A STATISTICAL STUDY OF THE USE OF THE "MYSTIC CHORD"
IN THE FIRST FOUR PIANO SONATAS
OF ALEXANDER SCRIABINE

APPROVED:

Samuel H. Scott
Major Professor

Minor Professor

Dean of the School of Music

Dean of the Graduate School

379
N81
No. 4887

A STATISTICAL STUDY OF THE USE OF THE "MYSTIC CHORD" IN THE FIRST FOUR PIANO SONATAS OF ALEXANDER SCRIABINE

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

by

Philip R. Hallmark, B. M.
Denton, Texas

August, 1974

LIST OF ILLUSTRATIONS

Figure — Page

1. Number and Percentage of Examples of the "Mystic Chord" and its Inversions 12

2. Number and Percentage of Examples of the Approach to the "Mystic Chord" by Bass Note . . 14

3. Number and Percentage of Examples of the Resolution of the "Mystic Chord" by Bass Note . 16

4. Number and Percentage of Examples of the Approach to the "Mystic Chord" by Root 18

5. Number and Percentage of Examples of the Resolution of the "Mystic Chord" by Root . . . 20

6. Number and Percentage of Examples of the "Mystic Chord" by Harmonic Function 22

7. Number and Percentage of Examples of the "Mystic Chord" by Position in Phrase 25

8. Number and Percentage of Examples of the "Mystic Chord" by Melodic Function 28

9. Number and Percentage of Examples of the "Mystic Chord" by Rhythmic Position 31

CHAPTER I

INTRODUCTION

The following is paraphrased from Grove's Dictionary of Music and Musicians, "SKRIABIN, Alexander Nikolayevitch," Volume VII, 5th edition, by Terence White Gervais, St. Martins Press (New York, 1954), pp. 830-3.

Alexander Scriabine was born in Moscow on Janurary 6, 1872. He received his early training in the Cadet Corps but abandoned the military career for music.

He entered the Moscow Conservatory where he studied composition under Taneyev and piano under Safonov. After he completed his studies he won a considerable reputation both as pianist and composer in Paris, Amsterdam and Brussels. While in Brussels he came into contact with the mystic-philosphic thought which led him into sympathy with such men as Merezhkovsky and the poet Veacheslav-Inanov. This mystic-philosphic element became more pronounced in his music as his style developed.

His compositional development can be divided into three stages. In his early life he was influenced by Chopin and Listz. This period lasted through opus 30, when his new

harmonic system began to emerge. This style period lasted through opus 60, where it is found in its most mature form.

In 1914 he developed blood poisioning from an infection on his lip, and after a long illness, died on April 27, 1915.

I The Problem

A. Statement of the Problem

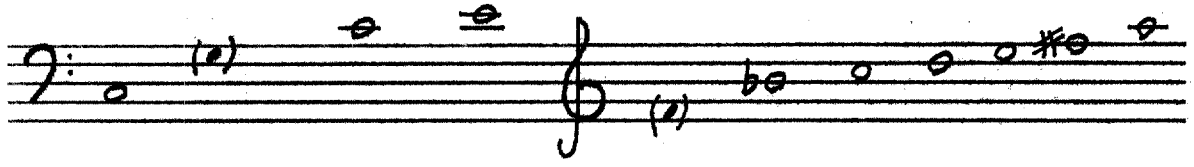
The purpose of this paper is to discover the environmental characteristics of the "Mystic Chord" in the first four Sonatas for Piano by Alexander Scriabine.

B. The Problem is Divided into Six Subproblems

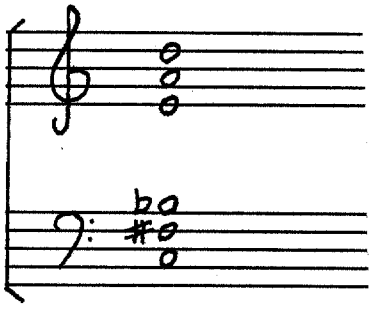
1. What is the manner of approach to the "Mystic Chord?"
2. What is the manner of resolution of the "Mystic Chord?"
3. What is the harmonic function of the "Mystic Chord?"
4. What is the position of the "Mystic Chord" in the Phrase?
5. What is the melodic function of the "Mystic Chord?"
6. What is the rhythmic position of the "Mystic Chord?"

II Definition of Terms

A. The "Mystic Chord" is a "synthetic" chord derived from the upper partials of the overtone series (8,9,10,11, 12,13,14).[1]



The chord is usually built in fourths, but the interval of the augmented fourth may sometimes be spelled enharmonically as a diminished fifth for convenience.

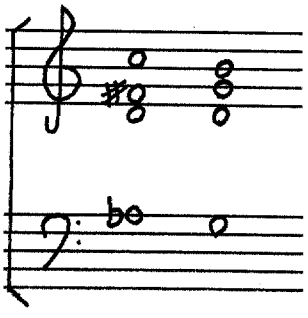


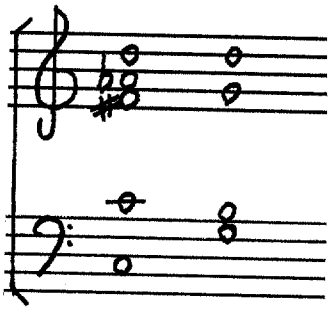
---

[1] Terence White Gervais, "SKRIABIN," Groves Dictionary of Music and Musicians, Vol. VII 5th ed. (New York 1954), p. 832.

The first three intervals must be present to define the basic structure of the chord. The fourth and fifth intervals have been found to be variable; therefore, for the purpose of this paper, the first three intervals will be used to define the basic structure of the chord.

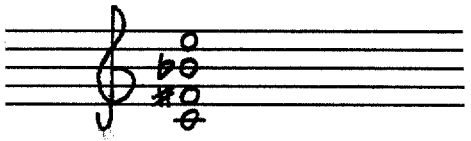
It will be noted that when either augmented sixth resolves outward to an octave by half-step, or when inverted, the diminished third resolves inward to a unison, the chord becomes a French Sixth chord, not a "Mystic Chord."



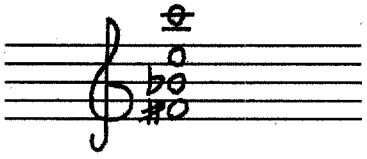


B. For the purpose of this paper:

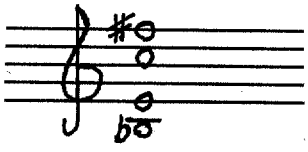
1. If the first element of the chord is in the bass, the chord is in root position and will be identified by M.



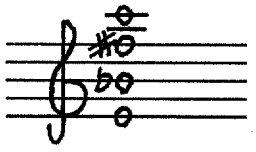
2. If the second element of the chord is in the bass, the chord is in first inversion and will be identified by M_1.



3. If the third element of the chord is in the bass, the chord is in second inversion and will be identified by M_2.



4. If the fourth element of the chord is in the bass, the chord is in third inversion and will be identified by M_3.



The chord may be transposed to any degree of the chromatic scale and enharmonic spelling may be used for part-writing purposes.

C. The chord of approach is the chord immediately preceding the "Mystic Chord."

D. The chord of resolution is the chord to which the "Mystic Chord" resolves.

E. Non-harmonic tone terminology will be traditional as found in Robert W. Ottman's Elementary Harmony: Theory and Practice.[2]

---

[2]Robert W. Ottman, Elementary Harmony: Theory and Practice 2nd ed. (Englewood Cliffs, New Jersey, 1970).

III Approach to the Problem

The following procedure will be used for this paper.

A. Identify and isolate all the "Mystic Chords."

B. Analyze the manner of approach to and departure from the "Mystic Chord."

C. Present the three-chord progression incorporating the chord of approach, "Mystic Chord," and the chord of resolution.

D. Analyze the three-chord progression and present analysis in table form.

E. Present statistical data after each table in illustration form.

F. Present conclusions based on the evidence discovered.

All music examples will be taken from the first four Sonatas for Piano by Alexander Scriabine.[3]

Sonata No. 1, Op. 6

Sonata Fantasy, Op. 19 *

Sonata No. 3, Op. 23

Sonata No. 4, Op. 30

*No "Mystic Chords" were found in the Sonata Fantasy, Op. 19.

---

[3]Alexander Scriabine, Ten Sonatas for Piano, edited by Harold Sheldon, Music Corporation of America, (New York, 1949).

CHAPTER II

DATA

The following data is taken from the Appendix. Examples are taken from Sonatas No. 1, 3, and 4 for Piano by Alexander Scriabine. Analysis is presented in table form (Tables I-IX) by example number from the Appendix with an illustration after each table (Figures 1-9) which organizes the data from the preceding table.* The data is organized by the number of identical examples and by the percentage of the total number.

Conclusions will be presented in Chapter III.

*Example 16 is counted twice in the illustrations since it represents two different phrases (Measures 1-3 and 9-11) in Sonata No. 4.

TABLE I

INVERSIONS OF MYSTIC CHORDS

Example		Example	
1	M_3	18	M
2	M	19	M
3	M	20	M
4	M	21	M
5	M	22	M
6	M	23	M
7	M_1	24	M
8	M_1	25	M
9	M_3	26	M_1
10	M_1	27	M_2
11	M_3	28	M
12	M_3	29	M
13	M	30	M
14	M_2	31	M
15	M	32	M
16	M	33	M_2
17	M		

Inversion	Number of examples	Percentage
M	23	67%
M_1	4	12%
M_2	3	9%
M_3	4	12%

Fig. 1--Illustrates number and percentage of examples of the "Mystic Chord" and it's inversions.

TABLE II

APPROACH TO MYSTIC CHORD BY BASS NOTE

Example		Example	
1	Up ½ step	18	Unison
2	Unison *	19	Unison
3	Up Perfect 4th	20	Down Major 7th **
4	Down ½ step	21	Unison
5	Down ½ step	22	Unison
6	Down ½ step	23	Unison
7	Unison	24	Unison
8	Unison	25	Unison
9	Unison	26	Down Major 3rd
10	Unison	27	Down Minor 6th
11	Up Major 6th	28	Down Major 6th **
12	Up Major 6th	29	Unison
13	Down Perfect 4th	30	Unison
14	Down ½ step	31	Unison
15	Up Perfect 4th	32	Up Major 6th
16	Unison	33	Down Diminished 5th
17	Unison		

---

*A leap of a Perfect Octave is considered to be the same note.

**All intervals greater than one octave are reduced to less than one octave.

Interval	Number of examples	Percentage
Unison	18	53%
Up ½ step	1	3%
Down ½ step	4	11%
Down Major 3rd	1	3%
Up Perfect 4th	2	6%
Down Perfect 4th	1	3%
Down Diminished 5th	1	3%
Down Minor 6th	1	3%
Up Major 6th	3	9%
Down Major 6th	1	3%
Down Major 7th	1	3%

Fig. 2--Illustrates number and percentage of examples of the approach to the "Mystic Chord" by bass note.

TABLE III

RESOLUTION OF MYSTIC CHORD BY BASS NOTE

Example		Example	
1	Down Major 3rd	18	Up Minor 7th
2	Unison	19	Up Augmented 2nd
3	Up Minor 6th	20	Up Minor 7th
4	Up Perfect 4th	21	Up whole step
5	Up Minor 3rd	22	Down Minor 7th
6	Up Perfect 4th	23	Down Minor 7th
7	Down Perfect 4th	24	Up Perfect 5th
8	Down Perfect 4th	25	Unison
9	Up ½ step *	26	Up Perfect 4th
10	Down ½ step	27	Unison
11	Down Major 3rd *	28	Up Major 7th
12	Down Major 3rd	29	Unison
13	Up ½ step	30	Unison
14	Down ½ step	31	Unison
15	Unison **	32	Down Perfect 5th
16	Down ½ step	33	Unison **
17	Unison		

*All intervals greater than one octave are reduced to less than one octave.

