

**SYNESTHETE COMPOSER A. SCRIBIN: RECEPTION HISTORY AND
ARCHETYPAL IMAGERY OF LATE PIANO MINIATURES,
VISUALISATION OF MUSICAL TEXTURE.**

*Alexander Scriabin: IMÁGENES ARQUETÍPICAS DE LAS MINIATURAS TARDIAS
PARA PIANO. VISUALIZACIÓN DE LA TEXTURA MUSICAL.*

TESIS DOCTORAL, con mención INTERNACIONAL

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I hereby certify that this material, which I now submit for assessment on the programme of study leading to the award of Doctor of Fine Arts is entirely my own work and has not been submitted for assessment for any academic purpose than is practical fulfilment for that stated above.

Signed: _____ (Candidate)

Date: _____

Index/ Table of Contents

Acknowledgement.....	1
Table of Contents	3
Resumen (Spanish).....	9
Capítulo 1 - Introducción	
1.1 Justification.....	12
1.2 Objetivos.....	13
1.3 Hipótesis.....	14
1.4 Metodología.....	15
Abstract (English).....	19
Chapter 1 - Introduction	
1.1 Justification.....	22
1.2 Objectives	24
1.3 Hypothesis	25
1.4 Methodology.....	26
Chapter 2 - Theoretical Framework	
2.1 Introduction. Synesthesia and Sensory Pairings.....	30
2.2 Background. Art and Music Synesthete's Collaborations	36
Capítulo 3 - Compositor de Sinestesia Alexander Scriabin (Spanish)	
3.1 Alexander Scriabin: Introducción. Historia de la Recepción.....	43
Historia de la Recepción de Scriabin I: Rusia.....	43
Historia de la Recepción de Scriabin II: El Occidente.....	46
Historia de la Recepción de Scriabin III: Analisis Actual, Rusia, Occidente y America	49
Chapter 3 - Synesthete composer Alexander Scriabin (English)	
3.1 Alexander Scriabin. Introduction. Reception History	51
Reception History of Scriabin I: Russia	55
Reception History of Scriabin II: The West.....	59
Reception History of Scriabin III: Analysis Today - East and West.....	62
3.2 Scriabin y el Simbolismo (Spanish)	65
La Mentalidad del Simbolismo (1890-1920)	65
Simbolismo Ruso.....	68
Hacia Mysterium	70
3.2 Scriabin and Symbolism (English).....	73
The Mentality of Symbolism (1880-1920).....	73
Genre Poem	77
Schopenhauer	80

Nietzsche	81
Towards Symbolism	83
Towards Theosophy	86
Towards Mysterium.....	88
Scriabin and Theurgy	89
Scriabin as a Precursor	95
The Psychology of Scriabin.....	98
Silver-Age Aesthetics: Solovoy's 'Eternal Feminine', A Transmogrification of the Divine Sophia	101
3.3 Percepción Musical. La mente sinestésica y el estilo performativo de Scriabin.	
Sinestesia Espacio-Musical (Spanish).....	103
Sistema de Notas Musicales Coloreadas de Scriabin	106
Conclusión	115
3.3 Music Perception: The Synesthetic Mind and Scirabin's Performing Style (English) .117	
Scriabin's System of Coloured Musical Keys	121
Conclusion.....	148
Capítulo 4 - Visualización de la Textura Musical. Metodología del Análisis Musical Basado en las Imagenes Arquetípicas (Spanish).....	
Yavorsky y Dernova.....	151
Cinco Preludios op.74 (1914):.....	157
No.1, Dououreux, déchirant.	157
No.2, Très lent, contemplative	161
No.3, Allegro drammatico	164
No.4, Lent, vague, indécis	166
No. 5, Fier, belliqueux.....	168
Chapter 4 - Methodology of Music Analysis Based on Archetypal Imagery. Visualisation of Musical Texture (English).....	
Yavorsky and Dernova	173
Five Preludes op.74 (1914):	193
No.1, Dououreux, déchirant.	193
No.2, Très lent, contemplative	197
Archetypes of Musical Texture, Prelude No. 2:	198
No.3, Allegro drammatico	200
No.4, Lent, vague, indécis	202
No. 5, Fier, belliqueux.....	204
Two Dances, op. 73 (Guirlandes, Flammes Sombre).....	209

Two Poemes, op. 71 (Fantastique, En revant avec une grande douceur).....	216
Op 71, Deux Poemes, No. 1 Fantastique:.....	216
Op 71, No 2, En Revant, avec une grande douceur.....	221
Two Preludes, op. 67 (Andante, Presto)	224
No. 1, Andante.....	224
No. 2, Presto	226
Two Poems, op 63 (Masque, Estrangete).....	229
No. 1, Masque, Allegretto, Avec une douceur cachée	231
No 2, Etrangeté, gracieux delicat	232
Deux Morceaux, op. 57 (Desir, Caresse Dansée).....	235
Conclusions	237
Capítulo 5 - Conclusiones (Spanish)	240
Chapter 5 - Conclusions (English)	242
BIBLIOGRAPHY	245

Table of Figures

Figure 2.1, Art on Chopin Prelude op. 28, by Ninghui Xiong	38
Figure 2.2, Sounds and Textures, María José de Córdoba Serrano.....	39
Figure 2.3 Synesthetic cross-modal associations on Rachmaninoff Prelude op. 32, no. 12 in G-Sharp Minor, Svetlana Rudenko	40
Figure 2.4, 4D Visualisation of Musical Texture, Musical Space Synesthesia Model, Scriabin Op. 57, no. 1 Svetlana Rudenko & John Dingliana.....	40
Figure 3.1, Musico-Chromo-Logo Schema by Vanechkina and Galleyev.	120
Figure 3.2, Blavatsky's paradigm of colours	122
Figure 3.3, Scriabin, Prelude Op. 11 No. 2, bb.1-9	127
Figure 3.4, Archetypes of Musical Texture (synesthetic assesment by author), Scriabin, Desir, op.57	135
Figure 3.5, B. Galeyev's 'Detailed diagram of probable synesthetic ties'	135
Figure 3.6, Gubaidulina, <i>Fish's Night Song</i> (gestured music).....	140
Figure 3.7, Gubaidulina, <i>Mechanical Accordion</i>	141
Figure 3.8, <i>Messiaen, Regard de l'etoile</i>	142
Figure 3.9, John Buckley, <i>The silver apples of the moon, the golden apples of the sun</i>	143
Figure 3.10, Leikin, Case Studies 1: The Welte Rolls.	145
Figure No. 4.1 – Yavorsky Tritone Series.....	175
Figure No. 4.2 – Yavorsky Dual Modality as discussed by Dernova	176
Figure No. 4.3 – Dernova Departure/Derived Dominants	177
Figure No. 4.4 – Basis for Dernova Enharmonic Sequence.....	177
Figure 4. 5 – Scriabin Prelude Op. 74 No. 1 Dual Mode	193
Figure 4. 6 - A.Scriabin, op.74, Prelude No. 1, Archetypes.....	194
Figure 4.7, bar 1 Departure Dominant.....	195
Figure 4.8, bar 15 Derived Dominant.....	196
Figure 4.9, Prelude op. 74 No. 2, bar 1	198

Figure 4.10, Prelude op.74 No.2, bar 9	198
Figure 4.11, Prelude op.74 No.3, Archetypes, bb 1-3	200
Figure 4.12, Prelude op.74 No.3, bar 13	201
Figure 4.13, bb 15-16	201
Figure 4.14, bb 23-26	202
Figure 4.15 Prelude op.74 No.4, Dual Mode	202
Figure 4.16, bb 1-2	203
Figure 4.17, bb 9-10	203
Figure 4.18, bb 21-24	204
Figure 4.19 Prelude op.74 No 5, Dual Mode	204
Figure 4.20 Prelude op. 74 No. 5, Archetypes, page 1	205
Figure 4.21, page 2	206
Figure 4.22, page 3	206
Figure 4.23, last line, D -T resolution distant by triton	207
Figure 4.24, Two Dances Op. 73 No.1 Guirlandes, Dual Mode	209
Figure 4.25, Two Dances Op. 73 No.1 Guirlandes, Archetypes, bb.1-5.....	210
Figure 4.26, Op. 73, I. Guirlandes, bb.7-12.....	210
Figure 4.27, Op. 73, I. Guirlandes, bb.13-30.....	211
Figure 4.28, Op. 73, bb.37-42	212
Figure 4.29, bb.57-61	212
Figure 4.30, Two Dances, op.73 No.2, Flamme sombre , Dual mode.....	213
Figure 4.31, Op. 73, II. Flamme sombre, Archetypes, bb.1-15	213
Figure 4.32, bb.47-58	214
Figure 4.33, bb.23-31	215
Figure 4.34, bb.59-70	215
Figure 4.35, bb.78-82	216
Figure 4.36, bb.26-29	217
Figure 4.37, Op. 71, Deux Poèmes, No. 1, Fantastique,bb.1-4	218

Figure 4.38, bb.13-18	218
Figure 4.39, bb.41-48	219
Figure 4.40, bb.21-26	220
Figure 4.41, bb.57-60	220
Figure 4.42, Two Poems Op.71 No.2, En rêvant, avec une grande douceur, Dual Mode	221
Figure 4.43, Two Poems Op. 71 No.2, Archetyeps, bb.1-6	222
Figure 4.44, bb.19-25	222
Figure 4.45, bb.12-13	223
Figure 4.46, bb.30-31	223
Figure 4.47, bb.34-36	223
Figure 4.48, Two Preludes, op.67 No.1, Andante, Archetyeps, bb.1-7.....	224
Figure 4.49, bb.13-19	225
Figure 4.50, bb.28-35	225
Figure 4.51, Two Preludes, op.67 No.2, Presto, bb.1-15	227
Figure 4.52, bb.31-35	228
Figure 4.53, Two Poems, op. 63 No.1 Masque, bb.1-13.....	231
Figure 4.54, Two Poems, op. 63 No.2, Estrangete, bb.1-9.....	233
Figure 4.55, bb.19-26	234
Figure 4.56, Two Morceaux op.57 No.1, Desir, bb.1-14	235
Figure 4.57, Two Morceaux op.57 No.2, Caresse dansée, bb.1-12.....	236
Figure 4.58, bb.49-59	236
Figure 4.59, Visualisations of Musical Texture: Svetlana Rudenko/Musical Space synesthesia	245

El compositor sinestésico A. Scriabin: Historia de su recepción y las Imágenes Arquetípicas en las últimas miniaturas para piano, visualización de la textura Musical.

Resumen

La figura del compositor ruso Alexander Scriabin (1872-1915) ha tenido una misteriosa fascinación hasta nuestros días. A principios del siglo XX el movimiento Simbolista Místico Ruso estaba en pleno florecimiento y Scriabin fue aclamado como un profeta. La ambición de su vida era crear el drama multisensorial *Mysterium*, capaz de transformar la conciencia de la mente humana a través de un acto de Teurgia musical. Incluyendo el órgano de color en su poema sinfónico *Prometeo*, él modeló la cromostesia, un tipo de sinestesia. Hay argumentos y dudas sobre si Scriabin fue sinestésico color-auditivo. Esta tesis doctoral presenta el contra-argumento de que Scriabin era sinestésico con posibles conexiones visuales, de sonido y táctiles de sinestesia musico-espacial.

Se introducirá un tipo alternativo de análisis musical basado en el Sistema de Arquetipos, analizando la visualización de la textura musical desde la mente de una persona sinestésica, comprobando la hipótesis de si la textura musical de compositores sinestésicos se organiza de determinada manera creando Imágenes / Arquetipos reconocibles visual y audiblemente.

Scriabin desarrolló un nuevo enfoque sobre los principios de la armonía teniendo en cuenta un concepto más amplio de temperamento. Sus últimas miniaturas para piano, Opus 71, 73 y 74, son considerados como bocetos para el acto preparatorio de *Mysterium*(1), la composición final de Scriabin. Scriabin escribió poesía para

Mysterium, que también sirve como guía orientativa para la interpretación de obras para piano.

El mapeo de la textura musical nos permite seguir el contexto de la filosofía simbólica de las composiciones. El Sistema Ruso de Análisis de Modalidad Doble de Dernova/Yavorsky sería de ayuda en la descripción de la estructura armónica, junto con alguna referencia al análisis Schenkeriano en Europa y al Octatonismo desarrollado en los Estados Unidos. El Análisis Arquetípico de la Música podría utilizarse como una guía para el futuro desarrollo de las visualizaciones de arte.

Keywords: sinestesia musical-espacial, arquetipos de textura musical, visualización

INDEX (Spanish)

Capítulo 1. Introducción

1.1 Justificación

1.2 Objetivos

1.3 Hipótesis

1.4 Metodología

Capítulo 2. Marco Teórico

2.1 Introducción. Sinestesia

2.2 Fondo. Arte y Música Colaboraciones Sinestéticas

Capítulo 3. Compositor Sinestesia A. Scriabin

3.1 Alexander Scriabin. Historia de la Recepción

3.2 Scriabin y el Simbolismo

3.3 Percepción Musical. La Mente Sinestésica y el Performativo de Scriabin. Sinestesia Espacio-Musical.

Capítulo 4. Visualización de la Textura Musical. Metodología del Análisis Musical Basado en las Imágenes Arquetípicas

Capítulo 5. Conclusiones

Capítulo 1 - Introducción

1.1 Justificación

Justificación La música tiene el poder de movilizarnos, pero para algunas personas esto es experimentado de manera diferente, más profunda –no solo se escucha sino que es vista, sentida, olida. La sinestesia es una condición benigna que se caracteriza por las percepciones sensoriales cruzadas, además de percibir un estímulo, las personas con sinestesia pueden percibir calidades adicionales de la experiencia – un color, un olor o una sensación. La música es uno de los estímulos que pueden inducir estos efectos – de hecho, en la mayoría de las personas puede conducir a experiencias emocionales que son difíciles de explicar en términos racionales – ¿a que se debe que existan series especiales de notas musicales que se sienten tristes, siniestras o extáticas?

Para las personas con sinestesia musical, sin embargo, estas experiencias pueden ser especialmente intensas, porque en principio van acompañadas de percepciones sensoriales no auditivas. Los sinestésicos musicales pueden ver colores o formas particulares en respuesta a notas y claves musicales, acordes, diferentes instrumentos, e incluso a los estados de ánimo de ciertas piezas.

Algunos "ven" los contornos de piezas musicales como formas visuales, otros pueden responder a la música con ganas de mover su cuerpo en posiciones particulares –no la forma tradicional de baile, sino una traducción más directa y arbitraria de la música en movimiento. Compositores y artistas visuales han tratado de capturar estas experiencias sinestéticas – ya sea mapeando las múltiples correspondencias sensoriales que son comunes en la mayoría de la población (tales como notas más

altas asociadas con colores más brillantes) o intentar transmitir las experiencias subjetivas de la sinestesia a través de presentaciones multimodales y arte visual.

Informe del año 2017: Fui iniciadora e intérprete de la serie de conciertos de Música Visual/Sinestesia Sensorial Múltiple, en Dublín, incluyendo la Sala de Conciertos Nacional. Dirigí la película sobre percepción sinestésica

<https://vimeo.com/218623029>

El Análisis Musical Sinestésico de las composiciones elegidas anteriormente proporcionaría una nueva evaluación de las Últimas Miniaturas para Piano y su estética para la amplia audiencia.

Morrison, S. (2002): ‘ *Scriabin’s involvement with the “mystic” Symbolists manifested itself in his *Mysterium* , which he had conceived as a Wagnerian opera but which gradually came to encompass all of the “mystic” Symbolists’ philosophical and religious obsessions: the Scriptures, the philosophies of Nietzsche and Schopenhauer, the ecumenical religious thought of Vladimir Solovyov, and the Theosophical doctrine of Helene Blavatsky.*¹

1.2 Objetivos

1. Evaluar la contribución de Scriabin a la historia de la música. Historia de su recepción.
2. Estudiar la dramaturgia, la estética, el lenguaje compositivo y el estilo performativo de Scriabin en el contexto del Simbolismo y su sinestesia.

¹ Morrison, Simon, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), p. 185.

3. Analizar las últimas miniaturas para piano expandiendo el sistema aplicable de los arquetipos desarrollado por Susanna Garcia.²
4. Establecer una Metodología de la visualización de la textura musical a través del Sistema de Arquetipos.
5. Mostrar como el Análisis Musical Arquetípico puede proveer nuevas sensaciones de la textura musical y mejorar las interpretaciones creativas y las performances o interpretaciones.
6. Explorar si la sensibilidad hacia tonos armónicos es la fuente de experiencias sensoriales adicionales.
7. Comparar el Análisis Musical Arquetípico con análisis armónicos convencionales.
8. Proponer el Análisis Musical Arquetípico como una guía para Visualizaciones de Arte.
9. Proveer un modelo visual de percepción sinestésica música-espacio.

1.3 Hipótesis

1. Las personas sinestésicas son consideradas mas creativas en las Artes y la Música
- ³ Entender su percepción musical, el procesamiento de imágenes y la organización espacio/tiempo de la textura musical podría ser la clave para desarrollar interpretaciones creativas y performances memorables.

² Garcia, Susanna, 'Scriabin's Symbolist Plot Archetype in the Late Piano Sonatas', *University of California Press*, Vol. 23.N 3 (2000).

³ Richard E. Cytowic and David M. Eagleman, *Wednesday Is Indigo Blue. Discovering the Brain of Synesthesia*. (Cambridge, Massachusetts; London, England: The MIT Press, 2011), p. 194.

De acuerdo con investigaciones recientes (Akiva-Kabiri et al, 2014): 'En la sinestesia musica-espacio, los tonos musicales son percibidos como teniendo una organizacion espacial definida... a diferencia de la representación vertical y horizontal de los tonos musicales de la población general, los sinéستetas describen una organización lineal diagonal de tonos. Las personas sinestésicas podrían percibir el sonido en 3D, como una escultura o paisaje.

Como una persona con sinestesia música-espacio, veo como la textura musical de compositores sinestésicos y pseudo sinestésicos como Scriabin, Gubaidulina y Messiaen se organiza de una determinada manera, creando una Imagen/Arquetipo reconocible visual y audiblemente.

2.-El Análisis Musical Arquetípico podría ser aplicado a la textura musical de otros compositores sinestésicos sobre las bases de gestos reconocibles de textura musical.

3.-La visualización de la textura musical en la percepción músico-espacial cambia el tiempo de la percepción, y provee la habilidad de percibir capas de textura musical en líneas de tiempo.^{4/} Capítulo 3: El estilo performativo de Scriabin.

1.4 Metodología

Mediante la discusión de la recepción histórica de Alexander Scriabin y sus obras, se utilizarán ambas fuentes, primarias y secundarias. Las fuentes primarias incluyen la visión de contemporáneos de Scriabin, como la de su cuñado Boris de Schloezer y sus amigos Leonid Sabaneev and Vyacheslav Ivanov, tal como han sido reproducidas en publicaciones de autores como Fabian Bowers, Malcolm Brown y Valentina

⁴ Leikin, Anatole, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), p. 30.

Rubzova.⁵ Un panel de discusión del trabajo de Scriabin celebrado en 2012 provee una rica combinación de respuestas subjetivas y académicas, así como el ingrediente añadido de la sensibilidad pianística de grandes intérpretes como Vladimir Ashkenazy, Evgeney Kissin, y Anton Kuerti.⁶ Las fuentes secundarias incluyen trabajos académicos de autores como Richard Taruskin, Susanna Garcia y Simon Morrison, quienes se basaron en fuentes primarias como críticas y otras reacciones de tiempos más recientes.

El Capítulo 1, La Historia de la Recepción, Acercamientos al Análisis, describo como la recepción de Scriabin y sus composiciones han cambiado en el curso de 150 años, incluyendo las diferencias de aceptación entre Rusia, Estados Unidos y Europa, e incorporando herramientas analíticas/sistemas de análisis armónico aplicado a las composiciones de Scriabin. El objetivo ha sido el de encontrar un análisis simple y accesible para que los intérpretes entiendan la música de Scriabin aunque cuenten solo con conocimientos básicos de interpretación musical.

El Capítulo 2 exploro las ideas filosóficas de la época, la vida de Scriabin y la mentalidad del simbolismo para entender la simbología de su lenguaje compositivo.

El Capítulo 3 examina las características del estilo interpretativo de Scriabin y los efectos únicos que su sinestesia tuvo en su expresión musical.

⁵ Fabion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996);

Faubion Bowers, *The New Scriabin: Enigma and Answers* (Devon: David and Charles, 1974);

Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002);

Malcolm Brown, 'Scriabin and Russian "Mystic" Symbolism', *19th Century Music*, 3 (1979), 42–51.

⁶ Jeremy Siepmann, 'Symposium: With Bells in Clouds', *International Piano*, 2012, 57–61.

Por ejemplo, su procesamiento visual/auditivo creó líneas adicionales en *Luce* (la línea de color sincronizada con el sonido) en la partitura de *Prometheus*. Como pianista, expandió el piano a nuevos límites de tono y toque, su forma de tocar dio una coloración armónica adicional mediante el énfasis en la presencia de armónicos. Sus creaciones de lenguaje armónico y acordes fueron derivados de las parciales del tono básico presentes naturalmente. La percepción de la **sinestesia músico-espacial** se explora aquí, como una sistematización del Análisis Musical a través de la marcación de Imágenes / Arquetipos según el simbolismo de los compositores. La herramienta para el Análisis Musical son los 6 Arquetipos básicos, desarrollados y aplicados por Susanne Garcia a la sonata en un movimiento de Scriabin. Estoy extendiendo el sistema de arquetipos según las necesidades del lenguaje musical para reflejar el contexto de las composiciones.

El Capítulo 4 de esta tesis doctoral ofrece un fresco y detallado análisis musical por medio del mapeo de arquetipos, junto con el análisis de armónicos de Yavorsky / y el sistema de Modalidad Dual de Dernova. Detallando el material temático, el análisis sinestésico muestra la estructura de capas musicales y su interpretación según los conceptos del simbolismo. Las partituras coloreadas del autor (independientemente de la clave de la audición sinestésica de Scriabin) se proporcionarán en el Apéndice.

Las composiciones que se discutirán serán las siguientes:

Five Préludes op. 74

Two Dances, op. 73 (1. Guirlandes, 2. Flammes sombre)

Two Poèmes, op. 71

Two Préludes, op. 67

Two Poèmes, op. 63 (1. Masque, 2. Estrangete)

Two Morceaux, op. 57 (1. Desir, 2. Caresse dansée)

Op. 57, Desir, es la última composición que Scriabin grabó en los pianos Hupfeld y Welte-Mignon en 1910. Es un ejemplo del estilo interpretativo de Scriabin y una demostración de su percepción musical, como describe Anatole Leikin.⁷

La selección de las composiciones de las últimas miniaturas para piano representan el estilo maduro final de Scriabin. Fueron el laboratorio experimental para su drama final *Mysterium*. Estoy tomando el texto de Scriabin del Acto Preparatorio de *Mysterium* como una guía para nombrar los arquetipos.

El Análisis Musical Arquetípico basado en gestos reconocibles visual y audiblemente, podría ser aplicado a la textura musical de otros compositores sinestésicos con un vocabulario acorde con la estética del compositor. Y podría ser utilizado como guía para visualizar el Arte.

⁷ Anatole Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 74.

Synesthete Composer A. Scriabin: Reception History and Archetypal Imagery of Late Piano Miniatures, Visualisation of Musical Texture.

Abstract

Synesthesia is a blending senses condition characterized by sensory pairings. It influences perception and could be the source of creative endeavor. The figure of the Russian composer Alexander Scriabin (1872-1915) has held a mysterious fascination to this day. He possibly had sound to visual-tactile pairings of musical-space synesthesia. At the turn of the 20th century the Russian Mystic Symbolist movement was in full bloom and Scriabin was hailed as a prophet. It was his life's ambition to create a multisensory drama capable of transforming the consciousness of the human mind through an act of theurgy. By inserting a colour organ in his poem *Prometheus*, he wanted to make harmony more evident with coloured light.

Scriabin developed a new approach to the principles of harmony by considering a broader concept of temperament, and was precursor of Schoenberg and Messiaen's modes of limited transpositions. His late piano miniatures, Opuses 71, 73, and 74, are considered to be sketches for the Preparatory Act of *Mysterium*⁸, Scriabin's final unfinished multisensory drama. Scriabin wrote poetry for *Mysterium* and it serves as a guidance for interpretation of piano works too.

The author hypothesises that the musical texture of synesthete composers is organised in such a way to make archetypes visually and audibly recognizable gestures of musical texture. Archetype mapping of musical texture follows the symbolic philosophical context of compositions. The Russian Yavorsky/Dernova

⁸ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 201.

Dual Modality system of analysis is of assistance in describing harmonic structures, alongside some reference to Schenkerian analysis developed in Europe and the Octatonism in the US. A 4D model of Musical –Space Synesthesia, developed by the author, demonstrates visualisation of musical texture by layers of gestural archetypes.

Music Analysis based on the archetypal system could be utilised as guidance for Art visualisations and could bring a new evaluation of the late piano miniatures and their aesthetic to a wide audience.

Keywords: musical-space synesthesia, archetypes of musical texture, visualisation

TABLE OF CONTENTS (English)

Chapter 1. Introduction

1.1 Justification

1.2 Objectives

1.3 Hypothesis

1.4 Methodology

Chapter 2. Theoretical framework

2.1 Introduction. Synesthesia

2.2 Background. Art and Music synesthete's collaborations

Chapter 3. Synesthete composer A. Scriabin.

3.1 Reception History. Approaches to analysis of his compositions

3.2 Scriabin and Symbolism

3.3 Synesthetic mind and Scriabin's performing style. Musical-Space Synesthesia

Chapter 4. Scriabin's late piano miniatures: Methodology of Music Analysis based on Archetypal Imagery. Visualisation of Musical Texture

Chapter 5. Conclusions

Chapter 1 - Introduction

1.1 Justification

My fascination with composer A. Scriabin (1872- 1915) started when I was 17 years old. There was something different about his compositions: ideas, spiritualism, musical texture. He was a puzzle for many other piano students but I could connect very easily to the sound and atmosphere of his compositions. Later in my life I discovered impressionist and symbolist art and literature, and my understanding of the composer deepened. During the research for my Master in Music Performance at the Conservatory of Music and Drama, in the Dublin Institute of Technology, I did synchronisation of harmonic analysis between systems developed in Russia, Europe and America. My doctoral research in music cognition, perception and synesthesia at the Royal Irish Academy of Music introduced me to my own musical- space synesthesia and I discovered that I recognise similar perception in Scriabin's compositional language. Through Archetypal Music Analysis, Chapter 4, I wanted to bring understanding to the heritage of the composer and to draw attention to the different sound impressions, synesthetic in their nature. By including the Reception History of Scriabin in Chapter 3, I wanted to show the objective and more subjective perception of researchers over the course of 150 years. In addition I make the point that sensory impressions are as valuable to the performer as formal analysis. Carl Jung states: ' Man, with his symbol-making propensity, unconsciously transforms objects or forms into symbols (thereby endowing them with great psychological importance) and expresses them in both his religion and his visual art.'⁹

⁹ Carl G. Jung, *Man and His Symbols* (USA, Canada: Dell, 1968), p. 257.

Music has the power to move us all, but for some people it is experienced in a different, deeper way – not just heard but seen, felt, smelt. Synesthesia is a benign condition that is characterised by cross-sensory perceptions – in addition to perceiving one stimulus, people with synesthesia may perceive an additional quality to the experience – a colour or smell or feeling. Music is one of the stimuli that can induce such effects – indeed, in most people it can lead to emotional experiences that are difficult to explain in rational terms – why should a particular series of musical notes feel sad or sinister or rapturous?

For people with musical synesthesia, however, these experiences can be especially powerful, not least because they are accompanied by sensory perceptions in non-auditory domains. Musical synesthetes, or ‘people afflicted with strange musical disorders or powers — “musical misalignments”¹⁰’, as Oliver Sacks name them in “Musicophilia”, may see particular colours or shapes¹¹ in response to musical notes, chords, keys, different instruments, even the moods of particular pieces. Some “see” the contours of musical pieces as visual shapes, others may respond to music with an urge to contort their body into particular positions – not traditional dancing, but a more direct and arbitrary translation of music into motion¹².

Composers and visual artists alike have tried to capture these synesthetic experiences, Chapter 2.2. Scriabin’s performing style will be discussed in Chapter 3.3.

¹⁰ Michiko Kakutani, ‘Power to Soothe the Savage Breast and Animate the Hemispheres (Oliver Sacks “Musicophilia”’, 2007 <<http://www.nytimes.com/2007/11/20/books/20kaku.html>>.

¹¹ Travis, ‘Synesthetic Experiences- Involuntary& Consistent?- Synesthesia Test’, 2012 <(http://www.synesthesiatest.org/synesthetic-experience-vault)>.

¹²

Morrison, S. (2002) points out: ‘ Scriabin’s involvement with the “mystic” Symbolists manifested itself in his *Mysterium* , which he had conceived as a Wagnerian opera but which gradually came to encompass all of the “mystic” Symbolists’ philosophical and religious obsessions: the Scriptures, the philosophies of Nietzsche and Schopenhauer, the ecumenical religious thought of Vladimir Solovyov, and the Theosophical doctrine of Helene Blavatsky.¹³ Chapter 3.2

By developing Mystic Analysis based on system of archetypes, I wanted to make it easier for pianist performer to delve deeper into complex content of Scriabin’s compositions. Chapter 5 concludes.

1.2 Objectives

1. To evaluate Scriabin’s contribution to the history of music.
2. To study the dramaturgy, aesthetics, compositional language and performance style of Scriabin in the context of Symbolism and synesthesia.
3. To analyse late piano miniatures by expanding a system of archetypes developed by Susanna Garcia.¹⁴
4. To establish methodology of visualisation of musical texture through an archetypal system.
5. To show how Archetypal Music Analysis could bring a new experience to musical textures and enhance creative interpretation and a more memorable performance.

¹³ Morrison, Simon, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), p. 185.

¹⁴ Garcia, Susanna, ‘Scriabin’s Symbolist Plot Archetype in the Late Piano Sonatas’, *University of California Press*, Vol. 23.N 3 (2000).

6. To explore if sensitivity to overtones is the source of additional sensory experiences.
7. To compare Archetypal Music Analysis with conventional harmonic analysis.
8. To propose Archetypal Music Analysis as a guidance for Art Visualisations.
9. To provide a visual model of musical-space synesthesia perception.

1.3 Hypothesis

1. The synesthetes are considered to be more creative in the Arts and Music.¹⁵ Understanding their musical perception, image processing and space/time organisation of musical texture could be the key to creative interpretation and memorable performance.

According to recent research (Akiva-Kabiri et al, 2014): 'In musical-space synesthesia, musical pitches are perceived as having a spatially defined array...unlike the vertical and horizontal representation of musical pitch tones in the general population, synaesthetes describe a linear diagonal organisation of pitch tones'. Synesthetes might perceive sound in 3D as a sculpture or landscape.

As a musical-space synesthete I see that the musical texture of synaesthete and pseudo-synaesthete composers such as Scriabin, Gubaidulina and Messiaen is organised in a certain way, making an Image/Archetype visually and audibly recognisable.

¹⁵ Richard E. Cytowic and David M. Eagleman, *Wednesday Is Indigo Blue. Discovering the Brain of Synesthesia*. (Cambridge, Massachusetts; London, England: The MIT Press, 2011), p. 194.

2. Archetypal music analysis could be applied to musical texture of other synesthetes composers on the basis of recognisable gestures of musical texture.

3. Visualisation of musical texture in musical-space perception changes time perception, and has ability to perceive layers of musical texture in independent time lines.¹⁶/ Chapter 3: Scriabin's Performing Style.

1.4 Methodology

In discussing the reception history of Alexander Scriabin and his works, both primary and secondary sources will be drawn upon. Primary sources include views by contemporaries of Scriabin, such as his brother-in-(common)-law Boris de Schloezer and his friends Leonid Sabaneev and Vyacheslav Ivanov, as reproduced in publications by authors such as Fabian Bowers, Malcolm Brown and Valentina Rubzova.¹⁷ A panel discussion of Scriabin's work which took place in 2012 provides a rich combination of subjective and scholarly responses, as well as the added ingredient of the pianistic sensibility of great performers such as Vladimir

Ashkenazy, Evgeny Kissin, and Anton Kuerti.¹⁸ Secondary sources include scholarly works by authors such as Richard Taruskin, Susanna Garcia and Simon

¹⁶ Leikin, Anatole, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), p. 30.

¹⁷ Fabian Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996);

Fabian Bowers, *The New Scriabin: Enigma and Answers* (Devon: David and Charles, 1974);

Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002);

Malcolm Brown, 'Scriabin and Russian "Mystic" Symbolism', *19th Century Music*, 3 (1979), 42–51.

¹⁸ Jeremy Siepmann, 'Symposium: With Bells in Clouds', *International Piano*, 2012, 57–61.

Morrison, who themselves draw on primary sources such as reviews and other reactions from more recent times.

In Chapter 1 Reception History, Approaches to Analysis, I describe how the reception of Scriabin and his compositions changed over the course of 150 years, including the differences in acceptance between Russia, US and the Europe, including analytical tools/ systems of harmonic analysis applied to Scriabin's compositions. The goal was to find simple and reachable analysis for performer to understand music of Scriabin with basic musicianship knowledge.

In Chapter 2 I am exploring philosophical ideas of the time, Scriabin lived and mentality of symbolism to understand symbolics of his compositional language.

Chapter 3 examines characteristics of Scriabin's performance style and the unique effects his synesthesia had on his musical expression. For instance, his visual/auditory processing created additional lines of *Luce* (the colour-line synchronized with sound) in the score of *Prometheus*. As a pianist, he stretched the piano to new limits of tone and touch, his playing greatly enhanced harmonic colouring by adding extra emphasis to the presence of overtones. His harmonic language and chord creations were derived from naturally present partials of the basic tone. The perception of **musical-space synesthesia** is explored here, as systematisation of Music Analysis by marking Image/ Archetype according to symbolics of composers. The tool for music analysis is 6 basic Archetypes, developed and applied by Susanne Garcia to Scriabin's one-movement sonata form. I am extending the system of archetypes according to needs of musical language to reflect the context of compositions.

Chapter 4 of this dissertation gives fresh detailed musical analyses by mapped Archetypes, together with harmonic analysis by Yavorsky/ Dervova dual modality

mode. By breaking down thematic material, synesthetic analysis show the structure of musical layers and its interpretation according to symbolistic concepts. Author's coloured scores (independent of Scriabin's synesthetic colour key hearing) will be provided in the Appendix.

Compositions to be discussed are as follows:

Five Préludes op. 74

Two Dances, op. 73 (1. Guirlandes, 2. Flammes sombre)

Two Poèmes, op. 71

Two Préludes, op. 67

Two Poèmes, op. 63 (1. Masque, 2. Estrangete)

Two Morceaux, op. 57 (1. Desir, 2. Caresse dansée)

Op. 57, Desir, is the last composition which Scriabin recorded on the Hupfeld and Welte-Mignon reproducing pianos in 1910. It is an example of Scriabin's performance style and a demonstration of his musical perception as described by Anatole Leikin.¹⁹

The selection of late piano miniature compositions taken into analysis is representative of Scriabin's final mature style. They were experimental laboratory for his final drama *Mysterium*. I am taking Scriabin's text to Preparatory Act of *Mysterium* as a literate guidance to name archetypes.

¹⁹ Anatole Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 74.

Archetypal Music Analysis based on visually and audibly recognisable gestures, could be applied to musical texture of other synesthete composers with own literate vocabulary according to composer's aesthetics. And could be utilised for Art visualisations as guidance.

Chapter 2 - Theoretical framework

2.1 Introduction. Synesthesia and sensory pairings.

As Mitchell, K. (2013,2010) points out: ‘For millennia, philosophers have mused over the nature of perception, how closely it mirrors “reality” and whether different people might, quite without knowing it, subjectively perceive the world in very different ways.’²⁰

Synesthesia

Synesthesia is a perceptual condition characterized by cross-modal wiring of the brain, when experience in one sensory modality reflects in the other.

According to Lumosity site (brain training games): ‘Synesthesia is not a phenomenon that manifests itself in one way. In fact, synesthesia can manifest itself in many different forms, as it involves different parts of the human brain. It can range from tasting colours to smelling sounds. Synesthesia can occur between any two senses or perceptual modes. If we take into account only the five basic senses (sight, smell, sound, taste, and touch) and imagine pairings, we already have twenty different types of synesthesia. In reality, there are many more possibilities. Solomon Shereshevsky, a synaesthete, reportedly experienced a link between all five of the basic senses. While

²⁰ Mitchell, Kevin, ‘Synesthesia: Crossed Wires or Free Association?’, *Wiring the Brain* 2013, 2010

<https://www.google.ie/search?q=wiring+the+brain+kevin+mitchell&ie=utf-8&oe=utf-8&rls=org.mozilla:en-US:official&client=firefox-a&channel=sb&gws_rd=cr&ei=_mrZU4u-N8To7AbguYC4Dw#channel=sb&q=wiring+the+brain+kevin+mitchell&rls=org.mozilla:en-US:official> [accessed 30 July 2014].

this is an extreme example, it's evidence that more than two senses can cross paths.'

21

Some expressions from people synaesthetes, giving us a clear view of 'mixing senses' impressions:

"I read all sorts of information from the music, including the emotional state of the author in the music I 'hear'. I don't exactly hear it either. It's not like I look at a sentence and hear music, but rather pressures and sensations which I associate with music because I feel them when listening to music too.'

"I am a 21-year-old female and for as long as I can remember I have associated colours to people."

"I have this weird spatial thing where I can project entire floors of buildings in detail – sort of like a human employee locator. I touch everything fabric and instantly know whether or not the item is 'friendly'."

"I know that something isn't, well, normal in my mind's eye. I know that I am a synaesthete, but to what degree, I have no idea. It is always a positive experience and I do not wish to interpret the world in any other way. At all. But when I cannot project anything accurately to others, though I do not question that it is accurate in my mind, it gets frustrating."

"Not every colour has a taste to me, but green has a very definite and wonderful taste."

²¹ 'Synesthesia Test' <<http://www.synesthesiatest.org/types-of-synesthesia>> [accessed 5 May 2017].

“Certain sounds, such as the dog barking, makes me think of certain shapes and colours.”

“Time is extremely detailed to me. My time is very mapped out. I can easily see how dimensions play out on one another. I think of months and the year in colour and a special loop around me with slight tastes, like November has a dusty taste, May tastes like pine.”

“I feel sharp, shooting pains when watching someone cut steak, or watch a horror film, or witness a child fall down.”

“For me, every colour, number, letter, day of the week, month and season has a very specific personality, gender and age.”²²

Synesthetic experience is an involuntarily experience of sensory pairings. As Cytowic and Eagleman points out: ‘Objective evidence that synesthesia is not imagination comes from brain scanning, which shows that brain activation patterns during synesthetic experience are not similar to those seen when subjects visualise in their mind’s eye.’²³

Professor of Sussex University, Jamie Ward quotes Ramachandran and Hubbard: ‘Synesthesia causes excess communication amongst brain maps... Depending on where and how widely in the brain the trait was expressed, it could lead to both synesthesia and to a propensity toward linking seemingly unrelated concepts and ideas- in short, creativity.’^{24 25}

²² Travis.

²³ Cytowic and Eagleman, p. 14.

²⁴ Ward, Jamie, *The Frog Who Croaked Blue : Synesthesia and the Mixing of the Senses* (London and New York: Routledge, 2008), p. 127.

His research on synesthesia and creativity brought him to do an experiment:’ Ward asked 200 random visitors at the Science Museum in London to view two musical animations. One was designed by synaesthetes to accompany a piece of music; the other was designed by non synaesthetes. When asked which animation better matched the music, volunteers overwhelmingly chose the synaesthete-designed animation, indicating that even though they did not realize it, their brains were closely attuned to the synchronization of different senses.’²⁶

Dr. Sean A. Day: ‘There are at least 80 types of synesthesia, likely more. However, only about seven types gain the focus of most research. This is justified by citing the rarity of most types of synesthesia. This limited focus on only certain types of synesthesia has led many researches to over-generalisations and misconceptions about what synesthesia is, how it works, and its causation(s).’²⁷ www.daysyn.com.

Chromesthesia type, or sound to colour synesthesia, is mostly studied and easier identified, while other types have wider range of experience.

For example, Mirror-touch synesthesia: vision to tactile pairing

Mirror-touch synaesthetes “scored significantly higher on the ‘emotional reactivity’ component, which relates to their instinctive, gut reaction to others”²⁸ Those synaesthetes have more empathic feelings to other people and react strongly when shown somebody’s wound, medical operations, movies with pain scenes, etc.

