6 spacing of tritone relationships: interdependent on chord structure and positioning.

i.e. 3 bars 1st tritone
2 bars leading to
top, 2nd tritone.

[97-101]

tritone apart
m3 apart
(enh. A2)

tritone apart
m3 apart

tritone apart
m3 apart

minor 2nd apart

tritone apart

A basis

enh. some
(except 9th instead
of 7th as 1st chord
ie. $G^b9(a) = F\#7(c)$)

USE OF DOMINANT STRUCTURES.

Handwritten musical notation for piano, showing two systems of chords and intervals.

System 1: [5-7] and [16-19].

System 2: [105-110].

Annotations include:

- diminished 7th
- tritone
- pattern up semitone
- NB. outlining of a diminished 7th. or tritone for phrase-length. This compass is central to the work.
- st app. - 1 pattern

ALTERNATING.

DOMINANT STRUCTURES | MINOR NINTH STRUCTURES: USAGE.

Handwritten musical notation for piano, showing two systems of chords and intervals.

System 1: [119-134].

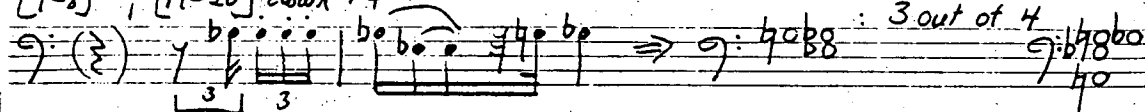
System 2: [134].

Annotations include:

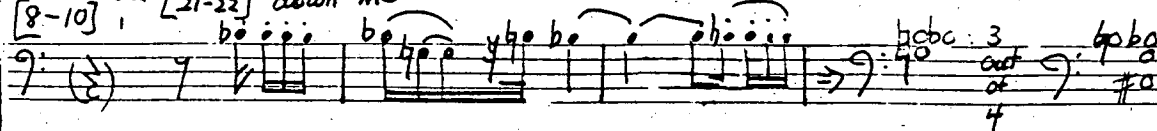
- Dom's
- m9
- octave displacement
- b7a D7(c)
- bass line - st
- tritone by chord
- TRITONE
- B7a F7(c)
- TRITONE
- Dom
- m9
- M6
- diminished 7th
- enh. respelling
- shows internal functional change
- A2
- enh.
- same
- G7(c) (enh.)

NB. Here also tritone outlining is shown to be central, linking the two vertical structures.

[7-8] and [19-20] down P4



[8-10] and [21-22] down m3

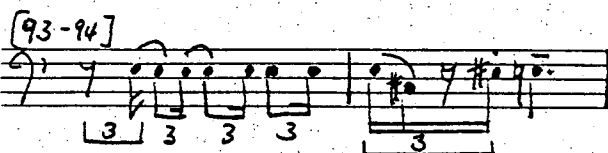


3-NOTE MOTIVE - USE.

rhythmic variations, elongations,
or shortenings of the motive,
either for both prefixing and
suffixing the idea occur.

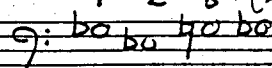


middle note as prefix and suffix

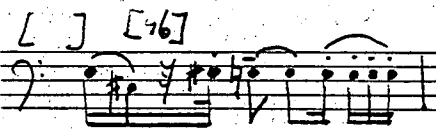
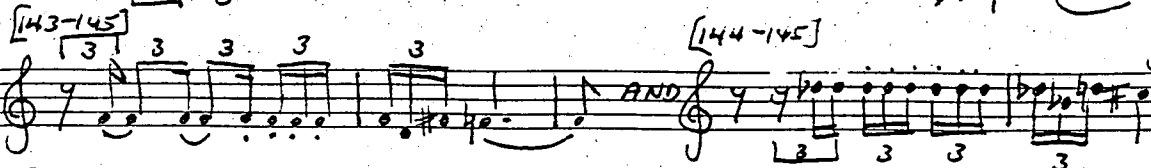
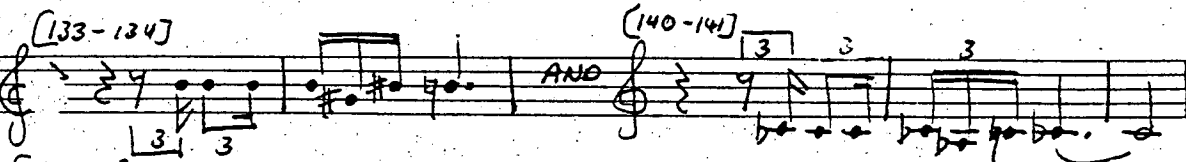
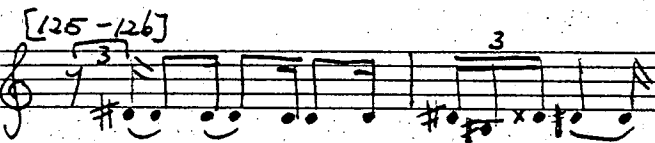
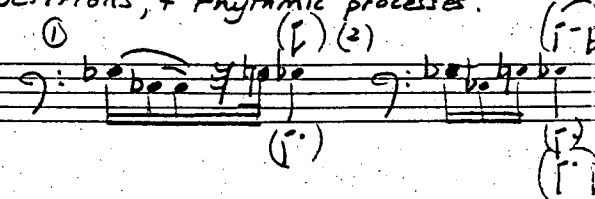