**A leap of a Perfect Octave is considered to be the same note

Interval	Number of examples	Percentage
Unison	9	26%
Up ½ step	2	6%
Down ½ step	4	11%
Up whole step	1	3%
Up Augmented 2nd	1	3%
Up Minor 3rd	1	3%
Down Major 3rd	3	9%
Up Perfect 4th	3	9%
Down Perfect 4th	2	6%
Up Perfect 5th	1	3%
Down Perfect 5th	1	3%
Up Minor 6th	1	3%
Up Minor 7th	2	6%
Down Minor 7th	2	6%
Up Major 7th	1	3%

Fig. 3--Illustrates number and percentage of examples of the resolution of the "Mystic Chord" by bass note.

TABLE IV

APPROACH TO MYSTIC CHORD BY ROOT

Example		Example	
1	Down Minor 3rd	18	Unison
2	Unison	19	Down Augmented 2nd
3	Unison	20	Down Perfect 5th
4	Down Diminished 5th	21	Down Augmented 2nd
5	Down Diminished 5th	22	Down Augmented 2nd
6	Down Diminished 5th	23	Down Augmented 2nd
7	Up Augmented 4th	24	Down Augmented 2nd
8	Up Augmented 4th	25	Unison
9	Down Major 3rd	26	Up whole step
10	Down Minor 3rd	27	Down whole step
11	Unison	28	Down Augmented 2nd
12	Down Major 3rd	29	Unison
13	Down Major 3rd	30	Unison
14	Down Perfect 4th	31	Unison
15	Unison	32	Unison
16	Unison	33	Down ½ step
17	Down Augmented 2nd		

Interval	Number of examples	Percentage
Unison	12	35%
Down ½ step	1	3%
Up whole step	1	3%
Down whole step	1	3%
Down Augmented 2nd	7	20%
Down Minor 3rd	2	6%
Down Major 3rd	3	9%
Down Perfect 4th	1	3%
Up Augmented 4th	2	6%
Down Diminished 5th	3	9%
Down Perfect 5th	1	3%

Fig. 4--Illustrates number and percentage of examples of the approach to the "Mystic Chord" by root.

TABLE V

RESOLUTION OF MYSTIC CHORD BY ROOT

Example		Example	
1	Down Minor 3rd	18	Up ½ step
2	Up Perfect 4th	19	Down ½ step
3	Up whole step	20	Up ½ step
4	Down whole step	21	Down ½ step
5	Up Perfect 4th	22	Up whole step
6	Down whole step	23	Up whole step
7	Down whole step	24	Up Perfect 5th
8	Down whole step	25	Up whole step
9	Down whole step	26	Down ½ step
10	Up Major 3rd	27	Up doubly augmented 4th
11	Unison	28	Down Minor 3rd
12	Unison	29	Up Augmented 4th
13	Down whole step	30	Up Augmented 4th
14	Down Minor 3rd	31	Up Augmented 4th
15	Down Perfect 5th	32	Up whole step
16	Down ½ step	33	Down Diminished 3rd
17	Unison		

Interval	Number of examples	Percentage
Unison	3	9%
Up ½ step	2	6%
Down ½ step	5	14%
Up whole step	5	14%
Down whole step	6	18%
Down Diminished 3rd	1	3%
Down Minor 3rd	3	9%
Up Major 3rd	1	3%
Up Perfect 4th	2	6%
Up Augmented 4th	3	9%
Up doubly Augmented 4th	1	3%
Up Perfect 5th	1	3%
Down Perfect 5th	1	3%

Fig. 5--Illustrates number and percentage of examples of the resolution of the "Mystic Chord" by root.

TABLE VI

HARMONIC FUNCTION

Example		Example	
1	Dominant	18	Dominant
2	Dominant	19	Subdominant
3	Tonic *	20	Dominant
4	Subdominant	21	Subdominant
5	Dominant	22	Non-functional
6	Subdominant	23	Non-functional
7	Subdominant	24	Subdominant
8	Subdominant	25	Non-functional
9	Subdominant	26	Subdominant
10	Dominant	27	Subdominant
11	Tonic	28	Subdominant
12	Dominant	29	Subdominant
13	Subdominant	30	Non-functional
14	Tonic	31	Non-functional
15	Dominant	32	Dominant
16	Subdominant	33	Non-functional
17	Non-functional **		

* The F# can also be analyzed as a lower neighboring tone, not part of the chord, making the chord a Dominant Seventh type chord.

**Non-functional includes all pedal and passing chords that do not function as Tonic, Dominant, or Subdominant.

Harmonic function	Number of examples	Percentage
Tonic	3	9%
Dominant	9	26%
Subdominant	15	44%
Non-functional	7	21%

Fig. 6--Illustrates number and percentage of examples of the "Mystic Chord" by harmonic Function.

TABLE VII

POSITION IN PHRASE

Example	
1	Near end of phrase *
2	Near end of phrase
3	Middle of phrase **
4	End of phrase ***
5	End of phrase
6	End of phrase
7	Near end of phrase
8	Near end of phrase
9	End of phrase
10	Near end of phrase
11	Beginning of phrase ****
12	Near end of phrase
13	End of phrase
14	Near beginning of phrase *****

---

*Includes last third of phrase, but not the last chord.

**Includes middle third of phrase, but not the first or last third of the phrase

***Includes only the last chord of the phrase.

****Includes only the first chord of the phrase.

*****Includes the first third of the phrase, but not the first chord.

TABLE VII --Continued

Example	
15	Middle of phrase
16	Near beginning of phrase
17	End of phrase
18	End of phrase
19	Middle of phrase
20	End of phrase
21	Middle of phrase
22	Middle of phrase
23	Middle of phrase
24	End of phrase
25	Middle of phrase
26	Middle of phrase
27	Beginning of phrase
28	Near beginning of phrase
29	Near beginning of phrase
30	Near beginning of phrase
31	Near beginning of phrase
32	Middle of phrase
33	Near beginning of phrase

Position in phrase	Number of examples	Percentage
Beginning of phrase	2	6%
Near beginning of phrase	8	23%
Middle of phrase	9	27%
End of phrase	9	27%
Near end of phrase	6	17%

Fig. 7--Illustrates number and percentage of examples of the "Mystic Chord" by position in phrase.

TABLE VIII

MELODIC FUNCTION

Example	
1	Dip in line
2	Near peak of line
3	Dip from level line
4	Lowest part of descending line
5	Lowest part of descending line
6	Lowest part of descending line
7	Dip in line
8	Dip in line
9	Level from slight rise in line
10	Level
11	Peak of line
12	Middle of rising line
13	Peak of line
14	Level
15	Middle of descending line
16	Lowest part of line
17	Peak of line

TABLE VIII --Continued

Example	
18	Lowest part of descending line
19	At peak and beginning of descending line
20	Lowest part of descending line
21	At peak and beginning of descending line
22	Peak of line
23	Peak of line
24	Near peak of line
25	Level
26	Dip in line
27	Middle of rising line
28	Descends after peak of line
29	Descends after peak of line
30	Dip in line
31	Dip in line
32	Dip in line
33	Dip in line

Melodic function	Number of examples	Percentage
Level	3	9%
Level from slight rise in line	1	3%
Dip in line	8	24%
Dip from level line	1	3%
Peak of line	5	14%
Near peak of line	2	6%
At peak and beginning of descending line	2	6%
Descends after peak of line	2	6%
Lowest part of line	2	6%
Lowest part of descending line	5	14%
Middle of rising line	2	6%
Middle of descending line	1	3%

Fig. 8--Illustrates number and percentage of examples of the "Mystic Chord" by melodic function.

TABLE IX

RHYTHMIC POSITION

Example	
1	Weak beat
2	Weak beat
3	Weak part of weak beat
4	Strong
5	Strong
6	Strong
7	Weak part of strong beat
8	Weak part of strong beat
9	Strong beat
10	Strong beat
11	Weak part of strong beat
12	Weak beat
13	Weak part of weak beat
14	Strong beat
15	Strong beat
16	Strong beat
17	Weak part of strong beat

TABLE IX --Continued

Example	
18	Strong beat
19	Weak part of strong beat
20	Strong beat
21	Weak part of strong beat
22	Weak part of strong beat
23	Weak part of strong beat
24	Weak part of strong beat
25	Weak part of weak beat
26	Strong beat
27	Strong beat
28	Strong beat
29	Weak part of weak beat
30	Strong beat
31	Strong beat
32	Strong beat
33	Strong beat

Rhythmic position	Number of examples	Percentage
Strong beat	18	53%
Weak part of strong beat	9	26%
Weak beat	3	9%
Weak part of weak beat	4	12%

Fig. 9--Illustrates number and percentage of examples of the "Mystic Chord" by rhythmic position.

CHAPTER III

CONCLUSIONS

The following conclusions are based on Figures 1-9. The majority of the "Mystic Chords" are in root position (Fig. 1, 67%). The majority of the "Mystic Chords" are approached by unison bass note (Fig. 2, 53%). Most of the "Mystic Chords," but not a majority, resolve by unison bass note (Fig. 3, 26%). Most of the "Mystic Chords," but not a majority, are approached by unison root (Fig. 4, 35%). The majority of the "Mystic Chords" resolve either by unison, up or down ½ step, or up or down a whole step by root (Fig. 5, 61%). Most of the "Mystic Chords," but not a majority, function as a subdominant chord (Fig. 6, 44%). The "Mystic Chord" shows no strong preference regarding its position in the phrase (Fig. 7). Twenty four percent of the "Mystic Chords" occur at a dip in the melodic line (Fig. 8). The majority of the "Mystic Chords" occur on a strong beat (Fig. 9, 53%).

Based on the above evidence, the typical "Mystic Chord" is in root position, occurs on a strong beat and functions as a subdominant chord. The "Mystic Chord" is approached and resolved by unison bass note and is approached by unison root,

but the root resolves either by unison, up or down ½ step, or up or down a whole step. The "Mystic Chord" is melodically weak and is found in any part of the phrase.

The following is based on a comparsion of Tables I-IX. When the "Mystic Chord" is in root position (M):

61% are approached by unison bass note.

30% resolve by unison bass note.

48% are approached by unison root.

61% resolve either by unison, up or down ½ step, or up or down a whole step by root.

43% function as a subdominant chord.

The "Mystic Chord" shows no strong preference regarding its position in the phrase.

43% occur at or near (before or after) the peak of the melodic line.

52% occur on a strong beat.

Based on the above evidence, the "Mystic Chord" in root position (M) occurs on a strong beat and functions as a subdominant chord. The "Mystic Chord" is approached and resolved by unison bass note and is approached by unison root, but the root resolves either by unison, up or down ½ step, or up or down a whole step. The "Mystic Chord" is melodically strong, but shows no strong preference regarding its position in the phrase.

When the "Mystic Chord" is in first inversion (M_1):

75% are approached by unison bass note.

50% resolve down a Perfect 4th by bass note.

50% are approached by up an Augmented 4th by root.

50% resolve down a whole step by root.

75% function as a subdominant chord.

75% occur near the end of the phrase.

75% occur at a dip in the melodic line.

50% occur on a strong beat.

50% occur on the weak part of a strong beat.

Based on the above evidence, the "Mystic Chord" in first inversion (M_1) occurs either on a strong beat or on the weak part of a strong beat and functions as a subdominant chord. The "Mystic Chord" is approached by unison bass note, but resolves down a Perfect 4th by bass note. The "Mystic Chord" is approached by up an Augmented 4th by root, but resolves down a whole step by root. The "Mystic Chord" is melodically weak and occurs near the end of the phrase.

When the "Mystic Chord" is in second inversion (M_2):

The "Mystic Chord" shows no strong preference regarding its approach by bass note.

67% resolve by unison bass note.