²⁵ Ramachandran, Vilayanur S. and Hubbard, Edward M., ‘Hearing Colors, Tasting Shapes’, *May 2003*, 53–59.

²⁶ Kathryn Garfield, ‘Are We All Synesthetes’, 2006
<<http://discovermagazine.com/2006/dec/synesthesia-appears-ubiquitous>>
[accessed 7 May 2017].

²⁷ Day, Sean A., ‘Less Common Forms of Synesthesia’, in *V Congreso Internacional de Sinestesia Ciencia Arte* (Spain: Instituto de Estudios Giennenses, 2015), p. 47.

²⁸ Ward, Jamie, p. 123.

Many synesthetes use their gift of sensory pairings in the area of Design, Art, Music and Science.

Synaesthete designer Michael Haverkamp, working for car company Ford Motor, tests the car according to his three synesthetic pairings: touch, smell and sound. He would tie his eyes closed to sharpen other sensations. (<https://youtu.be/dj7FNTGonFQ>). In his publication of “Synesthetic Design: Handbook for a Multi-Sensory Approach” he notes: ‘The results of contemporary neuroscientific research have spawned psychological as well as philosophical discussions and have stimulated the creation of concepts for fine arts and music, indicating the increased preference for cross-sensory approaches...It is the aim of synesthetic design to coordinate all sensations stimulated by an object in a manner that results in a pleasant, harmonious overall appearance while function(s) desired.’²⁹

Some synaesthetes are successfully working with translations of their subjective experiences into sensory input of design. Christine Soffing is working on the issues: ‘Is it possible to produce a typical yellow sound sculpture? How do I sonificate the scent of a perfume together with my ensemble for experimental music (EMU)? How do I create a perfume for a museum, that matches a tune?’³⁰ Christine has colour to sound and scent synesthesia.

²⁹ Michael Haverkamp, *Sinesthetic Design: Handbook for a Multi-Sensory Approach* (Birkhauser Verlag AG, 2013), p. 123
<https://books.google.es/books?id=NfLTAAAAQBAJ&pg=PT9&lpg=PT9&dq=multisensory+design+in+video+games&source=bl&ots=7U0HJwT7_O&sig=q_C2toOItq1wmdkHhdRFFgpEd0U&hl=es&sa=X&ved=0ahUKEwix5Wd7PLSAhXIFZoKH XbICqoQ6AEIQjAF#v=onepage&q=multisensory%20design%20in%20video%20games&f=false>.

³⁰ Christine Soffing, ‘The Sounds of Scents and Pink Music: Synesthesia as a Tool to Create Compositions and Sound-Installations’ (presented at the Synesthesia and Cross-modal Perception, Dublin, Trinity College, 2016).

James Wannerton, who has sound, names, words to taste type of synesthesia, designed London subway map “Tastes of London”. He describes his experience: ‘My first collaboration was with London based food photographer Dominic Davies & Art Director and Designer, Andrew Stellitano. The initial idea was to create an art installation that clearly explained the rudimentary mechanics of synesthesia by virtue of an interactive taste synesthesia exhibit which would accurately recreate the taste synaesthesia experience within a closed environment. We placed images of well known London landmarks around a room and invited small groups of people to view the images while simultaneously being given a burst of the synaesthetic taste, texture and/or smell (the name of) the image produced in me.’³¹

Amir Amedi’s laboratory of Sensory Substitution devices.

Dr Amir Amedi, Hebrew University, is using synesthesia pairings model for developing sensory devices as seeing with ears, seeing with touch, seeing with taste, for visual rehabilitation.

Dr. [Amir Amedi](#) points out that nature and animal world shows us those examples: ‘The idea is to replace information from a missing sense by using input from a different sense. It’s just like bats and dolphins use sounds and echolocation to ‘see’ using their ears.’³²

³¹ James Wannerton, ‘Tastes of London’, in *Actas: V Congreso Internacional de Sinestesia Ciencia Arte* (Alcala la Real, Spain, 2015), pp. 137–40.

³² Dana Smith, ‘Blind Sight: The Next Generation of Sensory Substitution Technology’, 2014
<<http://blogs.discovermagazine.com/crux/2014/04/28/blind-sight-the-next-generation-of-sensory-substitution-technology/#.WQ9G7LzyuuV>>.

2.2 Background. Art and Music synesthete's collaborations

Historically there is evidence of cases how Music and Art forms inspired each other.

For example, Russian composer Modest Mussorgsky wrote his *Pictures at Exhibition* under the impression of exhibition of an artist Victor Hartman. 'The suite consists of musical depictions of ten paintings by Hartman, interspersed with a recurring "Promenade" theme, or intermezzo, that represents a visitor.'³³

Or piano pieces *Troika* and *Summer Evening* by Ukrainian composer Igor Shamo were written as a reflection on paintings of Russian artists Ivan Golikov and Isaac Levitan. My performance

<https://www.youtube.com/watch?v=SSZ6f7BGM2o>

Morton Feldman, (1926- 1987), American composer , exclaimed: 'I learned more from painters than I learned from composers... My obsession with surface is the subject of my music.'³⁴ Feldman is not identified as a synesthete, but certainly he experienced 'mixing senses' condition in some form.

As Peter Vergo remarks in his *The Music of Painting* : 'Kandinsky (synesthete, author note), in discussing the abstract resources of visual art, he... alludes repeatedly to music, a topic that probably occurs more often in his writings than in those of any other twentieth-century artist.'³⁵

³³ 'M. Mussorgsky, Pictures at an Exhibition'
<<https://www.britannica.com/topic/Pictures-at-an-Exhibition>>.[accessed 30 October 2017]

³⁴ Juan Manuel Bonet, *Vertical Thoughts. Morton Feldman and the Visual Arts* (Dublin, Ireland: Irish Museum of Modern Art, 2010), p. 7.

³⁵ Peter Vergo, *The Music of Painting* (New York; London: Phaidon Press, 2010), p. 174.

For people with musical synesthesia, however, sound experiences can be especially powerful, because they are accompanied by sensory perceptions in non-auditory domains.

Musical synaesthetes may see particular colours or shapes in response to musical notes, chords, keys, different instruments, even the moods of particular pieces. Some “see” the contours of musical pieces as visual shapes, others may respond to music with an urge to contort their body into particular positions – not traditional dancing, but a more direct and arbitrary translation of music into motion, kinetic synesthesia. These experiences create pairing of senses.

Composers and visual artists alike have tried to capture these synaesthetic experiences – either mapping general cross-sensory correspondences that are common across the population (such as linking higher pitched notes with brighter colours, ideasthesia³⁶) or attempting to convey the much more idiosyncratic subjective experiences through multimodal performances or visual art.

Further is examples of such experiences.

³⁶ Emilio Gómez Milán, Oscar Iborra Martínez, and María José Córdoba Serrano, ‘Actas V Congreso Internacional de Sinestesia Ciencia Arte’ <https://books.google.ie/books?id=3RYOCQAAQBAJ&pg=PT16&lpg=PT16&dq=ideasthesia+maria+jose+de+cordoba&source=bl&ots=BeE1s_2zNg&sig=LOLVcrgjyqTDIjyY8cPfHpTqCzA&hl=en&sa=X&ved=0ahUKEwj179jtxZbXAhUBOsAKHeW5CZMQ6AEIMjAC#v=onepage&q=ideasthesia%20maria%20jose%20de%20cordoba&f=false>.



Fig. 2.1: Art on Chopin Prelude op. 28, no. 18 by Ninghui Xiong, chromostesia synesthete

“It is typical aesthetics example for synesthesia study between music, painting and human emotion.

Music tune/harmony, dynamic or instrument may refer colour, bright or dim;

Music melody, rhythm or instrument may refer to specific shape;

Music dynamics may refer to the distance in space;

Music tempo/rhythm/tune = emotion= line/colour/shape;

Music feels like a flow in motion with weight, density, texture or taste and smell...

However, while listening, different player may give us different synaesthetic feels, but there is a way to track...That is my starting point. My paintings are coming from Chopin's music played by Cortot and with reference of his famous interpretation in written as well. "(Ninghui Xiong, First Synesthesia Exhibition in China, 2016 <http://sc.qq.com/fx/u?r=QTum6hA>)



Fig. 2.2: Sounds and Textures, engraving by María José de Córdoba Serrano

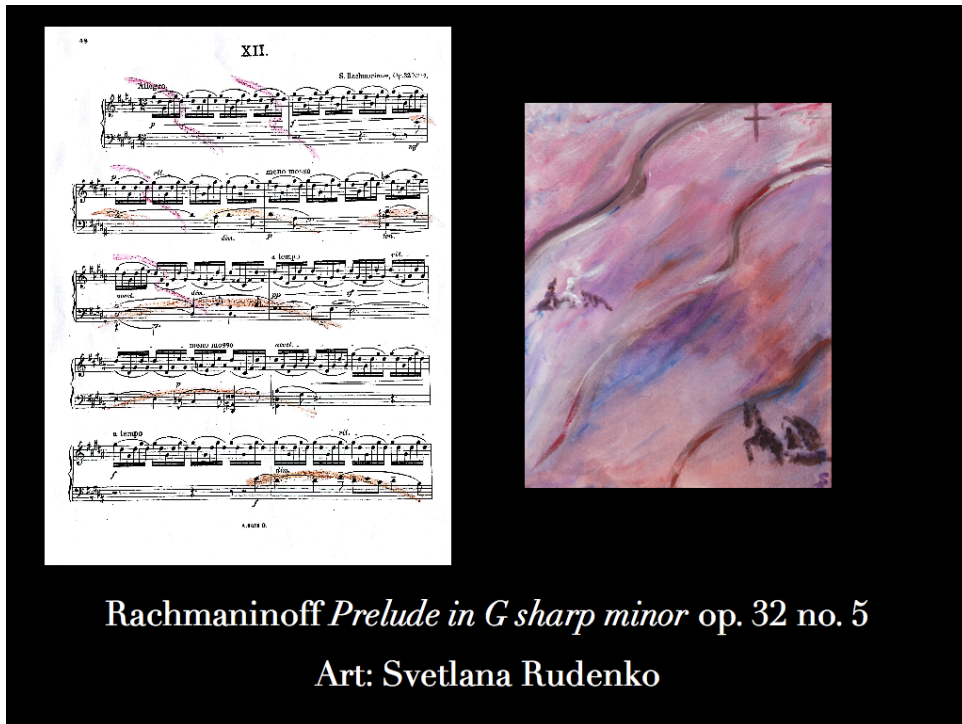


Fig. 2.3: Synesthetic cross-modal associations on Rachmaninoff Prelude op. 32, no. 12 in G- sharp minor, Art by Svetlana Rudenko

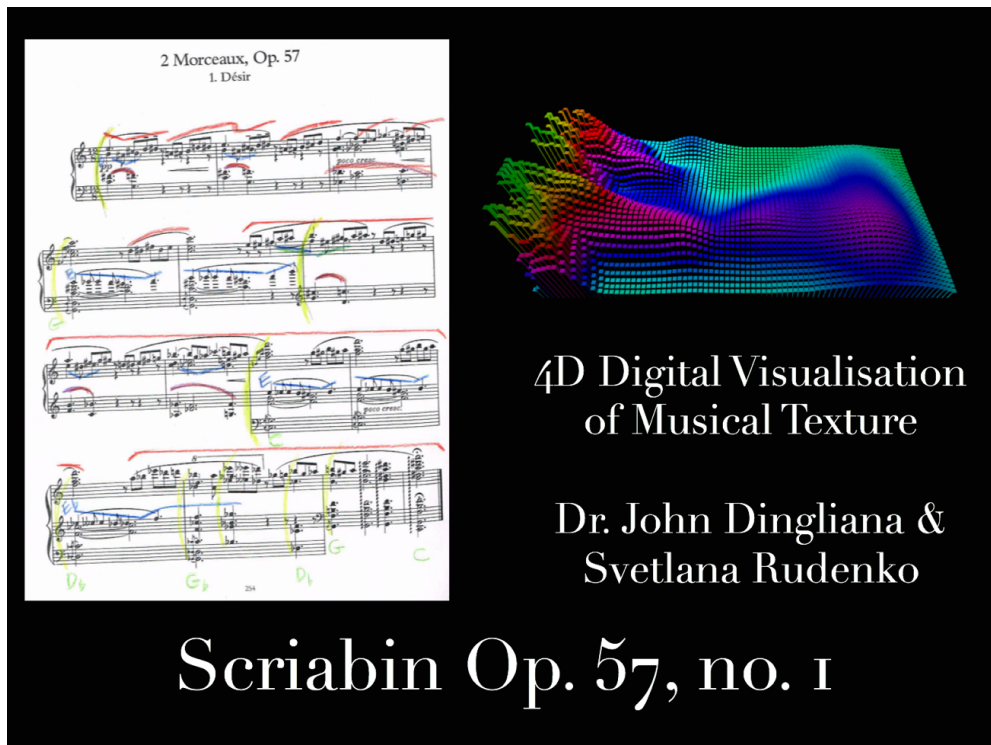


Fig. 2.4: 4D Visualisation of Musical Texture, Musical-Space Synesthesia model, Scriabin op. 57, no. 1 by Svetlana Rudenko & Dr John Dingliana.

“The forms I have lived with since childhood are what I call ‘sound landscapes’. The code for digital visualization was developed in collaboration with Dr John Dingliana in Processing. It is live code reacting on changes of pitch and layers of musical texture. It was presented at the National Concert Hall, Dublin, on the third of May 2017, in Visual Music Concert <https://www.youtube.com/watch?v=LbmmWFp1yE>

To contrargument or question the boarders of synesthesia, what is considered to be synesthesia or pseudosynesthesia? Is it only sound to colour synesthetes, chromesthesia type, are considered to be ‘real synesthetes’? There is a lot of arguments whether or not Scriabin was synesthete...

As Cytowic and Eagleman put it: ‘We have to carefully separate those who use synesthesia as an intellectual idea of sensory fusion- artists such as Georgia O’Keeffe, who painted music, or the composer Alexander Scriabin who included light organs in his scores- from individuals with genuine perceptual synesthesia. This latter group of real synesthetes includes famous artists such as novelist Vladimir Nabokov, composers Olivier Messiaen and Amy Bach, and painters David Hockney and Wassily Kandinsky.’³⁷

I hope by my research will contribute to solvency of the puzzle whether Scriabin was a synesthete. This dissertation will explore possibility that Scriabin had Musical-Space synesthesia, where sound has spatial location, shape, and time organisation. His compositional language is based on visually recognisable gestures of musical texture and fits into the pattern characteristics of synesthetes who had chromesthesia, as Liszt or Messiaen. Possibly for them too, the sound had not only colours but shapes as well. Unfortunately, we cannot access dead composers by MRI scan to test other types of

³⁷ Cytowic and Eagleman, p. 13.

synesthesia by pairing in location sensory modalities and only could analyse their product – compositions and stylistic patterns.

Capítulo 3. Compositor de Sinestesia Alexander Scriabin

3.1 Alexander Scriabin. Historia de la Recepción

El concepto de historia de la recepción como una herramienta analítica para mejorar nuestra comprensión sobre cómo la obra de un compositor supera la prueba del tiempo ha hecho su aparición relativamente recientemente en musicología. Lawrence Kramer escribe: 'la idea es combinar la visión estética de la música con una comprensión más completa de sus dimensiones culturales, sociales, históricas y políticas que eran la costumbre de la mayor parte del siglo XX'.

Al examinar la historia de la recepción de Alexander Scriabin y sus obras, se recurrirá tanto a fuentes primarias como secundarias. Las fuentes primarias incluyen puntos de vista de los contemporáneos de Scriabin, como el de su cuñado Boris de Schloezer y sus amigos Leonid Sabaneev y Vyacheslav Ivanov, como han sido reproducidas en las publicaciones de autores como Fabian Bowers, Malcolm Brown y Valentina Rubzova. Un panel de discusión de la obra de Scriabin que tuvo lugar en el 2012 ofrece una rica combinación de respuestas subjetivas y académicas, así como el ingrediente añadido de la sensibilidad pianística de grandes intérpretes como Vladimir Ashkenazy, Evgeney Kissin, y Antón Kuerti. Fuentes secundarias incluyen trabajos académicos de autores como Richard Taruskin, Susanna García y Simon Morrison, que se basan en fuentes primarias tales como comentarios y otras reacciones de épocas más recientes.

HISTORIA DE LA RECEPCIÓN DE SCRIBIN I: RUSIA

Las obras del compositor ruso Alexander Scriabin han dado lugar a interminables controversias y altibajos de interés y aprecio de su época hasta la actualidad. Como los poetas simbolistas de su tiempo en Francia y Rusia, él intentó crear 'un puente

entre las formas artísticas y los eventos en el mundo real'. Como sinestésico, consideró no sólo asociaciones visuales y kinéticas y de color con el sonido como crucialmente importantes, sino que también se esforzó capturar conceptos abstrusos, espirituales de la Teosofía en su trabajo. Uno de los ejemplos más tempranos de la historia de la recepción que tenemos viene de su contemporáneo y amigo, Leonid Sabaneev, que describió las interpretaciones de Scriabin en términos evocadores:

No importa a cuántos pianistas he escuchado tocando las composiciones de Scriabin, ninguno ha conseguido reproducir su propio toque especial. Siempre había algo ausente en los demás que fue fundamental en su propia interpretación -un aroma, una imagen astral, un encanto - que de alguna manera pianistas con mayor capacidad técnica que Scriabin nunca pudieron capturar.⁵

En ese momento, la sinestesia era un concepto que apenas estaba emergiendo.

Una declaración clásica de las fluctuaciones que caracterizan la historia de recepción de Scriabin es hecha por Lincoln Ballard en su estudio sobre el tema:

Aunque Scriabin fue considerado como el compositor ruso preeminente de la década de 1910 hasta mediados de la década de 1920, su música cayó en el descrédito desde la década de 1930 hasta la de 1960 debido a las políticas restrictivas de artes en la Unión Soviética y un sentimiento anti-romántico en el oeste. Sin embargo, por la década de 1970, en el centenario de su nacimiento, su celebridad había sido restaurada en ambas regiones.

Una de las razones sobre por qué Scriabin fue tan bien recibido en el período anterior fue porque era período de cambio, donde la vieja escuela nacionalista estaba haciendo camino para la vanguardia. La muerte de Rimsky-Korsakov (1908) y Balakirev

(1910) dejó un espacio abierto para Scriabin y otros innovadores, lo que podría no haber sido el caso si este cambio no había sucedido en aquel momento. Sin embargo, como señala Ballard, después de 1930, las cosas cambiaron. La vanguardia se convirtió no sólo en sospechosa sino también inaceptable para un régimen político que consideraba irrelevante cualquier música que obviamente no sirviera los requisitos del estado para elevar al proletariado. El realismo socialista era el nuevo orden del día, y música de Scriabin y su ideología, salvo su música más temprana, influenciada por Chopin, fue desestimada:

... como un ejercicio de nuevas técnicas abstractas que no tenían necesariamente ningún objetivo extramusical y eran inaccesibles salvo para músicos entrenados. Esta música fue criticada como 'formalista'.⁸

La música de Scriabin era aún estimada reservadamente por su propio valor en ciertos círculos intelectuales de élite, pero las expresiones públicas en su alabanza sólo eran posibles si ellos cambiaban el contenido de sus composiciones para hacerlas aceptables a los requerimientos de los “poderes” de esos días.

Un ejemplo de esos esfuerzos públicos contorsionistas puede encontrarse en el trabajo de la musicóloga rusa Valentina Rubzova, quien se refirió en términos de la grandiosidad y la naturaleza utópica de la música de Scriabin: 'esta música es un reflejo de nuestro tiempo revolucionario en cuanto al temperamento y la visión del mundo idealista-mística... es por esta reflexión del tiempo revolucionario que valoramos el arte de Scriabin.'

Publicando esto justo antes de la caída del muro de Berlín, en tiempos de Gorbachev en 1989, aún tuvo que lidiar con la censura que se había mantenido desde la década anterior. En su deseo de otorgar un lugar de importancia a Scriabin y su trabajo y

mantener su nombre vivo para las generaciones de su tiempo, ella encontró necesario ignorar el hecho de que Scriabin murió antes de la revolución.

De hecho, era totalmente válido referirse al fuerte sentido que Scriabin había tenido del ambiente cataclísmico ante el cambio de siglo. Sin embargo, para Scriabin, el interés primordial estaba en despertar espiritual y las transformaciones, no en las revoluciones políticas. A pesar de su cuidado en no sobrepasar los límites prohibidos por la censura Soviética, su escritura proporciona un vínculo profundo y perspicaz que arroja luz sobre la historia de la recepción de Scriabin durante la primera mitad del siglo XX. Ella señala que en las décadas del 1940 y 1950, Scriabin era visto como 'perdido en una trampa de la ideología burguesa' como resultado de la reacción Soviética a la insistencia de Sabaneev y Schlouzer sobre la importancia de las facetas filosóficas de *Mysterium*.

Bower cita la reacción del crítico soviético A. Alshvang: 'Si bien claramente no entendía los acontecimientos de la Revolución, Scriabin expresó maravillosamente expresa la energía heroica de conciencia revolucionaria y su orgullosa voluntad de conquistar'.¹⁰ Rubzova explica que durante este período, las innovaciones compositivas y armónicas de Scriabin se compararon desfavorablemente con los principios del sinfonismo clásico, pero a finales de 1960 y principios de 1970, la investigación de 'Dernova, Sahaltueva, Pavchinsky y otros trajo nuevos enfoques a la evaluación del arte de Scriabin'.

HISTORIA DE LA RECEPCIÓN DE SCRIBIN II: EL OCCIDENTE

A pesar de una muy diferente historia política, la historia de la recepción occidental de la obra de Scriabin compartió la fé del simbolismo que hizo que su trabajo fuera más aceptable.

Como Simon Morrison, profesor de música en la Universidad de Princeton, dice:

Los simbolistas franceses y rusos creían que había un reino inalcanzable más allá de la realidad material, un reino que nos da pistas sólo fragmentarias de su existencia ardiente... Vyacheslav Ivanov y Andrey Belyi llamaron *realiora*, el mundo "realer". Estos poetas creyeron que la imaginación nos permite percibir conexiones verticales entre los eventos de nuestro mundo y el otro mundo.¹²

Kissin agrega:

El mundo de Scriabin es muy especial, de muchas maneras totalmente diferentes a las de cualquier otro compositor. No creo que uno pueda tocar bien su música a menos se sienta muy cómodo en ese mundo. Y la mayoría de las personas no lo hacen, por lo que su música es aún relativamente poco representada en los conciertos de hoy en día a pesar de la grandeza de la música en sí. Pero mientras que yo puedo sentir su grandeza, yo no puedo decir que todo ello está muy cerca de mi corazón, aunque algunas de sus piezas lo están sin duda, extremadamente; las primeras piezas más que las últimas.

Claramente, el enfoque occidental de la historia de la recepción de Scriabin y su música no ha sufrido los períodos de opresión oficial que eran evidentes en la patria del compositor. Sin embargo, Morrison y Kissin abordan unas características que han coloreado su recepción en el oeste, -una resistencia a ambas las ideas místicas y filosóficas tan importantes para él, que en definitiva no difiere enormemente de la resistencia que se produjo en Rusia. Esto se puede explicar simplemente por la particular mentalidad y gustos de diferentes épocas y climas. Estamos de regreso una vez más con las cuestiones de subjetividad y contexto cultural.

De hecho, la reacción occidental en la década de 1950 fue generalmente muy cercana a la estética y las creencias místicas de Scriabin. El análisis de Donald Brook nos muestra el sabor fuerte de la actitud algo desdeñosa y superior de mediados del siglo XX. Calificó a Scriabin como un:

compositor que poseía un notable talento como artesano, pero que permitió que su sentido fuera sofocado neciamente persiguiendo un curso estrecho en la música que lo llevó a un callejón sin salida artística. Scriabin era un epigramista musical con un egoísmo sin límites; en su juventud demostró gran promesa, pero aunque sus logros no son despreciables, quedó perfectamente claro hacia el final de su corta vida que su escritura se había agotado y estaba disfrazando su falta de inspiración mediante el uso de astutas excentricidades estructurales. En realidad, tenía un buen sentido de la forma clásica, y el aspecto más lamentable de su desarrollo musical puede ser puesto en el misticismo erótico que trató de expresar en la música. Por ello, gran parte de su trabajo es digno de seria atención, destacándose el gran clímax emocional y los ritmos complejos -aunque él no hizo esfuerzo para expresar cualquier sentimiento nacional, su carácter es esencialmente Ruso.

Cincuenta años más tarde, fueron hechos considerables progresos por musicólogos interesados en explorar esta 'excentricidad' y en el establecimiento de una conexión entre las características abstractas de la obra de Scriabin y los gestos de su lenguaje musical. Haciendo esto, han ayudado al análisis moderno y la recepción de la música de Scriabin. García creó seis arquetipos para describir su sistema:

1. La noción de unidad mística (El acorde místico de Scriabin)
2. La convocatoria divina: motivo de fanfarria

3. El eterno femenino: Representación de Scriabin del erotismo;

4. Motivo de la luz

5. Motivo del vuelo

6. Bailes vertiginosos

Los términos que ella utiliza para transmitir la seriedad del enfoque y hecho una sensación de placer en transmitir conceptos de Scriabin, están muy lejos de la noble y paternalista aceptación a regañadientes de Brook.

HISTORIA DE LA RECEPCIÓN III: ANALISIS ACTUAL –RUSIA, OCCIDENTE Y AMERICA

Nuevos enfoques para el análisis armónico de la obra de Scriabin han sido compartidos de manera desconcertante sobre Rusia y Occidente. La modalidad Dual de Yavorsky y los Dominantes de Salida/Derivados de Dernova abrieron el 'sistema operativo secreto' de Scriabin en 1948 y fueron publicados en 1968.¹⁶

En Occidente, el análisis Schenkeriano fue aplicado a composiciones de Scriabin. Baker sugirió incluso que el análisis de Fortean era apropiado, considerando las composiciones finales de Scriabin como atonales. Richard Taruskin desafía el enfoque de Baker, sugiriendo que su concepto de la atonalidad 'es tan flojo como su definición de la atonalidad es tan rígida, tan oceánico como el otro es restringido. Es simplemente una definición negativa, como Baker admite cándidamente.

Lo que no se ajusta al Ursatz es 'atonal'. Taruskin sugiere utilizar modos simétricos y octatónicos para explicar el lenguaje armónico de Scriabin. La investigación de Roberts sobre los Modernistas Rusos ha descubierto un uso amplio e incluso una

tradición de tono entero, octatónicas y escalas simétricas en contemporáneos de Scriabin.

Sin embargo, investigaciones muy recientes hechas por Philip Ewell (publicadas en 2012) apuntan a aspectos específicos de los pensamientos de la teoría rusa y la gran influencia en compositores de la época a través de Sergei Taneev (1856-1915) quien enseñó composición en el Conservatorio de Moscú. Examinando los sistemas de los teóricos de la música Rusa Yavorsky, Sergei Protopopov y Yuri Kholopov, demostró la necesidad del replanteamiento de los puntos de vista Americanos en octatonismo y los específicos de su aplicación o no a las obras de compositores Rusos:

...en Rusia, teóricos de la música han estado practicando análisis octatónicos, empapándose en las teorías de Yavorsky – por más de ochenta años, por lo que parece plausible que tendrían mucho que ofrecer.¹⁹

Todo este trabajo es para abrir nuevas ideas acerca de Scriabin y cómo su trabajo puede ser abordado, analizado, entendido y apreciado. Sin embargo, esto no debe llevar a un desprecio de la reacción subjetiva, espontánea que Kramer premia tanto. Las palabras pronunciadas por Anton Kuerti en el debate mencionado anteriormente parecen un buen epílogo para a una discusión de la historia de la recepción de Scriabin y su obra:

Rocíos de arpegios esotéricos, soplos de humo musical, ritmos extremadamente excéntricos, temblando, trinos obsesivos, acompañamientos de acordes martillados, cabalgatas de acordes voladores, todos imbuidos con sus colores armónicos muy personales, casi tóxicos- esto cambió para siempre la cara de las composiciones para piano.

Chapter 3. Synesthete composer Alexander Scriabin

3.1 Alexander Scriabin. Introduction – Approaches to Reception History

The concept of reception history as an analytical tool to enhance our understanding of how a composer's work stands the test of time has made its appearance relatively recently in musicology. While it was an approach that featured in German musicology from the 1960s,³⁸ there is no reference to it in the 1980 edition updating Percy Scholes's famous dictionary.³⁹ The 2001 edition of *The New Grove Dictionary of Music and Musicians*, as Lincoln Miles Ballard points 'included an entry',⁴⁰ and the online edition of Oxford Music currently includes a discussion of the term in the context of '*New Musicology*' in its section on Historiography.⁴¹ Reception history deals with the responses to a composer's output over time – both those elicited at the time of its first hearing and those which continue to be expressed up to the present day.

However, this approach is more complex than at first it may appear and there are conflicting ideas about how reception history actually operates. At one level, the 'new musicology', and reception history as a strand of it, rejects positivist approaches

³⁸ Glen Stanley, 'Historiography in Oxford Music Online', Oxford Music Online, (Oxford University Press, 2007) <www.oxfordmusiconline.com/subscriber/article/grove/music/51674?print=true> [accessed 24 April 2012]

³⁹ Michael Kennedy, *The Concise Oxford Dictionary of Music* (Oxford: Oxford University Press, 3rd edn 1980).

⁴⁰ Lincoln Miles Ballard, 'Defining Moments: Vicissitudes in Alexander Scriabin's Twentieth-Century Reception' (Phd Dissertation, University of Washington, 2010), 1.

⁴¹ Glen Stanley, 'Historiography in Oxford Music Online', Oxford Music Online, (Oxford University Press, 2007) <www.oxfordmusiconline.com/subscriber/article/grove/music/51674?print=true> [accessed 24 April 2012]

that focus purely on the text of the music itself. Stanley summarizes this typical argument by Leo Treitler that compositions: ‘are not fixed and determinate in an ideal state and are only one thread in a complex cultural pattern.’⁴²

Similarly, Lawrence Kramer writes: ‘The idea is to combine aesthetic insight into music with a fuller understanding of its cultural, social, historical and political dimensions than was customary for most of the twentieth century.’⁴³

However, views on the degree to which this complex cultural pattern is parsed in objective or subjective terms vary considerably. Kramer argues that:

Informal interpretations of music, phrases just blurted out, unsystematic, freely metaphorical or epithetical, not especially articulate, are important far in excess of their apparent lack of substantive weight...Critical interpretations, which cultural musicology aims to foster (and of course did not invent) are continuous with informal ones; there can be no clear-cut separation between them. Nor would that be desirable. Critical ventures should not be bound by received wisdom or apparent common sense. But they should retain or establish close ties with common experience and its urgencies and energies.⁴⁴

This approach leads Kramer to argue strongly in favour of subjectivity, going so far as to deny the possibility of systematic approaches genuinely rising above such

⁴² Glen Stanley, ‘Historiography in Oxford Music Online’, Oxford Music Online, (Oxford University Press, 2007) <www.oxfordmusiconline.com/subscriber/article/grove/music/51674?print=true> [accessed 24 April 2012]

⁴³ Lawrence Kramer, ‘Musicology and Meaning’, *The Musical Times*, 144 (2003), 6

⁴⁴ Lawrence Kramer, ‘Musicology and Meaning’, *The Musical Times*, 144 (2003), 7.

subjectivity for any length of time.⁴⁵ While this approach has undoubted appeal in theory, it needs to be applied carefully and with strict limits. When Kramer proceeds to apply them freely, as he does in relation to the reception history of Chopin and Mendelssohn,⁴⁶ he wanders into flights of unacceptable fantasy at times.

A robust critique of Kramer's approach is offered by Williams, who argues that it is important to be clear about the value of positivistic analysis and of scholarship in general, given that 'art is long and life short'.⁴⁷ In restating the value of more objective scholarship, he argues that: 'One looks for real enlightenment, not red herrings; birds, not nests; one wants to know if the emperor has any clothes or is hiding behind a smoke-screen.'⁴⁸

To Kramer's question of why Mendelssohn is 'vulnerable to critical deflation' and Chopin not, Williams asserts that 'surely the answer is obvious: Chopin was a superior composer'.⁴⁹ This answer on its own would be completely unsatisfactory. However, Williams goes on to support his view with argument and evidence. His point is that without shared understanding of technical and analytical concepts, which require effort to grasp, meaningful discussion and assessment of the oeuvre of any composer is simply not possible. The 'received wisdom', so readily dismissed by Kramer, must be part of the exercise.⁵⁰

⁴⁵ Lawrence Kramer, 'Musicology and Meaning', *The Musical Times*, 144 (2003), 8.

⁴⁶ Lawrence Kramer, 'Musicology and Meaning', *The Musical Times*, 144 (2003), 10–12.

⁴⁷ Peter Williams, 'Peripheral Visions?', *The Musical Times*, 145 (2004), 51.

⁴⁸ Peter Williams, 'Peripheral Visions?', *The Musical Times*, 145 (2004), 51–52.

⁴⁹ Lawrence Kramer, 'Musicology and Meaning', *The Musical Times*, 144 (2003), 6.

⁵⁰ Peter Williams, 'Peripheral Visions?', *The Musical Times*, 145 (2004), 54.

In tracing the reception history of Scriabin and his work, this chapter will take an approach which draws on both these positions. Subjective responses to his work still have their own validity today, and there are interesting examples of these. However, it would not be possible to convey the twists and turns in his reception history over the years, without drawing on scholarly dialogue and issues about Scriabin, both in his own time as well as today. To ignore these debates would be to remain ignorant of important artistic, social and political ideas which informed responses to his work. ‘Received wisdom’ allows for a more objective assessment, as long as we acknowledge that wisdom and scholarship are themselves coloured by their cultural and period context. In this regard, it is not surprising to find that there are sometimes conflicts between the accounts that are given, both publicly and privately.

In discussing the reception history of Alexander Scriabin and his works, both primary and secondary sources will be drawn upon. Primary sources include views by contemporaries of Scriabin, such as his brother-in-(common)-law Boris de Schloezer and his friends Leonid Sabaneev and Vyacheslav Ivanov, as reproduced in publications by authors such as Fabian Bowers, Malcolm Brown and Valentina Rubzova.⁵¹ A panel go discussion of Scriabin’s work which took place in 2012 provides a rich combination of subjective and scholarly responses, as well as the added ingredient of the pianistic sensibility of great performers such as Vladimir

⁵¹ Fabian Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996);

Faubion Bowers, *The New Scriabin: Enigma and Answers* (Devon: David and Charles, 1974);

Simon Morrison, *Russian Opera and the Symbolist Movement* (California: Univeristy of California Press, 2002);

Malcolm Brown, ‘Skriabin and Russian “Mystic” Symbolism’, *19th Century Music*, 3 (1979), 42–51.

Ashkenazy, Evgeney Kissin, and Anton Kuerti.⁵² Secondary sources include scholarly works by authors such as Richard Taruskin, Susanna Garcia and Simon Morrison, who themselves draw on primary sources such as reviews and other reactions from more recent times.

RECEPTION HISTORY OF SCRIBIN I: RUSSIA

The works of the Russian composer Alexander Scriabin have given rise to endless controversies and ebbs and flows of interest and appreciation from his own times to the present day. Like symbolist poets of his own time in France and Russia, he sought to create ‘a bridge between artistic form and events in the real world.’⁵³ As a synesthete, he not only regarded colour-sound associations as crucially important, he also strove to capture abstruse, spiritual concepts of theosophy within his work. One of the earliest examples of reception history we have comes from his contemporary and friend, Leonid Sabaneev, who described Scriabin’s own playing in evocative terms:

No matter how many pianists I have heard playing the compositions of Scriabin, none have managed to reproduce his own special touch. There was always something absent in others that was crucially important in his own playing of his music – an aroma, an astral image, a charm – which somehow pianists with greater technical capacity than Scriabin himself had could never quite capture.⁵⁴

⁵² Jeremy Siepmann, ‘Symposium: With Bells in Clouds’, *International Piano*, 2012, 57–61.

⁵³ Simon Morrison, ‘Scriabin and the Impossible’, *Journal of the American Musicological Society*, 51 (1998), 284.

⁵⁴ Leonid Sabaneev, *Vospominaniya O Skrijabine* (Moskva, 1923), 35.

At this time, synesthesia was a concept that was barely emerging, and was not discussed by Sabaneev or Scriabin's Russian contemporaries. But Sabaneev's description of what he was hearing gives a wonderful sense of the special character that Scriabin's synesthesia gave to his playing of his own work. This is an example of the value of a subjective response that can convey to others an important essence, despite the lack of an objective conceptual anchor allowing it to be analysed, which fits in with Kramer's argument.

A classic statement of the ebb and flow which characterised Scriabin's reception history is made by Lincoln Ballard in his study of the topic:

Although Scriabin was regarded as the preeminent Russian composer from the 1910s to the mid-1920s, his music fell into disrepute from the 1930s through the 1960s due to restrictive arts policies in the Soviet Union and an anti-romantic sentiment in the West. By the early 1970s, however, centenary celebrations of his birth restored his celebrity in both regions.⁵⁵

One of the reasons why Scriabin was so well received in the earlier period was that this particular period was one of change, where the old nationalist school was making way for the avant-garde. The death of Rimsky-Korsakov (1908) and Balakirev (1910) left a space open for Scriabin and other innovators, which might not have been the case if this shift had not happened at that time.⁵⁶ However, as Ballard points out, after 1930, things changed. The avant-garde became not only suspect but unacceptable to

⁵⁵ Lincoln Miles Ballard, 'Defining Moments: Vicissitudes in Alexander Scriabin's Twentieth-Century Reception' (unpublished PhD, University of Washington, 2010), 1.

⁵⁶ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (1 vols, Bloomington and Indiana: Indiana University Press, 1993), 3.

the political regime that regarded as irrelevant any music not obviously serving state requirements for uplifting the proletariat. Socialist realism was the new order of the day, and Scriabin's music and ideology, other than his earliest, Chopin-influenced music, was dismissed:

...as an exercise in new abstract techniques which did not necessarily have any extramusical import and were inaccessible to any but trained musicians. Such music was criticized as 'formalist'.⁵⁷

Scriabin's music was still valued quietly for its own worth in certain elite intellectual circles, but public writings in praise of him were only possible if they so contorted the content of his composition that they rendered it acceptable to the requirements of the 'powers' of the day.

An example of such public contortionist efforts can be found in the work of the Russian musicologist Valentina Rubzova, who talked in terms of the grandiosity and utopian nature of Scriabin's music: 'This music is a reflection of our revolutionary time in temperament and world view of idealist-mystic.... by that reflection of revolutionary time we value the art of Scriabin.'⁵⁸

Publishing just before the fall of the Berlin Wall, in Gorbachev's time in 1989, she still had to deal with the censorship that had been in place for the previous decade. In her desire to accord a place of importance to Scriabin and his work and to keep his name alive for the generations of her time, she found it necessary to disregard the fact that Scriabin had died before the Revolution took place.

⁵⁷ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries*, (1 vols, Bloomington and Indiana: Indiana University Press, 1993), 7.

⁵⁸ V. V. Rubzova, *Alexander Nicolaevich Scriabin* (Moscow: Muzika, 1989), 7.

Indeed, it was completely valid to refer to the strong sense Scriabin had of cataclysmic atmosphere at the turn of the century. However, for Scriabin, the overriding interest was in spiritual awakenings and transformations, not political revolutions. Despite her care not to step over boundaries forbidden by the Soviet censor, her writing provides an insightful and helpful link that sheds light on the reception history of Scriabin during the first half of the 20th century. She points out that in the 1940s and 1950s, Scriabin was seen as ‘lost in a trap of bourgeois ideology’ as a result of the Soviet reaction to Sabaneev and de Schlouzer’s insistence on the importance of philosophical facets of *Mysterium*.

Bower quote the reaction of Soviet critic A. Alshvang: ‘While clearly not understanding the events of the Revolution, Scriabin still marvellously expressed the heroic energy of revolutionary consciousness and its proud will to conquer.’⁵⁹

Rubzova explains that during this period, Scriabin’s compositional and harmonic innovations were compared unfavourably with the principles of classical symphonism, but in the late 1960s and early 1970s, research by ‘Dernova, Sahaltueva, Pavchinsky and others brought new approaches to the evaluation of Scriabin’s art’.⁶⁰

Despite the caution that is apparent in Rubzova’s writing, there were other strands to Scriabin’s reception history in Russia. In conversation, Ashkenazy has this to say:

In Russia he’s felt to be among the greatest composers who ever lived....Growing up in Russia, I experienced his music as a part of our national heritage and I always felt that I understood totally what he wanted to say – musically, spiritually, idealistically.