GERMINAL IDEA

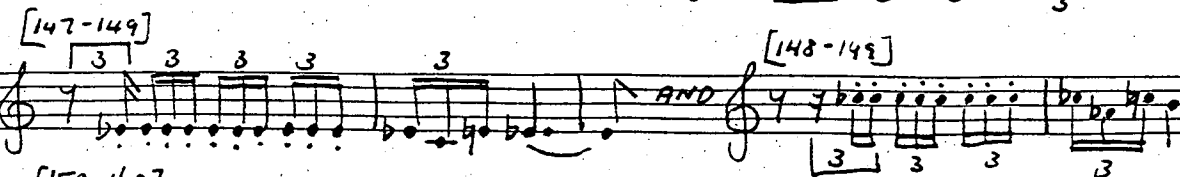
order (1) 2 3 (4)



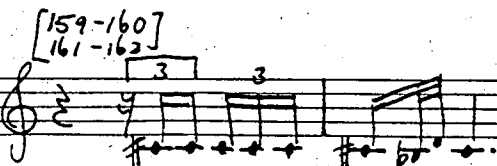
repeated (middle note) undergoes the
repetitions, + rhythmic processes.

germinal
variations

continuation



continuation



$\frac{120}{3} - \frac{20}{3}$
 $\frac{20}{3} - \frac{20}{3}$

* ORDER CHANGED of germinal idea from 12-3 to 3-2-1

note doubled of line forming m9, order {3 2 1}

[205-208]

[35] [36] [37] [38] [39] [51] [52] [53] [54]

[3] [55] [87] [91] [95] [97] [119] (part of line)

[137] [179] [183] [187-188]

[193-197]

Rhythmic variations in the oscillating semitone
 They occur within both beat and meter.

[1-2] or = [69-70] [71-72] or =

[155] diminution
 [15] down octave
 [175-178] down 2 octaves
 repeated one octave lower
 [15-17] diminution

[5-7] [17-19]

(1) USES OF (2) AND (3)

A. rhythmic: diminution
 B. pitch: leaps or
 minor 3rds, and
 tritones.

[189-190]

tritone

CONCLUSION

There are three prerequisite systems that are fundamental to understanding the processes out of which Scriabin fashioned his unique compositional style. They are the basis of tonality, tonal expansion, and familiarity with compositional processes and forms of previous musical periods. These areas provide the background material and means to identify a basis of design. The way in which construction is perceived provides choices from which formulation of a method may be achieved. The investigatory plan identifies the elements, defines and examines the method of control over these elements, and studies the compositional consequences. It must be realised that all the parameters work interdependently within the time continuum: there is no element that is so isolated that it can work independently of its source and resource. The forms that are used result as a solution to certain dilemmas of pitch, rhythm, or organisational principles.

The codification of Scriabin's musical language, as identified by Yavorsky and Dernova, was tested in sections of his experimental works and more fully in his mature compositions. The Dernova system proved to be the most relevant and comprehensive resource of analytical method and although it was published in 1948, it was some twenty years later before her analysis was known to the Western world. This twenty-year time span was, and still is, a huge loss in the analytical accurate analysis of Scriabin's compositions. Currently, the vast majority of publications used as resource material still refer to quartal harmony as Scriabin's compositional basis. This is a fundamentally inaccurate statement.

It was necessary, therefore, to trace the background of contemporary musical resources available to Scriabin, both to focus and direct the Scriabinic trends and to test the Dernova code as a viable alternative explanation. Dernova's code was successful: it explained the compositional basis of Scriabin's mature works as well as proved the specificity of the

directional nature taken in Scriabin's pre-codified and intuitively-led period. An example is the meno vivo sections of the fifth sonata. This demonstration of wideness and relevance of scope of the Dernova code proved its importance as an analytical tool.