The "Mystic Chord" shows no strong preference regarding its approach by root.

The "Mystic Chord" shows no strong preference regarding its resolution by root.

The "Mystic Chord" shows no strong preference regarding its harmonic function.

67% occur near the beginning of the phrase.

The "Mystic Chord" shows no strong preference regarding its melodic function.

All of the "Mystic Chords" occur on a strong beat.

Based on the above evidence, the "Mystic Chord" in second inversion (M_2) always occurs on a strong beat, but shows no strong preference regarding its harmonic function. The "Mystic Chord" shows no strong preference regarding its approach by bass note, approach by root, resolution by root and melodic function. The "Mystic Chord" resolves by unison bass note and occurs near the beginning of the phrase.

When the "Mystic Chord" is in third inversion (M_3):

The "Mystic Chord" shows no strong preference regarding its approach by bass note.

75% resolve down a Major 3rd by bass note.

50% are approached by down a Major 3rd by root.

50% resolve by unison root.

50% function as a dominant chord.

50% occur near the end of the phrase.

The "Mystic Chord" shows no strong preference regarding its melodic function.

50% occur on a weak beat.

Based on the above evidence, the "Mystic Chord" in third inversion (M_3) occurs on a weak beat and functions as a dominant chord. The "Mystic Chord" shows no strong preference regarding its approach by bass note, but resolves down a Major 3rd by bass note. The "Mystic Chord" is approached by down a Major 3rd by root, but resolves by unison root. The "Mystic Chord" shows no strong preference regarding its melodic function and occurs near the end of the phrase.

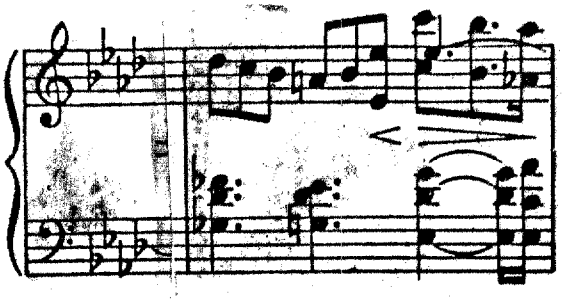
Most of the "Mystic Chords" are spelled like French Sixth Chords, but resolve differently than a French Sixth Chord. Sonatas No. 1 and 3 do not show the typical use of the "Mystic Chord" as compared to Sonata No. 4, where it is used in its most consistent form. Most of the "Mystic Chords" occur in the fourth sonata, where Scriabine shows a preference for spelling the "Mystic Chords" in fourths (Augmented fourth, Diminished fourth, and Augmented fourth). The "Mystic Chord" therefore evolves to a consistent form in the fourth piano sonata, where it functions as a typical "Mystic Chord."

APPENDIX

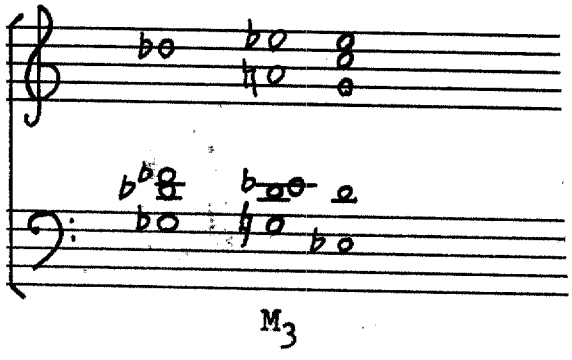
Alexander Scriabine, Ten Sonatas for Piano, Sonata No. 1, Op. 6. edited by Harold Sheldon, Music Corporation of America, (New York, 1949), pp. 3-25.