⁵⁹ Faubion Bowers, *Scriabin: A Biography* (Mineola, New York: Dover publications, INC., 2nd edn revised, 1996), 87.

⁶⁰ V. V. Rubzova, *Alexander Nicolaevich Scriabin* (Moscow: Muzika, 1989), 363.

There was a time when I would visit the Scriabin Museum in Moscow every week, sometimes every day, to listen to his orchestral music. And that knowledge was extremely important to my understanding and performance of his piano music. His musical and spiritual aspirations are unmistakable in the orchestral works.⁶¹

What is very interesting about this is that Ashkenazy was born in 1937, so he was growing up during the very period when official Russian reception history of Scriabin was unfavourable and suspicious. Yet it is very clear that there were social and intellectual spaces in Russia which permitted a much more favourable and rounded appreciation of Scriabin and his work even during the years of formal public disapproval. Today, Scriabin's spiritual beliefs pose no problem in Russia, as well as Blavatskaya's Doctrine, which inspired Scriabin's *Mysterium*, is widely known in intellectual circles.

RECEPTION HISTORY OF SCRIBIN II: THE WEST

Despite a very different political history, Western reception history of Scriabin's work was rather negative, despite exposure to strands of symbolism which should have rendered his work more acceptable.

As Simon Morrison, professor of music in Princeton University, puts it:

Both the French and Russian Symbolists believed that there was an ungraspable realm beyond material reality, a realm that gives us only fragmentary clues to its fiery existence...Vyacheslav Ivanov and Andrey Bely called it *realiora*, the "realer"

⁶¹ Jeremy Siepmann, 'Symposium: With Bells in Clouds', *International Piano*, 12 (2012), 61.

world. These poets believed that the imagination allows us to perceive vertical connections between events in our world and events in the other world.⁶²

Kissin adds:

Scriabin's world is a very special one, in many ways completely different from that of any other composer. I don't think one can play his music well unless one feels very comfortable in that world. And most people don't which is why his music is still relatively under-represented in the concerts of today despite the greatness of the music itself. But while I can sense its greatness, I myself can't say that all of it is very close to my heart, although some of his pieces certainly are, extremely so; the early ones more than the late ones⁶³

Clearly, the Western approach to the reception history of Scriabin and his music has not suffered the periods of official oppression that were evident in the composer's homeland. However, both Morrison and Kissin touch on a characteristics which have coloured his reception in the West – a resistance to both the mystical and philosophical ideas so important to him, which ultimately doesn't differ hugely from the resistance that occurred in Russia. This may be explained simply by the different mentality and tastes of different times and climates. We are back once again with the issues of subjectivity and cultural context.

Indeed, Western reaction in the 1950s was generally very closed to the aesthetics and mystical beliefs of Scriabin. Donald Brook's assessment gives a strong flavour of the

⁶² Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 242.

⁶³ Jeremy Siepmann, 'Symposium: With Bells in Clouds', *International Piano*, 12 (2012), 61.

superior and rather dismissive attitude of the mid-twentieth century. He described Scriabin as a:

composer who possessed remarkable talent as a craftsman but who allowed his sense to be stifled by foolishly pursuing a narrow course in music that led him into an artistic cul-de-sac. Scriabin was a musical epigrammist with boundless egotism; in his youth he showed great promise, but although his accomplishments are by no means inconsiderable, it became perfectly obvious towards the end of his rather short life that he had “written himself out” and was disguising his lack of inspiration by the use of cunning structural eccentricities. Actually, he had a good sense of classical form, and the more unfortunate aspect of his musical development may be put down to the erotic mysticism that he tried to express in music. For all that, much of his work is worthy of serious attention-outstanding features being the great emotional climaxes and the complex rhythms-although he made no effort to express any national sentiments, it is essentially Russian in character.⁶⁴

Fifty years later, considerable progress has been made by musicologists interested in exploring this ‘eccentricity’ and in establishing a connection linking the abstract characteristics of Scriabin’s work and the gestures of his musical language. In so doing, they have greatly assisted modern analysis and reception of Scriabin’s music. Garcia created six archetypes to describe his system:

The notion of mystical unity (Scriabin’s mystic chord)

The divine summons: fanfare motif

⁶⁴ Donald Brook, *Six Great Russian Composers: Glinka, Borodin, Mussorgsky, Tchaikovsky, Rimsky-Korsakov, Scriabin: Their Lives and Works* (London: Rockliff, 1946), 173.

The Eternal Feminine: Scriabin's representation of eroticism;

Motif of light

Motif of flight

Vertiginous dances.⁶⁵

The very terms she uses convey a seriousness of approach, and indeed a sense of pleasure in conveying Scriabin's concepts, that is very far from the lofty and paternalistic, if grudging nod of acceptance of Brook.

Reception History iii: Analysis today – East and West

New approaches to harmonic analyses of Scriabin's work have been shared and puzzled over in both East and West. Yavorsky's Dual modality and Dernova's Departure/Derived Dominants opened the 'secret operating system' of Scriabin in 1948 and was published in 1968.⁶⁶

In the West, Schenkerian analysis was applied to Scriabin's compositions. Baker suggested even Fortean analysis was appropriate, considering Scriabin's late compositions atonal.⁶⁷ Richard Taruskin challenges Baker's approach, suggesting that his concept of atonality 'is as loose as his definition of atonality is rigid, as

⁶⁵ Susanna Garcia, 'Scriabin's Symbolist Plot Archetype in the Late Piano Sonatas', *19th Century Music*, 23 (2000), 273–300.

⁶⁶ Richard Taruskin, 'Review of Two Works: Music of Alexander Scriabin by Baker, J., and Scriabin Artist and Mystic by de Schloezer, B.', trans. N. Slonimsky, *Society for Music Theory*, 10 (1988), 143–169.

⁶⁷ James Baker, *The Music of Alexander Scriabin* (New Haven: Yale University Press, 1986).

oceanic as the other is restricted. It is merely a negative definition, as Baker candidly admits.

Whatever does not conform to the Ursatz is ‘atonal’.⁶⁸ Taruskin suggests using octatonic and symmetrical modes to explain the harmonic language of Scriabin. Roberts’s research on Russian Modernists has uncovered wide usage and even a tradition of whole tone, octatonic, and symmetrical scales in contemporaries of Scriabin.

However, very recent research by Philip Ewell (published in 2012) points on specifics of Russian theory thoughts and wide influence on composers of the time through Sergei Taneev (1856-1915) who taught composition in Moscow Conservatory. By examining systems of the Russian music theorists Yavorsky, Sergei Protopopov and Yuri Kholopov, he proved necessary the rethinking of American views on octatonism and the specifics of their application or not to works of Russian composers:

...in Russia, music theorists have been practicing octatonic analysis – steeped in Yavorsky’s theories – for over eighty years, so it seems plausible that they would have much to offer.⁶⁹

All this work is opening up new ideas about Scriabin and how his work can be approached, analysed, understood, and appreciated. However, this should not lead to a dismissal of the subjective, spontaneous reaction which Kramer prizes so highly.

⁶⁸ Richard Taruskin, ‘Review of Two Works: Music of Alexander Scriabin by Baker, J., and Scriabin Artist and Mystic by de Schloezer, B.’, trans. N. Slonimsky (10 vols, *Society for Music Theory*, 1988), 157.

⁶⁹ Philip A.Ewell, ‘Rethinking Octatonism: Views from Stravinsky’s Homeland’, 18 (2012), 2.

Words spoken by Anton Kuerti in the discussion mentioned earlier seem a fitting epilogue to a discussion of the reception history of Scriabin and his work:

Sprays of esoteric arpeggios, puffs of musical smoke, tantalisingly eccentric rhythms, shivering, obsessive trills, jack-hammered chord accompaniments, cavalcades of flying chords, all imbued with his very personal, nearly toxic harmonic colours – these changed the face of piano writing forever.⁷⁰

⁷⁰ Jeremy Siepman, 'Symposium: With Bells in Clouds', *International Piano*, 12 (2012), 58.

Capítulo 3.2 Scriabin y el simbolismo

LA MENTALIDAD DEL SIMBOLISMO (1880-1920)

'El término simbolismo, rápidamente llegó a abarcar una amplia gama de Artes, desde pintura y escultura, hasta teatro y música'.²² Mientras se dice a menudo que el movimiento ha atravesado los años 1885-1895, las ideas y los intereses estéticos del simbolismo se remontan a mediados del siglo XIX y los artistas y escritores de principios del siglo XX continuaban siendo influenciados por su ideas. ' Los defensores de la estética simbolista rechazaron la idea de que el propósito del arte es representar el mundo tal y como aparece a los sentidos. Propusieron en su lugar crear obras que utilizan formas sugestivas (y a menudo abstractas), imágenes o sonidos para encarnar ideas trascendentes (y a veces espirituales) y así ofrecería a sus oyentes, lectores y espectadores una experiencia de la verdad, la belleza, o la idea más allá del Reino material.' El Simbolismo fué ante todo un movimiento de la literatura Francesa centrada en París y muchos de sus participantes central eran franceses (Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud), pero muchos artistas y escritores de otras partes también eran fundamentales para el simbolismo Francés: Maurice Maeterlinck, Émile Verhaeren y Albrecht Rodenbach fueron Belgas, Jean Moréas fue Griego, Téodor de Wyzewa era Polaco y Stuart Merrill era Americano. Además, había movimientos simbolistas en Alemania, Italia, Rusia y Bélgica. Muchos eruditos ven también el esteticismo británico de mediados del siglo XIX como una forma de simbolismo. Cada manifestación del simbolismo tenía sus propias características distintas. Por ejemplo, la mayoría de los simbolistas Belgas estaban social y políticamente mas comprometidos con temas de la clase trabajadoras que su contraparte Francesa, mientras que el simbolismo Ruso vinculó preocupaciones

espirituales, sociales y nacionales. Muchos artistas y escritores que nunca se hubieran definido como simbolistas cayeron bajo la rúbrica del simbolismo porque sus trabajos compartían al menos algunos de los mismos intereses que los producidos por los autoproclamados artistas simbolistas.

El Simbolismo estaba más preocupado con la mirada interior en lugar de la exterior. Su gama cubrió muchas áreas y muchas disciplinas. En Francia tal vez su principal exponente fue Charles Baudelaire (sinestésico), quién escribió ' la naturaleza es un templo donde vivos pilares, dejan escapar a veces palabras confusas; el Hombre lo atraviesa entre bosques de símbolos que lo observan con miradas familiares.' En Suiza, Carl Jung, el famoso psiquiatra, estaba explorando la psique de la mente inconsciente. Como Jaffe nota: ' Donde todo parecía irregular, vio y demostró como ser hermosas constelaciones; y agregó a la conciencia mundos ocultos dentro de otros mundos.'²⁴ En Irlanda, los simbolistas más famosos eran los hermanos Jack y William Butler Yeats, el artista y el poeta. Como señala John Purser 'cuando W.B. Yeats describió la novela de Jack La Vida Encantada como que "todo lo que es impredecible, inarreglable realidad, menos se asemeja al conocimiento" y se prevé como un paquete de accidentes y de incoherencia que se sienta para desayunar, sentimos eso cuando estamos en compañía de dos hermanos para quienes las certezas pueden ser más alarmantes que reconfortantes.»²⁵ Los misterios de las conexiones intelectuales son impredecibles, de hecho eso W.B. Yeats asistió a conferencias ²⁶ de la señora Blavatskya. La 'Doctrina secreta' de Blavatskya fue la fuerza inspiradora detras del drama final de Scriabin, *Mysterium*.

Al hablar de la llegada del Simbolismo en el Arte Alastair Mackintosh escribe: 'El sentido común y el uso de los ojos muestran que en las últimas dos décadas del siglo XIX y la primera del siglo XX existieron ideas comunes y estilos visuales circulando en Europa y América. Estos estilos estuvieron unidos solo en su oposición a las principales corrientes del arte en el tiempo: academicismo e impresionismo. En Ingres vemos por primera vez la aparición del erotismo público, que encuentra su apoteosis en un arte Simbolista. Las pinturas eran 'ideales' y así hechas para ver que ese gran arte debía levantar las aspiraciones humanas a plano más noble.' Kenneth Smith afirma que 'la música de Scriabin y la filosofía se preocuparon con lo místico y lo erótico'.²⁸ Era una mentalidad de la época del Simbolismo sentir, percibir, capturar incapturables metamorfosis de fantasías. ' Delacroix, por otra parte, no estaba interesado en cómo la mente debe concebir la realidad. Estaba mucho más interesado en el ojo. Con Delacroix encontramos por primera vez la idea de que el ojo puede actuar independientemente de la mente, y que el arte puede remontar el proceso de ver.'²⁹

Mackintosh también observa: «conscientes de que continuar la observación neutral de la naturaleza sólo podría conducir al científicismo puro de Seurat, los pintores Simbolistas se convirtieron en la única dirección disponible para ellos, hacia el interior. El problema era cómo representar el mundo del subconsciente, del arquetipo, sin caer en una versión académica del mito. La respuesta, como veremos, fue conservar el mundo externo como materia, pero pintar de una manera que refleje no lo que ve el ojo desapasionado, sino lo que observador siente.'³⁰ Lo que conecta a compositores, artistas y poetas Simbolistas es la conciencia de su propia percepción y subjetividad de la mente. Percibimos el mundo como lo vemos, en una realidad subjetiva.

Era común en los círculos simbolistas el proclamarse a sí mismo como Creador del Universo. Como señala Faubion Bower ' Fydor Sologub (1863-1927), otro importante simbolista, comenzó uno de sus poemas (alrededor del mismo tiempo de los cuadernos Suizos de Scriabin):" yo soy Dios de un mundo secreto/todo el mundo es/ sólo uno de mis sueños." Incluso en el extranjero, Charles Baudelaire (1821-1867) utilizó hachís para ser capaz de escribir "Me convertí en Dios", y no pocos santos de las drogas han seguido su ejemplo de llegar a convertirse en deidades. Es fácil traducir el "anhelo" de Scriabin y el 'deseo' como "fuerzas" . La visión del mundo de Scriabin cae fácilmente en la lingüística de 'compulsión' y 'obsesión'. Después de todo, él ha borrado la realidad y subrogado su irrealidad falsa, sublime.'³¹

Esto sugeriría que se trata todo sobre la percepción, como Bowers escribía en la década de 1960 y Smith en 2013. Faubion Bowers(1917-1999) publicó la biografía de Scriabin en 1969, Kenneth Smith publicó *Skrybin, la filosofía y la música de deseo* en 2013 y elogió a Scriabin por su "deseo de despertar de la historia cósmica de la conciencia, y su continua evolución.³² Las palabras de Scriabin, ' yo soy Dios! No soy nada, soy juego, soy libertad, soy vida.'³³ no suenan extrañas a nuestro mundo contemporáneo.

En Europa, el comienzo del siglo XX marcó un cambio en la conciencia humana, con la introducción de nuevas filosofías marcando un desarrollo desde las ideas cristianas de Schopenhauer al paradigma del superhombre de Nietzsche.

SIMBOLISMO RUSO

El período de Scriabin se corresponde con la 'Era de Plata' de la Literatura Rusa.³⁴ La Era de Plata fue también la época de los simbolistas. Esto fue durante las décadas pre-revolucionarias, cuando las personas luchaban con una gama de crisis,

económicas, políticas, emocionales y espirituales. Nuevas ideas surgieron que reflejaron esa época de cambios y agitación. Uno de los conceptos religiosos más prominentes, la Teosofía, encontró favor entre los intelectuales. Eaglefield Hull afirma que desde la emancipación religiosa en Rusia muchas nuevas sectas se surgieron allí. 'La música de Scriabin parece han unido sus fuerzas con la Teosofía como una clavija conveniente donde colgar su música. Muchos artistas creativos/compositores utilizaron un "sistema estético" para apoyar su búsqueda creativa representando del espíritu de su tiempo.³⁵

Dos olas de simbolistas se desarrollaron en Rusia. Valerie Bryusov y Konstantin Balmont, fueron los primeros líderes. Querían liberar la imaginación de las cadenas de la tradición. Alexander Block, Andrei Beliy y Vyacheslav Ivanov, por el contrario, estaban deseosos de continuar con las tradiciones nacionales de la poesía. Estos últimos escritores fueron influenciados por Vladimir Solovyov (1853-1900), el poeta y filósofo que consideró a Rusia como la 'tercera Roma' – el centro de la reconciliación del universo. ³⁶ En el centro de su sistema idealista está Sophia – el Eterno Femenino, que representa la sabiduría.

Ambos, decadentes y místicos utilizaron el símbolo como un dispositivo. Morrison, resume el desarrollo de este dispositivo a través del tiempo, señalando:

la primera generación utilizó símbolos para estimular la imaginación, invocando los tiempos antiguos, recordando experiencias olvidadas y como consecuencia, renunciando temporalmente a la realidad por el sueño, a la cognición por la intuición. Según la segunda generación poetas, los símbolos tenían la capacidad de transformar la realidad, hacer lo familiar desconocido.. y a tener un efecto narcótico en la psique. Bryusov consideró al simbolismo como mágico... Beliy, en marcado contraste, se consideraba a si mismo como

mágico, un creador divino capaz de dar forma material a los postulados del conocimiento, de convocar diferentes mundos en Ser.³⁷

El Simbolismo Ruso surgió como un “movimiento autoconciente” en 1894, al igual que Scriabin se apartó de la religión convencional para explorar la filosofía.³⁸ Además de leer extensamente para ampliar su conocimiento de las tendencias filosóficas actuales, participó también activamente en un círculo intelectual y social vivo, que coloreó y desarrolló su pensamiento.

HACIA MYSTERIUM

Los Simbolistas estuvieron particularmente preocupados con el propósito de arte y el papel del artista dentro de la sociedad. Suzanna García traza la creatividad artística dentro de un contexto filosófico en la siguiente declaración: 'de Nietzsche vino la idea de que los rituales de la embriaguez y el éxtasis asociado con el culto griego del Dios Dioniso eran los modelos apropiados para el arte. Sin embargo, los simbolistas fusionaron este concepto pagano con una sensibilidad mística cristiana tomada de filósofo místico ruso Vladimir Solovyov, quien proporcionó a los simbolistas con su propósito artístico.³⁹

Ivanov, un seguidor de las enseñanzas de Solovyov, publicó un artículo en 1910, llamado 'Testamento del Simbolismo', donde expresó la misión religiosa del Simbolismo Ruso.⁴⁰

Matlaw observa que Scriabin tuvo 'una visión del arte más grandiosa e incluyente que los teúrgicos más extremos del Simbolismo Ruso y los místicos de Oriente y Occidente', un 'Gesamtkunstwerk transformado en Mysterium – una obra que iba a ser

el último acto de la vida' y que iba a ser el catalizador para la transformación de la raza humana tal cual existe y su trascendencia a una vida superior.⁴¹

El libreto de *Mysterium 'Acto Preparatorio'* fue escrito por Scriabin mismo e inspirado en la doctrina secreta de Madame Blavatskaya. Scriabin pretendía poner en práctica el concepto Teosófico de que la humanidad necesita 'reconocer que el mundo material es ilusorio' y que debemos 'comenzar el viaje de vuelta al espíritu'. La duración de siete días y siete noches de *Mysterium* perpetúa la teoría de Blavatsky (derivada del budismo, el brahmanismo y el hinduismo) de que los seres humanos, el Cosmos y la historia son septenarios. Blavatsky enumeró los siete principios de la humanidad, los principios que conforman el cuerpo, el alma y el espíritu.

Scriabin se presenta como un Simbolista Místico real que cree que el arte puede transformar la realidad. El *Acto Preparatorio* muestra la repercusión de Ivanov, Wagner y el simbolismo 'Místico' en su visión Teosófica. Los participantes del drama son personajes abstractos: un Coro (Khor), un Principio Femenino (Golozhenstvennogo), un Principio Masculino (Golozmuzhestvennogo), Olas de Vida (Volnizhizni) Despertando Emociones (Probuzhdayushchiyasychuvstva) Un Haz de Luz (Luch), Montañas (Goriz), Campos (Polya), Bosque (Les) y Desierto (Pustinya), etc. En el *Acto Preparatorio*, Scriabin nombra las dos partes del Ego, el Principio Masculino y el Principio Femenino, pero también se refiere a ellos como (I) y (no I). El Principio Masculino está conectado a la encarnación histórica de la humanidad en materia terrenal; el Principio Femenino está conectado con la vida infinita del espíritu en los planos astrales. Ella representa la meta final de su lucha mortal.⁴⁴

El interés por la inconsciencia y la 'realidad de la mente' era característico de Scriabin y los simbolistas. Más tarde Jung describe esta conciencia de sentidos y fuerza creativa como 'pensamiento de fantasía', como Tjeu van den Berk señala:

' El pensamiento central de las *Transformaciones y Simbolismo de la Libido* (1912), primera obra maestra de Jung, es que hay dos tipos de pensamiento: el pensamiento racional y el pensamiento de la fantasía. La primera consiste en pensamientos, la segunda de imágenes; en el primero el logos es central, en la segunda el mythos; el primero da el conocimiento, la segunda la sabiduría. En su estudio, Jung expandió sobre todo la segunda. Quedó fascinado por él. En 1911, él escribió en una carta a Freud: "la fantasía inconsciente es un increíble caldero de brujas. (...) Esta es la matriz de la mente."⁴⁵

Según el mismo Scriabin: '... mediante el análisis psicológico de uno mismo, mediante el estudio de uno mismo, el hombre puede explicar todo, incluso el cosmos entero.' ⁴⁶ Smith señala la fascinación de Scriabin con el drama evolutivo del universo y cita las palabras del amigo cercano de Scriabin Schloezer: "la historia cósmica es el despertar de la conciencia, su iluminación gradual y su continua evolución ".⁴⁷ En palabras de Scriabin: 'toda la existencia es creada por el poder de nuestro deseo'.⁴⁸

3.2 Scriabin and Symbolism.

The mentality of symbolism (1880-1920)

The web source *Art Story* identifies *Symbolism* as ‘both an artistic and a literary movement that suggested ideas through symbols and emphasized the meaning behind the forms, lines, shapes, and colours.’⁷¹ Its source was the literary scene in Nineteenth Century France. ‘The term *symbolism*, however, quickly came to encompass a range of arts, from painting and sculpture to theatre and music’.⁷² While the movement is often said to have spanned the years 1885–1895, the ideas and aesthetic interests of symbolism are often traced back to the middle of the nineteenth century, and many early twentieth-century artists and writers continued to be influenced by its ideas. ‘Proponents of symbolist aesthetics rejected the notion that the purpose of the arts is to represent the world as it appears to one's senses. They proposed instead to create works that would use suggestive (and often abstract) forms, images, or sounds to embody transcendent (and sometimes spiritual) ideas and would thus offer their readers, viewers, or listeners an experience of truth, beauty, or the idea beyond the material realm.’⁷³ Symbolism was first and foremost a movement in French literature centred in Paris, and many of its central participants were French (Stéphane Mallarmé, Paul Verlaine, Arthur Rimbaud), but many artists and writers from elsewhere were also central to French symbolism: Maurice Maeterlinck, Émile Verhaeren, and Albrecht Rodenbach were Belgian, Jean Moréas was Greek, Téodor

⁷¹ <<http://www.m.theartstory.org/movement-art-nouveau.htm>> [accessed 04 June 2015]

⁷² Shaw, Jennifer. "Symbolism." *New Dictionary of the History of Ideas*. 2005. Encyclopedia.com. <<http://www.encyclopedia.com>> [accessed 01 June 2015]

⁷³ Shaw, Jennifer. "Symbolism." *New Dictionary of the History of Ideas*. 2005. Encyclopedia.com. <<http://www.encyclopedia.com>> [accessed 01 June 2015]

de Wyzewa was Polish, and Stuart Merrill was American. In addition, there were symbolist movements in Germany, Italy, Russia, and Belgium. Many scholars also see mid-nineteenth-century British aestheticism as a form of symbolism. Each manifestation of symbolism had its own distinct characteristics. For example, most Belgian symbolists were more socially and politically engaged with working-class issues than their French counterparts, while Russian symbolism linked spiritual, social, and national concerns. Many artists and writers who never would have called themselves symbolists are fall under the rubric of symbolism because their work shares at least some of the same interests as those produced by self-proclaimed symbolist artists.

Symbolism was more concerned with the interior instead of the exterior view. Its range covered many areas and many disciplines. In France perhaps its chief exponent was Charles Baudelaire (synesthete), who wrote 'nature is a temple where living pillars, let escape sometimes confused words; Man traverses it through forests of symbols that observe him with familiar glances.'⁷⁴ In Switzerland, Carl Jung, the renowned psychiatrist 'looked' at his own Soul with a Telescope. What seemed all irregular, he saw and shewed to be beautiful constellations; and he added to the Consciousness hidden worlds within worlds.'⁷⁵ In Ireland, the most famous symbolists were brothers Jack and William Butler Yeats, the artist, and poet. As John Purser notes 'when W.B. Yeats described Jack's novel *The Charmed Life* as pursuing "all that through its unpredictable, unarrangeable reality, least resembles knowledge" and envisaged himself as a bundle of accidents and incoherence that sits down for

⁷⁴ <www.doctorhugo.org> [accessed 03 June 2015]

⁷⁵ Aniela Jaffe , *Memories, Dreams, Reflections by C.C. Jung*, (New York: Vintage Books Edition, by Random House, 1989).

breakfast, we sense that we are in the company of two brothers for whom certainties might be more alarming than comforting.⁷⁶ The mysteries of intellectual connections are unpredictable, in fact that W.B. Yeats attended Madam Blavatskya lectures.⁷⁷

Discussing the arrival of Symbolism in Art Alastair Mackintosh writes: ‘common sense and the use of the eyes show that in the last two decades of the nineteenth century and the first of the twentieth there were common ideas and visual styles circulating in Europe and America. These styles were united only in their opposition to the main currents of art at the time: Academicism and Impressionism. In Ingres we see for the first time the emergence of public eroticism, which was to find its apotheosis in some Symbolist art. The paintings were ‘ideal’, and thus catered to view that high art should raise human aspirations to a lofty plane.’⁷⁸ Kenneth Smith states that ‘Scriabin’s music and philosophy became preoccupied with the mystical and the erotic’.⁷⁹ It was a mentality of the epoch of Symbolism to feel, to sense, to catch uncatchable metamorphosis of fantasies. ‘Delacroix, on the other hand, was not interested in how the mind ought to conceive reality. He was far more interested in the eye. With Delacroix we find for the first time the idea that the eye can act independently of the mind, and that art can trace the actual process of seeing.’⁸⁰

⁷⁶ Declan Foley, *The Only Art of Jack. B. Yeats, Letters & Essays* (Dublin: The Lilliput Press, 2009), 32.

⁷⁷ <www.blavatskyarchives.com> [accessed 07 February 2014]

⁷⁸ Alastair Mackintosh, ‘Symbolism and Art Nouveau’, in *Modern Art: Impressionism to Post-Modernism* (London: Thames & Hudson, 1974), 61.

⁷⁹ Kenneth Smith, ‘Erotic Discourse in Scriabin's Fourth Sonata’, *British Postgraduate Musicology*, viii, <<http://britishpostgraduatemusicology.org/bpm7/smith.html>> [accessed 15 February 2014]

⁸⁰ Alastair Mackintosh, ‘Symbolism and Art Nouveau’, in *Modern Art: Impressionism to Post-Modernism* (London: Thames & Hudson, 1974), 61.

Mackintosh also observes: ‘Aware that to continue neutral observation of nature could only lead to the pure scientism of Seurat, Symbolist painters turned in the only direction available to them, inwards. The problem was how to depict the world of the subconscious, of the archetype, without falling into an academic rendering of myth. The answer as we shall see was to retain the external world as subject matter, but to paint in a way that reflected not what the dispassionate eye saw but what observer felt.’⁸¹ What connects Symbolists poets, artists and composers is awareness of their own perception and subjectivity of the mind. We perceive the world as we see it, in a subjective reality. It was common in symbolist circles to proclaim oneself Creator of the Universe. As Faubion Bower points out ‘Fyodor Sologub (1863-1927), another major symbolist, began one of his poems (around the same time as Scriabin’s Swiss notebooks):’ ‘I am god of a secret world/All the world is/Only one of my dreams.’ Even abroad, Charles Baudelaire (1821-1867) used hashish to be able to write ‘I am become God’, and not a few latter-day drug saints have followed his lead in arriving at a godhead. How easy to translate Scriabin’s ‘wish’ and ‘desire’ into ‘drives’. Scriabin’s world-view falls easily into the linguistics of ‘compulsion’ and ‘obsession’. After all, he effaced reality and subrogated his false, sublime irreality.’⁸²

This would suggest that it is all about perception, as Bowers was writing in the 1960s and Smith in 2013s. Faubion Bowers(1917-1999) published Scriabin’s Biography in 1969, Kenneth Smith published is *Skrybin, Phylosophy and the Music of Desire* in 2013 and praised Scriabin for his ‘desire of cosmic history awakening of

⁸¹ Alastair Mackintosh, ‘Symbolism and Art Nouveau’, in *Modern Art: Impressionism to Post-Modernism* (London: Thames & Hudson, 1974), 63.

⁸² Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 67.

consciousness , its continual evolution.’⁸³ Scriabin’s words, ‘I am God! I am nothing, I am play, I am freedom, I am life.’⁸⁴, do not sound strange to our contemporary world.

Genre Poem

In Europe, the beginning of the 20th century marked a change in the human consciousness, with the introduction of new philosophies marking a development from the likes of Schopenhauer’s Christian ideas to Nietzsche superhuman paradigm. Another composer who reflected on this change — by using innovative musical language evolution in his Symphonic Tone-Poems — is Richard Strauss (1864-1949). Some of Strauss’ tone-poems were composed around 1910, and Poems were his contemporary Scriabin’s favourite genre too. Charles Rosen wrote about the evolving musical language of the time:

The crisis of tonality in the late nineteenth and early twentieth century explains why tone colour began to take over some of the importance of pitch in fixing musical meaning ... Composers of the time found different methods of working on the nerves.

The Genre Poem was popular with symbolists, resulting from their desire to capture ‘unreal reality’. It is a compact and flexible form to express the dramaturgy and interactions of Leitmotives as in the case of Strauss and Archetypes in Scriabin’s compositions. Scriabin in his late compositions merged the Genre Poem with one movement sonata form as well as miniature poems with genre of the prelude. Strauss

⁸³ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 47.

⁸⁴ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 61.

wrote ten symphonic poems and it is curious to see the different cultural traditions influencing both simplistic composers.

Strauss was writing the tone poem at the apogee of its popularity in the period 1850-1950. Indeed, 'by 1885 the symphonic poem was at the height of fashion throughout Europe. Unlike most forms, it did not evolve, but came into being at the hands of single creator, Liszt, who more than thirty-five years before contrived a set of twelve single-movement orchestral works of varying lengths and of diverse origins for which he formulated the generic title of *Symphonischer Dichtung*.⁸⁵ Internationally this was the period of intense intellectual fervour. In Russia Lev Tolstoy claimed the 'Spirit of God in everyone who believe' (Christianity Guide to children). In France the literary movement of Symbolists was much in fashion, placing great store on the exploration of the unconscious mind⁸⁶. Indeed it seems by the beginning of the Twentieth Century man came to the stage of understanding multifunctional layers of the world, or at least was grappling with an attempt of accepting 'unreal reality'. As we will see later, music had evolved from projecting basic emotions of joy, grief, excitement, fear, to the illustration of psychological characterisation which is so much a part of what we understand as the modern world today.

Both composers were heavily influenced by the philosophical ideas of their century. Richard Strauss went through an evolution of ideas from Shopenhauer to Nietzsche. While Scriabin came through the same philosophers to the theosophy and Secret Doctrine of Blavatskya.

⁸⁵ Norman Del Mar, *Richard Strauss* (Barrie & Rockliff: London, 1962), 1, 52.

⁸⁶ Jean Cassou, 'Yearning for the Spiritual', in *Encyclopaedia of Symbolism*, (Moscow: Republica, 1998), 334.

When Strauss turned to the symphonic poem evidence of his philosophical exploration can be deduced from the wide range of his subject origins⁸⁷. Beginning with Shakespeare (*Macbeth*), he turned to poetry (Lenau's *Don Juan*), to medieval German Legend (*Till Eulenspiegel*), to philosophy (Nietzsche's *Zarathustra*), to literature (*Don Quixote*), to his own life and experiences (*Heldenleben* and *Sinfonia Domestica*), and finally back to the beginning of his experiments with programmatic composition (*Alpensymphonie*).⁸⁸ Clearly there was a restless imagination at play here one in which Strauss quipped 'new ideas must seek new forms'⁸⁸. The symphonic poem equated perfectly with the Romantic Era's wish for 'interrelationship of all the arts and especially the interaction of music and literature'⁸⁹. Not only could the reverberations of nature be incorporated into this music but also - and crucially for the philosophical development of Strauss - the characters of men and women their ideals and emotions could be described⁹⁰.

Using devices of Wagnerian drama Strauss enriched his musical language which dictated orchestration, the metamorphosis of themes with their Lisztian principal of intervallic connection and transformation of character. As Strauss himself, in response to Cosima Wagner's assertion that the composer had to 'look away from the incidents of ordinary life,' stated 'to me the poetic program is no more than the basis of form and origin of purely musical development of my feelings - not, as you believe, a musical description of certain events of life'.(Stanley Sadie, p.120). Also, one must not overlook the importance of Alexander Ritter on his philosophical development.

⁸⁷ Norman Del Mar, *Richard Strauss* (Barrie & Rockliff: London, 1962), 1, 54.

⁸⁸ Bryan Gilliam, *The Life of Richard Strauss* (New York: Cambridge University Press, 1999), 36.

⁸⁹ Michael Kennedy, 'Strauss Tone Poems', *BBC Music Guides* (London: BBC, 1984), 7.

⁹⁰ Michael Kennedy, 'Strauss Tone Poems', *BBC Music Guides* (London: BBC, 1984), 8.

According to Bryan Gilliam he credited Ritter with helping him realize this central tenet of the ‘music of the future’⁹¹ Strauss also demonstrated a curiosity for the philosophical musings of the Symbolists who dug into subconscious to release a power of creative mind. The Symbolists in many ways demonstrate a shift from the resignation to one’s destiny (Schopenhauer) to the creation of one’s destiny (Nietzsche) by delving into the mysterious process of the sub-conscious to bring about self-enlightenment.

Schopenhauer

In order to examine the relationship of both philosophers to Strauss’ tone poems it is necessary to give a brief summary of their worldview. Schopenhauer is traditionally received as a philosopher of pessimism. In his most famous work ‘The World as Will and Representation’ he argues through a series of striking examples, that the wretchedness of the world and the nastiness of human nature is an empirical fact. This for him revealed a necessary truth about the very nature of underlying reality. To transcend this Glum reminds us that Schopenhauer offers us a means of escape from the horrors of mankind’s predicament. First ‘... there is aesthetic experience. We no longer experience ourselves as one individual standing in contrast to others, but rather as the impersonal and universal pure subject of knowledge ... The artist produces a perceptual representation which yields us awareness of these Ideas rather than of the particular thing before us’. In this view, as we will later see, we find the underpinning of Strauss’ early tone poems through myth. In Schopenhauer man does not confront himself as such since he first must confront (his) nature. Secondly, according to Glum ‘... his pessimistic view of life implies that positive happiness, as opposed to relief

⁹¹ Bryan Gilliam, *The Life of Richard Strauss* (New York: Cambridge University Press, 1999), 36.

from the worst sort of unhappiness, is impossible. Instead he believes that ‘the kind of identification with others which constitutes compassion can only occur when one becomes aware of another as a fellow sufferer’. Schopenhauer compares the human intellect to a lame man who can see, but who rides on the shoulder of the blind giant of Will.

Nietzsche

Nietzsche, a near contemporary of Schopenhauer, expressed through a series of dazzling and original works ‘his deep concern with issues relating to the quality of life in the culture and society of his time, his conviction that the interpretive and evaluative underpinnings of Western civilisation are fundamentally flawed, and his determination to come to grips with the profound crisis he believed to be impending as this comes to be recognized. He sought both to comprehend this situation and to help provide humanity with a new lease on life, beyond what he called ‘the death of God’ and ‘the advent of nihilism’ following in its wake. He deemed traditional forms of religious and philosophical thought to be inadequate to the task, and indeed to be part of the problem; and so he attempted to develop a radical alternative to them that might point the way to a solution’⁹². Thus, he wished to ‘erect a new image and ideal of the free spirit’.

This approach also serves to highlight Nietzsche’s emphasis on the dialectic of master and slave⁹³. He found the latter increasingly to have eclipsed the former in human

⁹² Richard Schacht, ‘Nietzsche’, in *Oxford Companion to Philosophy*, ed. by Ted Honderich (Oxford: Oxford University Press, 1995), 620.

⁹³ Richard Schacht, ‘Nietzsche’, in *Oxford Companion to Philosophy*, ed. by Ted Honderich (Oxford: Oxford University Press, 1995), 621.

history, and to have become the dominating type of morality at the present time, in the form of a 'herd-animal' morality.' Thus it is perfectly logical for Nietzsche that if the individual is to take control of his own destiny and to free himself from the 'herd mentality' he must ultimately arrive at the *Übermensch*, which is the 'overman' or ultimately the goal that humanity must set itself through its liberating spirit. This philosophy relegates religion to a quasi-mythical status and ultimately if man is to control his own destiny there is no need for God.

Strauss journey through the early tone poems which were characterised by the limitations of man's pre-determined destiny encapsulated by myth to the late works which are characterised above all by the freedom of the individual to create his own fate. Strauss desired a vision 'of an art big enough to move outside of metaphysical questions - still able to raise them, but without danger of being suffocated - offered Strauss precisely what he sought: a reasoned circumvention of Schopenhauer'⁹⁴. He believed he had found this in the philosophy of Nietzsche and yet was never able to fully rid himself of the earlier philosopher's influence.

Strauss' evolution in the tone poems from the mythological to the individual marks a simultaneous shift from the abstract (mythological) to the political (individual). In the early 1940's, near the end of Strauss' life, Europe was embroiled in a kind of Schopenhauer-Nietzsche clash where every decided if he was the architect of history or if he was merely caught up in an unstoppable historical tide. Strauss too made his choice. It is one compromised by the tensions we find in the tone poems, from the early to the late, and as Kennedy writes 'one only has to consider Strauss' apparent

⁹⁴ Charles Youmans, *Richard Strauss's Orchestral Music and the German Intellectual Tradition* (Bloomington: Indiana University Press, 2005), 95.

duping by the Nazis from 1933 to 1935 – the hero at the start of *Ein Heldenleben* would never have allowed himself to become so compromised⁹⁵.

Both composers looked into the inner world to explain Eternity.

Russian Symbolism

Scriabin's period corresponds to the 'Silver Period' of Russian literature. ⁹⁶ The Silver Period was also the time of the Symbolists. This was during the pre-revolutionary decades when people were struggling with a range of crises, economic, political, emotional and spiritual. New ideas arose which reflected this era of change and turmoil. One of the most prominent religious concepts, theosophy, found favour with the intelligentsia. Eaglefield Hull states that since the religious enfranchisement in Russia many new cults arose there. 'Scriabin's music appears to have joined forces with theosophy as a convenient peg to hang his music on. Many creative artists/composers use a 'system of aesthetics' to support their creative search in representing the spirit of their time.'⁹⁷

Two waves of symbolists developed in Russia. Valerie Bryusov and Konstantin Balmont were the first leaders. They wanted to free imagination from the chains of tradition. Alexander Block, Andrei Belyi and Vyacheslav Ivanov, on the other hand, were keen to continue with national traditions of poetry. These latter writers were heavily influenced by Vladimir Solovyov (1853-1900), the poet and philosopher who

⁹⁵ Michael Kennedy, 'Strauss Tone Poems', *BBC Music Guides* (London: BBC, 1984), 41.

⁹⁶ The time of Pushkin and Lermontov was regarded as the 'Golden Period' in Russia. (Authors reference).

⁹⁷ A. Eaglefield Hull, *A Great Russian Tone-Poet: Scriabin* (London: Kegan Paul, Trench, Trubner & Co., 1916), 11.

regarded Russia as ‘a third Rome’ – the centre of reconciliation of the universe.⁹⁸ In the centre of his idealistic system is Sophia – Eternal Feminine, who represents wisdom.