Scriabin evolved an alternative solution to the problem that tonal expansion presented when perceived in traditional compositional form. The basis of tonality was the fundamental reliance on a hierarchy of importance of order of notes relative to a single note. Scriabin's system provided sound units of specific pitches of equal importance and these could be defined and shifted by certain other integers of pitch to create change and to direct the musical tension. This change in aspect liberated the vertical and horizontal planes from their mutual dependencies. In tonality the planes were dependent and inter-dependent; both harmony and counterpoint could exist simultaneously - but one would be sublimated to the other. In Scriabin's system, both elements could exist independently without harm to the strength of the compositional structure and therefore the rhythmic parameter could be used as an alternative extra, and separate resource.

Essentially this provided a kaleidoscopic effect: the same material would be used, but depending on the effect required would determine which feature would be demonstrated. Using the simile of a kaleidoscope was the best possible visual representation of its aural equivalent. It literally illustrated the shift of focus that occurred in Scriabin's compositional procedure.

Scriabin's preoccupation with certain chords because of their intervallic implications provided the first signs of stylistic changes. He concentrated in particular on those chords whose construction or traditional resolutions enabled him to examine two areas. Firstly he wished to follow the effect caused by tritone-to-perfect fifth movement, in both lateral and vertical directions, and secondly to observe and develop alternative solutions to hitherto tonal dependencies contained within a composition.

Two chromatic chords and one type of vertical structure largely fulfilled these requirements. The Neapolitan sixth and the French augmented sixth enabled Scriabin to study the implications of the tritone and perfect fifth effect in either, or both, the basic harmonic material and bass line movement. In addition, the French augmented sixth was internally symmetrical, containing a tone, two major thirds, and augmented sixth (enharmonically a minor seventh), and most importantly, two interlocking tritones. Furthermore, any key in traditional harmony contained two augmented sixths which existed a perfect fifth apart - an interval vitally significant to Scriabin. This choice of intervals was prophetic, and integral to the development of his future system. The vertical structure of the dominant chord was also carefully examined. Dominant sevenths and ninths were observed whereby the structure retained the seventh in the lower part with other notes generally placed above. Again, the presence of perfect fifths, tritones, and sevenths was evident.

Another feature from the earliest works was the simultaneous sounding of the tonic note with dominant structure contained within a passage. Not only did it make the inherent strength of tonality less but it created ambiguity as to the purpose of the harmonic progression. On one hand it rendered the composition less dependant on progressions as a constructional basis, by implying multiplicity of function. On the other hand an establishment of harmonic areas centred around perfect fifth bass pedal points replaced the progressions.

The steady re-emergence and increase in contrapuntal writing inexorably coincided with the progressive evolvment towards Scriabin's compositional outcome. Counterpoint as a linearly-based technique reduced the necessity for harmonic progressions to be employed.

These factors determined smaller processes such as sequential repetition and parallelism as means of creating diversity and interest in the composition,

and in an effort to create unification whilst tonality was fundamentally weakened, thematic transformation was inevitably adopted. This process of applying one or more procedures to a specific facet of an idea or theme was investigated and evaluated in minute detail. The singling out and application of material and effect was essentially motivic treatment of pitch and/or rhythmic factors contained within the context of the broader and more general overview.

It can be seen that the choices of elements, functions, and processes led to a decline in the mutual dependencies that governed horizontal and vertical aspects. The renewal of interest in the rhythmic element coincided with the growing freedom between these aspects and the consequent shift of focus in pitch organisations.

The evolution of Scriabin's system was demonstrated through the analysis of the chosen compositions. Chronologically-evinced solutions to the imposed dilemmas of pitch, rhythm, and/or procedural organisation were displayed in the outcomes of the compositions. They were discussed, relative to the nature or trend of the dilemmas.

There was no evidence in the early preludes of any future predicaments in compositional integrity. The preludes illustrated choice specificity: they demonstrated familiarity with conventional mid-nineteenth century elements of chromatic harmony and thematic procedures especially in the Chopin tradition: he dismissed Nationalistic folksong, scales and modes as resource material. Initial material was thematically used as the basis of the development, and any motives which may have constituted part of the theme were explored from within the context of the thematic nature. The preludes existed within a traditional clearly defined harmonic basis irrespective of either harmonic or contrapuntal orientation. It was necessary, therefore, to extrapolate certain harmonic blueprints and occurrences that, in retrospect, influenced the continuum of musical decisions that led Scriabin to his codification of pitch. Experimentation

with respect to intervallic outcomes has already been discussed in preceding paragraphs relating to chromatic chords, dominant structures, and simultaneous soundings of perfect fifths, in the bass line. The choice of, and consistent approach that Scriabin demonstrated to these features were the only links to future events. Throughout, phrasing was regular and of equal length, and rhythm was subordinate to pitch and as yet not viewed separately.