First Movement

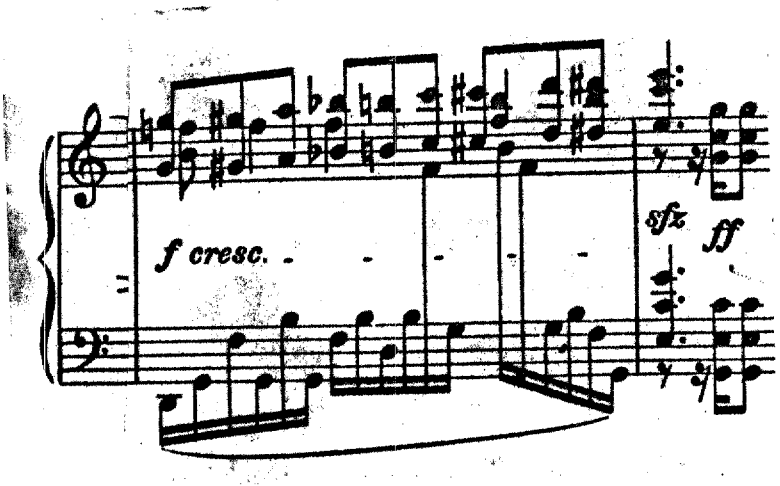
Measure 29



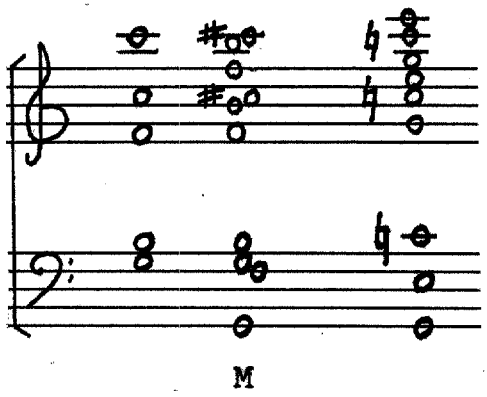
Example 1



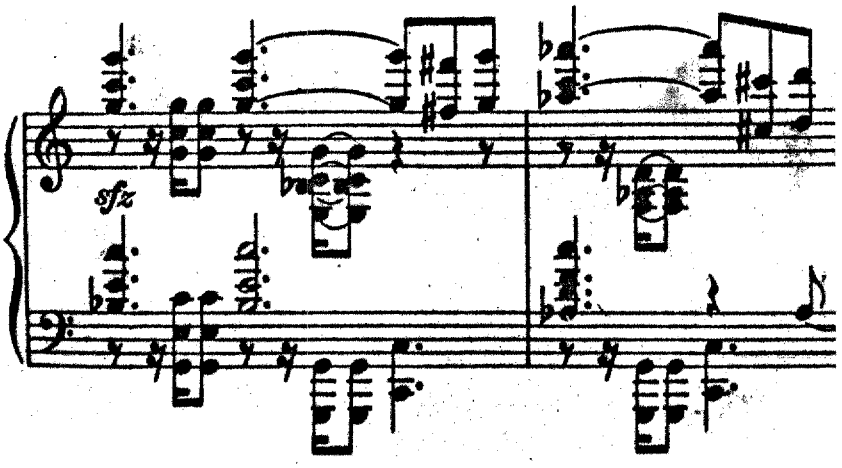
Measure 80-1



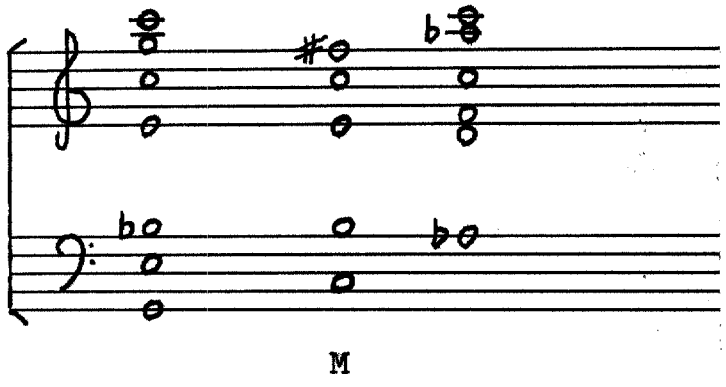
Example 2



Measure 82-3



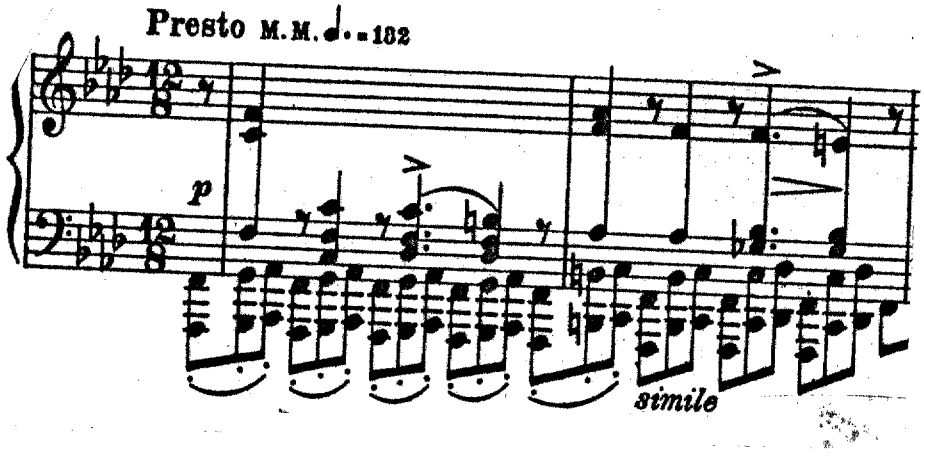
Example 3



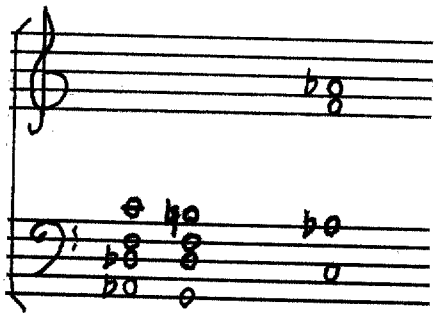
M

Third Movement

Measure 1-2

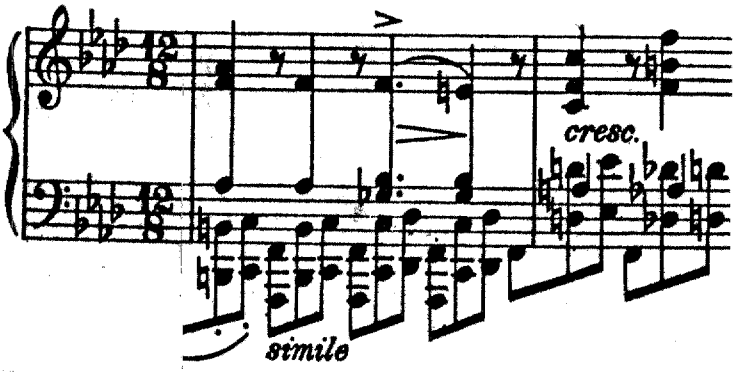


Example 4

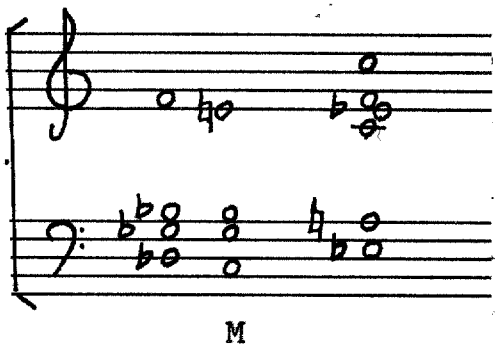


M

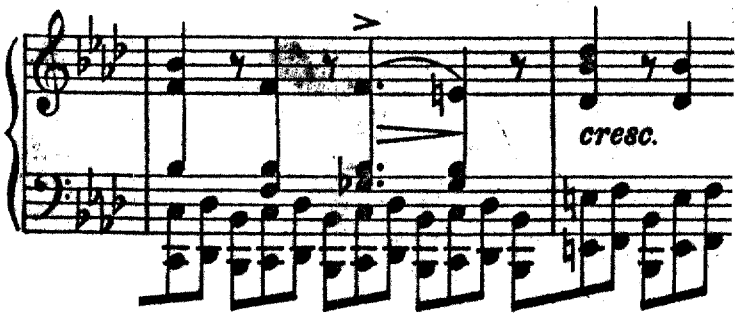
Measure 2-3



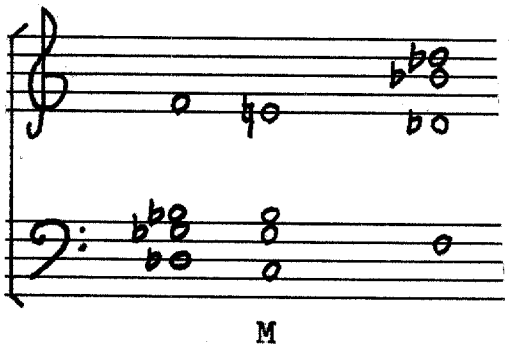
Example 5



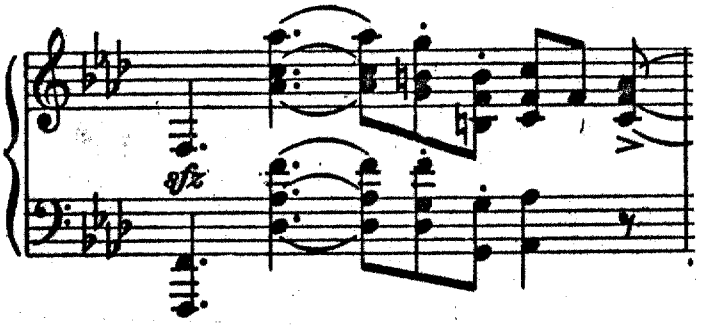
Measure 5-6



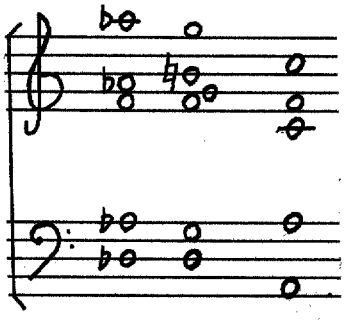
Example 6



Measure 64

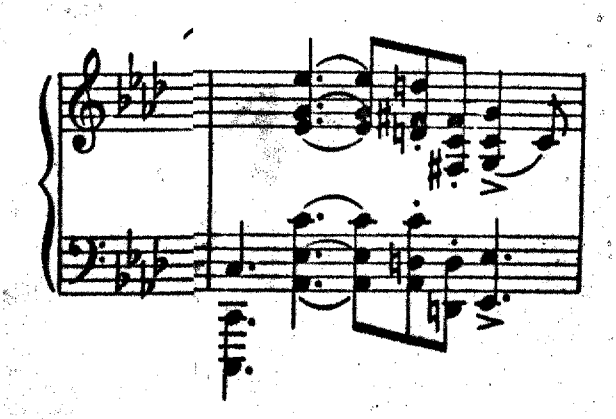


Example 7

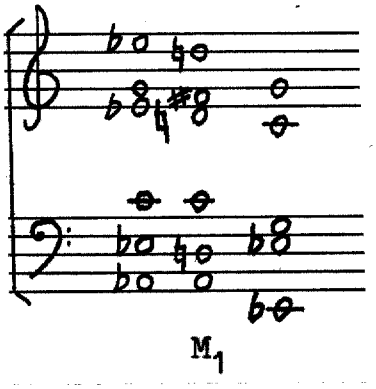


M_1

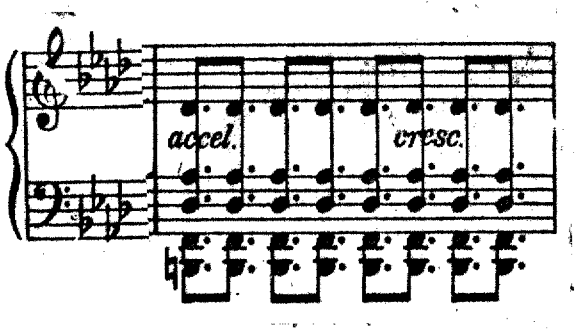
Measure 68



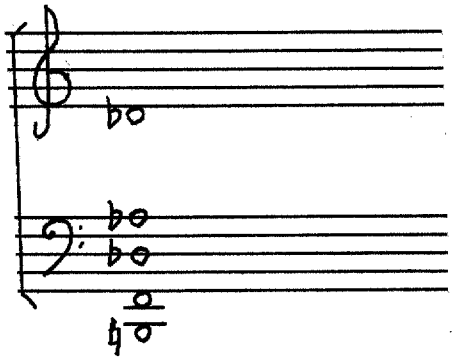
Example 8

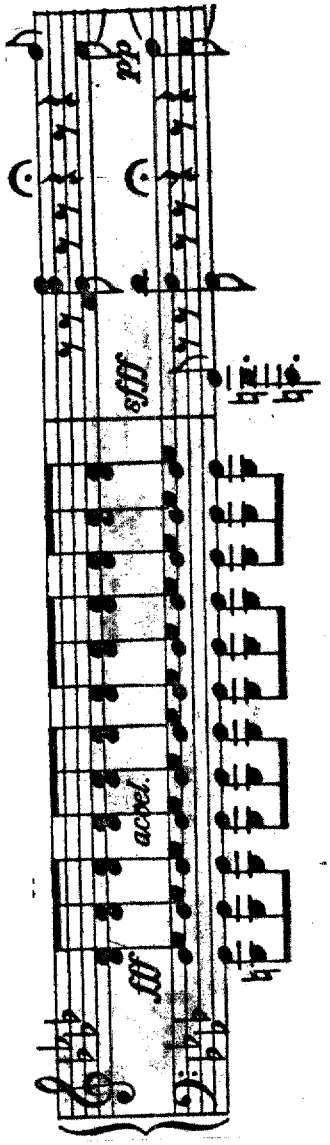


Measure 79

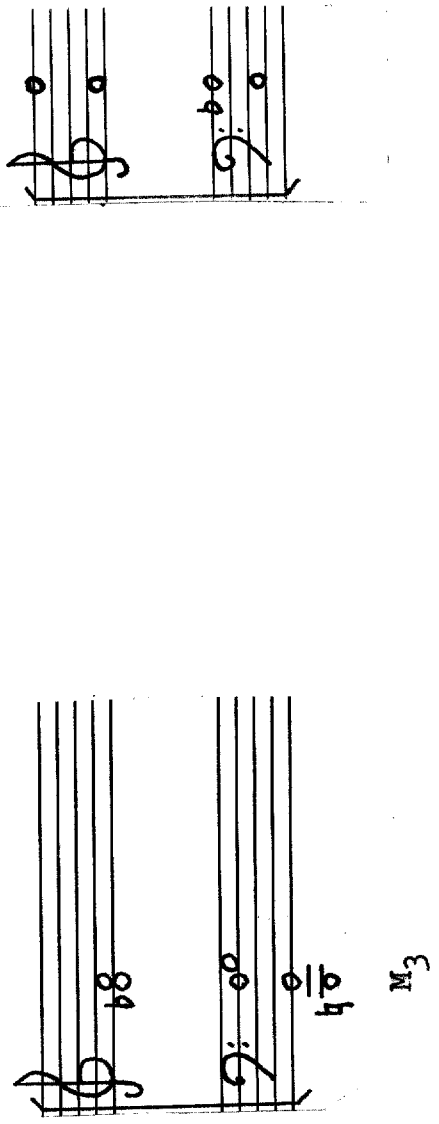


Example 9





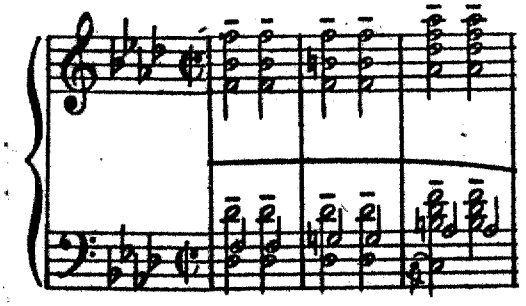
Measure 80-1



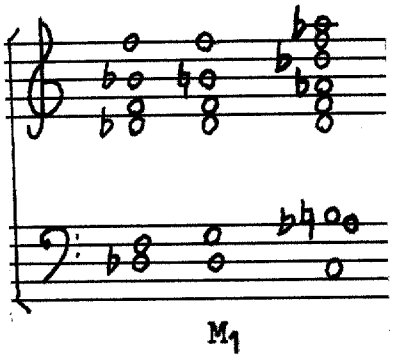
Example 9

Fourth Movement

Measure 46-8



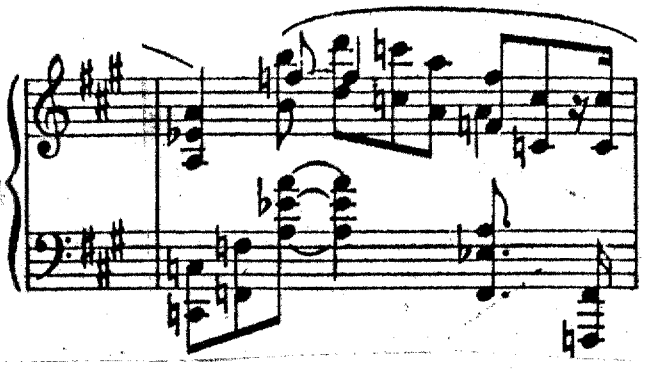
Example 10



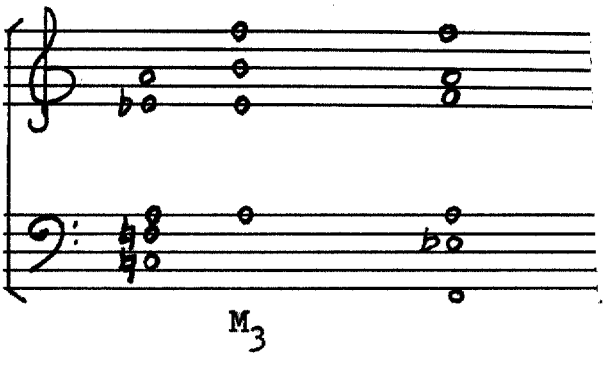
Alexander Scriabine, Ten Sonatas for Piano, Sonata No. 3, Op. 23. edited by Harold Sheldon, Music Corporation of America, (New York, 1949), pp. 43-69.