Simon Morrison gives a historic overview of two generations of Russian Symbolism. The first, ‘decadent’ generation includes poets such as Konstantin Balmont (1867-1941), Valeriy Bryusov (1873-1924), Zinaida Hippus (1869-1945) and Dmitriy Merezhkovsky (1865-1941); the second, ‘*mystic*’ generation includes Andrey Beliy (1880-1934), Alexander Blok (1880-1921) and Vyacheslav Ivanov (1866-1949). He acknowledges that the subdivision into two categories, decadent and mystic, is artificial, as writers from both generations knew and worked closely with each other. He adds that for many of these artists, Symbolism occupied only one aspect of their creative output. However, an important distinction between these two generations was that the first generation based their ideas on works from French Symbolism while the second generation were influenced by German idealist philosophy.⁹⁹ To convey the mentality of Symbolism, Morrison quotes Bryusov, who described three genres of Symbolism. The first includes ‘works that give a complete picture, in which, however, something incompletely drawn, half-stated is perceptible; as if several essential signs are not shown’. Bryusov gives Mallarmé sonnets as an example of this. The second includes ‘works which have been given the form of a complete story or even drama, but in which separate scenes have a significance not so much for the development of the action as for a certain impression on the reader or viewer’. Bryusov gives no example, but Morrison suggests Pelléas and Melisande by

⁹⁸ Jean Cassou, *Encyclopedie du Symbolisme* (Paris: Editions Aimery Somogy, 1979), 199.

⁹⁹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 3.

Maeterlinck as an appropriate example for this. The third genre includes works that ‘appear to you to be an unrelated grouping of images’. Bryusov cites Maeterlinck’s ‘Hothouse Bloom’. The emphasis in Bryusov’s three part schema is on the Symbolist poet’s unique perception of the world and ‘the symbol’s capacity to disclose the hidden content or inner essence of reality’. From German idealist philosophers came the idea that ‘the symbol had the potential to render the immaterial material’. Beliy held that symbolism ‘lies not in the harmony of forms, but rather in the visual actualization of the depths of the spirit’. Morrison points out that Beliy and his ‘mystic’ symbolist colleagues ‘fantasized that their activities would precipitate the spiritual transfiguration of the world, although, inevitably, they differed on the actual date of its occurrence’.¹⁰⁰ Blok also believed that art, like life itself was a hell which must be traversed in order to emerge – somewhere beyond art – in the unimaginable light of a new Eden, a new Life’.¹⁰¹

Both decadents and mystics used the symbol as a device. Morrison sums up the development of this device over time by pointing out that:

the first generation used symbols to stimulate the imagination, invoking ancient times, recalling forgotten experiences and as a consequence, temporarily renouncing reality for dream, cognition for intuition . According to the second generation poets, symbols had the capacity to transform reality, to make the familiar unfamiliar ...and to have a narcotic impact on the psyche. Bryusov considered symbolism to be magical....Beliy, in marked contrast, considered *himself* to be magical, a divine creator capable of

¹⁰⁰ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 3.

¹⁰¹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 3-4.

giving material form to the postulates of knowledge, of summoning different worlds into being.¹⁰²

It is not surprising that Scriabin considered himself a Messiah. His view was closer to that held by the second generation, as we can see from his belief in the possibility to transform the human spirit through cathartic experience, as he attempted to do with his *Mysterium*. Russian Symbolism emerged as a ‘self-conscious movement’ in 1894, just as Scriabin was turning away from conventional religion to explore philosophy.¹⁰³ In addition to reading widely to expand his knowledge of current philosophical trends, he also actively participated in a lively intellectual and social circle, which coloured and developed his thinking.

Towards Theosophy

Under the aegis of his friend Prince Sergei Trubetskoy, President of the Moscow Philosophical Society, Scriabin attended meetings there. Trubetskoy regarded himself as a ‘concrete idealist and mystical Christian’.¹⁰⁴ Scriabin also attended the Second International Philosophical Congress in Geneva in 1904, which focused on the work of Fichte.¹⁰⁵ Scriabin spent the summer of 1903 at Obolenskoe, where his neighbours were the Pasternaks. Leonid Pasternak, father of the famous author, Boris, gathered the top thinkers and artists of the time, including painters Serov, Vrubel and Levitan;

¹⁰² Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 4.

¹⁰³ Malcolm Brown, “Scriabin and Russian ‘Mystic’ Symbolism,” *19th Century Music* 3, no. 1 (1979), 46.

¹⁰⁴ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 319.

¹⁰⁵ Malcolm Brown, “Scriabin and Russian ‘Mystic’ Symbolism,” *19th Century Music* 3, no. 1 (1979), 46.

writers such as Tolstoy, Rilke; and musicians from Anton Rubinstein to Scriabin.¹⁰⁶ In Obolenskoe Scriabin's friendship with Boris Schloezer, his eventual biographer, was augmented by his love for Boris's sister Tatyana. Unable to get a divorce from his estranged wife, he had a love affair with Tatyana, which endured to the end of his life. Schloezer himself studied philosophy at Brussels.¹⁰⁷ Other close friendships, such as those with Jurgis Baltrusaitis (1873-1944), Constantine Balmont (1867-1942) and Vyacheslav Ivanov (1866-1949) 'provided direct access to symbolist thought'.¹⁰⁸ At the tea-gatherings of Morosova, a wealthy patroness of the arts, Scriabin was introduced to Andrei Belĭy.¹⁰⁹

Scriabin spent the summer of 1908 at Biarritz and in September of that year he moved to Brussels, where he stayed for two years. During this time he met the prominent and innovative writer, Jean Delville who wrote extensively on the meaning and direction of art. His most influential work was his 1900 book on the 'Mission of Art'. Brussels during this time had, more than any other European city, 'some exceptionally brilliant coterie of artists, thinkers and musicians – men whose minds were seriously drawn to

¹⁰⁶ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 320.

¹⁰⁷ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 322.

¹⁰⁸ Malcolm Brown, "Scriabin and Russian 'Mystic' Symbolism," *19th Century Music* 3, no. 1 (1979), 42.

¹⁰⁹ Malcolm Brown, "Scriabin and Russian 'Mystic' Symbolism," *19th Century Music* 3, no. 1 (1979), 47.

a possible close connection between the Sciences and the Arts, and even Philosophy and Religion.’¹¹⁰

Towards Mysterium

Symbolists were particularly concerned with the purpose of art and the role of the artist within society. Suzanna Garcia traces the artistic creativity within a philosophical context in the following statement: ‘From Nietzsche came the idea that the rituals of intoxication and ecstasy associated with the Greek worship of the god Dionysus were the appropriate models for art. However, the symbolists merged this pagan concept with a Christian mystical sensibility taken from Russian mystic philosopher Vladimir Solovyov, who provided the symbolists with their artistic purpose.’¹¹¹ Ivanov, a follower of Solovyov’s teachings, published an article in 1910, called ‘Testament of Symbolism’, where he expressed the religious mission of Russian symbolism.¹¹² According to Ralph E. Matlaw, Scriabin’s ‘extraordinary effect and direct influence on the most perceptive personalities of his time’ can be judged by the reaction of two major poets of different generations and artistic persuasions, Boris Pasternak and Vyacheslav Ivanov.¹¹³ Garcia agrees that his relationship with Ivanov ‘was especially influential’.¹¹⁴ The relationship was

¹¹⁰ A. Eaglefield Hull, *A Great Russian Tone-Poet: Scriabin* (London: Kegan Paul, Trench, Trubner & Co., 1916), 232.

¹¹¹ Alastair Mackintosh, ‘Symbolism and Art Nouveau’, in *Modern Art: Impressionism to Post-Modernism* (London: Thames & Hudson, 1974), 274.

¹¹² Jean Cassou, *Encyclopedie du Symbolisme* (Paris: Editions Aimery Somogy, 1979), 245.

¹¹³ Ralph E. Matlaw, ‘Scriabin and Russian Symbolism,’ *Comparative Literature* 31, no. 1 (1979), 3.

¹¹⁴ Alastair Mackintosh, ‘Symbolism and Art Nouveau’, in *Modern Art: Impressionism to Post-Modernism* (London: Thames & Hudson, 1974), 275.

significant also for Ivanov who wrote: ‘My friendship with Scriabin during the final two years of his life was a profoundly significant and luminous event along the passages of my spirit.’¹¹⁵ Scriabin’s monumental apocalyptic vision, the unfinished *Mysterium*, earned him high regard in his ‘symbolist theater community’.¹¹⁶ The libretto for this work provided helpful insight into Scriabin’s theosophy.

Matlaw notes that Scriabin had ‘a more grandiose and inclusive vision of art than the most extreme theurgists of Russian symbolism and mystics East and West’, a ‘Gesamtkunstwerk made into a *Mysterium* – a work that was to be the last act of life’ and was to be the catalyst for the transformation of the human race as it exists and its transcendence into a higher life.¹¹⁷

Scriabin and Theurgy

Theosophy is defined as ‘any of various philosophies professing to achieve knowledge of God by spiritual ecstasy, direct intuition or special individual relations, especially one following Hindu and Buddhist teachings and seeking universal brotherhood’.¹¹⁸ According to Morrison ‘the most intriguing Symbolist examination of music is Belīy’s essay ‘On Theurgy’ published in 1903 in the short-lived religious-philosophical journal *New Path*. This essay attests to Belīy’s fervent belief in the theurgic nature of musical and poetic symbols, their capacity to modify our perception of reality. Theurgy, a term coined by the third-century philosopher Iamblichus, is

¹¹⁵ Malcolm Brown, ‘Scriabin and Russian “Mystic” Symbolism’, *19th Century Music*, 3 (1979) 48.

¹¹⁶ Alastair Mackintosh, ‘Symbolism and Art Nouveau’, in *Modern Art: Impressionism to Post-Modernism* (London: Thames & Hudson, 1974), 276.

¹¹⁷ Ralph E. Matlaw, ‘Scriabin and Russian Symbolism,’ *Comparative Literature* 31, no. 1 (1979), 3.

¹¹⁸, *The Pocket Oxford Dictionary*, in Sykes edn, (Oxford: Clarendon Press, 6th edn 1978).

most often defined as incantation of the gods.¹¹⁹ Drawing on Schopenhauer, Belyi hypothesized that, through music, the listener perceives the deepest forces that regulate the cosmos: the concentrated energies that constitute the noumenal Will.¹²⁰

Beyond accepting Symbolism as a philosophical world view, Scriabin absorbed compositional ideas from the poets. Like Rimsky-Korsakov, he was interested in the concept of synesthesia, more precisely, ‘colour hearing’; unlike Rimsky-Korsakov, however, Scriabin acquired his knowledge of ‘colour hearing’ from the writings of Belyi and Ivanov, which in turn stemmed from Goethe’s pseudo-scientific treatise ‘Toward a Theory of Colour’ (1810).¹²¹

The libretto for *Mysterium ‘Preparatory Act’* was based on the doctrine of Madame Blavatskaya. Scriabin’s aim was to give effect to the Theosophical concept that humanity needed to ‘recognize that the material world is illusory’ and that we must ‘commence the journey back into spirit’.¹²² The seven-day and seven-night length of the *Mysterium* perpetuates Blavatsky’s theory (itself derived from Buddhism, Brahmanism, and Hinduism) that humans, the Cosmos and history are septenary in

¹¹⁹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 7-8.

¹²⁰ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 8.

¹²¹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 11.

¹²² Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 203.

form. Blavatsky enumerated the seven principles of humanity, the principles that comprise the body, soul, and spirit.¹²³

This detailed description of Blavatskaya's doctrine is important because it offers a programme guiding us through the theosophical context and images of Scriabin's compositions, including his sonata form. Morrison continues that Scriabin wanted the work:

....to provide the final apocalypse, a Cosmic conflagration of matter, time, and space, and the union of the spirit with the Anima Supra-mundi: the Cosmic Over-Soul...Based on the Hindu concept of correspondences, the seven-day and seven night span of the work would duplicate in the small a cycle of the stars. Blavatsky claimed that the Cosmos is reborn every seven Cosmic Days, or Manvantaras, and seven Nights, or Pralayas, a span of 60,480,000,000 years.¹²⁴

Here, Scriabin presents himself as a real Mystic Symbolist who believed that art could transform reality. The Preparatory Act shows the impact of Ivanov, Wagner and 'mystic' Symbolism on his Theosophical views. The libretto also names most of the participants in the drama: a Chorus (Khor), a Feminine Principle (Golos zhenstvennogo), a Masculine Principle (Golos muzhestvennogo), Waves of Life (Volni zhizni) Awakening Emotions (Probuzhdayushchiyasya chuvstva) a Light Beam (Luch), Mountains (Gori), Fields (Polya), Forest (Les), and Wilderness (Pustinya), etc. In the Preparatory Act, Scriabin names the two parts of the Ego the

¹²³ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 203-204.

¹²⁴ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 205.

Masculine Principle and the Feminine Principle, but also refers to them as (I) and (not I). The Masculine Principle is connected to the historical incarnation of humanity in earthly matter; the Feminine Principle is connected to the infinite life of the spirit in the astral planes. *She* represents the end goal of *his* mortal striving.¹²⁵

Scriabin's conception of the universe was dualistic, but it was not so in the conventional sense.

He saw Good and Evil as "two complementary exhibitions of energy". The two polarities for him were the principles of Activity and Passivity, the one creative and the other receptive, the one centripetal and the other centrifugal – Male and Female. The first principle of this universe he calls indifferently Creator, God, Death or New Life: but under these names lies the fundamental idea of spirituality as creating, and working through, the world of material phenomena. In the first process of creation these two poles are mystically united; and they separate only in order that they may create the world and then unite once again. This first phase of creation was spoken of by Scriabin as "creative agony", "lust of life": and after it followed the second phase, the process of dematerialisation. "This world glitters with the imprint of the Creator Spirit's beauty: but at the same time it move further and further away from the Creator, diffusing itself in protean phenomena without number". And of the desire of the world to be freed from the bonds of matter, he writes "...the tortured universe awaits a miracle, awaits the last great Act of Fulfilment, the act of union between the male Creator-Spirit and the Woman-World". This union, he believed could only be accomplished by means of Art, or rather a synthesis of all the arts, in the hands of a

¹²⁵ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 203-205.

messiah. ...And he was convinced that this messiah was himself; he believed in the language of biology, that ontogeny recapitulates phylogeny, seeing his music as a whole world in the small, himself as a creator-god, and his own creative processes as microcosms of the processes of world-creation.¹²⁶

Writing about Scriabin's *Mysterium*, Morrison says:

In 1904, Aleksandr Skryabin conceived a composition that would actualize the Russian Symbolist ideal of spiritual emancipation. In 1913, he determined that the work (called the *Mysterium*) could not be composed, since his uncertainties about his dual roles as author and participant in it had led him to a dead end. In its place, he decided to compose an introductory work entitled the *Preparatory Act*. Before his sudden death in 1915, he had finished only a draft libretto and fifty-five partial pages of sketches for it. Analysis of the extant material reveals the paradoxes in creating communal art. It also relates a Symbolist tragedy: how one composer's philosophical speculations led to creative silence and creative martyrdom.....

The tragedy was not unique to Skryabin: it was in fact typical of the Russian Symbolist era, whose legacy is to a great extent one of broken lives and faulty ideals. The era ended with the cataclysmic events of 1917, which the Mystic Symbolists generally supported, but which presaged their communal, or collective, demise. For that event, Skryabin's vision of apocalypse was just the *Preparatory Act*.¹²⁷

¹²⁶ Aniela Jaffe, *Memories, Dreams, Reflections* by C.C. Jung, (New York: Vintage Books Edition, by Random House, 1989), 112.

¹²⁷ Simon Morrison, "Skryabin and the Impossible," *Journal of the American Musicological Society* 51, no. 2 (1998), 330.

Scriabin's lifetime corresponds to the 'Silver Period' of Russian literature, which was also the time of the symbolists. Two waves of symbolists developed in Russia; Valerie Bryusov and Konstantin Balmont were the first leaders. They wanted to free imagination from the chains of tradition.

On the other hand, Alexander Block, Andrei Bely and Vyacheslav Ivanov were keen to continue with national traditions of poetry. These latter writers were heavily influenced by Vladimir Solovyov (1853–1900), the poet and philosopher who regarded Russia as 'a third Rome' — the centre of reconciliation of the universe.¹²⁸ In the centre of his idealistic system is Sophia — Eternal Feminine, who represents wisdom. Ivanov, who later became a close friend of Scriabin, shared Theosophist ideas established by Helena Blavatskya, seeking a 'Divine Wisdom of ancient knowledge;' a thorough knowledge of humanity. Arthur Eaglefield Hull described how, with the religious enfranchisement in Russia, many new cults arose there:

Scriabin's music appears to have joined forces with theosophy as a convenient peg to hang his music on. Many creative artists/composers use a 'system of aesthetics' to support their creative search in representing the spirit of their time.¹²⁹

Russian mystic symbolists tried to bring a reality of art into everyday life. Ivanov, who was also a follower of Solovyov's teachings, expressed the religious mission of Russian symbolism in his 1910 article 'Testament of Symbolism.'¹³⁰

¹²⁸ Jean Cassou, *Encyclopedie du Symbolisme* (Paris: Editions Aimery Somogy, 1979), 199.

¹²⁹ A. Eaglefield Hull, *A Great Russian Tone-Poet: Scriabin* (London: Kegan Paul, Trench, Trubner & Co., 1916), 11.

¹³⁰ Jean Cassou, 'Yearning for the Spiritual', in *Encyclopaedia of Symbolism*, (Moscow: Republica, 1998), 245.

Simon Morrison remarks:

Scriabin's involvement with the "mystic" Symbolists manifested itself in his *Mysterium*, or Mystery Play, which he had conceived as a Wagnerian opera but which gradually came to encompass all of the "mystic" Symbolists' philosophical and religious obsessions: the Scriptures, the philosophies of Nietzsche and Schopenhauer, the ecumenical religious thought of Vladimir Solovyov, and the Theosophical doctrine of Helene Blavatsky. The performance was to be held for seven days and nights in India, during which time Scriabin planned to remove the barriers separating audience and performers and to create conditions favourable for spiritual communion and all-unity. He imagined that the *Mysterium* would involve all people as votaries in a ritual enacting the miracle of terrestrial and cosmic transformation.¹³¹

Only the Preparatory Act was completed with Scriabin's own poetry and music sketches.

Scriabin as a precursor

Scriabin was heavily involved in this process of changing musical language, and his musical and aesthetic innovations set him as a precursor to the next generation of composers of twentieth century. According to Luigi Rognoni:

Alexander Skryabin (1872-1915) seems closely related to Mahler, what with his undisguised existential awareness of the crises of the times, but his position, if anything, more nearly resembles that of the early Schoenberg (1874-1951): It is the artistic idea, as a mystic process, which is used for the attainment of an ecstatic state –

¹³¹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 185.

of ecstasy, of clairvoyance on the higher levels of nature. A logical development of this idea is to be found in Skryabin, from his First Symphony up to *Prometheus*. In the First Symphony, a Paeon to art as religion; in the Third, the liberation of the spirit from its chains, the self-assertion of personality; in the *Poeme de l'extase*, the joy of free conduct, the ecstasy of creating. All these are various stages in the development of the same idea, which was to reach its complete fulfilment in Skryabin's *Mysterium*, in that imposing ritual procession where all the means of stimulation, all the "fondling of the senses" (from music to dance, from the play of lights to the symphony of perfumes) are used to achieve the goal of the ecstatic urge. If one probes deeply into the essence of Skryabin's mystic art, it emerges clearly that there is no excuse nor reason to restrict this art exclusively to music. Mystic-religious art, which serves to express all the hidden powers of man, to the attainment of ecstasy has always made use of *all* means for acting on the psyche.¹³²

Scriabin's methods of harmonic organization anticipated the systems of Schoenberg's Second Viennese School, as well as Messiaen's modes of limited transposition. Rognoni goes on to say:

The independent importance of the 'wandering chords', explained theoretically by Schoenberg in his *Harmonielehre*, is instinctively defined by Skryabin, and some of his last piano works bear an astonishing similarity to those of Schoenberg, which he probably was not familiar with.¹³³

¹³² Luigi Rognoni, *The Second Vienna School: Expressionism and Dodecaphony*, trans. by Robert W. Mann (London: John Calder, 1977), xxiii.

¹³³ Luigi Rognoni, *The Second Vienna School: Expressionism and Dodecaphony*, trans. by Robert W. Mann (London: John Calder, 1977), xxv.

It is also remarkable to find similarity in the spiritual sources of Messiaen and Scriabin, despite the chronological space separating the two composers. Robert Sherlaw Johnson commented on the spiritual sources of Messiaen's music:

In his attitude to sources external to his own music, such as Indian rhythms, Hindu religion and Peruvian folklore (in *Harawi*), Messiaen is not hugely concerned with their scholarly accuracy. What he reads about these matters in itself provides the artistic impetus for a major part of his music. His knowledge of Sharngadeva's rhythms, for example, was initially derived from the table given in Lavignac's *Encyclopedie de la Musique et Dictionnaire de la Conservatoire* and does not arise from a critical study of Indian music at its primary source. Much less does it mean that his music has been influenced by the essential ethos of Indian music.¹³⁴

As a Symbolist composer, Scriabin believed in a magical power of the act itself of performance, and structured his compositions in such a way as to build fluctuating manipulations of the musical energy present. Scriabin himself played in a manner totally absorbed in a different reality, created by the mind. Similarly, the inner world of his composition is of primary importance alongside a performer's connection to it.

Robertson pointed that: 'Symmetry is employed on a structural level, particularly by Skriabin, Roslavets, Aleksandr Tcherepnin, and Aleksandr Krein. Other Russian composers in the Modernist period do not appear to have taken up Skriabin's experiments in symmetry to any great extent. Skriabin's premature death in 1915

¹³⁴ Robert Sherlaw Johnson, *Messiaen* (London: Dent & Sons LTD, 1975), 7.

meant that this work with the modes of limited transpositions in the Preludes Op. 74 had to await the arrival of Messiaen for further development.¹³⁵

Scriabin's aim to achieve an ecstatic spiritual state, so transcending reality, sprang from his visionary artistic mission. Scriabin used abstract images to bring about this effect. For instance in Preparatory Act of *Mysterium*, some of the characters of the drama are: a Chorus (Khor), a Feminine Principle (Golos zhenstvennogo), a Masculine Principle (Golos muzhestvennogo), Waves of Life (Volni zhizni), Awakening Emotions (Probuzhdayuschiyasya chuvstva), a Light beam (Luch), Mountains (Gori), Fields (Polya), Forest (Les), Wilderness (Pustinya), etc.

This transcendental state that he sought to bring about with his music differs from the emotional impacts aimed at by conventional music, such as sorrow, joy, excitement, consolation, etc.

The Psychology of Scriabin

The academic Kenneth Smith used a Lacanian analytical approach to view Scriabin's compositions from a psychological viewpoint:

...although Scriabin's deliberation on philosophical matters can be cluttered and even confused, they contain flashes of illumination that resonate with post-Freudian psychoanalysis. A key figure in my readings of Scriabin's abstruse theories of desire, and one whose own semiotic theories will project new light onto the composer's

¹³⁵ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries*. (Bloomington & Indiana: Indiana University Press, 1993), 1, 125.

compositional method, is Jacques Lacan. Lacan likewise regarded desire as the central topos of the human psyche.¹³⁶

Scriabin's biographer Faubion Bowers also noted: 'Wish [desire] is the inner aspect of being. The nature of life (action) is the desire for the other, the one, and nothing else. The consequence of desiring (experience) creates time.'¹³⁷

Smith shows the appliance of psychoanalysis towards the energy of harmonic gravitations: '...the tension-release patterns of Scriabin's dominant-seventh based harmony that exemplify Lacanian theories of desire.'¹³⁸

The evolution of human consciousness from the Christian philosophy of Schopenhauer to that of Nietzsche's superhuman is also reflected in Scriabin's psyche: his quote 'I'm God' was very much criticised in his time, and he was accused of eccentricism or even madness. Scriabin was not the only artist on a mission (for instance Belii, poet of Silver period of Russian literature); it was characteristic for Mystic Symbolists.

The psychological ideas of Sigmund Freud were present in Russian circles around 1910. Freud's follower, and then independent psychoanalyst, Carl Jung (1875-1961), went further; developing Freud's sexual instinct theories and exploring more of the subconscious mind, he developed an explanation of human drive through the desire of the soul to complete its circle and to be free.

¹³⁶ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 3.

¹³⁷ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 147.

¹³⁸ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 4.

Scriabin's desire to fly could be understood through this thinking — he often spoke in his life that he could fly, even though never being asked to demonstrate it by his contemporaries — and this could be explained through Jung as Scriabin reaching a separation between his earthly mind and that of the eternal. Certainly, Scriabin was not a traditional or rational thinker.

Tjeu van den Berk describes Jung's ideas as follows:

‘The central thought in *Transformations and Symbolism of the Libido* (1912), Jung's first masterpiece, is that there are two kinds of thinking: rational thinking and fantasy thinking. The first consists of thoughts, the second of images; in the first the logos is central, in the second the mythos; the first gives knowledge, the second wisdom. In his study, Jung mainly expanded upon the second. He was fascinated by it. In 1911, he wrote about it in a letter to Freud: “Unconscious fantasy is an amazing witches' cauldron. (...) This is the matrix of the mind.”¹³⁹

According to Scriabin himself: ‘... by analysing oneself psychologically, by studying oneself, man can explain everything, including the whole cosmos.’¹⁴⁰ Smith points out Scriabin's fascination with the evolutionary drama of the universe and quotes the words of Scriabin's close friend Schloezer: “Cosmic history is the awakening of consciousness, its gradual illumination, and its continual evolution.”¹⁴¹ In Scriabin's own words: ‘all existence is created by the power of our desire.’¹⁴²

¹³⁹ Tjeu van den Berk, *Jung On Art: The Autonomy of the Creative Drive* (New York: Routledge, 2012), 46.

¹⁴⁰ Faubion Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 62.

¹⁴¹ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 2.

Silver-Age Aesthetics: Solovyov's 'Eternal Feminine,' A Transmogrification of the Divine Sophia.¹⁴³

Wagner had a powerful influence on the Russian symbolists; in relation to the Wagner Androgyne, Kenneth Smith refers to the words of Jean-Jacques Nattiez: 'it is love that is really "the eternal feminine" itself.'¹⁴⁴ Smith continues: 'Yet, for all her seductive tendencies, the Eternal Feminine absorbed tender, maternal qualities.'¹⁴⁵ Susanna Garcia confirms: "Sophia is the divine basis of essence of that which, as created, is distinct from God; it is the living soul of the created world.'" In the Russian language, "death" is female gender, an idea which Smith examines in detail.¹⁴⁶

In conclusion, when interpreting Scriabin's piano compositions, this programmatic aspect should be taken into account at all times, as for Scriabin, his music was reflecting his vision of the world.

Smith points to the fact that some of Scriabin's miniatures were meant to be illustrating this final Act; for instance, relating these to *Mysterium*:

¹⁴² Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 126.

¹⁴³ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 54.

¹⁴⁴ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 55.

¹⁴⁵ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 55.

¹⁴⁶ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 46.

If the *Mysterium* was to be a celebration of cosmic death, it was equally an orgiastic culmination of erotic energy. Notwithstanding the sexually destructive bearing of this theurgic act, death's romantic charm had not entirely evaded Skryabin, whose joy of life was so vast that he was stirred to pronounce: "in this world even death is beautiful." ... Fortunately, the incomplete fragments and sketches of music that Skryabin left behind (showing only the vaguest indications of pitch material and structure) are not the only window we have into the musical aspects of this project; several published piano miniatures were intended for inclusion in the full 'opera'. The second of the late Op. 74 preludes, for example, was designated as an accompaniment to the moment when Sister Death unveils herself to mankind (the rather exalted name of the opera's hero) in an astral desert. Each piece of the five included in Op. 74 (Skryabin's final opus set) is a concise memorial to the Baroque unity of Affect. The second is a particularly distinctive character piece, selected most recently for re-orchestration by composer and jazz saxophonist John Zorn and Naked City, but more famously by composer Alexander Nemtin for his reconstruction of Skryabin's Preparatory Act.¹⁴⁷

¹⁴⁷ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 46-47.

Capítulo 3.3 Percepción Musical. La mente sinestésica y el estilo performativo de Scriabin. Sinestesia Espacio-Musical

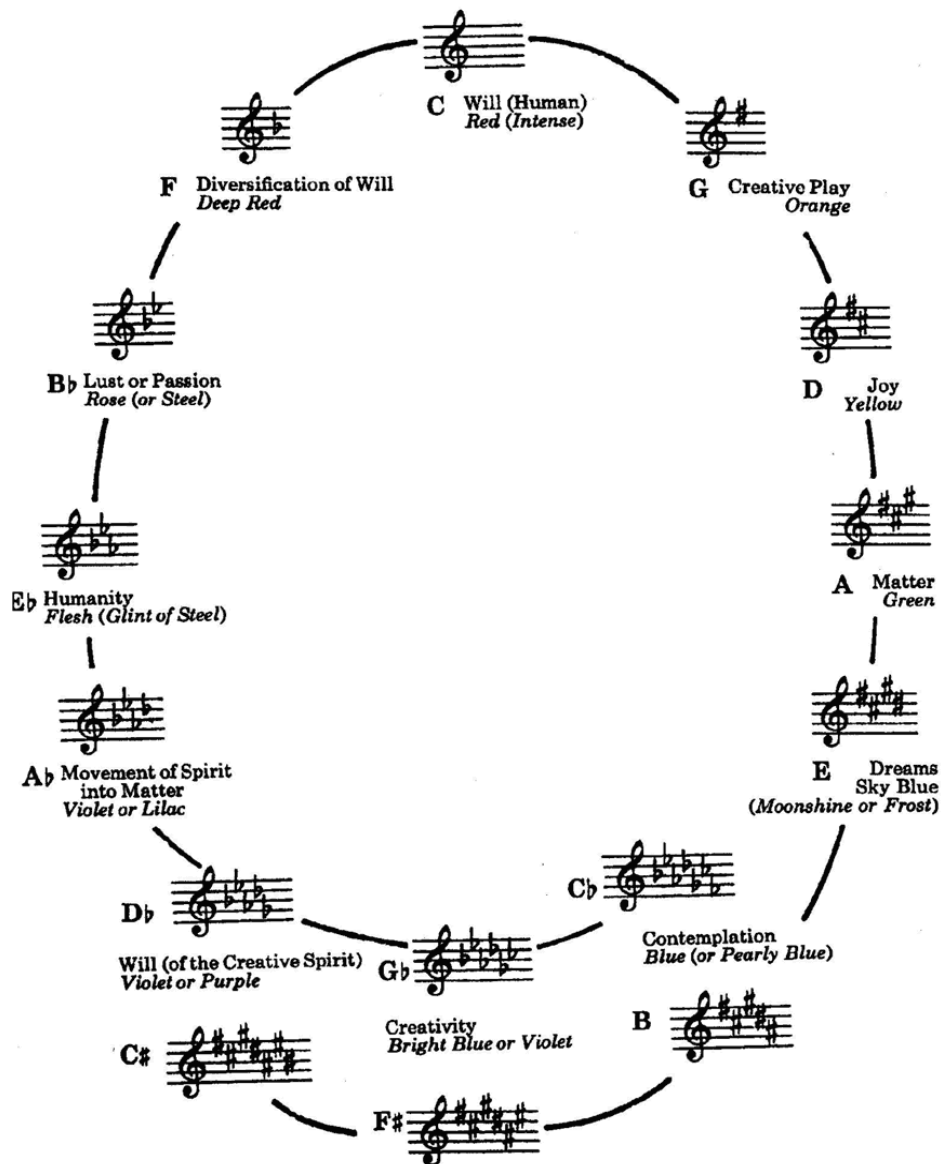
La sinestesia de Scriabin dio lugar a una variedad de elementos complejos en su música... Después de la muerte del compositor, es difícil saber qué tipos de sinestesia que tenía, pero es obvio Scriabin tenía una experiencia muy subjetiva con el sonido y sus comunicaciones sensoriales le inspiraron ideas de la música como una experiencia multisensorial y a incorporar manifestaciones visuales, como el órgano del color, en sus composiciones. Como Mitchell señala: '...la fascinante condición de la sinestesia proporciona un claro ejemplo donde la calidad de la experiencia subjetiva es definitiva y demostrablemente diferente. Esto puede deberse a variantes genéticas que afectan a la segregación funcional de circuitos especializados en el cerebro...' 49 Los científicos están teniendo discusiones sobre terminología y lo que se considera experiencia sinestésica. Galejev amplió el ámbito de aplicación: 'no nos permitamos detenernos en el carácter supuestamente milagroso, anormal, único y genéticamente inherente de este fenómeno psíquico. Yo comienzo de la premisa de que la sinestesia es una capacidad normal y común de asociación intersensorial, una manifestación particular de pensamiento imaginativo o (cuando aparece en forma verbal) una doble metáfora, en la que la transferencia de significado de la metáfora es acompañada por la transición a otra modalidad sensorial.'50 El mundo de la imaginación es accesible a todos nosotros. Como Jeremy Dean dice: de niños, dicen algunos científicos, todos experimentamos sinestesia, pero para la mayoría de nosotros estas extrañas conexiones sensoriales cruzadas desaparecieron en el curso normal de desarrollo.'

Scriabin planeó su composición final *Mysterium* como un drama multisensorial que une visión, sonido,⁵² olor y pantomima para llegar a la psique humana en su forma más elevada posible, uniendo la mente subconsciente y el espíritu creativo.

Él imaginó su *Prometeo: poema del fuego*, Opus 60, como 'un género totalmente nuevo: una' "Sinfonía de sonido" en contrapunto con una "Sinfonía de la luz". Mientras Anna M. Scriabin trabajó su espectro de claves y colores en el círculo de quintas. Gawboy y Townsend citan a Leonid Sabaneev, contemporáneo y amigo de Scriabin:

'Sé que originalmente él ha reconocido claramente no más de tres colores - rojos, amarillo y azules, correspondiente a DO, RE y FA sostenido respectivamente. Los demás los dedujo racionalmente, por así decirlo, partiendo de la suposición de que determinadas claves musicales corresponden a colores determinados; que en el ámbito del color la relación más estrecha coincide con la proximidad en el espectro; y que en cuanto a tonalidades está conectado con el círculo de quintas.'⁵⁴

Para Scriabin, ciertos estados emocionales fueron experimentados en una clave específica. Famoso por sus discusiones con los editores se negó a cambiar el DO Bemol a Si. ⁵⁵ En 1975, Irina Vanechkina y Bulat Galeev construyeron el "Esquema Musico-Chromo-Logo" se muestra a continuación para reflexionar sobre las categorías emocionales del *Prometeo* de Scriabin.' ⁵⁶



Ejemplo 3.1, Esquema Músico-Chromo-Logo por Vanechkina and Galleyev.

Ambos, Scriabin y Blavatsky organizan la clave de color según el ciclo de quintas.

Sistema de notas musicales coloreadas de Scriabin

DO# -- Púrpura

FA# -- Azul brillante / violeta

SI – Azul

MI -- Celeste

LA – Verde

RE – Amarillo

SOL – Anaranjado

DO – Rojo

F – Rojo Oscuro

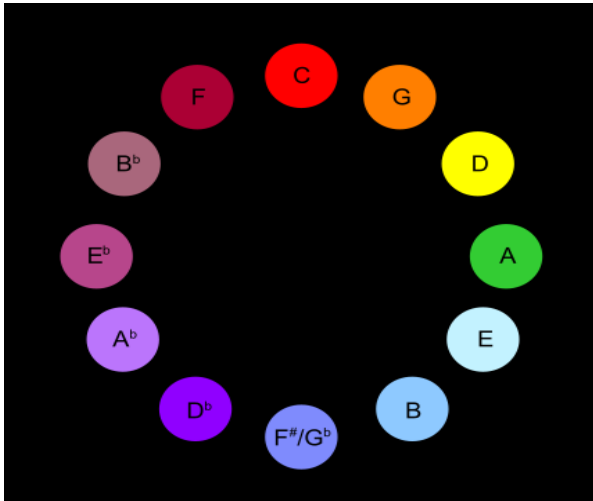
SI b – rosado/acero

MI b – Carne

LA b – Violeta

RE b -- Púrpura (igual que DO #)

SOL b – Azul brillante/Violeta (igual que FA#)



Ejemplo 3.2, Escala de colores de Blavatsky

Si -- Violeta

La -- Indigo

Sol -- Negro

Fa -- Verde

Mi -- Amarillo

Re -- Anaranjado

Do -- Rojo¹⁴⁸

¹⁴⁸ Jack Ox and Dave Britton, 'The 21st Century Virtual Reality Color Organ',

<<http://www.daysyn.com/pseudo-synesthete-composers.html>>,[accessed 10 August 2014]

La idea de Scriabin era ilustrar los cambios de la textura musical y la armonía utilizando iluminaciones de color durante la actuación. Gawboy y Townsend continúan: 'la parte de *Luce* [el órgano de color], notated en el personal superior, consiste en dos líneas separadas de color. Los ejes hacia arriba indican un cambio rápido de secuencia y los que van hacia abajo marcan un aspecto más lento que sostiene un solo color a través de secciones más largas de música.' 58 Según las palabras de Scriabin: ' el color subraya la tonalidad... hace más evidente la tonalidad ".59 Gawboy va a decir 'las notas de más rápido movimiento se relacionan con el ritmo armónico.'60

Hipótesis: para Scriabin, la imagen musical llevaba en sí misma no sólo sonido, color o formas visuales sino también textura. Los gráficos de los Arquetipos de Scriabin son visiblemente reconocibles en la partitura. Susanna García describió seis arquetipos más comunes y señaló que ' Scriabin vinculaba repetidamente ciertos tipos de lenguaje expresivo con gestos musicales específicos creando así un cuerpo de símbolos musicales constante a lo largo... de sus trabajos finales.' Desde un punto de vista sinestético se puede dividir la música en tres dimensiones: la vertical, la horizontal y la profundidad. La Vertical está representada por el arquetipo de García de la 'idea de acorde "místico" de la Unidad Mística de Scriabin. El acorde denominado por muchos escritores "Místico" de Scriabin o acorde de Promethean (DO-Fa sostenido-Si Bemol-MI-LA-RE Bemol o RE) ocurre con frecuencia como parte del vocabulario armónico del compositor desde alrededor de *Prometeo* (1908-10) hasta sus últimos trabajos". La autora sugiere que la parte más lenta de *Luce* reflejaría transposiciones armónicas de este arquetipo si Scriabin hubiera marcado las partituras de piano en respuesta a sus visiones de color/clave. La dimensión Horizontal está representada por varias texturas rítmicas, descritas por García como

arquetipos, como 'La divina convocatoria: motivo de fanfarria', 'Motivo de la luz', 'Motivo de vuelo', 'Danzas vertiginosas'. Estos arquetipos encajarían en la parte más rápida de *Luce*. Yo sugeriría que para Scriabin el sonido tenía otra calidad también: 'profundidad'.⁶³ **Los científicos de hoy en día lo habrían documentado como una respuesta 'diagonal' en la sinestesia espacio-musical.**

Galeyev señala que: la 'analogía sinestética entre la percepción de la gravedad terrestre ⁶⁵ y la gravedad modal en la música (sugerida ya en la década de 1920 por B. L. Yavorsky) puede ayudar a profundizar la comprensión de la naturaleza del espacio auditivo en el que se mueve el cuerpo de sonido'.⁶⁶ Continúa: ' Yavorsky cree que el cambio regular entre diversas formas de equilibrio (estabilidad) y el desequilibrio (inestabilidad) en la música es la clave para entender las bases psicofisiológicas de diferentes construcciones en el arte. Es bien sabido lo valiosa que es la gravedad en todas las clases de arte, en pintura y arquitectura (equilibrio compositivo), coreografía (con sus estructuras de arte-lingüístico construidas por una lucha continua contra la gravedad en general).»

Los científicos Akiva-Kabiri, Linkovski, Gertner y Henic describen: ' La evidencia de la relación entre la música y el espacio se ha documentado en la literatura durante mucho tiempo. Pratt (1930) sugiere que la conexión entre tonos musicales y la ubicación espacial es inherente en muchos lenguajes (p. ej., las personas describen notas de más alta frecuencia simplemente como "notas altas" y viceversa). Esta conexión fue más elaborada a nivel fenomenológico por Shepard (1982) quien sugirió una organización geométrica de la representación de tonos musicales en una hélice compleja. Según este modelo, los 12 semitonos de una octava (es decir, croma del tono) están representados por una espiral y las octavas (es decir, la altura del tono) se

alinean en una línea vertical. La organización vertical de la altura del tono fue validada recientemente, mediante una tarea de discriminación de tono (Cohen Kadosh, Brodsky, Levin y Henik, 2008). Los autores demostraron cómo la discriminación de dos tonos a una distancia de una octava es más rápida en comparación con dos tonos dentro de un intervalo más pequeño.'