In comparison to the six preludes, "Nuances" worked in both horizontal and vertical planes. As in the second and fourth preludes it was contrapuntally written in three parts, each part containing its own rhythmic pattern. But unlike these preludes, the harmonic basis was not clearly delineated and was a continual linear overlapping of choices and alternatives. "Nuances" was "thematically" based on a very much shortened idea of three-notes length contained in the first bar and two-thirds. However, the main linear developments from the Preludes to "Nuances" showed a distinct melodic shortening. The traditional theme containing three or four ideas has become shorter in length and more compressed. Linearly, "Nuances" was more vigorously worked through alternatives caused by the chromatic change of one note in one part which affected the whole vertical layout of the subsequent passage. Scriabin also indicated that a change of function had occurred in two ways. He enharmonically respelt a note if it was used pivotally as a point of departure, or alternatively he respelt the note to blend within the context of the passage to show link and to demonstrate linear continuity. The ambiguity in function of both vertical and horizontal factors made it necessary to pursue the development of alternative solutions to the ways in which pitch would be used as a resource.

"Nuances" deliberately obscured the traditional sense of key and, therefore, tonality by delaying and overlapping what were formerly "resolutions" in the classical sense. However, it remained compositionally logical by its dependence in contrapuntal writing, strong sequential usage, regular phrasing, and presence of internal symmetry of the work.

The fifth sonata illustrated the pinnacle of experimentation in all facets of compositional areas. This work relied on thematic transformation, partially because of the evident tonal instability. But more importantly, thematic transformation was a meticulous procedure which consciously and conscientiously involved both pitch and rhythmic parameters simultaneously. The procedure was perceived to contain the best ways of finding acceptable compositional resolutions, which enabled unification of large-scale works to be tightly constructed.

The most crucial compositional development in this sonata was the replacement of a tonal unit with a form of harmonic procedure and therefore the formation of juxtaposed harmonic areas. It was evident that the instigation of this procedure ultimately affected Scriabin's compositional techniques.

The structures of the Neapolitan and French augmented sixth, dominants, simultaneous perfect fifths, and preoccupation with the tritone-to-perfect fifth movement in both vertical and horizontal planes were the features that most fully contributed towards pitch codification. In this sonata Scriabin was most inventive when exploring contrapuntal writing and certain linear intervallic and vertical sound combinations, which were contained in each strongly-contrasted subject area.

As a result, the rhythmic factor and variation techniques were further developed and the use of repeated chords became more important. In earlier works repeated chords belonged to the neutral background; in this composition they fulfilled a motivic function. In addition, the combination of repeated chords in a syncopated rhythm appeared as one of the most important rhythmic motives of this work.¹ Metric changes, cross-rhythms, and complex subdivisions were evident. There were also frequent tempo changes.

¹ Samuel Randlett, "Elements of Scriabin's Keyboard Style", Piano Quarterly, Summer 1971, pp.22-24.

It is significant that Scriabin was not able to effectively complete codification in his works until after he had systematically worked through the process of thematic transformation. The subsequent successful application of his code as a justifiable procedure proved that it was a logical extension of the choices and parameters out of the available musical resources.

The compositional basis of the ninth sonata centred around his codified system. As in the fifth sonata, the opening material also closed the work. But unlike the fifth sonata, the ninth sonata was less experimental due to his systemised pitch procedure. Consequently, possible choices in the vertical and horizontal planes have also been strictly limited. The style of writing was linear and independent on the vertical sonorities although both elements used the same sound patterns as the resource. Both planes were intervallically motivic; and each linear unit was contrapuntally invertible and consistent in usage. Internal relationships were maintained despite a propensity to share a common note between itself and another part. Most importantly, each unit existed interdependently of other parts, but could retain its independence by its own specific intervallic and rhythmic flavour.

The Ninth Sonata also shared many common traits with the transitional works. Enharmonic respelling of the same notes to indicate an internal change of function within a phrase or to demonstrate linear continuity was evident. The tritone and perfect fifth were used in both the ninth and fifth sonatas. The significant development was that these intervals could only be used in a horizontal plane in the fifth sonata, whereas they could be used both horizontally and vertically in the ninth sonata. The fifth sonata alternated tritones to establish harmonic areas by "resolving" to a perfect fifth. Both intervals in the ninth sonata could be used as a minor ninth structure or consecutively as separate entities. Both employed parallel movement upwards or downwards in minor third progressions of dominant structures. The rhythmic factor was separately conceived as a motivic element in both works, but was more fully integrated as a separate entity.

It can be seen that a metamorphosis occurred as a result of the expansion of tonality and consequent experimentation with compositional procedures.

Thematic elements and development gradually evolved to organisational units of small motivic cells of pitch and rhythm, both with the capacity to work in both horizontal and vertical planes. These motivic cells became the basis of construction in an established organisation of sonorities, in the formal design of the late works composed by Alexander Scriabin.

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