First Movement

Measure 17

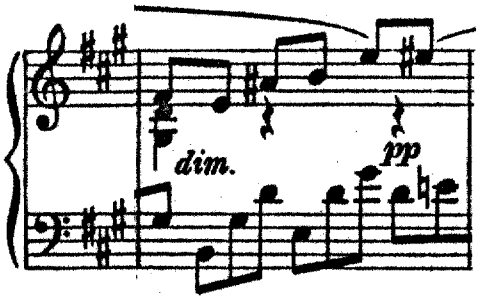


Example 11

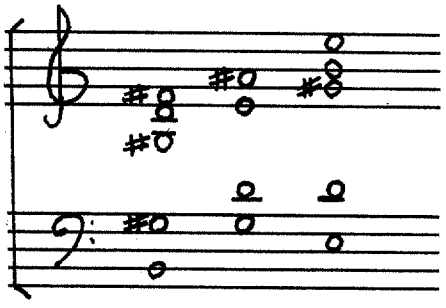


Fourth Movement

Measure 48

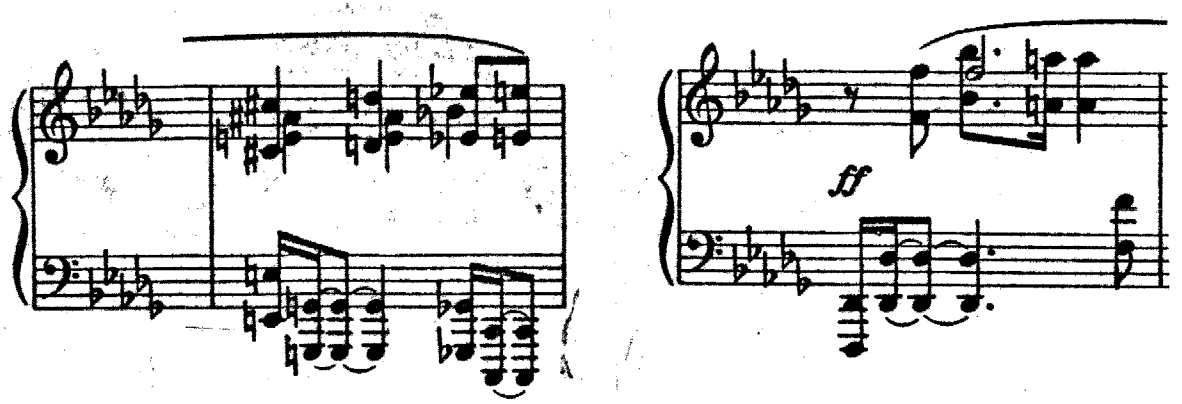


Example 12

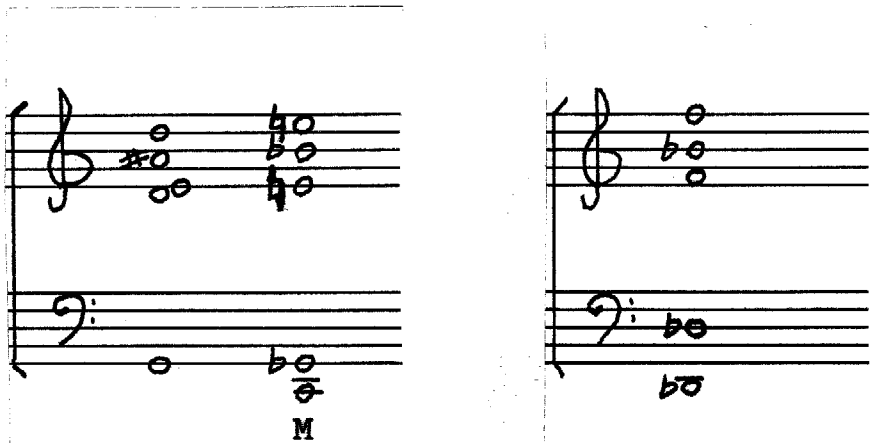


M_3

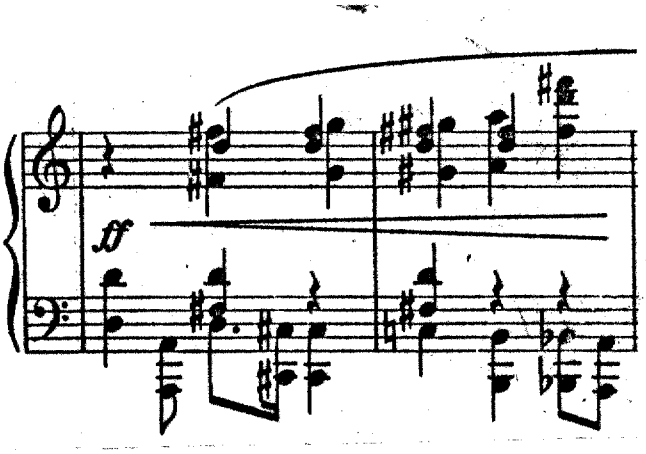
Measure 98-9



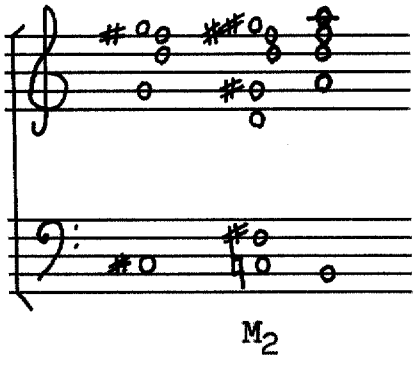
Example 13



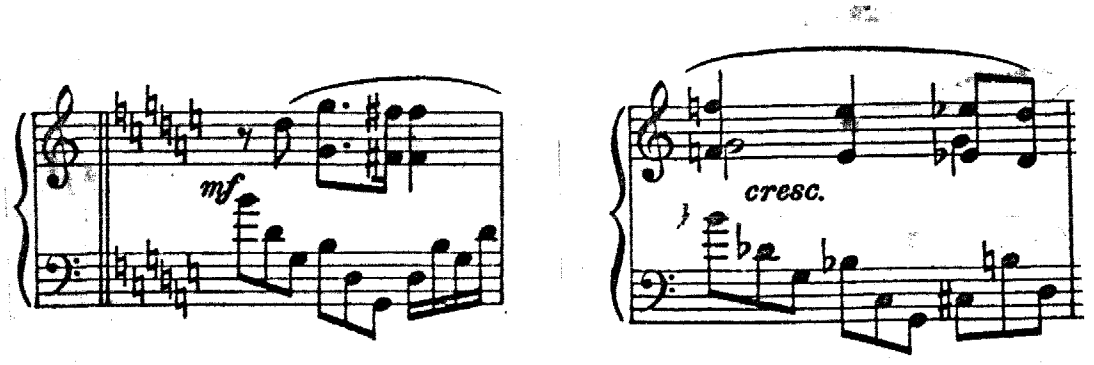
Measure 117-8



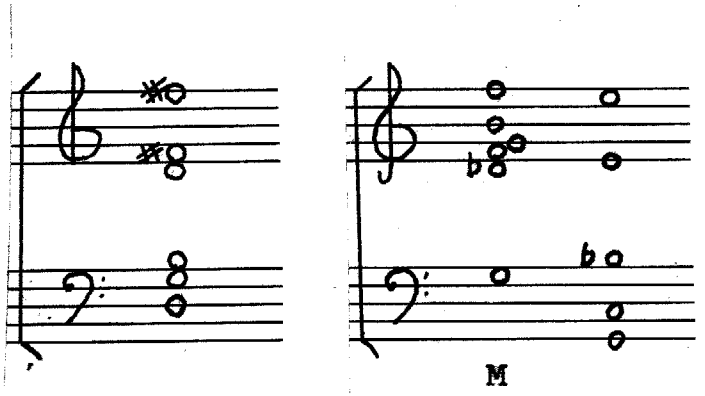
Example 14



Measure 171-2



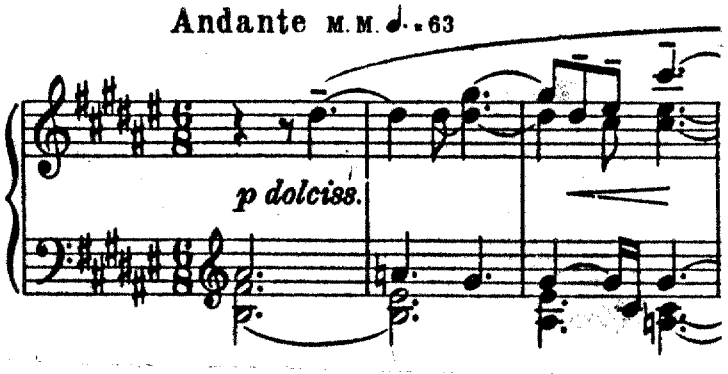
Example 15



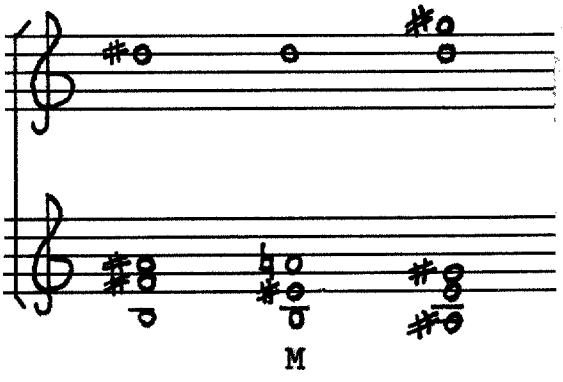
Alexander Scriabine, Ten Sonatas for Piano, Sonata No. 4, Op. 30. edited by Harold Sheldon, Music Corporation of America, (New York, 1949), pp. 70-85.