Anatole Leikin analizó las transcripciones de las partituras para piano, que Scriabin grabó en los pianos de reproducción Hupfeld y Welte-Mignon en 1908 y 1910: 'cuando el tempo de las interpretaciones de Scriabin fluctúa continuamente y ampliamente y aún el tempo promedio coincide con la indicación de metrónomo publicado, significa que Scriabin mantiene al mismo tiempo, lado a lado, dos líneas de tiempo. Una es la pulsación constante subyacente en el tempo indicado; la otra consiste en compases cambiables, unos corriendo por delante del pulso, otros quedándose atrás. Como resultado, la ejecución de una pieza toma exactamente el mismo tiempo, ya sea realizada en un ritmo estricto o flexible.'⁶⁹ Leikin continúa: ' los que oyeron al compositor tocar han notado que incluso en el más intrincado tejido musical separa las capas de textura para que todas las voces fueran claramente enunciadas. Ciertamente, las varias tonalidades de la dinámica y las coloraciones de tonos ayudaron a crear este efecto, pero incluso en las grabaciones de Hupfeld y Welte-Mignon, con su capacidad limitada (o inexistente) para recrear la forma de tocar y los mejores matices del pianista, la claridad de cada nivel de textura es notable. Scriabin logra tal claridad principalmente desincronizando piezas de textura musical. Uno de los postulados polifónicos básicos es que diferentes patrones rítmicos ayudan a diferenciar las líneas polifónicas. La desincronización de Scriabin se basa en el mismo principio: desplaza ligeramente las piezas para que cada voz se destaque más

prominente que en una interpretación sincronizada – un dispositivo simple, y sin embargo, sorprendentemente eficaz.⁷⁰

La autora sugiere aquí que la visualización de la textura musical en la sinestesia músico-espacial influye en la organización temporal de frases.

Los compositores sinestésicos, forman su lenguaje compositivo de una manera específica según una imagen (los Arquetipos en el caso de Scriabin) reconocible auditiva y visualmente en la textura musical.

Si esto es cierto, sería posible aplicar el Análisis Arquetípico de la Música a las composiciones de otros compositores sinestésicos, o compositores cuyas texturas son complejas y visual y audiblemente reconocibles como Arquetipos. Mas adelante hay demostraciones de las partituras con los arquetipos marcados, evaluados según la sensación sinestética del autor.

6

Collection of piano pieces for children

MUSICAL TOYS
(1969)

1. MECHANICAL ACCORDION
機械仕掛けのアコーディオン / Die Ziehharmonika

Allegretto ♩ = 92

Sofia GUBAIDULINA

© 97: © Micaela Schubert, Moscow.

Ejemplo 3.7 Gubaidulina, *Mechanical Accordion*

En *Acordeón Mecánico* de Gubaidulina (como en el ejemplo) podemos extraer dos imágenes: el verde es la imitación del acordeón, el rojo es la voz o el silbato. Una de las experiencias sinestésica es una pantalla interna con un mapa mental. 71 En la parte superior de la página de la música el autor ha tratado de dar una representación simbólica en una línea de toda la página.

II. Regard de l'étoile

(Choc de la grâce...l'étoile luit naïvement, surmontée d'une croix...)

The image shows a page of musical notation for the piece "Regard de l'étoile" by Olivier Messiaen. It consists of five systems of music, each with a piano (PIANO) part and an 8th bass (8^e basse) part. The piano part is written in a grand staff (treble and bass clefs), and the 8th bass part is written in a single bass clef. The score includes various dynamic markings such as *f*, *ppp*, and *ff*, and tempo markings like "Modéré (♩=96)" and "Modéré, un peu lent (♩=76)". There are also performance instructions like "(comme des cloches)" and "(accords de carillon)". A prominent red cross is drawn over the piano part in the second system, with the text "8^e basse (Thème de l'étoile et de la croix)" written below it. Other annotations include green and blue lines and circles highlighting specific musical phrases. The publisher's information "D. & F. 13.230" is at the bottom.

Ejemplo 3.8, Messiaen, *Regard de l'étoile*

En, *Vingt Regards sur l'enfant- Jesus*, Messiaen, como sinestésico, ilustró la figura de una cruz mediante el uso del cromatismo lineal, como en el ejemplo 3.8. Las marcas marrones insertadas por el autor, las marcas verde claras y azules son otras imágenes que podemos extraer de la textura.

The silver apples of the moon, The golden apples of the sun

Ejemplo 3.9, John Buckley, *The silver apples of the moon, the golden apples of the sun*

John Buckley, un compositor irlandés contemporáneo, no se define a sí mismo como sinésteta o pseudo sinésteta, sino como intérprete sinestésico, yo puedo extraer Imágenes de la textura en sus composiciones (ejemplo 9).

Es evidente que las mentes sinestésicas tienen una manera específica de procesar las imágenes. La percepción intermodal da la oportunidad de observar el sonido visualmente. La textura consigue una ubicación específica en el espacio/tiempo en una pantalla mental interna, las sensaciones táctiles de las formas de los tonos forman texturas armónicas y las sensaciones responden a diferentes centros de sentido, creando así la imagen emocional.

Giuseppe Galetta señala la diferente 'realidad aumentada' de la percepción sinestésica Continúa: 'La sinestesia podría, por lo tanto, representar una nueva forma de comunicación humana y no un fenómeno perceptivo subjetivo o autorreferencial, el

código que ha sido genéticamente impreso durante la evolución humana en algunos individuos específicos susceptibles, que pueden ser definidos como 'los mezcladores', y que son capaces de pasar de un nivel de percepción estándar a un nivel perceptivo multisensorial, de la realidad normal a la realidad aumentada. Los sinestésicos podrían comunicarse entonces sobre la base de un sistema perceptivo mutuo, influenciándose unos a otros: este sistema y su flujo sensorial podrían ajustarse, ya que es una forma de comunicación arquetípica de la humanidad.'⁷²

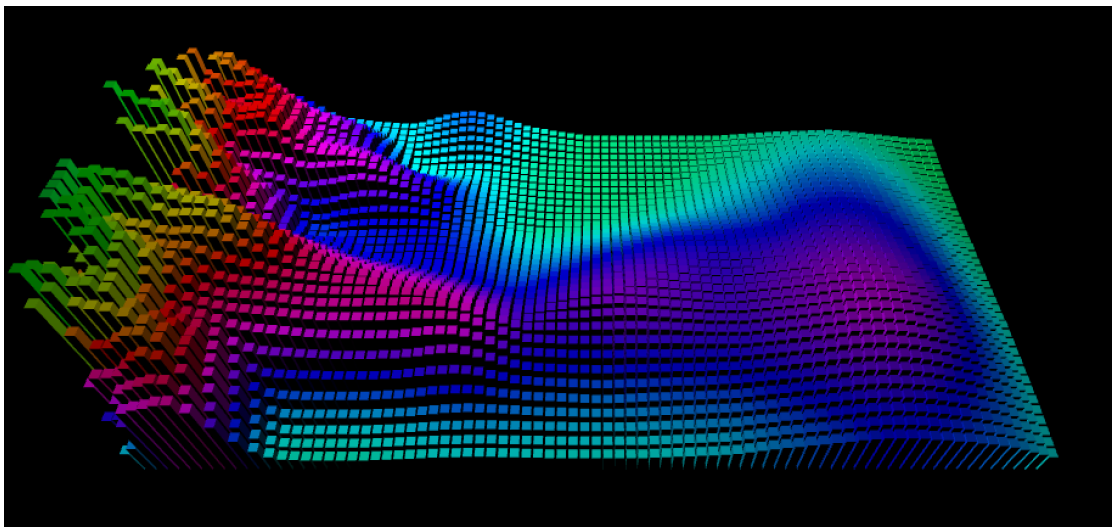
CONCLUSIÓN:

El estilo performativo de Scriabin tiene un carácter de espontaneidad y utiliza el poder del timbre para captar las expresiones de 'iluminación, misticismo, intoxicación, apocalíptica o inexpresable experiencia.'⁷³ Como Kievman describe brevemente: 'Timbre, "Clangtint", o "la coloración de tono' fue utilizado con una sorprendente originalidad por Richard Wagner en el siglo XIX y elevado a una ciencia a principios y mediados del siglo 20 por Scriabin, Sibelius, Ives, Varese, Messiaen, Ligeti, Nono y otros varios compositores. Kievman se refiere a Hermann Helmholtz la en las sensaciones de tono de y timbre se describe en Las Sensaciones de Tono y describe el timbre como 'una onda envolvente, amplitud, margen espectral, la gama entre caracteres tonales y de ruido, el margen de tiempo en términos de elevación, duración y decadencia.' Debería ser apropiado utilizar el Análisis Arquetípico Musical para la evaluación de partituras de compositores sinestésicos, para enfatizar en la experiencia sensual de la textura musical y el timbre.

Kievman observa: 'La sinestesia de Olivier Messiaen puede parecer extraña a primera vista. Pero después de buscar en sus ideas y obras musicales, se debe concluir que sus conceptos se basan en una sólida comprensión de la acústica, los espectros de color y

las asociaciones cognitivas, y que él podía catalogar específicamente "lo misterioso " con una perfección técnica y artística." 75

Mi Musical – modelo de la percepción sinestésica espacial de: Visualización en 4D de la Textura Musical, desarrollado en el Trinity College de Dublín, Laboratorio de Ciencias Informáticas, por el Dr. John Dingliana y autor.



3.3 Music Perception: The Synesthetic Mind and Scriabin's Performing Style

Cross-disciplinary and music perception research of the twenty first century accepts the right and the ability of the human mind to respond in its own way, subjectively. As Kevin Mitchell points out: 'For millennia, philosophers have mused over the nature of perception, how closely it mirrors "reality" and whether different people might, quite without knowing it, subjectively perceive the world in very different ways.'¹⁴⁹ Scriabin is a unique composer, a synesthete, with his own very specific harmonic language and view of the world. He used 'sound to overwhelm'¹⁵⁰. An attempt to understand the neurodynamics of his mind and synesthesia could benefit the interpretation of his compositions.

Scriabin's synesthesia resulted in a variety of complex elements in his music. As Mitchell continues: '...the fascinating condition of synesthesia provides a stark example where the quality of subjective experience is very definitively and demonstrably different. This may be due to genetic variants which affect the functional segregation of specialized circuits in the brain...'¹⁵¹ Galeyev had broadened the scope of synesthetic experience: 'Let us not to dwell on the supposedly

¹⁴⁹ Kevin Mitchell, 'Nature, nurture and noise', < <http://www.wiringthebrain.com/2009/06/nature-nurture-and-noise.html>> [accessed 30 July 2014]

¹⁵⁰ Carson Kievman, 'Sound-Color and Visceral Perception: The Historical Ascendancy of Timbre', *Princeton University*, 2012 <<http://princeton.academia.edu/CarsonKievman/Activity>> [accessed 6 August 2014]

¹⁵¹ Kevin Mitchell, 'Synesthesia: Crossed Wires or Free Association?', *Wiring the Brain 2013*, <https://www.google.ie/search?q=wiring+the+brain+kevin+mitchell&ie=utf-8&oe=utf-8&rls=org.mozilla:en-US:official&client=firefox-a&channel=sb&gws_rd=cr&ei=_mrZU4u-N8To7AbguYC4Dw#channel=sb&q=wiring+the+brain+kevin+mitchell&rls=org.mozilla:en-US:official> [accessed 30 July 2014]

miraculous, abnormal, unique and genetically inherent nature of this psychic phenomenon. I start from the premise that synesthesia is a normal and common ability of intersensory association, a particular manifestation of imaginative thinking or (when it appears in verbal form) a double metaphor, in which the transfer of meaning inherent in metaphor is accompanied by the transition into another sensory modality.¹⁵² The imaginary world is accessible to all of us. As Jeremy Dean puts it: ‘While infants, say some scientists, we all experienced synesthesia, but for most of us these strange sensory cross-connections vanished in the normal course of development.’¹⁵³

Scriabin planned his final composition *Mysterium* as a multisensory drama which unites vision, sound,¹⁵⁴ scent and pantomime to reach the human psyche in the highest possible way, uniting the subconscious mind and the creative spirit.

He imagined his *Prometheus: Poem of Fire*, op. 60, as ‘an entirely new genre: a ‘“symphony of sound” counterpointed by a “symphony of light”¹⁵⁵. As Anna M. Gawboy and Justin Townsend remark : ‘Scriabin notated the part for coloured lights using pitches on a musical staff, and later supplemented this with a detailed written description. Together, these sources communicate a visual display of symphonic proportions. The use of musical notation allowed Scriabin to achieve an

¹⁵² B. M. Galejev, ‘The Nature and Functions of Synesthesia in Music’, (*Leonardo*, 2007), 285.

¹⁵³ P. Whale ‘6 Intriguing Types of Synesthesia: Tasting Words, Seeing Sounds, Hearing Colours and More’, <<http://pandawhale.com/post/42834/6-intriguing-types-of-synesthesia-tasting-words-seeing-sounds-hearing-colours-and-more-psyblog>> [accessed 23 July 2014]

¹⁵⁴ As described by Sabaneev in 1925 (Author reference).

¹⁵⁵ Anna M. Gawboy and Justin Townsend, ‘Scriabin and the Possible’, (*Society for Music Theory* 2012), 1.

unprecedented level of precision regarding the condition of colours, durations, lighting dynamics, special effects, and musical events.’¹⁵⁶ Scriabin worked out his spectrum of keys and colours in the circle of fifths. Gawboy and Townsend quote Leonid Sabaneev, Scriabin’s contemporary and friend:

‘I know that originally he recognized clearly no more than three colours - red, yellow, and blue, corresponding to C, D, and F-sharp respectively. The others he deduced rationally, as it were, starting from the assumption that related keys correspond to related colours; that in the realm of colour the closest relationship coincides with proximity in the spectrum; and that as regards tonalities it is connected with the circle of fifths.’¹⁵⁷

For Scriabin, certain emotional states were experienced in a specific key. Famously in his arguments with editors he refused to change C flat to B. ¹⁵⁸ In 1975, Irina Vanechkina and Bulat Galeev constructed the ‘‘Musico-Chromo-Logo Schema’’ shown below to reflect on the emotional categories of Scriabin’s *Prometheus*.¹⁵⁹

¹⁵⁶ A. M. Gawboy and Justin Townsend, ‘Scriabin and the Possible’, (Society for Music Theory 2012), 1.

¹⁵⁷ Leonid Sabaneev, *Vospominanija O Skrjabinie* (Moskva, 1923), 273.

¹⁵⁸ Faubion Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 147.

¹⁵⁹ B. M. Galeyev, ‘The Nature and Functions of Synesthesia in Music’, (*Leonardo*, 2007), 3.

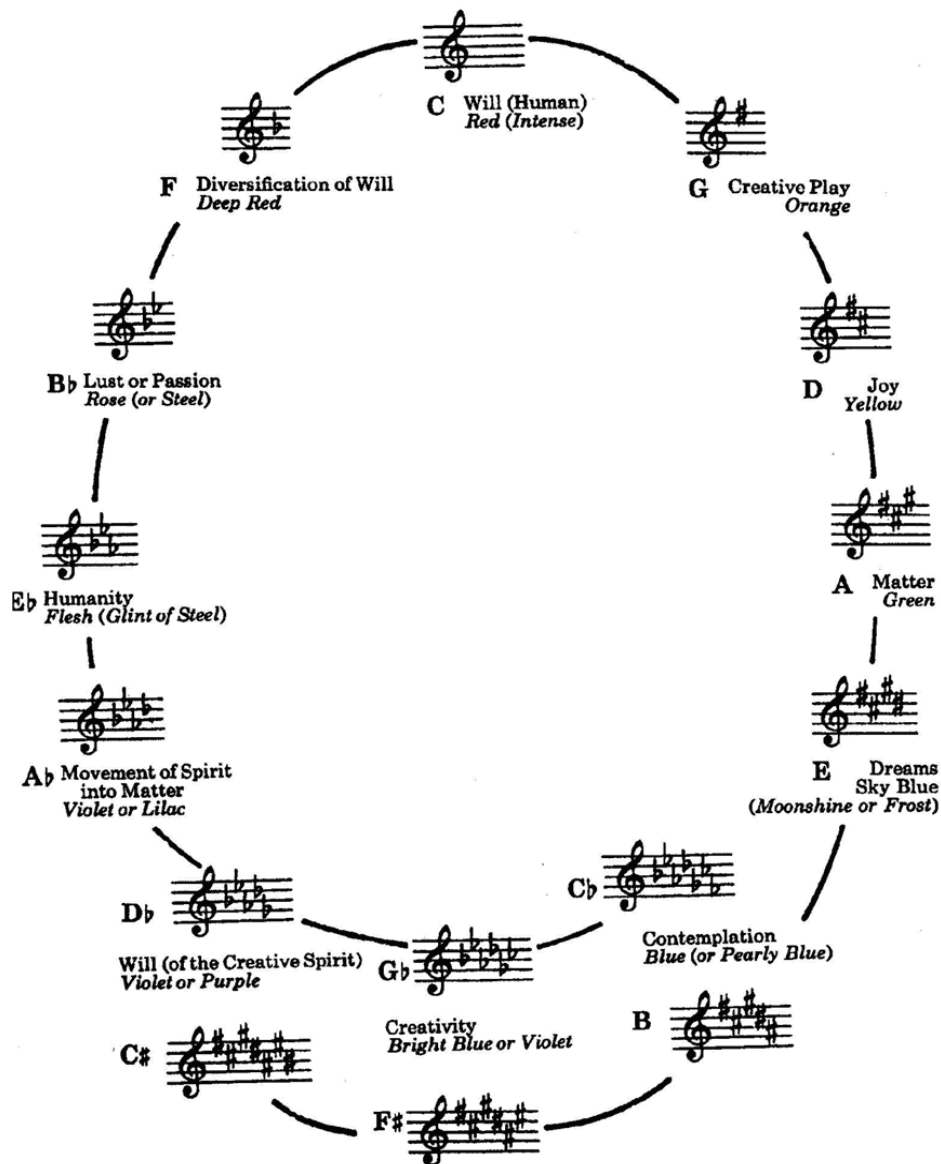


Fig. 3.1: Musico-Chromo-Logo Schema by Vanechkina and Galleyev.

Both Scriabin and Blavatsky mark pitch using the colour spectrum. The difference is that Blavatsky sticks to the notes of the scale while Scriabin organizes colour according to the cycle of 5ths.

Scriabin's system of coloured musical keys:

C# -- Purple

F# -- Bright Blue/Violet

B – Blue

E -- Sky Blue

A – Green

D – Yellow

G – Orange

C – Red

F -- Deep Red

Bb -- Rose/Steel

Eb – Flesh

Ab – Violet

Db -- Purple (same as C #)

Gb -- Bright Blue/Violet (same as F#)

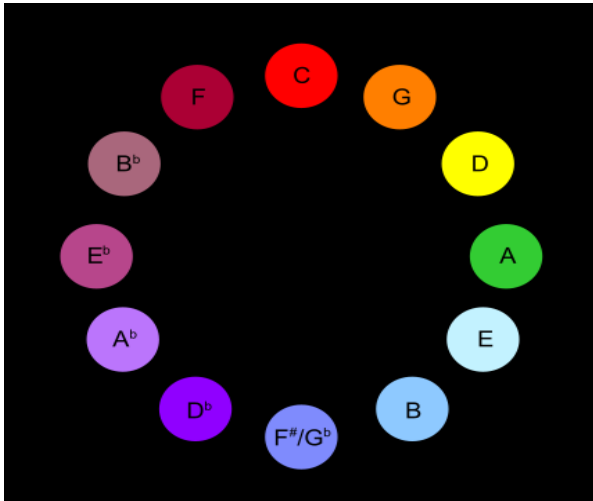


Fig. 3.2: Blavatsky's colour/ key paradigm

Si -- Violet

La -- Indigo

Sol -- Black

Fa -- Green

Mi -- Yellow

Re -- Orange

Do -- Red ¹⁶⁰

Scriabin's idea was to illustrate changes of musical texture and harmony using colour illuminations during the performance. Gawboy and Townsend continue: 'The part of *Luce* [the colour organ], notated on the top staff, consists of two separate lines of color. Stems up indicate a more rapidly changing sequence, and stems down mark a

¹⁶⁰ Jack Ox and Dave Britton, 'The 21st Century Virtual Reality Color Organ',

<<http://www.daysyn.com/pseudo-synesthete-composers.html>>,[accessed 10 August 2014]

slower aspect that sustains a single colour through longer sections of music.’¹⁶¹ According to Scriabin’s own words: ‘The colour underlines the tonality ... it makes the tonality more evident’.¹⁶² Gawboy goes on to say ‘the faster-moving pitches relate to the harmonic rhythm.’¹⁶³

Certainly for Scriabin the musical Image carried in itself not only sound, colour but texture too. The graphics of Scriabin’s archetypes are visibly recognisable in the score. Susanna Garcia described six most common archetypes and pointed that ‘Scriabin repeatedly conjoined certain types of expressive language with specific musical gestures thus creating a body of musical symbols consistent throughout...the late works.’¹⁶⁴ From a synesthetic point of view the music can be divided into three dimensions: the vertical, the horizontal and depth. The Vertical is represented by Garcia’s archetype of the ‘Notion of mystical unity- Scriabin’s “mystic” chord. The chord referred to by many writers as Scriabin’s “mystic” or Promethean chord (C-Fsharp-Bflat-E-A-Dflat or D) occurs frequently as part of the composer’s harmonic vocabulary from around *Prometheus* (1908-10) through his late works.’¹⁶⁵ The author suggests that the slower part of *luce* would reflect harmonic transpositions of this archetype if Scriabin had a wish to mark the piano scores in response to his

¹⁶¹ A. M. Gawboy and Justin Townsend, ‘Scriabin and the Possible’(Society for Music Theory 2012), 2.

¹⁶² as quoted from the British psychologist Charles Myers in 1915, (Myers 1914-15, 113)

¹⁶³ A. M. Gawboy and Justin Townsend, ‘Scriabin and the Possible’(Society for Music Theory 2012), 3.

¹⁶⁴ Susanna Garcia, ‘Scriabin’s Symbolist Plot Archetype in the Late Piano Sonatas’, (23 vols, California: University of California Press, 2000), 277.

¹⁶⁵ Susanna Garcia, ‘Scriabin’s Symbolist Plot Archetype in the Late Piano Sonatas’, (23 vols, California: University of California Press, 2000), 277.

key/colour visions. The Horizontal dimension is represented by various rhythmical textures described by Garcia as archetypes, such as ‘The divine summons: fanfare Motive’, ‘Motive of light’, ‘Motive of flight’, ‘Vertiginous dances’. These archetypes would fit into the faster moving part of the *luce*. I would suggest that for Scriabin the sound had another quality too: ‘depth’.¹⁶⁶ His mind perceived sound in three dimensions, as a sculpture. Scientists today would have recorded it as a ‘diagonal’ response in musical-space synesthesia.¹⁶⁷ Experiences of synesthetes could be different in details and descriptions but certain connections between pitch gravitations in space and sound organisation in time exist.

Galeyev points that: ‘synesthetic analogy between perception of terrestrial gravity¹⁶⁸ and modal gravity in music (suggested as far back as the 1920s by B. L. Yavorsky) can help to deepen comprehension of the nature of the audio space in which the sound body moves.’¹⁶⁹ He continues: ‘Yavorsky believes that regular shifting between various forms of balance (stability) and imbalance (instability) in music is the key to

¹⁶⁶ B. Galejev, ‘Synesthesia And Musical Space: On Yavorsky's Forgotten Hypothesis And A Proposal For An Experiment In Zero Gravity’,

<<http://www.componisten.net/downloads/B.Galeyev,%20Synesthesia%20&%20Musical%20Space.pdf>> [accessed 22 July 2014]

¹⁶⁷ Akiva-Kabiri, Lilach, Linkovski, Omer, Gertner, Limor, Henik, Avishai, ‘*Musical Space Synesthesia: Automatic, Explicit and Conceptual Connections between Musical Stimuli and Space*’, (28 vols, Consciousness and Cognition, 2014), 19.

¹⁶⁸ ‘Gravity’ refers to the natural tendency within tonality for tension and resolution (Authors reference)

¹⁶⁹ B. Galejev, ‘Synesthesia And Musical Space: On Yavorsky's Forgotten Hypothesis And A Proposal For An Experiment In Zero Gravity’,

<<http://www.componisten.net/downloads/B.Galeyev,%20Synesthesia%20&%20Musical%20Space.pdf>> [accessed 22 July 2014]

understanding the psychophysiological bases of different constructions in art. It is well known that gravity shows its worth in all kinds of art- in painting and architecture (compositional balance), in choreography (with its art-linguistic structures built by a continual fight against gravity in general).¹⁷⁰

The scientists Akiva-Kabiri, Linkovski, Gertner and Henic describe: ‘Evidence for relation between music and space has been documented in the literature for a long time. Pratt (1930) suggested that the connection between musical tones and spatial location is inherent in many languages (e. g., people describe notes of higher frequency simply as “high notes” and vice versa). This connection was further elaborated at the phenomenological level by Shepard (1982) who suggested a geometrical organization of the representation of musical pitch tones in a complex helix. According to this model, the 12 semitones of an octave (i.e., pitch chroma) are represented by a spiral and the octaves (i.e., pitch height) are aligned on a vertical, linear lane. The vertical organization of the pitch height was validated recently, using a pitch discrimination task (Cohen Kadosh, Brodsky, Levin and Henik, 2008). The authors demonstrated how discrimination of two pitch tones within a distance of one octave is faster compared with two pitch tones within a smaller interval.’¹⁷¹

¹⁷⁰ B. Galejev, ‘Synesthesia And Musical Space: On Yavorsky's Forgotten Hypothesis And A Proposal For An Experiment In Zero Gravity’,

<<http://www.componisten.net/downloads/B.Galeyev,%20Synesthesia%20&%20Musical%20Space.pdf>
> [accessed 22 July 2014]

¹⁷¹ Akiva-Kabiri, Lilach, Linkovski, Omer, Gertner, Limor, Henik, Avishai, ‘Musical Space Synesthesia: Automatic, Explicit and Conceptual *Connections between Musical Stimuli and Space*’, (28 vols, *Consciousness and Cognition*, 2014), 18.

It is characteristic that for both composers-synesthetes, Oliver Messiaen and Scriabin, double-dotted rhythms fluctuated in a manner designed to express spontaneity. Both minds were perceiving the different layers of musical texture independently. As Robert Sherlaw Johnston describes:

The effect is one of two strands of music moving at different tempi, with the consequence that the functions of tempo and duration overlap in much the same way as the functions of harmony and timbre are made to overlap by use of added resonance. The independence of rhythm and pitch which was becoming evident by this time led ultimately to a total independence of all musical elements-pitch, duration, intensity and attack (or timbre)-by 1949 with the composition of *Mode de valeurs et d'intensites*. Messiaen's own discussions of rhythm concern themselves with the short duration of individual sounds rather than with phrases or whole sections of a piece.¹⁷²

Anatole Leikin analysed transcriptions of the piano rolls, which Scriabin recorded on the Hupfeld and Welte-Mignon reproducing pianos in 1908 and 1910: 'When Scriabin's performing tempo fluctuates continuously and widely and yet the average tempo coincides with the published metronome indication, it means that Scriabin keeps concurrently, side by side, two timelines. One is the underlying steady pulsation in the indicated tempo; the other consists of changeable beats, now running ahead of the strict pulse, now lagging behind. As a result, the performance of a piece takes exactly the same time, whether it is carried out in strict or in flexible tempo.'¹⁷³ Leikin continues: 'Those who heard the composer play noticed that even in the most intricate

¹⁷² Johnson, Robert Sherlaw, *Messiaen* (London: Dent & Sons LTD, 1975), 38.

¹⁷³ A. Leikin, *The Performing Style of Alexander Scriabin*, (Ashgate Publishing Company, 2011), 30.

musical fabric he separated the layers of texture so that all the voices were clearly enunciated. Certainly, various shades of dynamics and tone colorings helped create this effect, but even in the Hupfeld and Welte-Mignon recordings, with their limited (or nonexistent) capabilities to re-create the pianist's touch and finest nuances, the clarity of every textural tier is remarkable. Scriabin accomplished such clarity primarily by desynchronizing parts of musical texture. One of the basic polyphonic postulates is that dissimilar rhythmic patterns help differentiate polyphonic lines. Scriabin's desynchronization is based on the same principle: He slightly displaces the parts so that each voice stands out more prominently than in a synchronized playing – a simple device, yet a strikingly effective one.¹⁷⁴



Fig. 3.3: Scriabin, Prelude Op. 11 No. 2, bars 1-9

Leikin describes Scriabin's 'desynchronisation of the parts': 'In his recording, Scriabin highlights some of the contrapuntal lines by holding down selected notes and by adding pitches... Yet the most consistently used device that clarifies underlying polyphony is the breaking of the hands. In the overwhelming majority of cases, the

¹⁷⁴A. Leikin, *The Performing Style of Alexander Scriabin*, (Ashgate Publishing Company, 2011), 32.

LH runs ahead of the RH (40 out of 45 displacements); the RH plays before the LH only five times. But regardless which hand plays first, the result is the same: Single notes of the contrapunctual lines sound separately, making the lines more audible.¹⁷⁵

It is remarkable that Leikin draws arrows of notes gravitation, direction of motifs and phrases. According to my own synesthetic sense, Leikin's arrows demonstrate Scriabin's three dimensional perception of texture where intervals between notes in one line play a crucial role in organizing the timing of the phrase. The distance between the notes affects the performance. Semitones would be played in less time, while disjunct intervals of more than a third would take more time and be louder in order for the continuity of the natural flow of the phrase. The timing and dynamics highlight the independence of each part and contribute to the sculpture of the sound. The brain's anticipation of key resolution draws the ear to another layer. This way Scriabin maintains the plasticity of the texture. The synesthetic mind digests information in a different way. All the information goes through the senses at once. The touch is in the melodic shape under the fingers. The perfume and colour of the timbre is achieved by the harmonics. The graphics are represented in the mind's eye by the rise and fall of the melodies and the organization of the texture in time. The result is a three dimensional sculpture, instead of the usual two dimensions.

According to A. R. Luria the memory of a synesthete is 'handicapped intellectually because every abstraction and idea immediately dissolved into an image for him.'¹⁷⁶

Pressman, a classmate of Scriabin's, recalls an episode with Scriabin on tour: 'He was

¹⁷⁵ A. Leikin, *The Performing Style of Alexander Scriabin*, (Ashgate Publishing Company, 2011), 57.

¹⁷⁶ Alexander Romanovich Luria, *The Mind of Mnemonist* (New York: Harvard University Press, 1968).

always frightfully nervous before a concert and this in turn prevented him from playing his music in all its beauty. He would get lost and forget.¹⁷⁷ The downfall for a musician with synesthesia is the difficulty of keeping the experience of the imagery under control. The sound stimulates the physicality of perception, multisensory integration and natural correspondences across the senses.

Another characteristic of the synesthetic mind is sensitivity to the harmonic spectrum of overtones beyond just the pitch. On the piano this is accentuated by the use of pedal. The multisensory brain has more capacity for information and stretches to hear the overtones.

According to Olga Monighetti's memoirs, quoted in Bowers's, Scriabin was frustrated with the mean-tempered piano: 'Enharmony is only for the tempered instrument, the piano. Yes? But it is arbitrary. It is incorrect. There's another tuning, and I hear it. I am not alone. The orchestra could do it, but it is tied to too many tempered instruments, and all musical literature is based on the tempered scale. But I must have another. Here, this chord...' He sat at the piano. 'This chord sounds cacophonous, and why? Because the piano is tempered and the augmented second sounds the same as the minor third. Can that be correct? The *seventh*: a dissonant interval? But enlarged and it becomes an octave – a purely consonant interval. Diminished and it becomes a sixth again, a consonant interval!'¹⁷⁸ Leikin points out: 'Scriabin's incomparable tone colourings depended not on touch alone but every bit as much on pedalling. He himself often spoke of an especially important after-ring or

¹⁷⁷ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 157.

¹⁷⁸ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 202–203.

after-sound that, in his opinion, materialized through some psychic or astral influences. When he spoke of other pianists playing his music, he once exclaimed:

“Ah, why do they play my things with that materialistic, lyrical sound, like the music of Tchaikovsky or Rachmaninov? There must be a minimum of matter here...They don't understand this feeling, when there is some intoxication, when the sound changes after the key is struck, changes because of some psychic shift.”¹⁷⁹

Bower:

‘Scriabin liked to talk as he played for intimates, almost as if dictating to a stenographer. He began the Seventh Sonata once for Sabaneeff saying, ‘perfumes, like clouds, are here...already this music approximates the Mysterium...listen to this quiet joy...it's so much better than Prometheus...’ When he reached the second theme he said: ‘All is born here...the waves lift...the face of the sun dispels the clouds...Listen to how it burns, how it grows and grows, more and more...’ (Pianist Richter feels the first pages are ‘hot and stifling...suffocating in the heat...’) Then explaining that the ‘clouds’ were ‘mystic clouds’, not tangible ones, he unexpectedly skipped ahead to point out passages of ‘flight’. ‘Here melody flutters overhead...wings...here is maximum flight in music...How it lifts and soars in heaven itself...’¹⁸⁰

He imagined *Prometheus: Poem of Fire*, op. 60, as a spectacular “dual symphony” of light and sound, according to Anna M. Gawboy and Justing Townsend.¹⁸¹ He planned

¹⁷⁹Vlada Rybalko, ‘Dukhovnaya vstrecha: A. N. Scriabin and Khar'kov’ in *Uchenye zapiski*, in T. Rybakova (edn), (Moscow: Scriabin Memorial Museum, 2005), 219.

¹⁸⁰ Faubion Bowers, *Scriabin: A Biography* (New York: Dover Publications, 2nd edn 1996), 231.

¹⁸¹A. M. Gawboy, Justin Townsend, ‘Scriabin and the Possible’, (Society for Music Theory 2012), 1.

the *Mysterium* as a drama connecting all the senses: vision, sound, perfume and gesture to shock the human psyche into the subconscious.

The mind of a synesthete works at a higher frequency. That explains why Scriabin's music is impulsive. The intensity of synesthetic perception and the awareness his different way of perceiving the physical world influenced the performance style of Scriabin himself. Natural synesthetes describe their experience as projecting sounds as images into the space in front of them, the so called 'inner screen'. Ward remarks: 'Some synesthetes when they see the letter 'A' claim that there is a red colour shining through the shape of the letter on the page or screen. Others may claim to see red 18 inches from their body, irrespective of how far away the letter is. Yet others claim that it is somehow in their head, literally not metaphorically, for example 'on different screens, mainly on the inside of my forehead' or 'they permeate the centre of my brain – a warm feeling about 5-8 cm square'. Some claim that they are 'just there' but are unable to take their description further.'¹⁸²

The texture in Scriabin's compositions is very visual by graphics, what gives opportunity to see linear communication of Archetype layers. Susanna Garcia applied six archetypes to describe the dramaturgy of Scriabin's Sonata form:

The notion of mystical unity (Scriabin's mystic chord).

The divine summons: fanfare motif.

The Eternal Feminine: Scriabin's representation of eroticism.

Motif of light.

¹⁸² Jamie Ward, *The Frog Who Croaked Blue : Synesthesia and the Mixing of the Senses* (London and New York: Routledge, 2008), 90.

Motif of flight.

Vertiginous dances.¹⁸³

To reproduce Scriabin's imagined 'inner screen' I used linear and vertical colouring of the score. I extended Garcia's vocabulary of Archetypes in analyses of Miniature compositions in order to capture the usually clear image of the small form. In miniature one affection is expressed as opposed to sonata form where there are conflicting emotions.

Scriabin's synesthetic sense interprets the vertical locations of the mystical chords as harmony centres. As Gawboy and Townsend mention: 'in the orchestral score of Prometheus, (*luce*) notated on the top staff, consists of two separate lines of color. 'Stems up indicate a more quickly changing sequence and stems down indicate a slower part that sustains a single colour through longer sections of music.'¹⁸⁴

As V.S. Ramachandran describes:

'Our insights into the neurological basis of synesthesia could help explain some of the creativity of painters, poets and novelists. According to one study, the condition is seven times as common in creative people as in the general population. One skill that many creative people share is a facility for using metaphor ('It is the east, and Juliet is the sun'). It is as if their brains are set up to make links between seemingly unrelated domains- such as the sun and a beautiful young woman. In other words, just as synesthesia involves making arbitrary links between seemingly unrelated perceptual

¹⁸³ Susanna Garcia, 'Scriabin's Symbolist Plot Archetype in the Late Piano Sonatas', (23 vols, California: University of California Press, 2000), 273-300.

¹⁸⁴ A. M. Gawboy, Justin Townsend, 'Scriabin and the Possible', (Society for Music Theory 2012), 2.

entities such as colors and numbers, metaphor involves making links between seemingly unrelated conceptual realms.’¹⁸⁵

According to Jeffrey Yunek and his research on Scriabin’s notebooks: ‘You see, here is the main chord,’ and he played the *Prometheus* six-note chord...’Don’t you think that this represents the key [tonalnost] of D,’ he added, seeing my expression of bewilderment as to how this chord, having all the signs of a dominant ninth chord built on the fifth scale degree of D major, could represent the key of A...’This is not a dominant harmony, but rather a fundamental one, and a consonance.’¹⁸⁶

All this talk about three dimensional perception indicates that Scriabin had musical-space synesthesia, as well as the chromesthesia type which results in involuntary sound and colour relations. But according to Sabaneev he only recognized three basic colours and then created the coloured circle of fifths intellectually.

According to the experiments of Lilach Akiva-Kabiri, Omer Linkovski, Limor Gertner and Avishai Henik:

‘In musical-space synesthesia, musical pitches are perceived as having a spatially defined array. Previous studies showed that symbolic inducers (e. g., numbers,

¹⁸⁵ Ramachandran, Vilayanur S. and Hubbard, Edward M., ‘Hearing Colors, Tasting Shapes’, *May 2003*, 57.

¹⁸⁶ Jeffrey Yunek, ‘Scriabin’s Transpositionals Wills: A Diacronic Approach to Alexander Scriabin’s Late Piano Miniatures’ (1910-1915), Dissertation, 32. <<http://etd.lsu.edu/docs/available/etd-04122013-154240/unrestricted/Dissertation.pdf>> [accessed November 2014]

months) can modulate response according to the inducer's relative position on the synesthetic spatial form.¹⁸⁷

Tests were carried out on 'Two synesthetes, SA (25 years old) and AB (23 years old), were right-handed females with 7 years and 12 years of formal musical training, respectively. SA and AB reported visualizing each pitch of a given octave in a distinct spatial location. Interestingly, both reported that the pitch tones rose up diagonally from lower left to upper right. Synesthesia was assessed using short interview. During the interview the synesthetes were asked to draw a sketch that simulated their pitch organization. The synesthetes did not report other types of synesthesia apart from their musical-space synesthesia.'¹⁸⁸

Galeyev points out that 'audio space may even have its own coordinates: depth (texture), vertical (melodies), horizontal (architectonics of music pieces as a whole).'¹⁸⁹ As shown in the diagram below:

¹⁸⁷ Akiva-Kabiri, Lilach, Linkovski, Omer, Gertner, Limor, Henik, Avishai, 'Musical Space Synesthesia: Automatic, Explicit and Conceptual *Connections between Musical Stimuli and Space*', (28 vols, *Consciousness and Cognition*, 2014), 17.

¹⁸⁸ Akiva-Kabiri, Lilach, Linkovski, Omer, Gertner, Limor, Henik, Avishai, 'Musical Space Synesthesia: Automatic, Explicit and Conceptual *Connections between Musical Stimuli and Space*', (28 vols, *Consciousness and Cognition*, 2014), 19.