First Movement

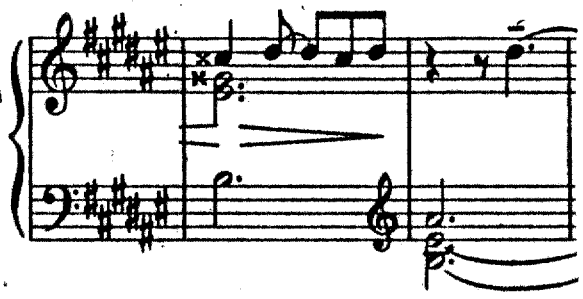
Measure 1-3, 9-11



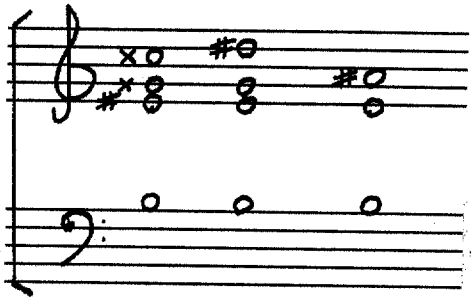
Example 16



Measure 8-9

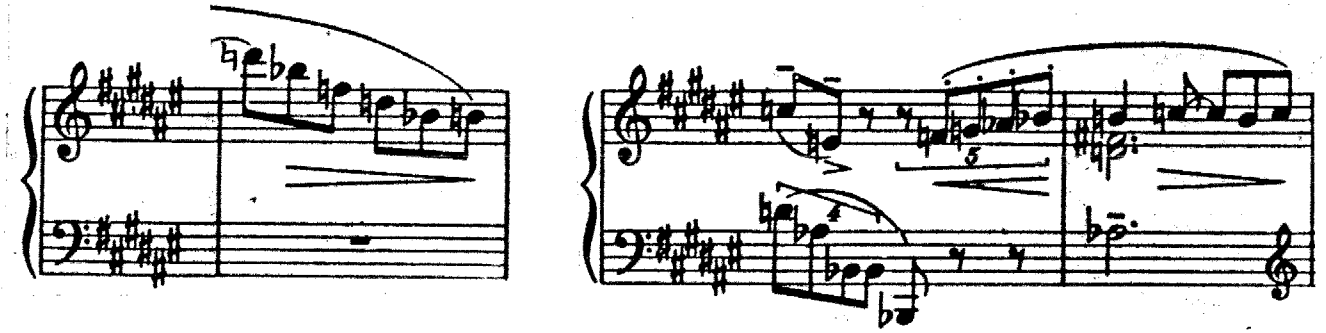


Example 17

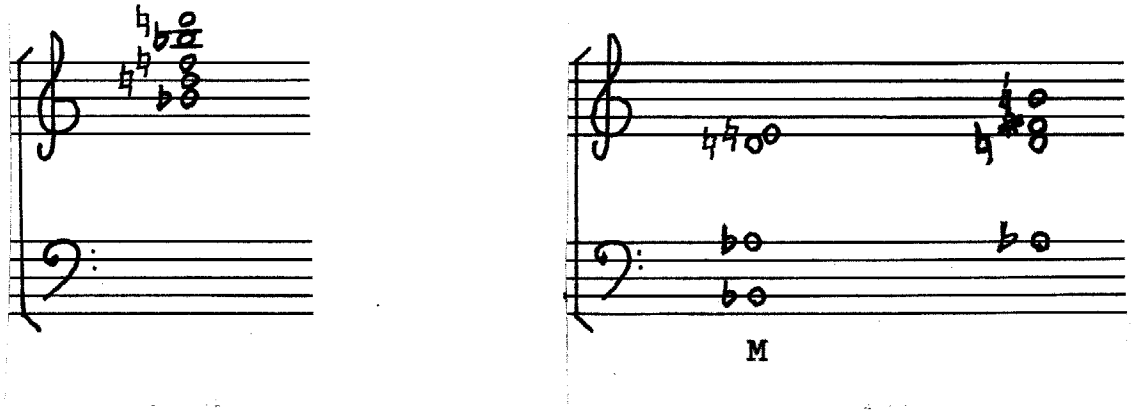


M

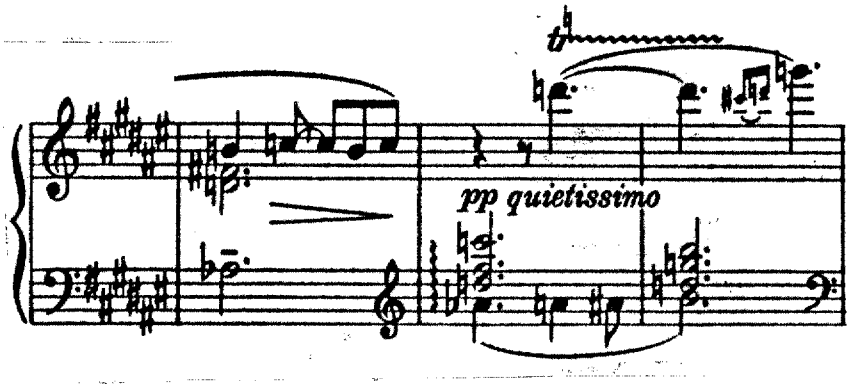
Measure 17-9



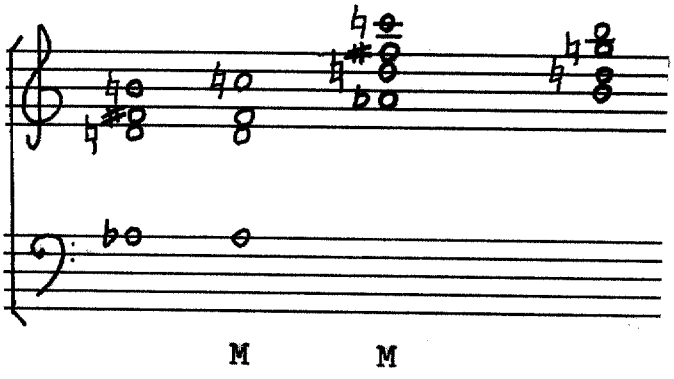
Example 18



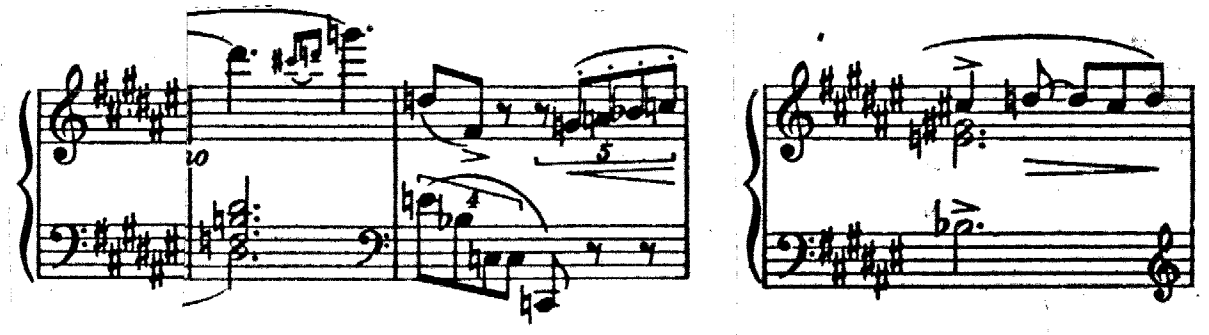
Measure 19-21



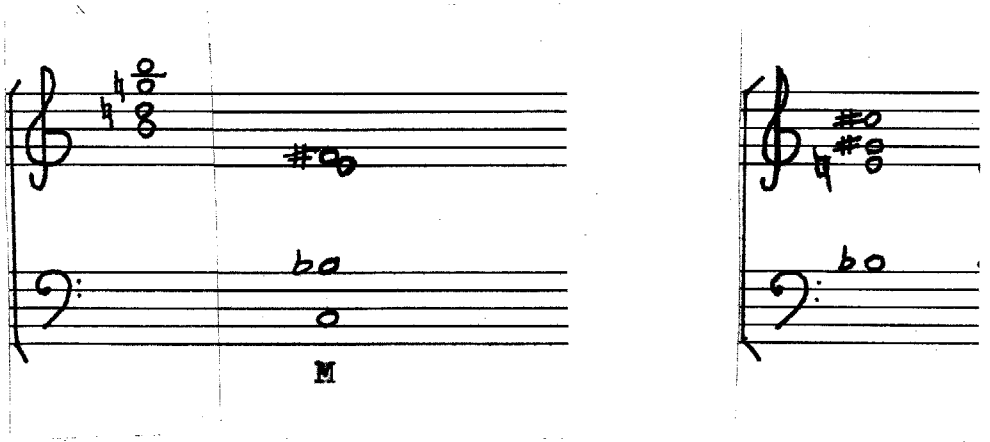
Example 19

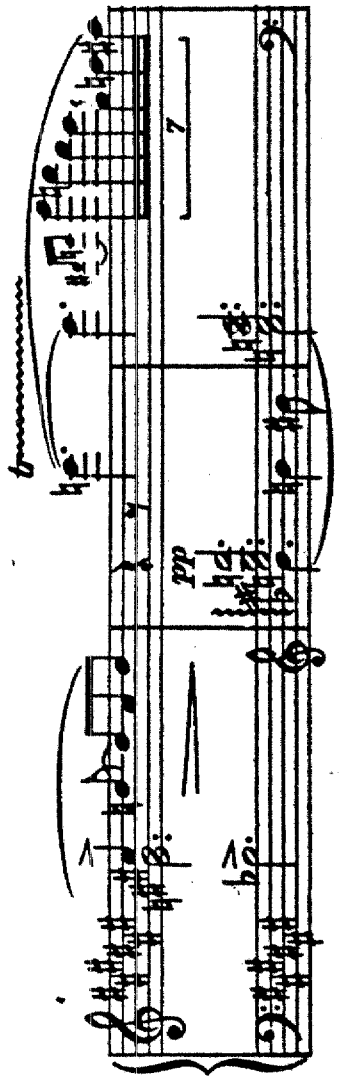


Measure 21-3

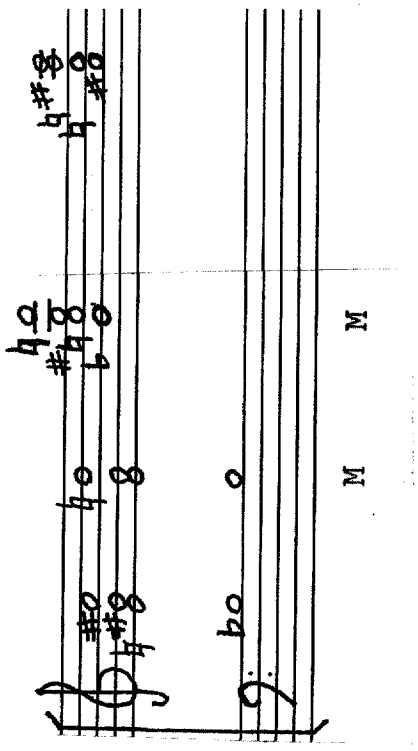


Example 20



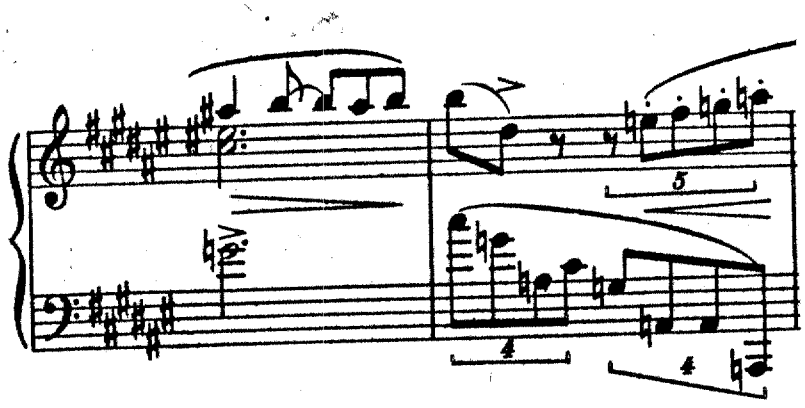


Measure 23-5

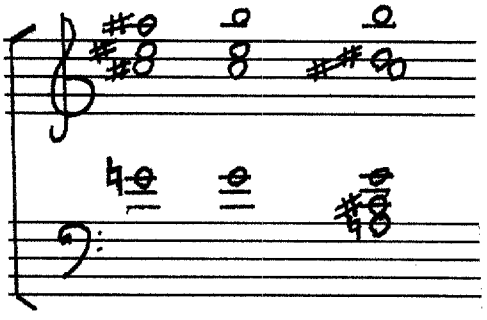


Example 21

Measure 27-8

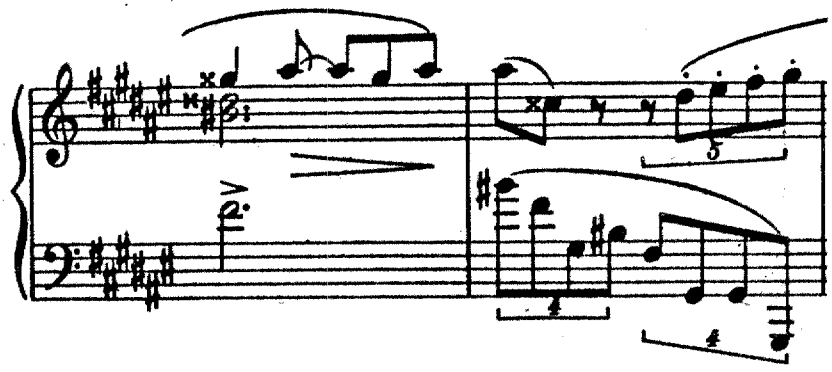


Example 22

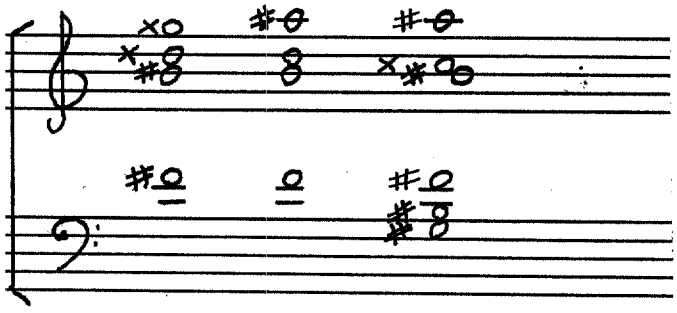


M

Measure 31-2

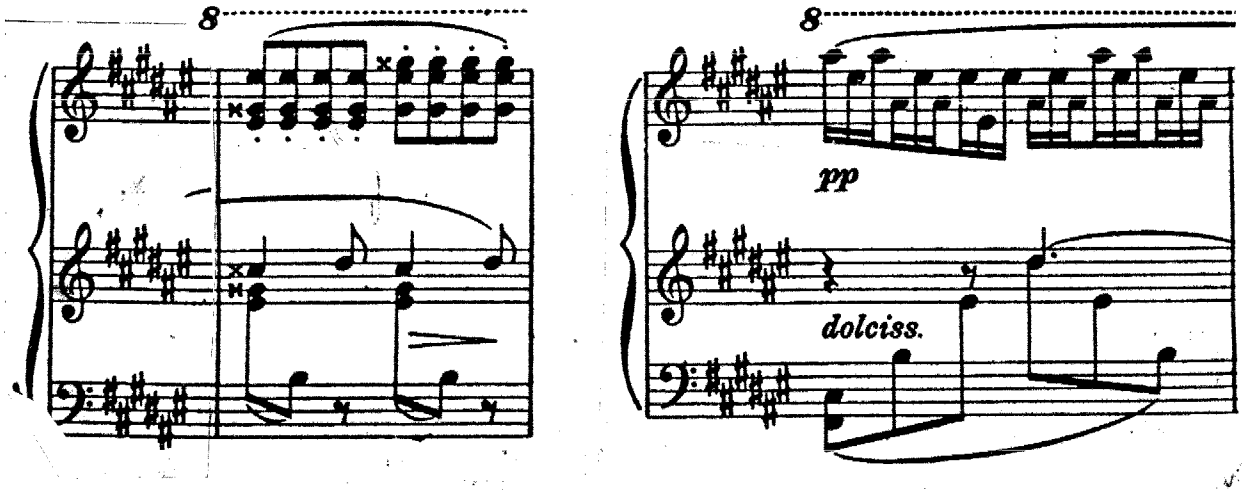


Example 23

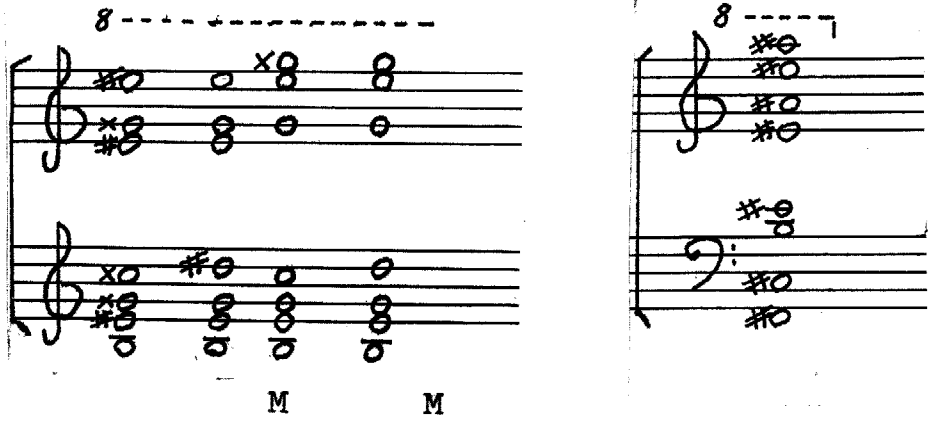


M

Measure 42-3

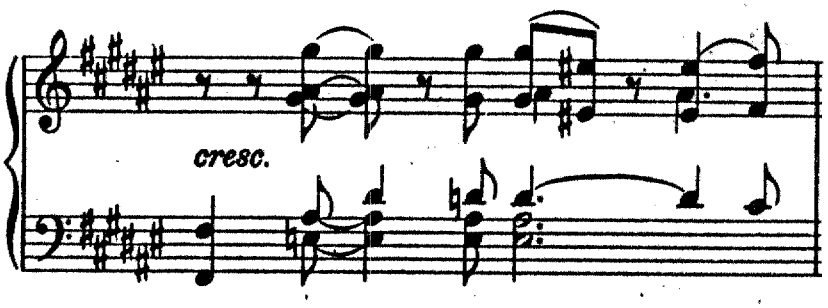