¹⁸⁹ B. Galeyev, 'Synesthesia And Musical Space: On Yavorsky's Forgotten Hypothesis And A Proposal For An Experiment In Zero Gravity',

<<http://www.componisten.net/downloads/B.Galeyev,%20Synesthesia%20&%20Musical%20Space.pdf>

> [accessed 22 July 2014]

2 Morceaux, Op. 57
1. Désir

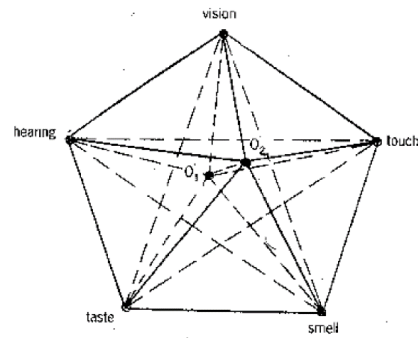
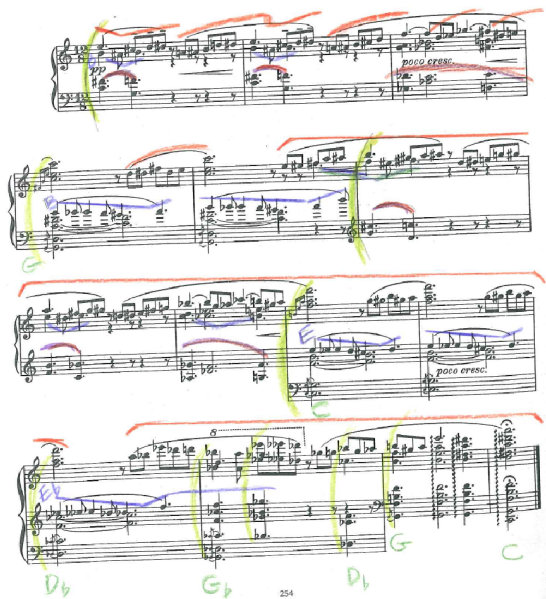


Fig. 3.5: B. Galejev’s ‘Detailed diagram of probable synesthetic ties between external and internal sensations. Point O1 designates interoceptive sensations and point O2 designates proprioceptive sensations.’¹⁹⁰

Fig. 3.4: Archetypes of Musical Texture (author), Scriabin, Désir, op.57

Anatole Leikin analysed transcriptions of the piano rolls, which Scriabin recorded on the Hupfeld and Welte-Mignon reproducing pianos in 1908 and 1910: ‘When Scriabin’s performing tempo fluctuates continuously and widely and yet the average tempo coincides with the published metronome indication, it means that Scriabin keeps concurrently, side by side, two timelines. One is the underlying steady pulsation in the indicated tempo.’¹⁹¹

¹⁹⁰B. Galejev, ‘Synesthesia And Musical Space: On Yavorsky's Forgotten Hypothesis And A Proposal For An Experiment In Zero Gravity’,
<<http://www.componisten.net/downloads/B.Galejev,%20Synesthesia%20&%20Musical%20Space.pdf>
> [accessed 22 July 2014]

¹⁹¹ A. Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 32.

Leikin continues:

‘Those who heard the composer play noticed that even in the most intricate musical fabric he separated the layers of texture so that all the voices were clearly enunciated. Certainly, various shades of dynamics and tone colorings helped create this effect, but even in the Hupfeld and Welte-Mignon recordings, with their limited (or nonexistent) capabilities to re-create the pianist’s touch and finest nuances, the clarity of every textural tier is remarkable.

Scriabin accomplished such clarity primarily by desynchronizing parts of musical texture. One of the basic polyphonic postulates is that dissimilar rhythmic patterns help differentiate polyphonic lines. Scriabin’s desynchronisation is based on the same principle: He slightly displaces the parts so that each voice stands out more prominently than in a synchronized playing – a simple device, yet a strikingly effective one.’¹⁹²

The perception of a synesthete conceives each part of the score independently matching the vertical with the pulsation of the metre.

As Gawboy and Townsend note: ‘Scriabin evidently believed that the music of Prometheus was resistant to aural analysis, and that the colours act as a guide to the harmonic changes.’¹⁹³

Colour representations of the Archetypes adapted from Garcia’s in Scriabin’s *Desir*:

Red : The Eternal Feminine: Mother Earth, Lover-seducer, Sister Death.

¹⁹² A. Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 32.

¹⁹³ A. M. Gawboy, Justin Townsend, ‘Scriabin and the Possible’, (Society for Music Theory 2012), 6.

As Kenneth Smith describes in his chapter *The Hidden Breakdown of Masculinity: An Appointment with Sister Death*: ‘this temptress was no trivial femme fatale (italics); the compelling figure was firmly embedded in the Russian Silver-Age aesthetic; she was Vladimir Solovyov’s ‘Eternal Feminine’ - a transfiguration of the Divine Sophia.’¹⁹⁴

2. Blue: the Masculine Principal (as defined by Morrison).

3. Brown: earthly chains (slurred couplets at the beginning).

4. Vertical Green: The notion of mystic unity, ‘mystic chord’ (Garcia’s archetype).

In bar 6 the whole texture modulates up a perfect 5th, bass C (tritone C-F sharp) to G (tritone G-C sharp).

From bar 9 the bass of the Mystic chord travels C- D flat- G flat- D flat- G-C. Scriabin keeps T- D relations here, but in his very late opuses the distance between tonic and dominant becomes a tritone.

As Leikin points: ‘Every single chord but one is a version of the dominant seventh chord with an altered fifth or an added sixth (often called the thirteenth chord); a ninth is also recurrently introduced. Each dominant chord yearns for resolution but is followed by another dominant chord instead. The only relatively stable chord is the G-flat major triad, a temporary tonic, just two measures before the end; the chord is a triton apart from the home key of this essentially C-major piece.’¹⁹⁵

¹⁹⁴ Kenneth M. Smith, ‘Scriabin, Philosophy and the Music of Desire’, *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 54.

¹⁹⁵ A. Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 74.

In the first couple of bars the colour is Blue: B- F sharp- B. This is the hesitation of the Masculine Principal which starts to answer to the call of the Feminine Principal in bar 4. This dialogue of exchange and support becomes more exciting as the pitch gets higher and towards the end there is a 'mystic chord' arpeggiato in every bar on nearly every beat.

The hidden energy of *Desir* calls to mind Scriabin's poetry for the Preparatory Act of 'Mysterium', as quoted in Morrison:

Masculine Principal:

But I don't see my path in the starred attire,

I do not see, gracious one, where

Those spaces and abysses are.

Feminine Principal:

They, like I, are in your dream, in

Your willing,

Illume yourself, hear your prophetic voice,

And you will make out, you will

Behold in your languor

The colourful worlds separating us.

You fill everything with yourself

I do not exist, only you transpire

When in the light beams of your

Dream

I, glittering, arise

As an image of new beauty

Thus condemning to life

Swarms of fancies, choirs of visions

Assemblies of shimmering worlds.

Only you transpire, not me, not me,

You fill everything with yourself!¹⁹⁶

Synesthete composers, form their compositional language in a specific way according to an image (the archetypes in the case of Scriabin) that is audibly and visually recognisable in the musical texture. To support the idea of music perception as the basis of the visual representation of Archetypal Images, here are other examples:

Gubaidulina (pseudosynesthete):

‘In the first instance, perhaps on a walk, I hear a huge, shapeless, multi-faceted sound, absolutely fascinating, with everything piled up together in a way you could never

¹⁹⁶ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 315.

notate - something which exists outside time. It's like a present, and I consider it a duty to transform it from vertical to horizontal.¹⁹⁷

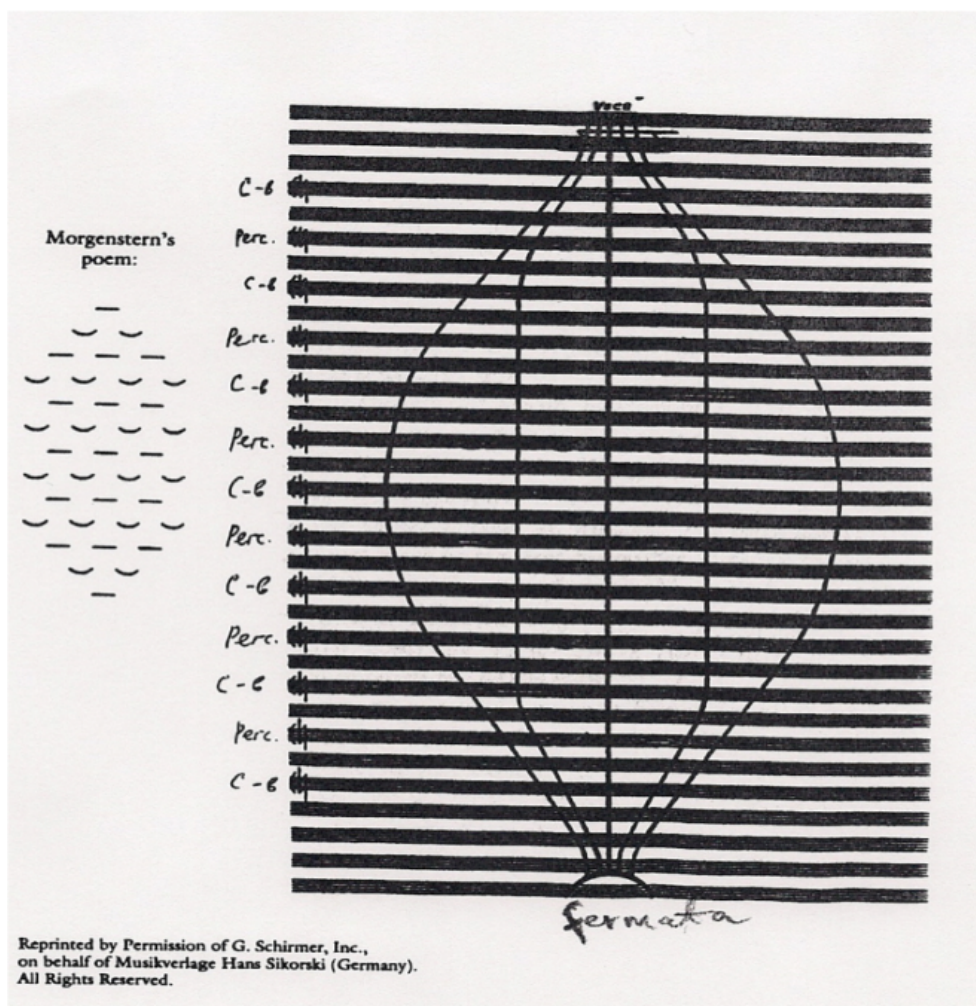


Fig 3.6: Gubaidulina, *Fish's Night Song* (gestured music)

¹⁹⁷ Michael Kurtz, *Sofia Gubaidulina, A Biography* (Indiana University Press, 2007), 223.

6

Collection of piano pieces for 2020's

MUSICAL TOYS
(1969)

1. MECHANICAL ACCORDION
機械仕掛けのアコーディオン / Die Ziehharmonika

Allegretto ♩ = 92

Sofia GUBAIDULINA

© 97: St. Miroslav Publishing, Moscow.

Fig 3.7: Gubaidulina, *Mechanical Accordion*, archetypes

In Gubaidulina's *Mechanical Accordion* (as in the example) we can extract two images: the green is the imitation of the accordion, the red is the voice or whistle. One of the synesthetic experiences is an inner screen mind map.¹⁹⁸ At the top of the page of music the author has attempted to give a symbolic one-line representation of the whole page.

¹⁹⁸ Jamie Ward, *The Frog Who Croaked Blue : Synesthesia and the Mixing of the Senses* (London and New York: Routledge, 2008), 90.

II. Regard de l'étoile

(Choc de la grâce...l'étoile luit naïvement, surmontée d'une croix...)

The image shows a page of musical notation for the piece "Regard de l'étoile" by Olivier Messiaen. The score is for piano and includes several systems of music. Key features include:

- Tempo and Meter:** The piece is marked "Modéré" with a tempo of $\text{♩} = 96$. A section is marked "Modéré, un peu lent" with a tempo of $\text{♩} = 76$.
- Dynamics:** The score uses a wide range of dynamics, including *f* (forte), *ppp* (pianissimo), and *ff* (fortissimo).
- Markings:** There are several handwritten and printed markings:
 - A yellow circle highlights a specific chord in the first system.
 - A red cross is drawn over a section of the second system, with the text "8^e bassa (Thème de l'étoile et de la croix)" written below it.
 - Blue horizontal lines are drawn across the first and fourth systems.
 - Green lines and shapes are drawn over the first and fifth systems.
 - A red line and bracket are drawn over the third system.
 - A yellow circle highlights a chord in the fourth system.
- Performance Instructions:** The score includes instructions such as "PIANO", "f", "ppp", "ff", "rubato", and "accords de carillon (comme des cloches)".
- Instrumentation:** The score is for piano, with specific parts for the 8^e basse (8th bass).
- Page Information:** The page number "6" is in the top left, and the publisher information "D. & F. 13; 230" is at the bottom.

Fig 3.8: Messiaen, *Regard de l'étoile*

In *Vingt Regards sur l'enfant-Jésus*, Messiaen, as a synesthete, illustrated the figure of a cross by the use of linear chromatism, as in the Example 3.8. The brown markings inserted by the author, the light green and blue markings are other images we can extract from the texture.

The silver apples of the moon, The golden apples of the sun

John Buckley
1992

Fig 3.9: John Buckley, *The silver apples of the moon, the golden apples of the sun*

John Buckley, a contemporary Irish composer, doesn't define himself as a synesthete or pseudosynesthete, but as a synesthetic performer, I can extract Images in his compositions from the texture (Example 9). Another analogy between texture and harmonic/pitch organization in the writings of Messiaen and Buckley is that the left and right hands appear to be in a different key and have to be read individually. It is proof that the layers of musical texture have linear independence in the composer's mind and result in a vertical harmonic clash. (Harmonic centers are marked in the scores in light green).

It is evident that synesthetic minds have a specific way of processing images. Cross-modal perception gives a chance to observe sound visually. The texture gets a specific space/time location on an inner mental screen, touch sensations of the pitches form

harmonic textures and feelings respond to different sense centers, thereby creating the emotional picture.

Giuseppe Galetta points out the different ‘Augmented Reality’ perceptions of a synesthete. He continues: ‘Synesthesia might therefore represent a new form of human communication and not a subjective or self-referential perceptive phenomenon, the code of which has been genetically imprinted during the human evolution in some susceptible individuals, who can be defined ‘the switchers’, that are specific individuals able to switch from a standard perception level to a multisensory perceptual level, from normal reality to augmented reality. The synesthetes could then communicate on the basis of a mutual perceptive system, influencing each other: this system and its sensory flow could be tuned, because it is an archetypal communication form of the mankind.’¹⁹⁹

Robson Rosseto describes the awareness of the senses in the act of performance, the physicality of the process: ‘The body which presents itself as scenic and actions from this presence emerge of the sensory perception and are intrinsically associated with corporal awareness. And for the continuous development of this presence state and ability to improvise is recurrent the need for constant observation the body's own. When talking about the body listens, not only are the ears, either the eyes are summoned, but all the senses together. Has been found that to become aware of itself, is necessary to support the interpreter intuition, and be aware of all the information brought by the senses. The received stimulus in the surrounding space influences

¹⁹⁹ Giuseppe Galetta, ‘The Aesthetic Appreciation of a Synesthetic Artwork: Entropy or Augmented Reality?’, <<http://www.artecitta.es/Vcongreso/Art%20and%20Synesthesia.htm>>, [accessed 20 May 2015]

corporal state, results of the functioning of sensory systems, even if such interference is narrowly perceived consciously. The relationship established an impromptu game requires a better understanding about the processes of interpreting sensory information.²⁰⁰

The audible evidence of Scriabin's performing style is demonstrated in the piano roll recordings. The graphics illustrate Scriabin's time organisation of phrases like a model of a synesthete's 'inner screen'.

Case Studies I: The Welte Rolls 129

Example 3.13 Scriabin, *Désir* Op. 57 No. 1 (Scriabin's recording of 1910 transcribed by P. Lobanov) pp. 129–32

The image displays two systems of musical notation for Scriabin's *Désir* Op. 57 No. 1. Each system consists of a grand staff with a treble and bass clef. The first system begins with a tempo marking of $\text{♩} = 47$ and a dynamic marking of *p*. It includes performance instructions such as *u.c.* (unaccompanied) and *pp* (pianissimo). The second system features a dynamic marking of *mp* (mezzo-piano) and *poco cresc.* (poco crescendo). The notation includes various rhythmic values, accidentals, and phrasing slurs. Measure numbers 112, 80, 56, 40, and 28 are indicated at the top of each system.

Fig 3.10: Leikin, Case Studies 1: The Welte Rolls.²⁰¹

²⁰⁰ Robson Rosseto, 'Synesthetic Corporal Improvisation As Field Research And Reflection For Artist Of Scene', <<http://www.artecitta.es/Vcongreso/Art%20and%20Synesthesia.htm>>, [accessed 20 May 2015]

²⁰¹ A. Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 129.

Leikin gives analyses of Scriabin's playing *Desir* op.57, No. 1 (recording of 1910 transcribed by P. Lobanov).²⁰²

Tempo Flexibility

Unlike the way he plays in other recordings, Scriabin drops the tempo not at phrase endings, but rather at the ascending chromatic gestures that are reminiscent of the opening leitmotif from Wagner's *Tristan and Isolde*. By stretching out these motifs Scriabin renders them particularly languorous. He feverishly speeds up the tempo toward the climax in mm. 10-11, though at the climatic point in the first half of m.12 he broadens the pace considerably and then continues the slowdown and diminuendo during the concluding two measures.

Desynchronization of the Parts

Although the middle voices in *Desir* contrapunctually reflect the chromatic lines of the treble, most of the desynchronization comes from rolling the chords rather than dislocating the lines. Many of the chords are played perfectly together, thus emphasizing the dominant harmonies and their expressive role in *Desir*...The rolled chords are performed differently from their notation in the printed score. Often, chords not indicated as arpeggiated in the text are rolled in performance. By contrast, the last three chords are marked in the score as fully arpeggiated from bottom to top; Scriabin, though, only breaks the lower three or four notes and strikes the top notes simultaneously, giving emphasis to the sonority of the rootless C-major dominant.

²⁰² A. Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011),129-132.

Articulation

As he does in all his recordings, in performance Scriabin either shortens or disregards entirely the longer slurs of the printed editions. Some of the breaks between the slurs are not heard as breaks because of the sustaining pedal (e.g., the break between the third and the fourth eighth-notes in m.1). Other breaks, however, are clearly announced in his nonpedaled rendition, as in mm.3 and 8.

Pedaling

Scriabin alternates between the richly sonorous pedalled sound and the simple nonpedaled tone. The most opulent pedal effects occur when he unites on one sustaining pedal a dominant chord with a chromatic motion in a middle voice that moves through a major sixth, a raised fifth, and a lowered sixth, a regular fifth, and a lowered fifth, in combination with additional chromatic lines in the treble (see mm. 3-6, 8-11, and 13-14).

Rhythm and Pitch Modifications

As always, Scriabin shortens time values in performance, inserting a multitude of rests. Through most of these introduced rests, the sound of the preceding pitches continues on the pedal, which he holds his hands above the keys. Less usual are his occasional replacements of printed rests with extended time values (mm. 1-2 and 6-7). In these four cases, Scriabin simply holds down the keys, rather than using rests and the damper pedal...The top notes in the last three chords, as mentioned earlier, are

truck together, but Scriabin releases these chords in his typical rolling manner-gradually, from the bottom up, lifting his hands sideways from left to right.²⁰³

Conclusion:

Scriabin's performing style has a character of spontaneity and uses the power of timbre to capture expressions of 'illumination, mysticism, intoxication, apocalyptic or inexpressible experience.'²⁰⁴ During the time of the Symbolists sound was a source which brought them to the imaginative reality created. Scriabin started the path, but he was not alone in his intentions. As Kievman describes briefly: 'Timbre, "Clangtint", or "tone-colouring" was used with startling originality by Richard Wagner during the 19th century, and raised to a science in the early and mid-20th century by Scriabin, Sibelius, Ives, Varese, Messiaen, Ligeti, Nono and several other composers. Kievman refers to Hermann Helmholtz's *On the Sensations of Tone* and describes timbre as 'wave form, amplitude, spectral envelop, the range between tonal and noise-like character, the time envelope in terms of rise, duration, and decay.'²⁰⁵

His sensitivity to timbre, visualisation of sound and, as a result, the 'velvet' quality of Scriabin's pianism was due to his multimodal experience of music through

²⁰³ A. Leikin, *The Performing Style of Alexander Scriabin* (Ashgate Publishing Company, 2011), 74–76.

²⁰⁴ Carson Kievman, 'Sound-Colour and Visceral Perception: The Historical Ascendancy of Timbre', *Princeton University*, 2012 <<http://princeton.academia.edu/CarsonKievman/Activity>> [accessed 6 August 2014]

²⁰⁵ Carson Kievman, 'Sound-Colour and Visceral Perception: The Historical Ascendancy of Timbre', *Princeton University*, 2012 <<http://princeton.academia.edu/CarsonKievman/Activity>> [accessed 6 August 2014]

synesthetic perception. As Messiaen, another synesthete said it is ‘not a question of chords, but of tone complexes! Timbre displacements within a tone complex are just as helpful as these in the reproduction of colour...’²⁰⁶

Kievman responds to Messiaen words ‘ on one page of the score there are, after all, a thousand colours, and that’s impossible to reproduce, so there’s only a general conformity with my colours.’ with a remark: ‘Olivier Messiaen’s synesthesia may seem bizarre at first glance. But after looking into his ideas and musical works, one must conclude that his concepts were based on a solid understanding of acoustics, colour spectrums and cognitive associations, and that he was able to very specifically catalogue “the mysterious” into a technical and artistic flawlessness.’²⁰⁷

Messiaen is closer to us in time and his language mentally and harmonically continued along the path of Scriabin. From his writing we can better understand Scriabin’s long range goals. It seems timbre is the bridge to activate and unite sensations of sound, colour, smell, touch and taste. The overtones series plays a big part in the reproduction of timbre.

To conclude it would be logical to say that cross-modal sensations of synesthesia alter the paradigm of the mind²³ and its perception. This organizes the musical texture into Archetype images and construct the architecture of the composition. Typically of

²⁰⁶ Carson Kievman, ‘Sound-Colour and Visceral Perception: The Historical Ascendancy of Timbre’, *Princeton University*, 2012 <<http://princeton.academia.edu/CarsonKievman/Activity>> [accessed 6 August 2014], 25.

²⁰⁷ Carson Kievman, ‘Sound-Colour and Visceral Perception: The Historical Ascendancy of Timbre’, *Princeton University*, 2012 <<http://princeton.academia.edu/CarsonKievman/Activity>> [accessed 6 August 2014]

synesthetic perception the independency and clarity of all the elements and their existence in their own independent timeframe reveals a three dimensional perspective of sound as sculpture.

Capítulo 4. Visualización de la Textura Musical. Metodología del Análisis Musical Basado en las Imágenes Arquetípicas

Serán discutidos los siguientes trabajos:

Metodología: Este capítulo proporciona un análisis musical, basado en el sistema ampliado de los arquetipos, desarrollado a partir de los seis arquetipos de Susanna García, que ella aplica a una Sonata de un movimiento. Marcados en diferentes colores, los Arquetipos de la textura musical conllevan contenido simbólico de las creencias filosóficas del compositor, reflejadas en las fuerzas misteriosas de la fuerza creativa y la conciencia.

Las relaciones armónicas dentro de las obras seguirán la cadena de relaciones alteradas Dominante/Tónicas (la distancia de Scriabin D-T es el tritono) del Arquetipo del acorde de la “Unidad Mística” (como destaca García). El Modo dual, descrito en el sistema analítico de **Yavorsky / Dernova**, introducirá la clave armónica de la composición, una clave modalidad dual. Varvara Dernova ha descrito el sistema armónico de Scriabin como Secuencias Enarmónicas, basado en seis acordes igualmente dominantes, o dominantes de partida y dominantes derivados, que forman tres enlaces básicos de Tritono, completados con un cuarto enlace repitiendo el primero.

YAVORSKY Y DERNOVA

El concepto central de Yavorsky fué la 'modalidad dual', un sistema para la formación de diversas escalas derivadas de tritonos y enlazado por tritonos en su resolución. 77 Dernova desarrolló el sistema de Yavorsky e introdujo una nueva perspectiva del concepto del mismo acorde perteneciendo a dos tonalidades al mismo tiempo. Como

Dernova dijo: 'las tónicas no se pueden oír debido a la complejidad de las Dominantes. Scriabin las hace sonar, a menudo al final de algunas de sus piezas avanzadas. El efecto es sorprendente, muy tierno y suave'.⁷⁸

Bowers señala que Scriabin dejó atrás la armonía clásica al rechazar la idea de 'estabilidad tonal absoluta'. En su lugar, generó acordes fuera del contexto mayor-menor, tratando 'sus complicados, alterados y embellecidos acordes dominantes como consonancias no pidiendo ninguna resolución, pasando de uno a otro en una concordancia dominante inestable'.⁷⁹

La melodía perdió definición, se rindió a su legibilidad como una línea se separa de un entero armónico... Las melodías de Scriabin se convirtieron en motiívicas, partes fragmentarias de la totalidad de la tonalidad de la música. ... Scriabin reforzó sus nuevos centros tonales de gravedad por el uso repetitivo del tritono. El tritono divide la octava en dos mitades iguales, a diferencia de la quinta y cuarta División de la octava en su relación de tónica-dominante. El tritono se convirtió en inherentemente indispensable dentro de sus alterados, añadidos y constantemente modificados dominantes, tratados ahora como tónicas 'nuevas' y tonalidades.

Bowers señala que mientras Scriabin creyó que los modos que él utilizó se derivaban de la música de la antigua Grecia, los Griegos lo habían realmente heredado de un período mucho más temprano, como 'la base pitagórica de nuestra entonación no viene de Grecia del sexto siglo AC sino de Sumeria, a través de Babilonia, en Mesopotamia, hace más de 3.000 años dándole incluso mayor antigüedad'.⁸¹

El sistema de Modalidad Dual de Yavorsky (*dvazhdy lady*) explica la estructura de las composiciones. Este fue un sistema para la formación de diversas escalas derivadas de tritonos y enlazadas por tritonos en su resolución (ya sea hacia adentro en una tercera

mayor, o hacia afuera en una sexta menor). 'La Modalidad Dual combina pares de tritonos para crear una especie de bitonalidad en cada pieza de música de Scriabin'.

<http://britishpostgraduatemusicology.org/bpm7/smith.html>

SMITH: CAMINO LIBIDINAL ENTERRADO EN LA ENERGÍA

Smith describe cómo la unidad psicoanalítica atraviesa el tejido armónico de Skryabin, su análisis está basado en las 'tensiones' armónicas y el psicoanálisis de personajes simbólicos de las composiciones. Kenneth Smith revela «discurso erótico» de las obras de Scriabin, donde el compositor 'desarrolló un rico simbolismo musical para representar ciertos tipos de encuentro erótico (...) como elementos masculinos y femeninos en un intento de retratar la experiencia erótica idealizada.'

<http://britishpostgraduatemusicology.org/bpm7/Smith.html> [consultado 26 de octubre de 2017]

Él insiste que es la intención de Skryabin y 'la composición estrategia, que combina la falta de objetivo circular de la energía con descargas de su tensión (que despiertan deseos teleológicos) y aun así gozan de la interacción constante de complejos de energía simultáneos.'⁸³

ROBERTS SOBRE LA SIMETRÍA COMO BASE DE LA ESTRUCTURA.

Roberts aplica la escala octatónica para el análisis de las composiciones de Scriabin y encuentra las raíces de los modos en canciones populares rusas. La simetría puede ser una característica superficial o puede ser parte del fondo, como el patrón simétrico de los modos de transposición limitada.

Hay muchos puntos de contacto entre la simetría en la Música Modernista Rusa y los tradicionales armónicos terciarios y los lenguajes de las canciones populares. Tomando el aspecto terciario primero: aparte del enfoque sugerido por una sexta francesa o una séptima dominante con una quinta disminuida, también está la novena menor dominante con una quinta disminuida y aumentada. Lo anterior es por implicación octatónica y el último tono entero, ambos pueden disponerse simétricamente alrededor de la tónica asociada.

ROBERTS: PRINCIPIOS DE LA CONSTRUCCIÓN

Durante el período Modernista muchos compositores intentaron alejarse de la tonalidad como principio de control estructural y buscaban otros medios de dar a su música unidad, continuidad y dirección. Los compositores rusos mostraron poco interés en el serialismo, que es más una conveniencia compositiva que una manera de construir una estructura musical audible.⁸⁵

Roberts señala que ' la muerte temprana de Skriabin significó que sus experimentos con modos simétricos en Preludios Op.74 no siguieron hasta las piezas tempranas de Messiaen catorce años más tarde. En el primer trabajo publicado de Messiaen, *Le banquette celeste*, con los resultados de Skriabin, uno nota los siguientes puntos:

El tono místico del título; Skriabin asumió un creciente interés en el misticismo aproximadamente en 1902, estudiando primero de Nietzsche y luego las enseñanzas Teosóficas de Madame Blavatsky. Muchas de sus obras tienen títulos sugiriendo un programa filosófico.

El tempo lento, que enfatiza la coloración armónica de los acordes individuales; el efecto corresponde al ritmo armónico a menudo lento y las armonías estáticas de Scriabin.

La combinación de elementos de dominante y tónica, especialmente la tercera de la tónica, como en el principio de las barras impares.

La similitud de escalas de estructura a las escalas de los preludios finales de Scriabin; la escala octatónica en las barras 1, 3, 5 y 7, alternadas con otras formaciones.

El uso de la tercera mayor/menor en el acorde FA sostenido en la barra 8.

El séptimo menor añadido en el acorde final.

La ambigüedad tonal, en la que el FA sostenido es primero desafiado por FA pero resulta siendo finalmente la subdominante de DO sostenido.

La lenta base estática bajo armonías complejas.

La forma, que es básicamente, una sección repetida²⁰⁸

Como en los modos de Modalidad Dual de Scriabin, la conexión de DO mayor y FA sostenido mayor (un ejemplo), crea escalas cromáticas de 12 notas, él es considerado un precursor de la técnica de doce tonos de Schoenberg, el serialismo.

Baker intentó aplicar el análisis Atonal a las composiciones finales de Scriabin, afirmando que el compositor 'fue uno de los pocos compositores importantes que revolucionaron el estilo musical en la primera década del siglo XX mediante la

eliminación de clave como un principio estructural y el establecimiento de un nuevo uso de armonías disonantes.'

https://books.Google.com/books/about/The_Music_of_Alexander_Scriabin.html?id=v7tmQgAACAAJ [consultado 26 de octubre de 2017].

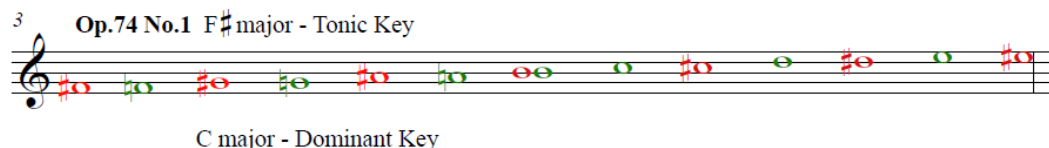
Conclusión

El Análisis Musical Arquetípico llegó como un resumen de diversos análisis musicales desde diversas investigaciones y sistemas, teniendo en cuenta las complejidades del lenguaje compositivo y el contenido simbólico. Este tipo de análisis, mediante la descripción verbal de los arquetipos de la textura musical, podría utilizarse como una guía para las obras de Arte Visual en composiciones destacadas.

Cinco preludios op.74 (1914):

No.1, Dououreux, déchirant.

La nota es en Modo Dual: FA sostenido / DO mayor



Ejemplo 4. 5

El método de Modalidad Dual de Yavorsky (dvazhdy lady) se ha aplicado aquí para conectar dos escalas o modos a un tritono. Estas dos escalas forman una fila de doce notas, mientras que al mismo tiempo es una escala cromática que encaja en el grupo simétrico de escalas de Robert, como se describe en el capítulo uno.

En este preludio, el DO mayor combinado con el FA mayor sostenido forman la escala cromática de 12 notas. Scriabin alcanzó esta estructura a través de una reacomodación armónica de la séptima Dominante en la tonalidad de FA sostenido (Dernova's Departure Dominant) equiparandola a una segunda inversión de la séptima Dominante alterada DO mayor (Dernova's Derived Dominant). Las notas de esos acordes verticales leídos horizontalmente dan una escala cromática de 12 notas, la Modalidad Dual de Yavorsky. Esto responde a la pregunta de clave de las últimas composiciones de Scriabin después de 1910 cuando la evolución de la tonalidad estaba completa: es una clave doble.

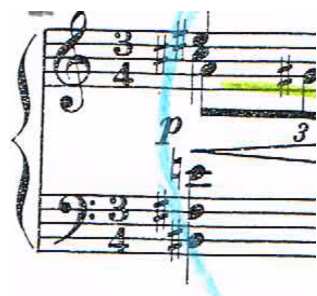
La estructura de Tónica-Dominante-Tónica todavía está presente; excepto que la Tónica está expresada por los acordes de la estructura Dominante, y la Tónica y la Dominante están a un tritono de distancia.

Douloureux, déchirant "Съществуемъ и умираемъ" *смерть*

Ejemplo 4. 6 A. Scriabin, op.74, Preludio n°. 1

Aquí están seleccionados ejemplos del acorde Arquetípico de Mystical Unity (Unidad Mística); son centros de afinación que demuestran el movimiento de Scriabin a diversas notas. Esto es importante para los intérpretes, en orden de poder seguir el cambio atmosférico implícito en el hecho de cambiar clave y color.

Bar 1, Departure Dominant, o Da en el sistema de Dernova, con SI sostenido en el bajo en clave de FA mayor sostenido.



Ejemplo 4. 7

Scriabin utiliza constantemente las relaciones de Dominante - Tónica aunque la distancia entre ellas se altera con un tritono. Las tríadas son generalmente representados por acordes Dominantes. Hay un ejemplo de ello en las barras de 3 y 4 donde el bajo va desde FA sostenido a DO. En las barras 11 y 12 el bajo SI agudo se 'resuelve' en FA sostenido, lo cual se repetirá en la llamada 'cadencia'.



Ejemplo 4.8, bar 15, Derived Dominant, or RE Bemol usando el sistema de Dernova's, bajo de FA sostenido en DO mayor.

Los Arquetipos utilizados en el Preludio N° 1:

1. El Eterno Femenino, línea melódica, marcado en rojo en la partitura.
2. El Tema de la Nostalgia, capa intermedia, arrastre cromático de la voz, marcado en verde.
3. Los Ritmos Perturbadores, marcados en marrón, semicorcheas con el tritono, en el centro del pasaje musical.
4. El elemento de Conexión es la Noción de la Unidad Mística, marcada con una línea azul. El acorde Dominante alterado con el bajo SI sostenido en DO mayor, se 'resuelve' en el acorde Dominante alterado con el bajo de FA sostenido. En realidad es el mismo acorde a través del deletreo enarmónico: el tritono LA sostenido en RE doble sostenido en el dominante de FA mayor sostenido, puede ser redeleterado enarmónicamente como SI Bemol a MI en la inversión de la Dominante DO mayor séptima.

No.2, Très lent, contemplative

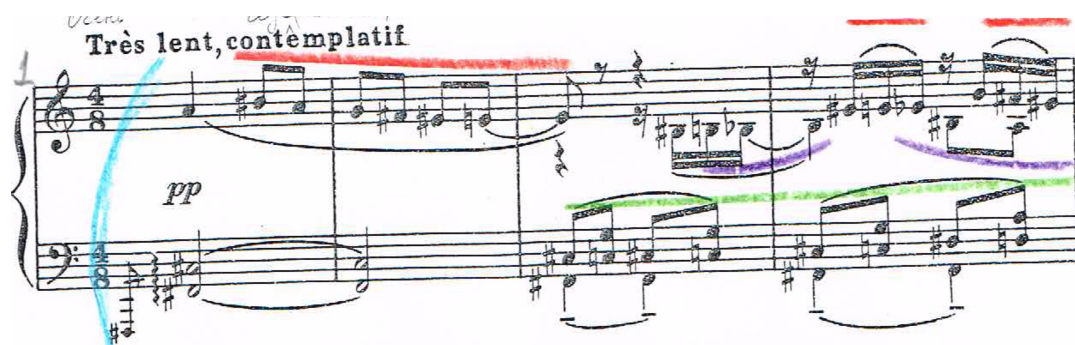
Como menciona Smith: 'este tipo de pesimismo Schopenhaueriano, asociado con la pulsión de muerte fue el secreto escondido detrás de los últimos años de Skryabin, un secreto registra la devastadora realización de su fracaso para completar su misión teúrgica en la tierra. Un pasaje emocionalmente conmovedor, estratégicamente ignorado por los devotos de Skryabin, fue encontrado por el filósofo comunista Anatoly Lunacharsky entre los papeles del compositor. Dice: "Por lo tanto, me di cuenta que estaba equivocado. Si reconociera que el espíritu ha creado el mundo entero y vive en todo lo que existe, entonces no estoy solo. Es necesario cambiar la visión del mundo que todos tienen de él para que pueda ser cambiado. No soy capaz de hacer algo que hará que las piedras salgan del camino volando hacia el aire, aunque tengo ese poder sobre mi fantasía.'

Arquetipos en el preludio No. 21. El Eterno Femenino

2. Arrastre del cromatismo de 'Dark Shadows'

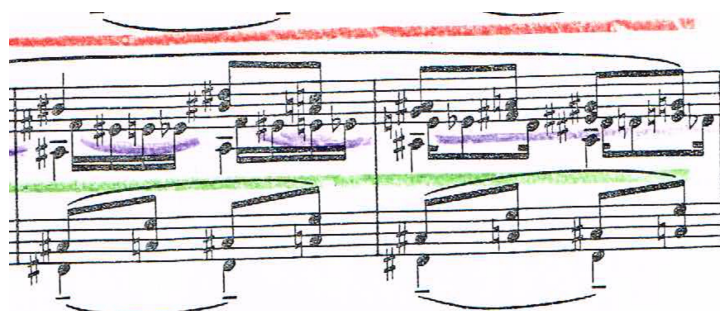
3. Acompañamiento de canción de cuna

4. El acorde de la Unidad Mística



Ejemplo 4.9, barra 1

La línea melódica descendente en la barra 9 ilumina al RE sostenido como su punto más alto de expresión. La subida y la caída de los tonos corresponden a la subida y la caída del efecto emocional.



Ejemplo 4.10, barra 9

Aunque este Preludio tiene características de una canción de cuna, es más parecido a una canción de cuna de la muerte. El Arquetipo del Eterno Femenino, ambas la madre y la seductora es descrito por un pedal de órgano Dominante (bajo en FA sostenido de principio a fin), otra vez usando la notable polaridad DO/FA sostenido.

Como Kenneth Smith señala:

... el punto fundamental es que el Eterno Femenino - la figura de la maternidad, la seducción y el amor - se convierte ahora en el mascarón de proa de la muerte. En una etapa temprana, Ivanov había forjado en este enlace; su poema continúa:

' Allí ella, en la tristeza,

Espera sola por él encima de la tumba,

Sentada inmóvil en la bruma.

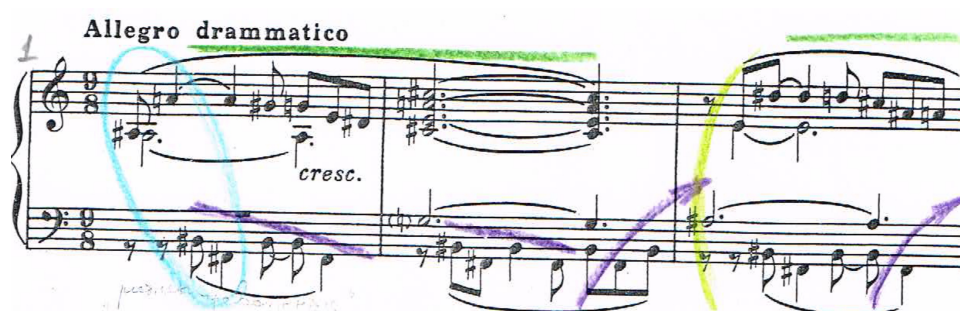
... Si Ivanov se deleitó en el caos que encontró en las líneas cromáticas de Tristán e Isolda, sin duda habría aprobado el Preludio op. 74, nº 2, en el que el movimiento del semitono satura la voz liderante casi en su totalidad. El propio testimonio de Skryabin admite una doble lectura de esta línea cromática y pedal tónico como agentes de tensión tanto de muerte como de seducción erótica.