Example 24

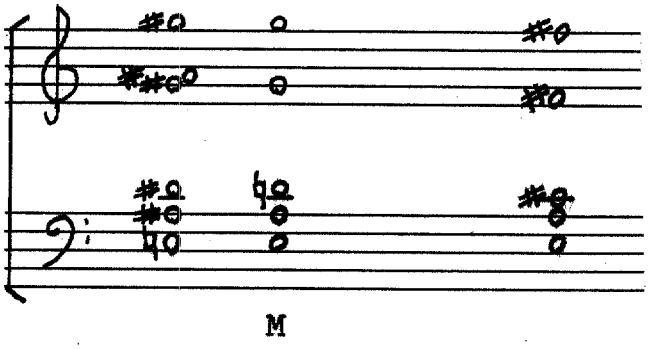


Second Movement

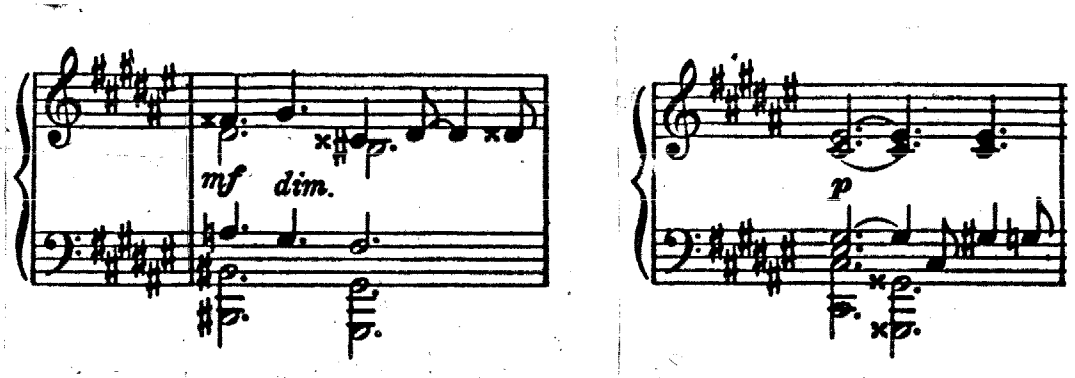
Measure 5



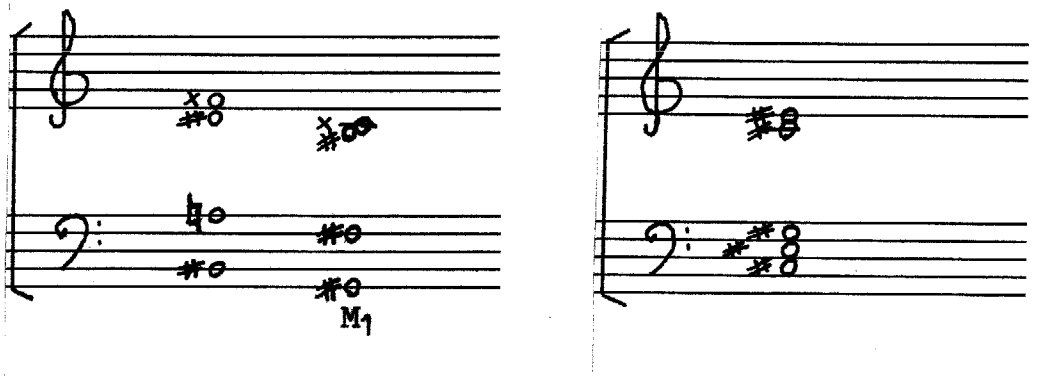
Example 25



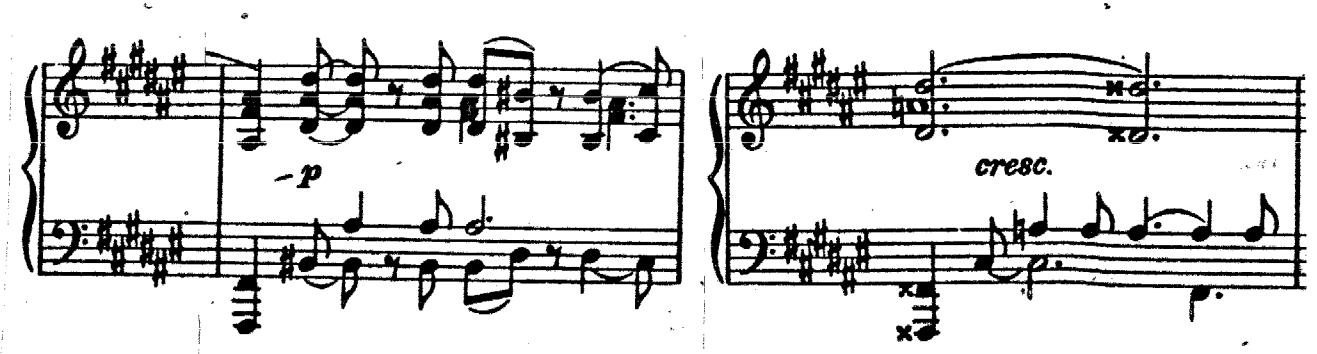
Measure 24-5



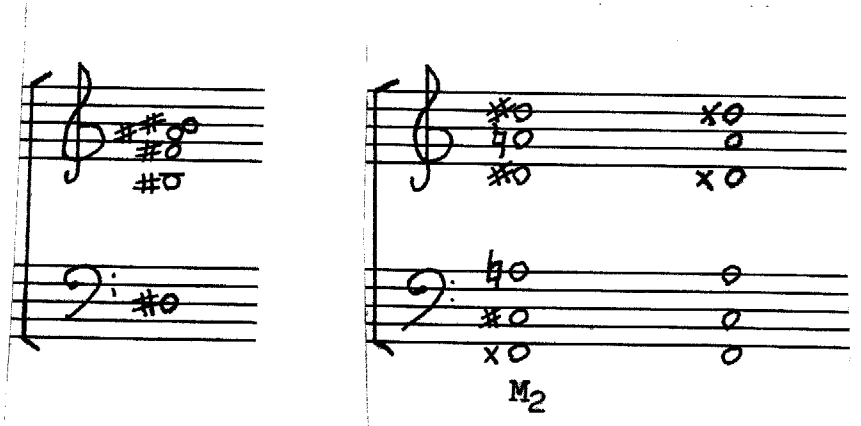
Example 26



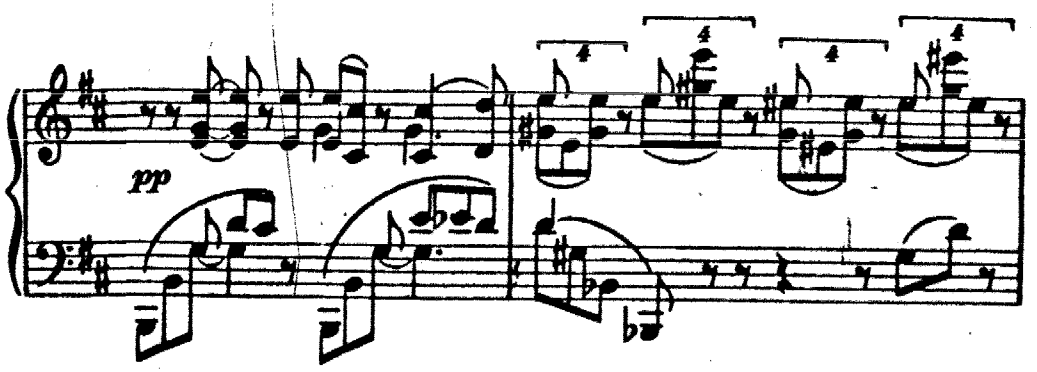
Measure 32-3



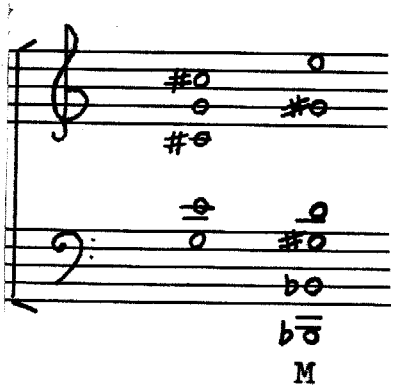
Example 27



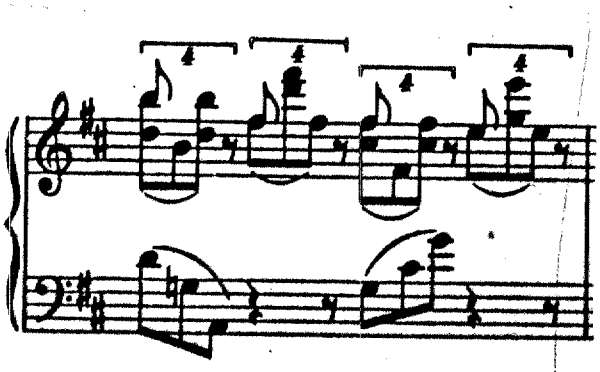
Measure 56-7



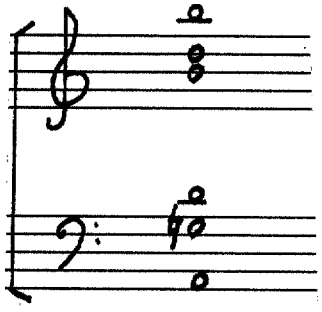
Example 28



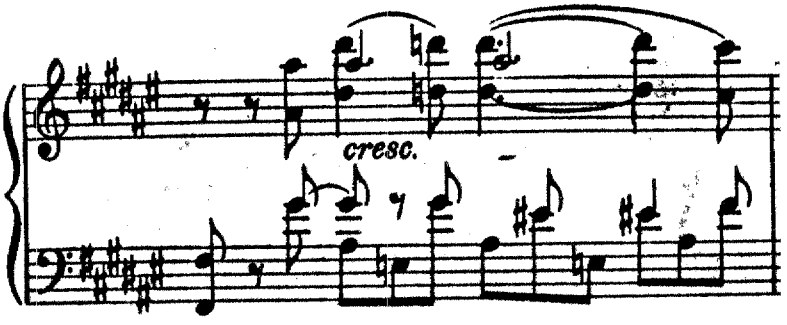
Measure 58



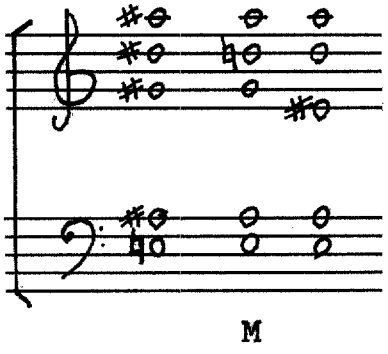
Example 28



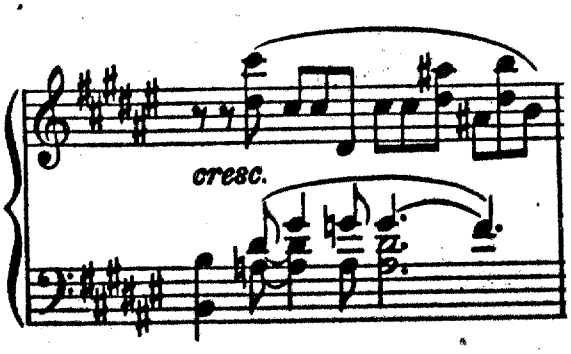
Measure 86



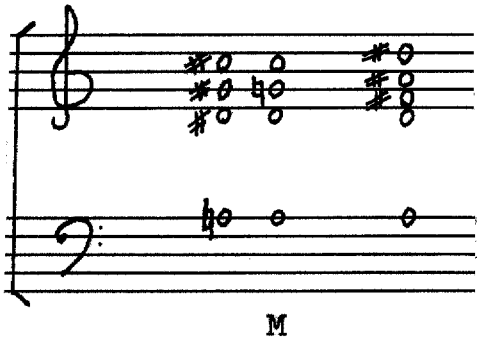
Example 29



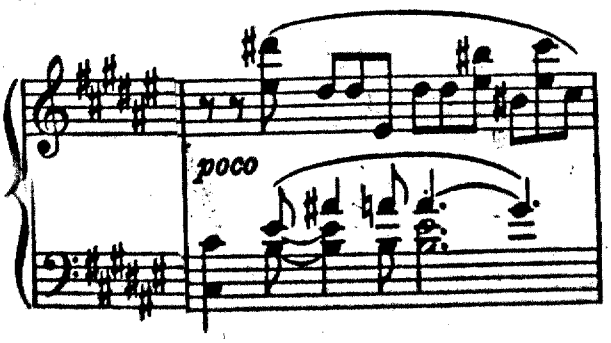
Measure 94



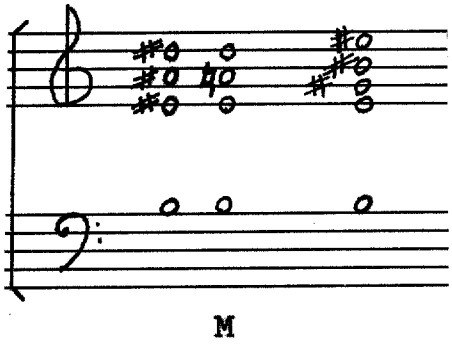
Example 30

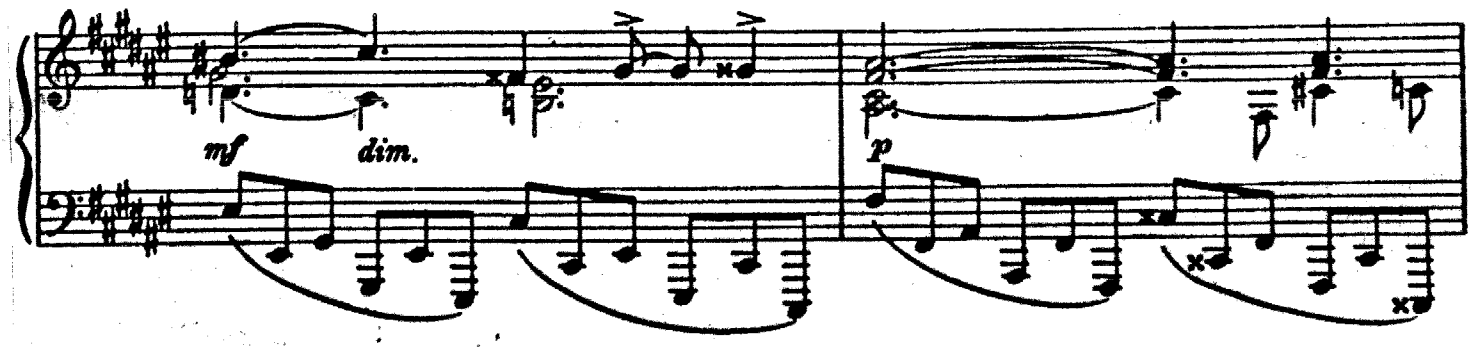


Measure 96

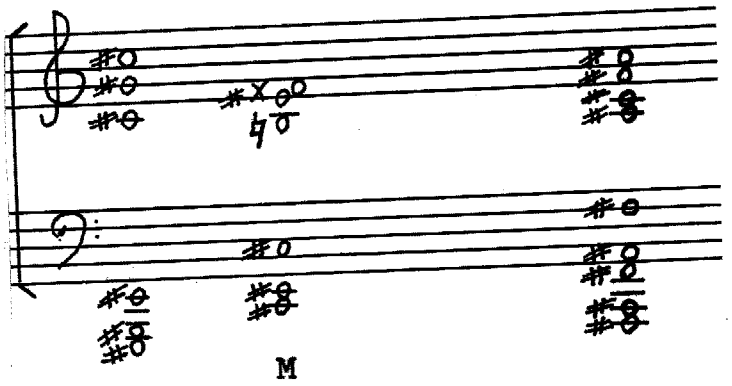