Tocando el preludio a Boris de Shloezer, definió la escena psicológica: "escucha que sencillo y a la vez aún que complicado psicológicamente"... el ha elaborado características específicas: 'y aquí hay fatiga, agotamiento - la línea cromática descendente. ¿Ve cómo este corto preludio suena como si durara todo un siglo? En realidad es toda la eternidad, millones de años...' . En otra ocasión, mientras discutía la pieza con Sabaneyev, élla tocó dos veces, demostrando que 'el mismo cristal puede reflejar muchas luces y colores diferentes'. Sabaneyev describe cómo, la segunda vez, la pieza perdió 'cada traza de caricias del Eros que una vez lo había acompañado. Al mencionar esto a Skryabin, el compositor susurró, ' sí... es muerte ahora. Es muerte como el aspecto del Eterno Femenino que conduce a la Unidad Final. Muerte y amor. La llamo 'Hermana' muerte en mi Aclaraciones Previas, porque no debe haber ningún rastro de miedo sobre ello. Es la reconciliación más alta, un resplandor blanco.

No.3, Allegro drammatico

Los Arquetipos presentes son:

1. El Principal Masculino.
2. Ritmos Perturbadores.
3. El Eterno Femenino (Principal Femenino).
4. El Acorde de la Unidad Mística.



Ejemplo 4.11 barras 1-3

El compás apunta inmediatamente a las danzas vertiginosas del Arquetipo. La clave es DO/FA sostenido, partiendo de la dominante alterada de SI sostenido (DO), el Arquetipo de la Unidad Mística.

Lo característico aquí es cómo Scriabin, en la barra 3, transpone la melodía hacia un tritono, dejando el mismo bajo. Eventualmente, toda la textura se mueve hacia FA sostenido (el Dominante con el bajo en SI sostenido) en la barra 13.



Ejemplo 4.12, barra 13

En la barra 15 la melodía vuelve a su tono original, mientras que el bajo mueve un tritono desde FA sostenido a SI sostenido. Esto puede compararse al movimiento en la barra 1 de SI a FA agudo sostenido. Otra vez, Scriabin juega con la tónica dominante, y las relaciones de dominantes tónicas, preparando la 'resolución' hacia un acorde Dominante final en FA sostenido.



Ejemplo 4.13, barra 15-16



Ejemplo 4.14, barra 23-26

No.4, Lent, vague, indécis

5 **Op.74 No.4** A major - Tonic key

E \flat (D \sharp in scale) - Dominant Key

Ejemplo 4.15

Aquí Arthur Eaglefield Hull describe el género de piezas de miniatura para piano:

Schuman fue el creador de la pieza poética corta, el real "poema sinfónico," en comparación con la que los grandes lienzos de Franz Liszt y Strauss merecen el título de "dramas tonales." Esto revela que ambiguos son los términos de la forma musical, puesto que toda música debería tener esta calidad de "poesía en sonido" como uno de sus componentes. Las Miniaturas sirven ya sea como cuadros tonales, como con MacDowell; o como pequeños "estudios armónicos", como con Rebikoff; o como pequeños Pasteles de música absoluta, como con los «Preludios» de Scriabine.

Según mi programa del ciclo dado anteriormente, el Preludio nº.4 no tiene tensión. La emoción es más de un anhelo solipsista de paz interior, lejos del mundo exterior. El marco de este preludio encaja en un miniatura 'poema tonal'.

Los Arquetipos presentes aquí son los siguientes:

1. Contemplación Solipsista.
2. El Acorde de la Unidad Mística.

1 **Lent, vague, indécis**

p *pochiss.* *poco a poco cresc.*

Ejemplo 4.16, barras 1-2

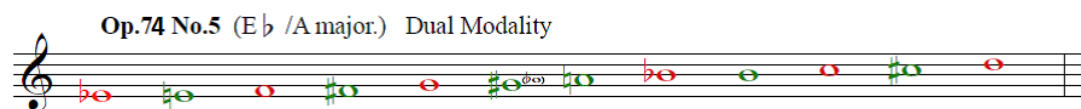
m.f.

Ejemplo 4.17, barras 9-10

Aquí una típica 'resolución' del complejo Dominante al final, desde RE agudo a LA.

Ejemplo 4.18, barras 21-24

No. 5, Fier, belliqueux



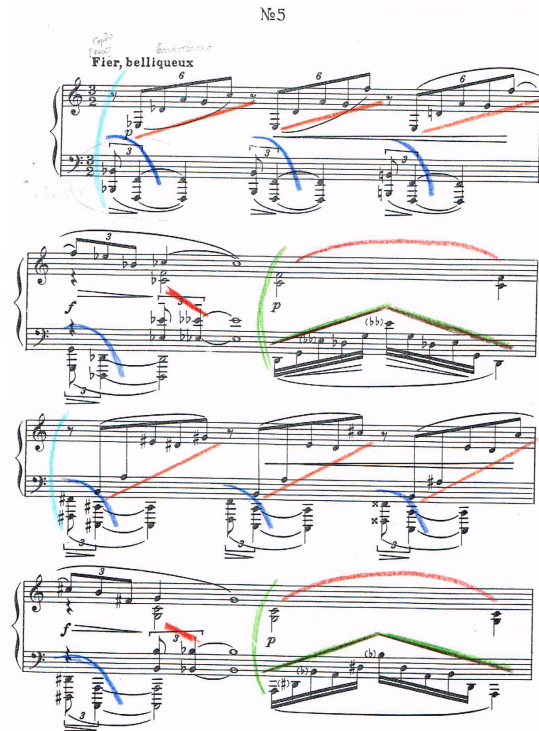
Example 4.19

Arquetipos presentes aquí:

1. La Convocatoria Divina: motivo de la Fanfarria (bajo SI Bemol-FA).
2. El Eterno Femenino (voz melódica en la segunda línea).
3. Ritmos Perturbadores (verde oscuro en la partitura).
4. Ganas de Volar (pasajes ascendentes anaranjados).
5. Acorde Unidad Mística.

№5

Fier, belliqueux



A musical score for 'Fier, belliqueux' (No. 5) in 3/4 time. The score is written for piano and includes four systems of music. The first system shows the beginning of the piece with a treble and bass clef. The second system features a melodic line in the treble clef and a bass line in the bass clef. The third system continues the melodic and bass lines. The fourth system concludes the piece. The score is annotated with various colors: red lines for ascending passages, green lines for rhythmic patterns, and blue lines for specific motifs. The title 'Fier, belliqueux' is written in a stylized font at the top left of the score.

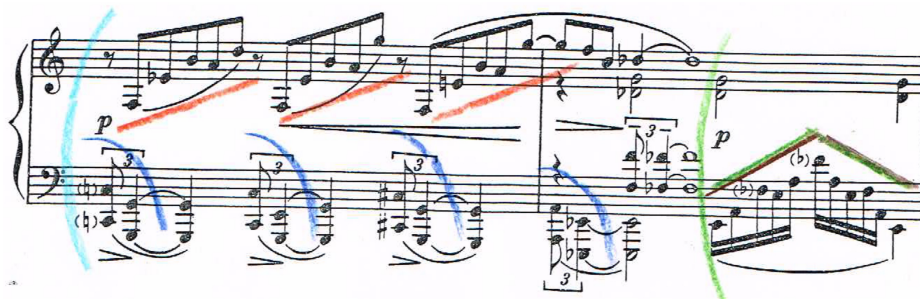
Ejemplo 4.20

Aquí las bases constantemente enfatizan el tritono: Sol-Re Bemol, FA doble DO SOSTENIDO. Como Roberts describe:

En un diagrama basado en el modelo de Iavorsky, los acordes son arreglados siguiendo un patrón simétrico. Iavorsky admitió que el tritono, como el que figura en la tríada disminuida o en un acorde con tercera mayor y séptima menor, podría tener una relativa estabilidad y Protopopov cita la canción "Prialitsa" como un ejemplo. Iavorsky que se refiere a su modelo como un "sistema simétrico" (simmetrichnaia sistema), pero pensó en el tritono en relación con el sistema modal o tonal, que, en muchos aspectos es asimétrico y en cuyo contexto el tritono es inestable. Él no aparece haber observado que en el contexto de un sistema totalmente simétrico, donde la tonalidad es eliminada, el tritono puede ser totalmente estable. Esto puede confirmarse comparando la barra 2 de Scriabin Op. 74 n°. 5 con las barras 5-8. El bajo tritono al final de la barra 2 se produce en un contexto tonal y tiene la tendencia a pasar usualmente a Sol Bemol (FA sostenido), pero en las barras de 5-8, donde la coloración dominante ha sido reemplazada por los patrones simétricos de la escala octatónica, los bajos tritonos proporcionan una plataforma estable para las armonías más arriba.

Ejemplo 4.21, página 2

Para comparar el Ejemplo 4.20 con el 4.21 toda la textura transpuesta desde la base SI Bemol – FA hacia DO-Sol, indica el cambio de 'declararse' como representación del Arquetipo del Eterno Femenino hacia Necesidad de volar, Imperieux.



Ejemplo 4.22, página 3

En la última línea nuevamente la típica "resolución", alejada por el tritono, base La – Mi sostenido.



Ejemplo 4.23, última línea

El claramente reconocible Motivo de la Fanfarria está en el bajo; Convocatoria Divina. El Principal Masculino está presente. También existe la presencia del Eterno Femenino (segunda línea, cambio de textura), llevar gimiendo, gimiendo las emociones a través de murmurantes y perturbadores pasajes de semicorcheas en el **bajo**.

Sin barras de compás.

Robert llega a la conclusión:

Un número de escalas simétricas que surgen en el curso de los Preludios op.74 de Skriabin... Preludio nº 1. Hace uso de dos escalas octatónicas con unos tonos de pasaje adicionales. La importancia de los dos RE naturales en las barras 8 y 15, que no se puede explicar como no-armónicas, fue discutida en el capítulo 8. El Preludio nº 2 comienza y termina con una melodía modal en barras 1-2 y 15-17, que se basan en un acorde 0,3,7,10 (también se aborda en el capítulo 8). El tema principal de la tercera pieza (barras 1-8 y 13-20) se basa en la escala octatónica pero tiene las restantes cuatro notas de la cromática como tonos de paso ocasionales en los agudos. Las barras de 9-12 son puramente octatónicas y las barras 21-26 forman lo que Messiaen clasificó como el 7º modo de transposición limitada. Las barras 11 y 12 del preludio nº 4 constituyen el tercer modo de transposición limitada y la barra 14 y la primera parte de la 15 forman una escala que alterna tercetas menores y semitonos que pueden derivarse de ese modo. Mediante la introducción de RE sostenido y SI en la escala de la barra 14, se forma una simetría más en las barras de 18 y 19. Las barras 20 y 21 están relacionadas con la escala octatónica, y hay más simetrías en las dos últimas barras. La apertura del preludio nº. 5 utiliza la forma ascendente de la escala de SI bemol menor, aunque el centro del tono se cierra entre SI bemol y LA bemol (esta última sugerida por la línea triplicada). Luego se mueve hacia Sol Bemol (FA sostenido) y RE antes de zambullirse en formaciones octatónicas en la barra 5 y llegar a la octatónica completamente en la barra 8. Todo el procedimiento se repite, con transposiciones de tritonos, en la segunda mitad.

Chapter 4. Methodology of Music Analysis based on Archetypal Imagery.

Visualisation of Musical Texture

The following works will be discussed.

Five Preludes, op.74.

Two Dances, op.73 (1. Guirlandes, 2. Flammés sombre).

Two Poemes, op.71 (1. Fantastique, 2. En revant, avec une grande douceur).

Two Preludes, op. 67(1. Andante, 2. Presto).

Two Poems, op.63 (1. Masque, 2. Estrangete).

Two Morceaux, op. 57 (1. Desir, 2. Caresse dansee).

This chapter will provide a brief analysis to help the performer come to an informed interpretation through a system of Archetypes. Harmonic relationships within the works will follow the Archetype of the ‘Mystic Unity’ chord (as highlighted by Garcia). The aim of this analysis is to expose the performer to the Yavorsky / Dernova analytical system in order to clarify the difference between this system and Western approaches to Scriabin’s music. The examples of Op. 74 will be given clearly in black and white, while the scores in the Appendix and other examples are in colour. This demonstrates the importance of the visual aspect. Coloured scores could be very useful in performance.

Philosophy was a significant factor in the development of Scriabin’s musical language; accordingly Varvara Dernova revealed Scriabin’s esoteric harmonic system and described it using Enharmonic Sequences, based on six equal dominant chords, or

Departure Dominants and Derived Dominants, which form three basic Tritone Links, completed with the fourth link repeating the first.²⁰⁹

Yavorsky and Dernova

Scriabin's biographer, Faubion Bowers, introduced the methods of the Russian analysts Yavorsky and Dernova to describe Scriabin's harmonic system to the West. In the U.S this method was termed "tritone symmetry" or "polarity". Yavorsky's central concept was 'dual modality', a system for 'forming various scales derived from tritones and linked by tritones into resolution'.²¹⁰ Dernova developed Yavorsky's system, and introduced a new perspective of the concept as the same chord belonging to two tonalities simultaneously. As Dernova said: 'The tonics cannot be heard because of the complexity of dominants. Scriabin actually sounds them, often at the end of some of his advanced pieces. The effect is surprising – very tender and gentle'.²¹¹

Bowers points out that Scriabin left classical harmony behind by rejecting the idea of 'absolute tonal stability'. Instead, he generated chords outside the major-minor context, treating 'his complicated, altered and embellished dominant chords as consonances asking no resolution, moving only from one into yet another unstable dominant concord'.²¹²

²⁰⁹ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 154–155.

²¹⁰ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 151.

²¹¹ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 158.

²¹² F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 146.

Bowers considers Scriabin's view that harmony and melody were completely interchangeable and points out that vertical and horizontal differences between harmony and melody were fused into a single unit of compression.

Melody lost definition, surrendered its legibility as a line separate from harmony's integer....Scriabin's melodies turned motivic, fragmentary parts of the whole of the music's tonality. ... Scriabin reinforced his new tonal centres of gravity by the repetitive use of the tritone. The tritone divides the octave into two equal halves, as opposed to the fifth and fourth division of the octave in its tonic-dominant relationship. The tritone inherently became indispensable within his altered, added-to, constantly modified dominants, treated now as 'new' tonics and tonalities'. Scriabin made less than might be expected of enharmonic spellings. His orthography does not explain. The piano, of course, cannot differentiate in sound between, say an F sharp and a G flat. The Second Sonata was originally written in A flat Minor, although it appears in its printed edition in the key of G sharp Minor. Belaieff, in this instance, must have pointed out to him that a flat Minor has as its related major C flat, a key which does not exist for any practical purpose, even if the Harvard Dictionary of Music does include it in its Circle of Fifths. Often when we compare a Scriabin manuscript with its published version, we find discrepancies in the musical notation. Evidently, Scriabin had no firm theory about the difference between a diminished fifth and an augmented fourth. It would appear that he sometimes felt differently when he sent a manuscript off in one form and saw it returned in galley proofs. He had afterthoughts, but what they were we cannot decipher.²¹³

²¹³ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 147-148.

Bowers points out that while Scriabin believed the modes he used were derived from the music of ancient Greece, the Greeks themselves had actually inherited them from a much earlier period, as ‘the Pythagorean basis of our tuning rose not from Greece of the sixth century BC but from Sumeria, via Babylon, more than 3,000 years ago in Mesopotamia, giving it even greater antiquity’. This does not negate the fact that Scriabin was cognizant of the basis for deriving the modes used in ancient music.²¹⁴

Bowers explains that in attempting to analyse Scriabin’s harmony, Yavorsky was forced to invent a new language, including terms such as *Dual Modality* (*dvazhdy lady*). This was a system for forming various scales derived from tritones and linked by tritones into resolution (either inward into a major third, or outward to a minor sixth). ‘*Dual Modality* combines pairs of tritones to create a kind of bitonality in each given piece of Scriabin’s music.’²¹⁵ Yavorsky linked tritones and their resolution at the intervallic distance of a minor third. An example follows:



Fig. 4.1: Yavorsky Tritone Series

Thus, he derived the major-minor scale, or as he called it, the ‘Double-Step Scale’, (formed from stable or open notes).

²¹⁴ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 150.

²¹⁵ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 151.

As Bowers puts it: ‘This we know by the cumbersome designation of those “gypsy” modes Scriabin discussed with Casals in 1910, having already arrived at it’.²¹⁶

Bowers continues:

Dernova, synthesizing Yavorsky’s Dual Modality system, combined the unstable tones to arrive at the Scriabin hallmark, a dominant seventh chord with lowered fifth, also classifiable as the French Sixth, or two major thirds separated by a major second. In other words, enharmonically, two interlocking tritones.²¹⁷

Yavorsky, Dernova’s system explains how Scriabin managed to relate ‘unrelateable’ keys (for example, C and G-flat), which gave him unlimited room for movement. This is an example of Yavorsky Dual Modality – the same chord belonging to two tonalities simultaneously:



Fig. 4.2: Yavorsky Dual Modality as discussed by Dernova

Dernova establishes the enharmonic equality of a chord such as G, B, D-flat, F, belonging to the tonality of C and re-spelled as A double flat, C-flat, D-flat, F. As Bowers points out: ‘In this guise the same chord is the second inversion of the dominant seventh (with a lowered fifth) belonging not to C, but to G-flat, a key which is also a tritone’s distance from the rightful tonic of C.

²¹⁶ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 152.

²¹⁷ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 153.

In Scriabin, the unification of these two tonalities (C and G-flat) separated by a tritone is not only an evident means of modulation. It forms a Tritone Link, which produces two separate, autonomous chords. Dervova designates the first as Departure Dominant (Da) and the second she called Derived Dominant (Db). Da and Db are like a brother and sister having related but equal and independent function within a nuclear family of harmony.²¹⁸

Dervova calls these chords ‘Departure Dominant (Da) and Derived Dominant (Db):



Fig. 4.3: Dervova Departure/Derived Dominants

By adding 9ths to chords, Dervova arrives at the following scale of chords, demonstrating Scriabin’s so-called ‘six-tone’ or ‘synthetic’ harmonies. When they are arranged to form what Dervova calls the *Enharmonic Sequence* or *Major Enharmonic Sequence*, the Enharmonic Sequence of six equal dominant chords or *Departure Dominants* (Da’s) and *Derived Dominants* (Db’s) forms three basic *Tritone Links*, and is complete, the fourth link repeating the first.



Fig. 4.4: Basis for Dervova Enharmonic Sequence

²¹⁸ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 154-155.

As Bowers notes: ‘Here Scriabin anticipates Josef Hauer, the spiritual author and ‘practitioner’ of twelve-tone music, and his theory of tropes.’²¹⁹

Peter Deane Roberts points out:

The model of Scriabin’s harmonic technique proposed by the Russian musicologist Varvara Dernoova has helped toward illuminating his late compositions, in which Scriabin turned away from dominant-type resonances and began to explore the possibilities of symmetry as a basis of harmony and structure. In the West attempts to analyse these late works in terms of set theory have led to their being treated in proto-serial and atonal.²²⁰

Richard Taruskin argues Baker for an Atonal approach:

Set formations and transposition routines alike are artefacts of a collection of reference with Scriabin, whether that collection be diatonic (major and minor triads and extensions; t5 and complement), whole tone (augmented triads, French sixths, and extensions; t2/4/6 and complements) or octatonic (major and minor triads, French sixths, and extensions; t3/6 and complements). As the music Baker calls “transitional” exploits the potential interactions between the diatonic and whole-tone collections, so the “atonal” music, after an initial period of more or less total octatonic confinement (the Sixth Sonata), begins exploiting the potential interactions between the whole-tone and octatonic collections...hence French-sixth-chord sonorities and wholesale triton transpositions become if anything more important in the post-1910 music than before. And just as the Mystic Chord had acted as mediator

²¹⁹ F. Bowers, *The New Scriabin. Enigma and Answers* (Devon: David and Charles, 1974), 157.

²²⁰ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 10.

between the diatonic and the whole-tone spheres in the earlier music, so now it mediates between the whole-tone and the octatonic; for as ...observed in terms of Dernova's sequences, it bears the same relation to the one as to the other Five of its six tones are whole-tone-referable; a different five are octatonic-referable; the four held in common, of course, comprise the French sixths, the sum of the old triton link.....Now all three collections are, or can be, centric systems if the composer seeks to exploit their invariance properties; and it is difficult to understand how Baker could have failed to perceive that his own remarks on invariance undercut his cherished notion of Scriabin as an "atonal" composer.²²¹

The analytical systems of Boleslav Yavorsky, Varvara Dernova, James Baker, Valentin Predlogov, and Peter Deane Roberts deal mostly with the harmonic language and structure of compositions.

2015 marked the centenary of Scriabin's death. As time passes, and new harmonic techniques are established, there has been a gradual increase in the appreciation and understanding of the amazing galaxy that Scriabin's genius unfolded for us. Dodecaphonists do not surprise us anymore, and Scriabin's row of non-resolved altered Dominants are accepted now not as dissonance but instead as a beauty of harmonic colouring. Many modern composers are now working with quarter tones on acoustical instruments. As Predlogov has noted, the tempered piano did not prevent Scriabin or Dodecaphonists from drawing their own systems from its basic premise.²²²

²²¹ Richard Taruskin, *The Music of Alexander Scriabin by James M. Baker; Scriabin: Artist and Mystic by Boris de Schloezer*; trans. Nicolas Slonimsky, (10 vols. California: University of California Press, 1988), 160.

²²² V. Predlogov, 'Soundworld of East Europe', (5 vols, Kulturwelten, 2007), 8.

Scriabin's inner hearing transcended the range of the tempered piano. String players are familiar with the concept and importance of intonation, which is not applicable to the fixed pitch of piano. Nevertheless, the question of intonation occurs in the mind of the pianist in forming phrasing, pedalling, and a sense of harmonic direction at certain points, attempting to convey those slight variations of frequencies which are present in the natural acoustics of strings. An F sharp for Scriabin is not the same as G flat; this explains why Scriabin's enharmonic spellings would sometimes not fit to rules of musical grammar, thereby annoying publishers.

For interpreters of Scriabin's music, and even more for listeners, the actual label given to a composition — whether Tonal or Atonal in Baker's arguments — is irrelevant to some extent; awareness of the innovative nature of Scriabin's language is more important. What matters most is that the act of performance, and the purpose of performance, is to encapsulate and convey the full range of the composer's intentions to audience.

With that in mind, it is suggested that Susanna Garcia's Archetypes offer the performer a valuable framework, as they manage to connect the various aspects of Scriabin's 'program' in a more comprehensive way than the more purely structural systems of the other analysts.

The Musical/Performance analysis presented here will give an insight to the musical context of Scriabin's dramaturgy in chosen compositions, with some reference to the analytical harmonic systems.

The aim would be to enable verbal explanation of the dramatic intentions of each composition through an extended Symbolistic vocabulary of Archetypes and their expression in harmony and texture. I will conform as much as possible to Scriabin's

own French and Italian expression marks. Scriabin's physical phenomena-synesthesia suggests that he had in mind picture-like visual images associated with sound texture.

Tjeu Van den Berk discusses how Art reveals itself in symbols:

Symbols are projections of unconscious contents of the psyche. They are metaphors which move the senses. They are certainly not signs, which can be explained causally. Symbols are driven archetypes, biological matrixes which structure themselves in images, lines, colours, sounds, forms, rhythms, hence in all forms of art. In the artist, the collective unconscious sends symbols to the surface of consciousness, which subsequently has a compensating influence in culture. A new equilibrium comes into existence.²²³

Garcia adopts Hugh McDonald's view that 'Scriabin repeatedly conjoined certain types of expressive language with specific musical gestures, thus creating a body of musical symbols consistent throughout these late works.' On this basis, Garcia summarizes Scriabin's gestures into six archetypes:

Notion of Mystical Unity- Scriabin's 'mystic' chord.

The Divine Summons: fanfare motive.

The Eternal Feminine: Scriabin's representation of eroticism.

Motive of light.

Motive of flight.

²²³ Tjeu van den Berk, *Jung on Art: The Autonomy of the Creative Drive* (New York: Routledge, 2012), 46.

Vertiginous dances.²²⁴

Smith gives psychological insights using a Lacanian structure based around building up energy progressions inside a composition, which could be a helpful method of viewing the interactions of Archetypes. Some reference will be made to symmetrical scales and octatonism analyses by Roberts and Taruskin, but mainly the Yavorsky/Dernova system will be applied.

Philip Ewell points out that ‘in Russia the concept of “mode” (lad) has a far broader meaning than the normal view of the term in the United States.’²²⁵ Regarding this important term in Russian theory, Ellion Carpenter states:

In Russian Music Theory, the concept of mode forms one of the major and most important tenets upon which that theory is based. In its broadest interpretation, the Russian concept of mode has no exact equivalent in western music theory ... The reason that the concept of mode is complicated in Russia is that, in addition to Church, Byzantine, Russian, or other historical modes, Yavorsky’s modes are also prevalent.²²⁶

In Scriabin’s harmonic language the tritone carries primary importance. Ewell remarks:

²²⁴ Garcia, Susanna, ‘Scriabin’s Symbolist Plot Archetype in the Late Piano Sonatas’, (23 vols, University of California Press, 2000), 277.

²²⁵ Philip A. Ewell, ‘Rethinking Octatonism: Views from Stravinsky’s Homeland’, 18 (2012), 2.

²²⁶ Ellon D Carpenter, ‘Russian Music Theory: A Conspectus’, in *Russian Theoretical Thought in Music*, ed. by McQuere, Gordon D. (Rochester, USA: University of Rochester Press, 2009), 52.

The reason that the tritone became so important to Yavorsky was because the functional tonal system had, by the late nineteenth century, been weakened, and felt that something other than the T-S-D-T formula was necessary to account for structure in music. It was clear to Yavorsky that the seven-step system of functional tonality had been replaced by a twelve-step system. This notion he learned from his teacher at the Moscow Conservatory, Sergei Taneev (1856-1915).²²⁷

Scriabin was also a student of Sergei Taneev; Ewell goes on to describe principles of Taneev's devices:

The existence of a twelve-note chromatic row (the chromatic scale);

In order to use this scale, it was necessary to organize it and transform it into a tonality [so that it could be used in the same sense as a tonality based on a septatonic scale];

Any tone of this twelve-note scale could be primary for the organisation of such atonality; this tone was declared "scale degree 1," which was assigned as primary tone (the tonic or, more accurately, the melodic tonic). Consequently, a tonality could be formed from a chromatic scale twelve times (twelve tonalities).²²⁸

Richard Taruskin mentions an idea formed by Jay Reise:

He advises that we seek in Scriabin's late music the principles that underlie "a relatively flexible method of composition" in which the symmetrical scales provides

²²⁷ Philip A. Ewell, 'Rethinking Octatonism: Views from Stravinsky's Homeland', 18 (2012), 2.

²²⁸ Philip A. Ewell, 'Rethinking Octatonism: Views from Stravinsky's Homeland', 18 (2012), 3.

stable points of reference but do not prevent the liberal admixture of “foreign” or “chromatic” tones, subject to conventional resolution by half-step’.²²⁹

Scriabin went further with linear modes and dealt with the vertical structure of altered Dominant chords; this formed his ‘secret’ harmonic system, which Dernova’s analysis method would satisfactorily explain.

Taruskin discusses the analysis of Russian musicologist Dernova:

The chief shortcoming of Dernova’s approach seems to be the rigidity and the abstractness of the schemes on which it is based. Each individual item in Scriabin’s vocabulary of chords and chord connections has been empirically isolated and classified, but then assigned a position within an extremely generalised taxonomy that owes more, perhaps, to Yavorsky’s theories than to Scriabin’s actual composing practice. Buenther calls what Dernova produced a ‘structural model’. Which, nonetheless is ‘closely related to all the late works’ (1983:181).²³⁰

Lawrence Kramer brought to musicology the valuation of subjective views, and I would like to utilize this approach: analysing Prelude 1, op.74, I spelled a vertically formed Mystic chord at the start (Dernova’s Departure Dominant in the key of F sharp) horizontally, and a scale emerged. I did the same with the last chord (Derived Dominant in the key of C).

²²⁹ Richard Taruskin, *The Music of Alexander Scriabin by James M. Baker; Scriabin: Artist and Mystic by Boris de Schloezer*; trans. Nicolas Slonimsky, (10 vols, California: University of California Press, 1988), 161.

²³⁰ Richard Taruskin, *The Music of Alexander Scriabin by James M. Baker; Scriabin: Artist and Mystic by Boris de Schloezer; Nicolas Slonimsky*, (10 vols, California: University of California Press, 1988), 148.

Scriabin uses enharmonic equalisation (through different spelling) – the Dominant 7th in the key of F sharp equals the Dominant 7th second inversion in the key of C, connecting two keys distant by tritone, C and F sharp major. The combination of both scales results in the 12 semitones, the chromatic scale. Scriabin never revealed his harmonic system to anyone, nor is it recorded in notebooks, but it is fact that he researched the history of temperament — as far back as the Pythagorean division (before equal temperament) — to prove that his audible sensations of harmonic gravitations do exist in natural acoustics. Scriabin’s hearing was as accurate to overtones on the piano (pedal) as intonation is to a violinist.

Natalya Sukhina (in her Doctorate Dissertation on the Evolution of Scriabin’s miniatures) refers to George Crumb, and mentions the Chinese system 12 lu (p.24): ‘Legends say this system could influence and transform the nature, because each other half-step was a breakthrough to a system of another order.’²³¹ Sukhina gives insightful opinions about cross-arts analogies, describing Kandinsky and Vrubel’s creative credo. Kandinsky was a synesthete too, for whom colours were audible, essentially the reverse of Scriabin.

Roberts give his analysis from the point of symmetry:

A number of symmetrical scales that arise in the course of Skriabin’s Preludes Op. 74 are summarised in example 9-25. Prelude No.1 makes use of two octatonic scales with a few additional passing tones. The significance of the two D-naturals in bars 8 and 15, which cannot be explained as nonharmonic, was discussed in chapter 8. Prelude No. 2 begins and ends with a nodal melody in bars 1-2 and 15-17, which are

²³¹ Nataliya Sukhina, ‘Doctor of Musical Arts Dissertation’, University of North Texas, 2008, <<http://digital.library.unt.edu/ark:/67531/metadc6048/m2/1/>>, [accessed 8 June 2012]

based on an 0,3,7,10 chord ... The main subject of the third piece (bars 1-8 and 13-20) is based on the octatonic scale but has the remaining four notes of the chromatic as occasional passing tones in the treble. Bars 9-12 are purely octatonic, and bars 21-26 form what Messiaen classified as the 7th mode of limited transposition. Bars 11 and 12 of Prelude No. 4 constitute the third mode of limited transposition, and bar 14 and the first beat of bar 15 form a scale of alternating minor 3rds and semitones which can be derived from that mode. By inserting D-sharp and B into the scale of bar 14, a further symmetry is formed in bars 18 and 19. Bars 20 and 21 are related to the octatonic scale and there are further symmetries in the last two bars. The opening of Prelude no. 5 uses the ascending form of the scale of B-flat minor. Also the pitch centre hovers between B-flat and A-flat (the latter suggested by the treble line). It then moves toward G-flat (F-sharp) and D before plunging into octatonic formations in bar 5 and reaching the fully octatonic in bar 8. The whole procedure is repeated, with the tritone transpositions, in the second half.²³²

Taruskin notes some of the aesthetic approaches which must be taken into consideration when analysing Scriabin:

Alone among musicians, Scriabin actively participated in “mystical symbolist” circles, attending the meetings of the Moscow Religious Society, a forum for avant-garde poetry and theology alike, beginning in 1898. By 1905, he had discovered theosophy, an esoteric mystical doctrine that sought to reconcile Christianity with the transcendentalist religions of South Asia, particularly Hinduism and Buddhism, which saw as the purpose of life the achievement of a transcendent enlightenment that would

²³² Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 76.

free the soul from the shackling temporality of human desire and allow it to join the eternal unity of the Godhead ... Mystic symbolists and theosophists considered art a medium of gnostic revelation – that is, the direct imparting of divine knowledge unmediated by the imperfect and limited human intellect.²³³

Further, Taruskin brings to attention the words of Vyacheslav Ivanov (1866-1949), the leading symbolist poet and one of the Scriabin's friends:

'Where we [poets] monotonously blab the meagre word 'sadness' ... music overflows with thousands of particular shades of sadness, each so ineffably novel that no two of them can be called the same feeling ... music, therefore, "the unmediated pilot of our spiritual depths...the womb in which the Spirit of the Age is incubated."²³⁴

Within the symbolist circles, Scriabin was hailed as a prophet.

To fulfil his creative desire, Scriabin had to find matching harmonic expressions. As Roy Guenther explains:

For Scriabin, the best way to express his feelings and ideas was, ultimately, to compose music that was constantly "dominant" in sound. The idiom might be

²³³ Richard Taruskin, *Music in the Early Twentieth Century*, (10 vols, California: University of California Press, 1988), 203.

²³⁴ Richard Taruskin, *Music in the Early Twentieth Century*, (10 vols, California: University of California Press, 1988), 203.

criticized for lacking potential for subsequent development, but, in retrospect, it seems to have been precisely what Skryabin needed.²³⁵

Evaluating Varvara Dernova's system, Guenther concludes:

By observing carefully the evolution in Skryabin's language, Dernova both justifies a qualified use of "dominant" to describe Skryabin's famous chord structures and even more clearly points out the relation between Skryabin's expressive style and the language he had evolved to match it.²³⁶

In this analysis, Garcia's Archetype of The notion of Mystical Unity would be demonstrated — it is Dernova's Departure/Derived altered Dominant chord at the beginning and end of the composition. It seems that for Scriabin, Tonic–Dominant relations were present, but changed to a distance of a tritone instead of using perfect fifths or fourths. Taruskin summed up Scriabin's intentions:

Scriabin's whole stylistic evolution can be viewed as the gradual extinguishing of the desiring subject, the "petty 'I,'" so as to make possible a theurgic world (or at least consciousness) transforming transcendence. We have seen the end result in the miniatures of op. 74.²³⁷

²³⁵ Roy J. Guenther, 'Varvara Dernova's System of Analyses of the Music of Skryabin', in *Russian Theoretical Thought in Music*, Gordon D. McQuere (ed.) (Rochester, USA: University of Rochester Press, 2009), 180.

²³⁶ Roy J. Guenther, 'Varvara Dernova's System of Analyses of the Music of Skryabin', in *Russian Theoretical Thought in Music*, in Gordon D. McQuere (edn.) (Rochester, USA: University of Rochester Press, 2009), 180.

²³⁷ Richard Taruskin, *Music in the Early Twentieth Century*, (10 vols, California: University of California Press, 1988), 208.

In his search for the inner self of the individual, Scriabin reflected every prelude as a fragment of the emotional self; it could be alone, as in Prelude No. 4, or with interactions of the outside world (where usually the Archetype of Disturbing rhythms is present), as in Preludes No.1, No.3 and No.5 (see attached score, brown marking).

With no intention of limiting a performer's imagination, here is a short description of emotional progressions going through the Preludes op. 74:

No.1. The search for the inner self, an awakening.

No.2. Death as an attractive escape.

No.3. An Impulse, gust or burst [poriv]. The Flight to the dazzling light of the Divine is restricted by earthly attachments.

No.4. Grief, melancholy [grust] and helplessness [bespomoshnost].

No.5. 'I am alive and present in the moment'.

Throughout his life, Scriabin was working towards *Mysterium*. However, as Simon Morrison writes:

In 1913 he realised 'he was unable to acquire and marshal the sources to perform The Mysterium, he decided to compose a 'mystic' Symbolist prelude, a Preparatory Act ... Before his bathetic death in April 1915, he completed a draft libretto and fifty-five partially filled pages of musical sketches for it.²³⁸

In his later material, Scriabin quoted his own music. According to Morrison:

²³⁸ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 185.

...[the] next few pages of the sketches contain musical self-quotations: Scriabin jotted down variations of the opening measure of his Poems (opus 71), Dances (opus 73), and Preludes (opus 74). These might be interpreted as the composer's admission that perfect and eternal music can only be conveyed in imperfect and temporal form... To Sabaneyev, Scriabin admitted he had recycled older works in the [Preparatory Act] sketches but emphasized that the quoted fragments would "receive extended development." He added that they would be part of a "very big episode of central importance"— an episode depicting both "Ecstasy" and "Death", "universal destruction" and reconstitution ... The excerpts extracted from his opus 74 preludes provide further clues as to his dramatic plans. On page 5 of the sketches, Scriabin cited the opening of his opus 74, no.3. The original and sketch versions of the prelude employ a tone-semitone octatonic scale framed by A sharp and A ... On page 1 of the sketches (below the blank space where the bell chords might have been notated), Scriabin quoted the first three measures of his opus 74, no. 1 Prelude. Both the original and sketch version of the passage employ a seven-note variant of a tone-semitone octatonic scale to which Perle gave the name "derived heptatonic" ... On page 15 of the sketches, Scriabin jotted the words "before the Voice" beside another quotation from opus 74, no.1 Prelude, a possible indication that this music was to be played just as the Masculine or Feminine principle took centre stage...it may be that it was intended as an introduction, or even accompaniment, to the duet between the masculine and Feminine Principles.²³⁹

The following is text from the Preparatory Act, written by Scriabin himself (translated by George Reavey) as quoted in Morrison:

²³⁹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 222–223.

Male Voice:

But I do not see my way in the starry firmament,

I don't see. Blessed one, those spaces, those abysses.

Female Voice:

Like me, they're your dream, your willing.

You must see the light, hear your prophetic voice,

And you will know, you will behold in your languor

The flowering worlds divining us.

You will everything with yourself

I am not when you are there

When in the beams of your dreaming

As an image of new beauty

I, in shimmering play, appear

Thereby dooming to life

Swarms of reveries, choirs of dreams,

Assemblies of glittering worlds.

There is no I, no I, only you exist,

You fill everything with yourself.²⁴⁰

²⁴⁰ Faubion Bowers, *Scriabin: A Biography* (Mineola, New York: Dover publications, INC., 2nd edn, revised, 1996), 271.

Five Preludes op.74 (1914):

No.1, Dououreux, déchirant.

The key is Dual Mode: F sharp/ C major

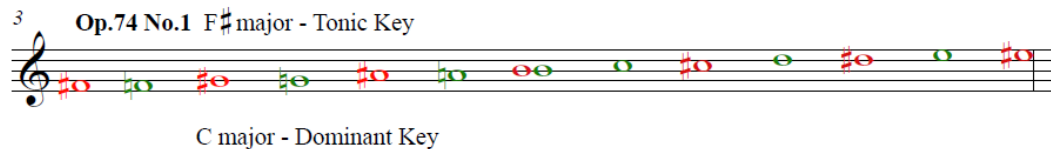


Fig. 4.5: Prelude op.74 No. 1 Dual Mode

Yavorsky's Dual Modality (dvazhdy lady) method was applied here to connect two scales or modes a tritone apart. These two scales form a row of twelve notes, while at the same time it is a chromatic scale which fits into Robert's symmetrical group of scales as described in Chapter One.

In this prelude, C major combined with F sharp major forms the chromatic 12 note scale. Scriabin reached this structure through a harmonic respelling of the dominant seventh in the key of F sharp (Dernova's Departure Dominant) equating it to a second inversion of the altered Dominant seventh in C major (Dernova's Derived Dominant). The notes of those vertical chords spelled horizontally giving a chromatic 12-note scale, the Yavorsky Dual Modality. That answers the question of key in Scriabin's later compositions after 1910 when the evolution from Tonality was complete: it is a dual key.

A Tonic-Dominant-Tonic structure is still present; except the Tonic is expressed by Dominant-structure chords, and Tonic and Dominant are a tritone apart.

Douloureux, déchirant "Съществуящая скорбь"

1 *p* *molto* 3 5

3 *poco* *mf* *f* *dim.* *p*

6

10 *poco* 5

13 *p*

Fig. 4.6: A.Scriabin, op.74, Prelude No. 1, Archetypes

Selected here are examples of the Archetypal chord of Mystical Unity; they are pitch centers which demonstrate Scriabin's movement to different keys. This is important for performers in order to follow the atmospheric change implicit in changing key and colour.

Bar 1, Departure Dominant, or Da in Dernova's system, with B sharp in the bass in the key of F sharp major.



Fig. 4.7: bar 1, Departure Dominant

Scriabin consistently uses Dominant- Tonic relations though the distance between them became altered to a tritone. Triads are usually represented by Dominant chords. There is an example of that in bars 3 and 4 where the bass travels from F sharp to C. In bars 11 and 12 the bass B sharp 'resolves' to F sharp, which will be repeated in the so-called 'cadence'.



Fig. 4.8: bar 15, Derived Dominant, or Db using Dernova's system, bass of F sharp in C major

The archetypes used in Prelude No. 1:

1. The Eternal Feminine, top melodic line, marked in red in the score.
 2. The Longing theme, middle layer, chromatic crawling of the voice, marked in green.
 3. The Disturbing rhythms, marked in brown, semiquavers with the tritone in the middle of the passage.
 4. The Connecting element is the Notion of Mystical Unity marked with a blue line.
- The altered Dominant chord, with bass B sharp in C major, 'resolves' to the altered Dominant chord with the bass F sharp. In reality it is the same chord through enharmonic spelling: the tritone A sharp to D double sharp in the dominant of F sharp major, can be respelt enharmonically as Bb to E in the inversion of C major Dominant seventh.