Example 31

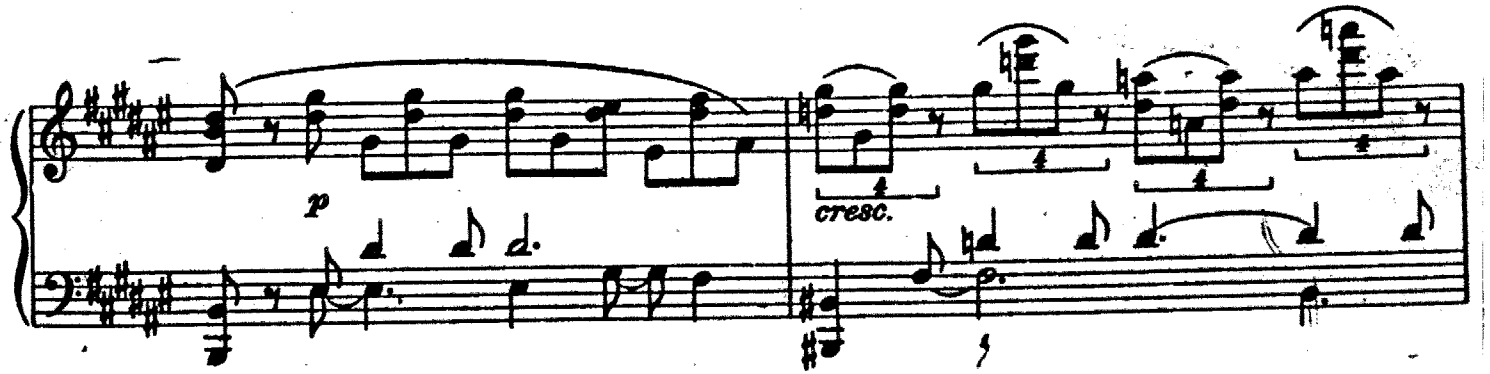




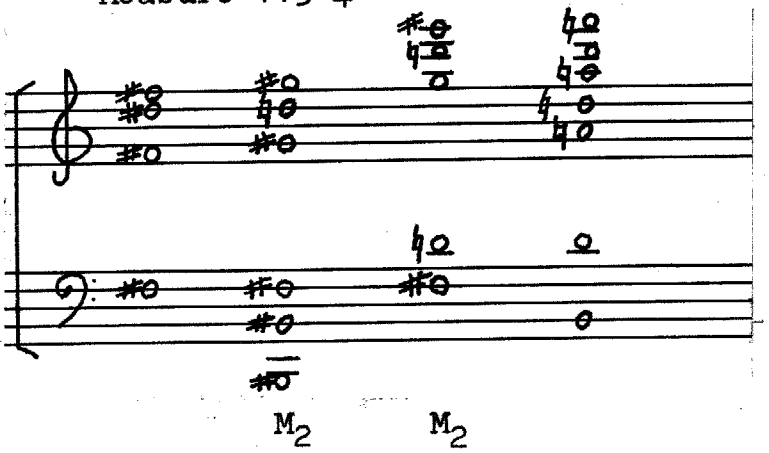
Measure 105-6



Example 32



Measure 113-4



Example 33

BIBLIOGRAPHY

Books

Ottman, Robert W., Elementary Harmony: Theory and Practice, 2nd ed., New Jersey, Englewood Cliffs, 1970.

Articles

Gervais, Terence White, "SKRIABIN, Alexander Nikolayevitch," Grove's Dictionary of Music and Musicians, Vol. VII, edited by Eric Blom (9 volumes), 5th ed., New York, St. Martins Press, 1954, pp. 830-3.

Music

Scriabine, Alexander, Ten Sonatas for Piano, Sonata No. 1, Op. 6. edited by Harold Sheldon, Music Corporation of America, (New York, 1949), pp. 3-25.

Scriabine, Alexander, Ten Sonatas for Piano, Sonata No. 3, Op. 23. edited by Harold Sheldon, Music Corporation of America, (New York, 1949), pp. 43-69.

Scriabine, Alexander, Ten Sonatas for Piano, Sonata No. 4, Op. 30. edited by Harold Sheldon, Music Corporation of America, (New York, 1949), pp. 70-85.