No.2, Très lent, contemplative

As Smith mentions: ‘This kind of Schopenhauerian pessimism, associated with the death-drive was the hidden secret behind Skryabin’s last years, a secret which registers the crushing realisation of his failure to complete his theurgic mission on earth. A touchingly emotional passage, strategically ignored by Skryabin’s devotees, was found by communist philosopher Anatoly Lunacharsky amongst the composer’s paper. It runs: ‘So, I realized that I was mistaken. If I recognized that the spirit created the whole world and he lives in all I’s, then I am not alone. It is necessary to change everybody’s view of the world in order for it to be changed. I am not able to do something that will make stones break away from the roadway and fly into the air, although I have power over my fantasy.’²⁴¹

Archetypes present in Prelude No. 2:

1. The Eternal Feminine
2. Crawling chromaticism of ‘Dark Shadows’
3. Lullaby accompaniment
4. The Mystical Unity chord

²⁴¹ Kenneth M. Smith, ‘Scriabin, Philosophy and the Music of Desire’, *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 69.

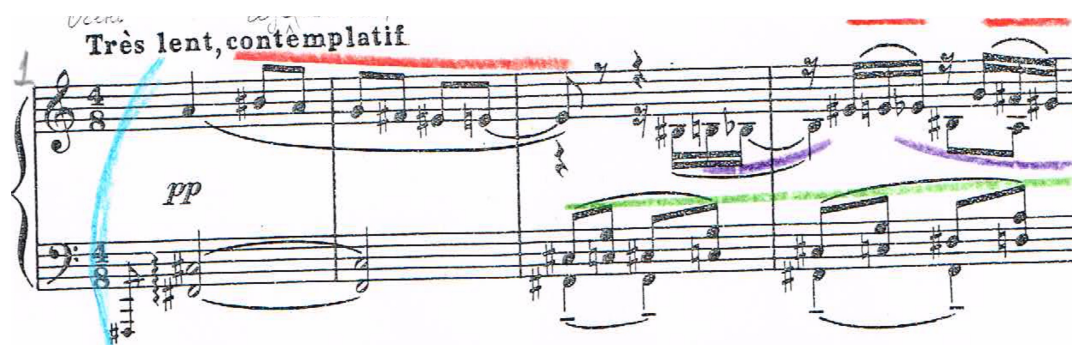


Fig. 4.9: Prelude op. 74 No. 2, bar 1

The descending melodic line in bar 9 illuminates D sharp as its highest point of expression. The rise and fall of the pitches corresponds to the rise and fall of the emotional affect.



Fig. 4.10: Prelude op.74 No.2, bar 9

Although this Prelude has characteristics of a lullaby, it is actually more akin to a cradle song of death. The Eternal Feminine Archetype, both ‘mother and seducer’ is described by a Dominant organ pedal (bass F sharp throughout) — again using the C/F sharp major polarity.²⁴²

²⁴² Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 52.

As Kenneth Smith points out:

... the fundamental point is that the Eternal Feminine — the figure of maternity, seduction and love — now becomes the figurehead of Death. At an early stage, Ivanov himself had forged this link; his poem continues:

‘There she, on the sad clearing,

Waits alone for him above the grave,

Sitting motionless in the mist.

... If Ivanov revelled in the primordial chaos he found in Tristan and Isolde’s chromatic lines, he would doubtless have approved of the Prelude op. 74, No. 2, in which semitone motion saturates the voice-leading almost entirely. Skryabin’s own testimony supports a double reading of this chromatic line and tonic pedal as agents of both death and erotic seductive tension. Playing the prelude to Boris de Shloezer, he set the psychological scene: ‘Listen to the simplicity, and yet how complicated psychologically’²⁴³... he elaborated specific features: ‘and here is fatigue, exhaustion- the chromatic descending line. See how this short prelude sounds as if it lasts an entire century? Actually it is all eternity, millions of years...’ When discussing the piece on another occasion with Sabaneyev, he played it twice, demonstrating that ‘the same crystal can reflect many different lights and colours’. Sabaneyev describes how, the second time, the piece lost ‘every trace of caressing Eros which once shadowed it’. Upon mentioning this to Skryabin, the composer whispered, ‘Yes...it is death now. It is death like the appearance of the Eternal

²⁴³ Faubion Bowers, *Scriabin: A Biography*, (Mineola, New York: Dover publications, INC., 2nd edn 1996), 265.

Feminine which leads to the Final Unity. Death and Love. I call Death 'Sister' in my Prefatory Action, because there must be no trace of fear about it. It is the highest reconciliation, a white radiance.²⁴⁴

No.3, Allegro drammatico

Archetypes present are:

1. The Masculine Principal.
2. Disturbing rhythms.
3. The Eternal feminine (Feminine Principal).
4. The Mystical Unity chord.



Fig. 4.11: Prelude op.74 No.3, bars 1-3

The time signature here points straight away to the Vertiginous dances Archetype. The key is C/F sharp, starting on the altered dominant of B sharp (C), the Mystical Unity Archetype.

²⁴⁴ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 56-57.

Characteristic here is how Scriabin, at bar 3, transposes the melody up a tritone, leaving the bass the same. Eventually, the entire texture moves into F sharp (the Dominant with the bass B sharp) in bar 13.



Fig. 4.12: Prelude op.74 No.3, bar 13

In bar 15 the melody returns to its original pitch, while the bass moves a tritone from F sharp to B sharp. This can be compared to the movement in bar 1 from B sharp to F sharp. Again, Scriabin plays with tonic dominant, and dominant tonic relations, preparing the 'resolution' to a final Dominant chord on F sharp.



Fig. 4.13: bars 15-16



Fig. 4.14: bars 23-26

No.4, Lent, vague, indécis

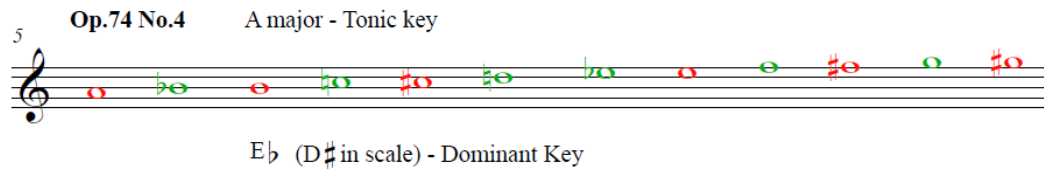


Fig. 4.15: Prelude op.74 No.4, Dual Mode

The genre of miniature piano pieces is described here by Arthur Eaglefield Hull:

Schuman was the originator of the short poetic piece, the real “tone-poem,” compared with which the big canvasses of Liszt and Strauss deserve the title of “tone-dramas.” This reveals how ambiguous the terms of musical form are, since all music should have this quality of “poetry in sound” as one of its constituents. The Miniature forms serve either as tone-pictures, as with MacDowell; as small “harmonic Studies”, as with Rebikoff; or as tiny Pastels of absolute music, as with Scriabine’s “Preludes.”²⁴⁵

²⁴⁵ Arthur Eaglefield Hull, *Modern Harmony. Its Explanation and Application*, Augener’s Edition No. 10118 (London: Augener LTD, 1916), 189.

According to my programme of the cycle given above, Prelude no.4 is without tension. The emotion is more of a solipsistic longing for inner peace away from the outer world. The frame of this prelude fits into a miniature ‘tone-poem.’

The Archetypes present here are as follows:

1. Solipsistic contemplation.
2. The Mystic Unity chord.

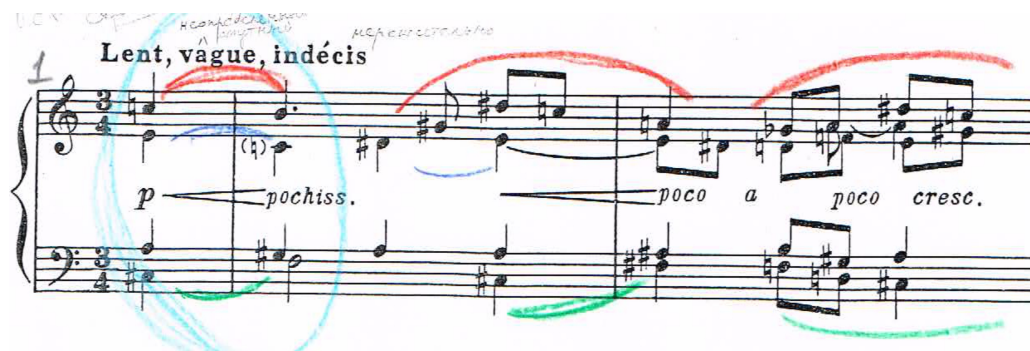


Fig. 4.16: bars 1-2

The bass C sharp to F throughout travels the distance of a tritone from F- B flat in bar 9.

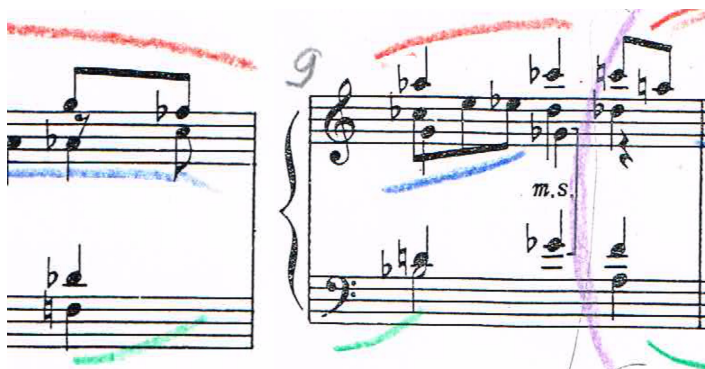


Fig. 4.17: bars 9-10

№5

Fier, belliqueux

The image displays four systems of musical notation for Scriabin's Prelude Op. 74 No. 5. The music is written for piano in 3/4 time. The first system is marked 'Fier, belliqueux' and includes a 'Crescendo' marking. The score features complex harmonic structures with tritons and diminished triads. Annotations include red and green lines connecting notes across systems, blue circles highlighting specific chords, and various musical symbols like 'p' (piano) and 'f' (forte). The piece is in a key signature of one flat (B-flat major or D-flat minor).

Fig. 4.20: Prelude op.74 No.5, Archetypes

Here bases constantly emphasising triton: G-D flat, F double sharp-C. As Roberts describes:

In a chart drawn from Iavorsky's model, the chords are arranged after a symmetrical pattern. Iavorsky admitted that the triton, as contained in the diminished triad or in a chord with major 3rd and minor 7th, could have a relative stability, and Protopopov quotes the song "Prialitsa" as an instance. Iavorsky referred to his model as a "symmetrical system" (*simmetrichnaia sistema*), but he thought of the triton in connection with the modal or tonal system, which, in many respects is asymmetrical and in which context the triton is unstable. He does not appear to have noted that in the context of a fully symmetrical system, where tonality is eliminated, the triton can be completely stable. This can be confirmed by comparing bar 2 of Scriabin's Op. 74 No. 5 with bars 5-8. The bass triton at the end of bar 2 occurs in a tonal context and has the usual tendency to move to G-flat (F-sharp), but in bars 5-8, where the

dominant colouring has been replaced by the symmetrical patterns of the octatonic scale, the bass tritons provide a stable platform for the harmonies above.²⁴⁶

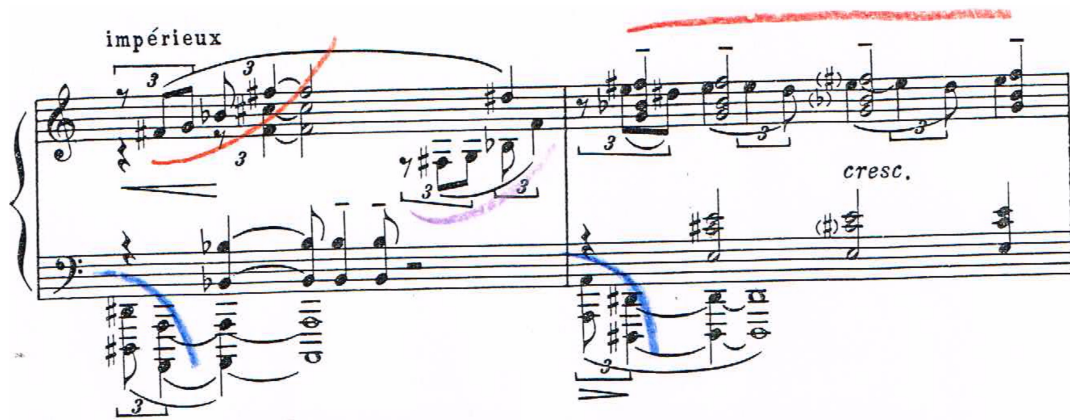


Fig. 4.21: Prelude op.74 No.5, page 2

To compare Example 4.20 and 4.21 the whole texture transposed from base B flat- F to C- G, indicates the change of 'pleading' representation of Eternal Feminine archetype to Urge to fly, *Impérieux*.

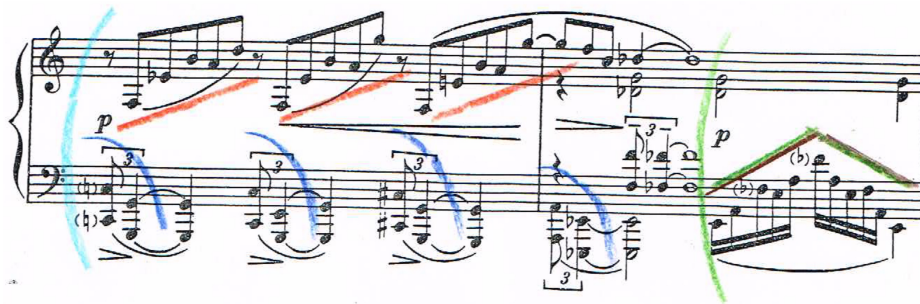


Fig. 4.22: page 3

In the last line again typical D-T 'resolution', distant by triton, base A- E flat.

²⁴⁶ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 63.



Fig. 4.23: last line, D-T resolution distant by triton

The clearly recognizable fanfare motive is in the bass; Divine Summons. The Masculine principal is present. There is also the presence of Eternal Feminine (second line, change of texture), carrying groaning, moaning emotions through murmuring and disturbing semiquaver passages in the **bass**.

No bar lines.

Robert draws conclusion:

A number of symmetrical scales that arise in the course of Scriabin's Preludes op.74... Prelude No. 1. Makes use of two octatonic scales with a few additional passing tones. The significance of the two D-naturals in bars 8 and 15, which cannot be explained as nonharmonic, was discussed in chapter 8. Prelude No. 2 begins and ends with a modal melody in bars 1-2 and 15-17, which are based on an 0,3,7,10 chord (also dealt with in chapter 8). The main subject of the third piece (bars 1-8 and 13-20) is based on the octatonic scale but has the remaining four notes of the chromatic as occasional passing tones in the treble. Bars 9-12 are purely octatonic, and bars 21-26 form what Messiaen classified as the 7th mode of limited transposition. Bars 11 and 12 of Prelude No. 4 constitute the 3rd mode of limited transposition, and

bar 14 and the first bear of bar 15 form a scale of alternating minor 3rds and semitones which can be derived from that mode. By inserting D-sharp and B into the scale of bar 14, a further symmetry is formed in bars 18 and 19. Bars 20 and 21 are related to the octatonic scale, and there are further symmetries in the last two bars. The opening of Prelude No. 5 uses the ascending form of the scale of B-flat minor, although the pitch centre hovers between B-flat and A-flat (the latter suggested by the treble line). It then moves toward G-flat (F-sharp) and D before plunging into octatonic formations in bar 5 and reaching the fully octatonic in bar 8. The whole procedure is repeated, with triton transpositions, in the second half.²⁴⁷

²⁴⁷ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 76.

Two Dances, op.73 (GUIRLANDES, Flammes sombre)

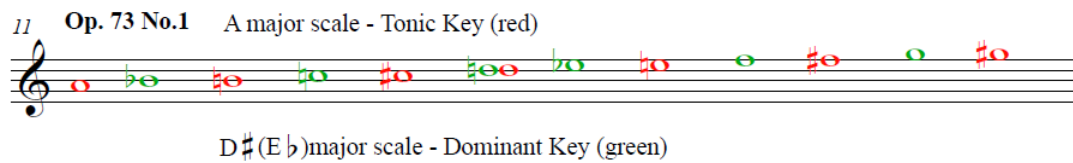


Fig. 4.24: Two Dances Op. 73 No.1 Guirlandes, Dual Mode

As Bowers wrote: “Two Dances”, op. 73, resemble each other like brother and sister. No.1, titled ‘Garlands’, is a passage from *Mysterium* where he evokes flowers, dancers waving garlands in the air. In sound though, the music trembles like a chandelier of spiky, circular, tinted lights, crisp petals from some glass flower of translucent fragrances. “Dark Flames”, its contrasting mate, is subdued, somber, and thoughtful. Its lambent colours are embers, even during the middle section where you can feel dancers’ skirts swirling around a fire. The fire here is dark, dark as the music’s mood. “You hear, ‘he often said, “this is not music any longer...it’s something else... It’s *Mysterium*.””²⁴⁸

The system of Archetypes here represented by three layers:

Eternal Feminine, an impulsive longing melody on top.

Masculine Principal, the middle voice, rhythmic figure in $\frac{3}{4}$ time signature minim plus crotchet, expresses static movement.

‘Creeping shadows’ archetype, low base figuration.

²⁴⁸ Faubion Bowers, *Scriabin: A Biography*, (New York: Dover Publications, 2nd edn 1996), 264.

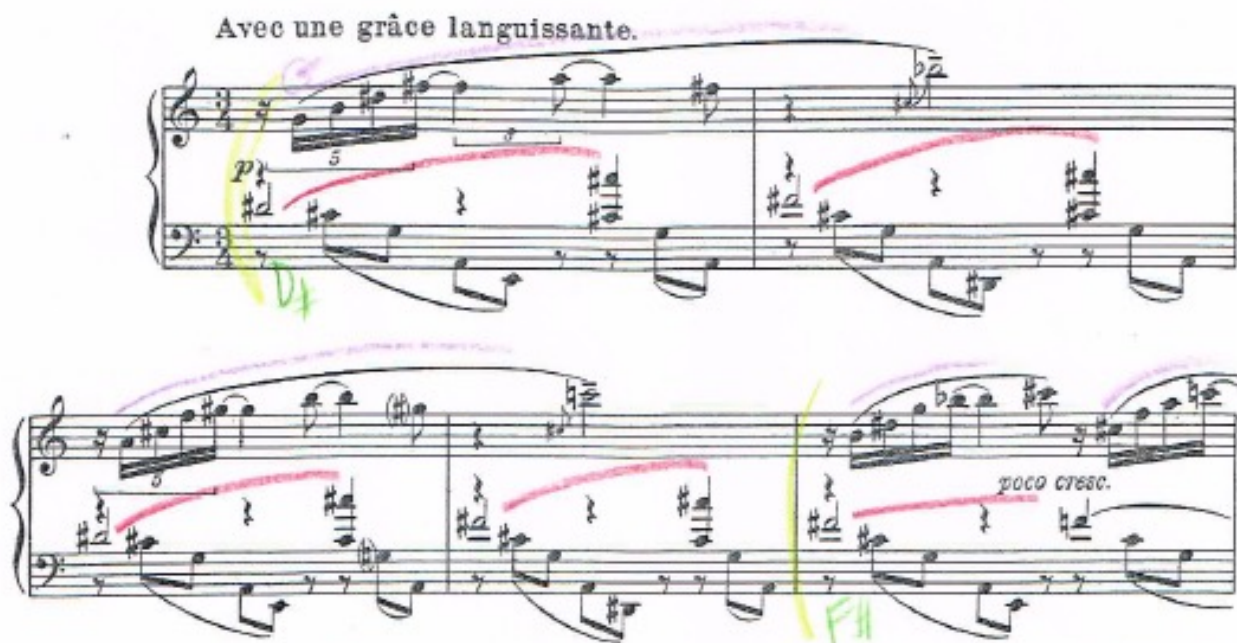


Fig. 4.25: Two Dances Op. 73 No.1 Guirlandes, bb.1-5

An interesting point between this two examples is that Scriabin moved the melody line on a tone, from G to A, and in base Masculine archetype is still on the same note, only spelled enharmonically D sharp (in bar 7 is E flat), the figuration of ‘Creeping shadows’ moved on major third down.



Fig. 4.26: Op. 73, I. Guirlandes, bb.7-12

The middle voice from bar 7 starting on E flat creates descending line with degrees distant by thirds. In bar 19 (green) the line now starting on E sharp, and in bar 27 on C sharp. This is typical example of Scriabin's transpositions: he moves whole texture on particular interval, the same time keeping inside relations between layers at the same distance.

Fig.

Fig. 4.27: Op. 73 No.1 Guirlandes, bb.13-30



Fig. 4.28: Op. 73, bb.37-42

Remarkable that middle voice in the bar 37 starting now on D sharp (enharmonic spelling of E flat).

The pause in bar 56 is a special moment, where Scriabin establishes 'Dominant' base on E flat, which become D sharp in bar 63 and resolves into the 'Tonic' chord on the base of A.



Fig. 4.29: bb.57-61

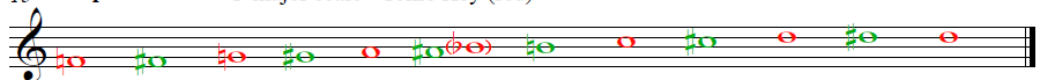
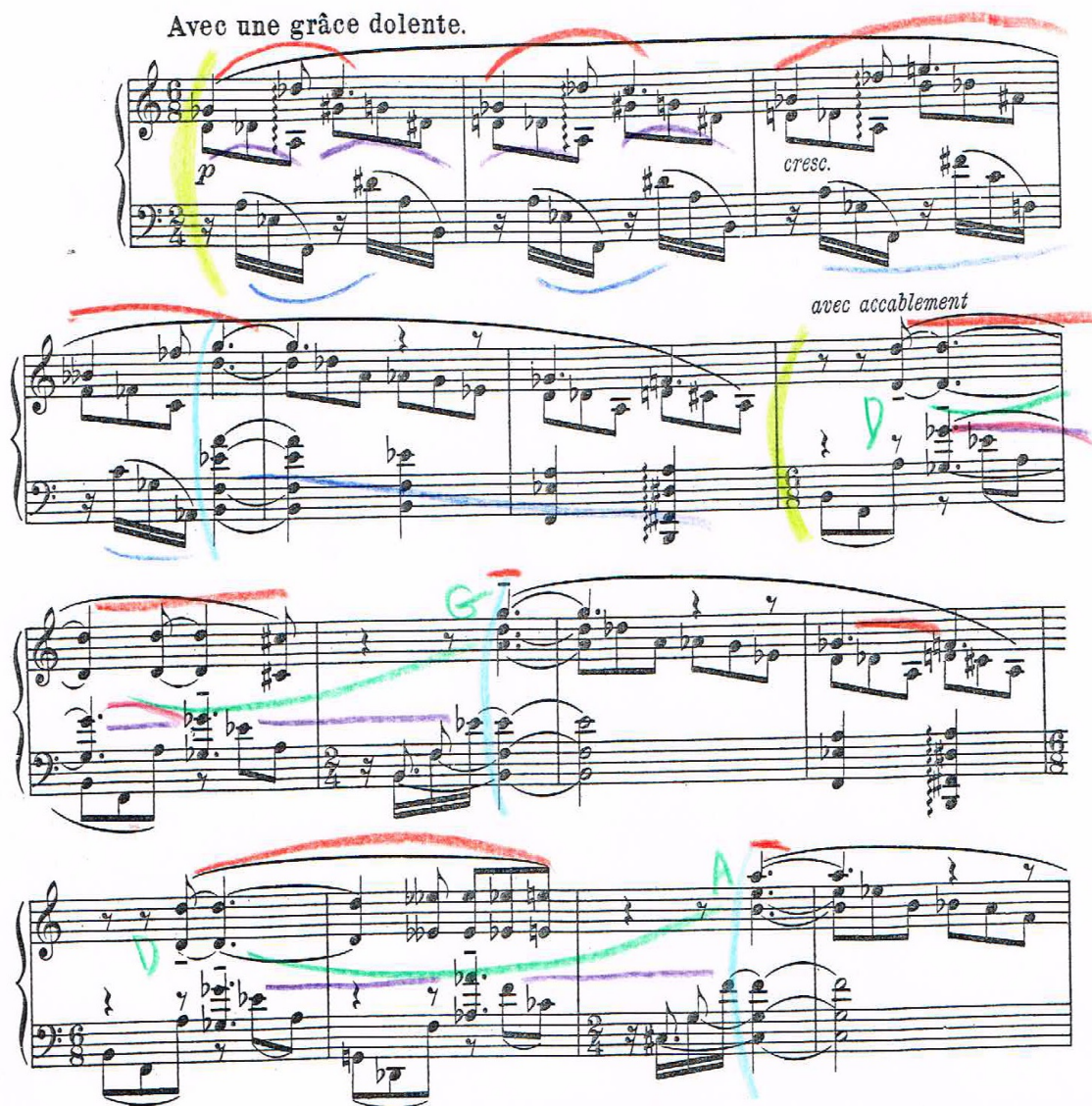
13 Op. 73 No.2 F major scale - Tonic Key (red)

 B major scale - Dominant Key (green)

Fig. 4.30: Two Dances, op.73 No.2, Flammes sombre , Dual mode

Avec une grâce dolente.



cresc.

avec accablement

G

Fig. 4.31: Two Dances Op. 73 No.2 Flammes sombre, bb.1-15

System of Archetypal Images here as follows:

Eternal Feminine

Archetype of Flame, texture in the middle voice

Vertiginous dances, from bar 23 starting in 2/4 time signature and then in 6/8

The form ABAB, where's Scriabin taking A material from bars 1-15 back to it in bars 47-58 with different tale. Ascending motive to D in melody voice is representing 'hope', while descending to G sharp in bar 53 carries mentality of 'dawnfall'.

The image shows a musical score for the piece 'Eternal Feminine' by Scriabin, specifically measures 47-58. The score is written for piano and is in G-flat major and 6/8 time. The tempo is marked 'Tempo I'. The score is annotated with various markings: a piano (*p*) dynamic at the beginning, a crescendo (*cresc.*) in the middle, and a poco sf dynamic towards the end. The melody is marked with red and blue lines, and a green 'G#' is highlighted in bar 53. The bass line is marked with purple lines. The score is divided into three systems, each with a treble and bass clef.

Fig. 4.32: bb.47-58

Fig.

Fig. 4.33: bb.23-31

The B material, *Presto tres dansant* , bar 23 will be transposed by major third down
bar 59.

Fig. 4.34: bb.59-70



Fig. 4.35: bb. 78-82

Typical Scriabin's swing of cadence F-B-F on bases, representing the formula Tonic-Dominant-Tonic.

Two Poemes, op.71 (Fantastique, En revant, avec une grande douceur)

Op. 71, Deux poèmes, No.1, Fantastique

The thematic material here represents the 'birth of Universe', mysteries of subconscious mind, awakening.

Scriabin's text from *Mysterium* would reflect:

O, divine moment of creation

A moment blessed, fiery

You revealed to me the reflection

Of white, fateful death.

You awakened in me awareness

Of dual being.

I am from now on a combination

Of 'I' and an alien not 'I'.

Tender tissues come to life

The tissues of emotions-my apparel

And, restless, rush into the distance

From rising eyelids.²⁴⁹

The system of Archetypes here:

Eternal Feminine, melody

Archetype of flight, figuration in bar 3

Divine bells, bars: 15/ 23/ 48, the base moves D sharp- A- E flat (favourite tritons!)

Dark shadows Archetype, bar 17 are demonstrated in Example

Fig. 4.36: bb.26-29

²⁴⁹ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 324.

Fig. 4.37: Op. 71, Deux poèmes, No.1, Fantastique, bb.1-4

The texture, bar 1, base G, is transposed later in bar 29, base C sharp, again by triton.

Fig. 4.38: bb.13-18

Handwritten musical score for piano, measures 36-48. The score is written in G major and 4/4 time. It features two systems of music, each with a treble and bass clef staff. The first system starts at measure 36 and ends at measure 40. The second system starts at measure 40 and ends at measure 48. The score includes dynamic markings such as *f* (forte), *p* (piano), and *cresc.* (crescendo). There are several handwritten annotations in various colors (red, yellow, green, blue) and symbols (arrows, brackets, and letters) throughout the score, indicating specific musical features or corrections. These include a red 'G' at measure 36, a yellow bracket from measure 36 to 38, a green bracket from measure 40 to 42, a red 'F' at measure 40, a blue 'Fb' at measure 48, and various other notes and arrows pointing to specific notes and chords.

Fig. 4.39: bb.41-48



Fig. 4.40: bb.21-26

Interesting moment happening in the base figuration, when Scriabin introduces anxiety through rhythm formula: first division of the beat in left hand on 3, then 4, and 5, accordingly bars 21, 25, 26.

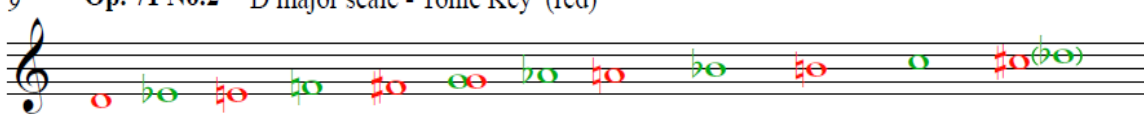


Fig. 4.41: bb.57-60

The conclusion of the composition again augmented Dominant to Dissonant Tonic, base A to E flat.

Op. 71, No.2, En rêvant, avec une grande douceur.

9 Op. 71 No.2 D major scale - Tonic Key (red)



G# (A♭) major scale - Dominant Key (green)

The image shows a musical staff with a treble clef. The notes of the D major scale (D, E, F#, G, A, B, C#, D) are written in red. The notes of the G# (Ab) major scale (G#, A, B, C, D, E, F, G#) are written in green. The scales are presented as a sequence of notes on a single staff.

Fig. 4.42: Two Poemes op.71 No.2, En rêvant, avec une grande douceur.

Illumination, dazzling light of inner-self (subconscious mind). Unique self—expresses in a creative urge.

Harmony – tritone dissonance, perception of brain chemistry- “threat”. In a row, tritones without resolution give effect of tenderness, fragile.

As Smith points:

The late *Poeme* Op.71, No. 2 begins with a mystic chord that is turned upside-down; the customary pitches of the mystic on C (C-F#-B,-E-A-D from bottom to top) are now arranged as a broken arpeggio of D7 in the bass, whilst the fragmented elements of C7 occupy the upper register (the E in the middle of the bar resonates perhaps with C and B, in the higher region of the lower stave, and possibly even with the F#, to present the triton-linked altered dominants of C and F#)... The following reduction sketches the range of possible resolutions to the harmonic implications arising from each chord of this opening phrase.²⁵⁰

²⁵⁰ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 139.

En rêvant, avec une grande douceur.

Fig 4.43: bb.1- 6

Here first phrase, bars 1-5, marked red, will appear later in bars 19-23, in a new key on base F. Second phrase, bars 6-11, marked light green, will appear in bars 24-29, on the base F. Third phrase, bars 12-18, base E sharp, marked purple, will appear in bars 30-36, on the base G sharp. Scriabin is consistent.

Fig. 4.44: bb.19-25



Fig. 4.45: bb.12-13



Fig. 4.46: bb.30-31

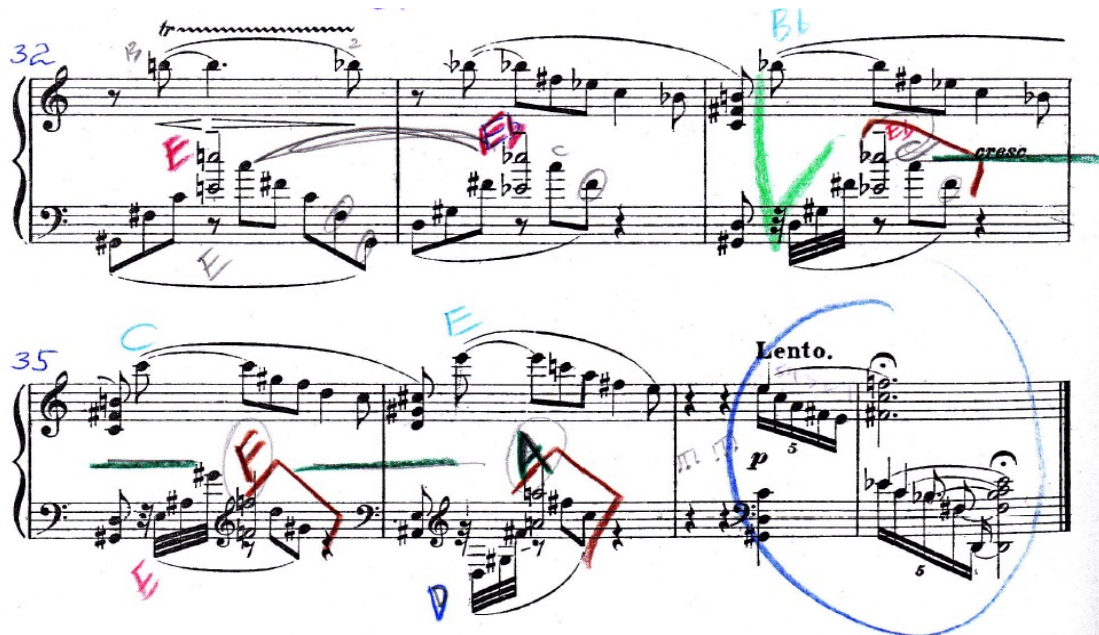


Fig. 4.47: bb.34-36

Conclusion is triton G sharp to D, as Dominant to Tonic, only with absence of stability in the chords.

Two Preludes, op.67(Andante, Presto)

Op. 67, Two Preludes (1912-1913)

No.1, Andante

Andante

pp vague, mystérieux

Fig. 4.48: Two Preludes, op.67 No.1, Andante, bb.1-7

The Dark atmosphere of the prelude is supported by the 5/8 time signature, destroying the common pattern of regular time signatures.

Having lost contact with the heavens

We scattered ourselves.

We rise up against each other

We conduct terrible wars....

Handwritten annotations: yellow vertical line at measure 13, blue circle around the final chord, and the word "déchirant" written above the final chord.

Fig. 4.49: bb.13-19

Tritone cadence F sharp- C.

Handwritten annotations: red lines under the bass line, a green circle around the final chord, and the words "molto accel." and "molto ritard." written below the score. The text "F# - C" is written in green below the final chord.

Fig. 4.50: bb.28-35

Op. 67. No.2, Presto

Smith describes:

Yet this latter framing technique has further tales to tell. A curious experiment in this regard was Skryabin's Prelude Op. 67, No. 2. Like Op. 74, No. 2, this structure is also captured by a masculinised outer frame: a two-bar octatonic sequence, in which the opening gesture (after its immediate repetition) is transposed upwards at T3 and subsequently T6. The effect of this exordium is that of an explosive uncoiling of wound-up energy, somewhat distinct from the languid temperament of the subsequent material. The piece proper begins in bar 3, when the pattern of unrelenting chromatic lines (in multiple voices this time) draws ever downwards. In fact the piece continually edges lower (with perfunctory melodic skips to raise the line occasionally) until the closing gesture when it approaches the E, melodic pitch of the opening gambit and the energetic introductory gesture is replayed. Crucially, this recurrence instantaneously contextualises the opening energetic release; the body of the piece had necessitated a liberating discharge of energy, due to its excessive sequences and stiflingly mono-dimensional melodic profile, which the 'introduction' now affords.²⁵¹

²⁵¹ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 67-69.

№ 2

Presto

pp inquiet

mp

poco

cresc.

mp

cresc.

mf

Bb

A1

D1

F

E

A

Fig. 4.51: Two Preludes, op.67 No.2, Presto, bb.1-15



Fig. 4.52: bb.31-35

Smith writes:

However, a deconstructive role-reversal is provoked when we acknowledge that these masculine frames are ultimately empowered by the feminine interior (in both Op.11, No. 5 and Op. 67, No. 2, for example, their opening are meaningless gestures until the music they contain consolidates their framing position). As Lacan affirms, ‘contrary to what people say, it is nevertheless they [women] who possess men’. In a similarly deconstructive vein, Skryabin’s libretto opens up a new paradox as Mankind is returned to life. He emerges from his dream, realising that spring has awakened, and he is charged to preach the word to the masses (in preparation for the *Mysterium*). This new resolve for Life at the behest of Death is something of a Gordian knot; the affirmative drive is redeployed to facilitate the self-replication of the destructive instinct. And who better to cut this knot than Lacan? In his latter-day extension of the death-drive, Lacan asserts that every drive is in fact a death-drive, because every drive works towards its own extinction: In this way I explain the essential affinity of every drive with the zone of death, and reconcile the two sides of the drive – which, at

one and the same time, makes present sexuality in the unconscious and represents, in its essence death.²⁵²

Two Poems, op.63 (Masque, Estrangete)

Op. 63, Deux Poèmes

No.1, Masque, Allegretto, Avec une douceur cachée

Scriabin's poetry from *Mysterium*:

Here, in the guise of strange

Shadows,

Are many wondrous will-o-the-

Wisps.

A whole assembly of unborn dreams

Exists here in the guise of strange

Flowers

We, the fragrances of the earth, sing

Harken, o pilgrim, to our songs...²⁵³

As Roberts points:

²⁵² Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 69.

²⁵³ Simon Morrison, *Russian Opera and the Symbolist Movement* (California: University of California Press, 2002), 326.

The unity of texture and thematic content seen in these pieces was a dominant characteristic of Scriabin's smaller works throughout his later years. They are usually expressed through structures which divide into two similar and approximately equal parts; occasionally, as in Op. 63 No. 1, with a more or less extended central link. Within this pattern various arrangements of pitch centres are worked out, usually based on the symmetry of the triton. In Op. 58 each part starts from the same bass note C and ends on a different note of the triton F/B, the reverse of the initial triton. Op. 63 No. 1 Op. 62 No. 2 and Op. 69 No. 1 are similar in that both parts commence on the same pitch and emphasize this note again at the end. The second part of Op. 71 No. 1 begins with a triton transposition of bar 1 but ends on the same note as the first section. In Op. 71 No. 2 the second part begins with a transposition of the opening a minor 3rd higher but ends with the reverse of the opening D/G-sharp. The triton as used in these pieces produces no sense of an outward journey comparable to a move to the dominant followed by a return to the tonic. Instead there is a unified whole with the feeling of viewing the music from its opposite pole.²⁵⁴

²⁵⁴ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 64.

1. Masque

Avec une douceur cachée.
Allegretto.

énigmatique

p *accel.* *molto rit.* *pp*

bizarre

riten. *lento*

The musical score is written for piano in 6/8 time. It begins with the tempo marking 'Allegretto' and the instruction 'Avec une douceur cachée.' The score is annotated with several terms: 'énigmatique' (mysterious) above the first system, 'p' (piano), 'accel.' (accelerando), 'molto rit.' (molto ritardando), and 'pp' (pianissimo) below the first system. The second system is annotated with 'bizarre' (bizarre) above the right-hand staff. The final system is annotated with 'riten.' (ritardando) and 'lento' (slowly) below the right-hand staff. Handwritten annotations in yellow, purple, and pink highlight specific musical phrases and chords throughout the score.

Fig. 4.53: Two Poems, op. 63 No.1 Masque, bb.1-31

No.2, Etrangeté, gracieux, delicat

Roberts:

In “Etrangete” Op.63 No.2, the various textures are subjected to a complex system of transpositions by various intervals which divide the octave symmetrically.

Prelude Op.74 No. 1.... is a reworking of the harmonic plan first developed in Op.58 and illustrates developments in Scriabin’s technique during the four intervening years. The augmented 6th chord emerging in the upbeat to bar 1 corresponds to the opening chord of Op 58, and the bass notes B-sharp and F-sharp are equivalent to the C and F-sharp of the earlier piece. The most significant change is the move from whole-tone to octatonic colouring. Instead of the two tonics, F and B, which occur in the bass in Op. 58, these pitches become the focal points of the symmetrically based harmonies of bars 1-3 and 9-15.²⁵⁵

²⁵⁵ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 66.

2. Etrangeté

The image shows a handwritten musical score for the piece "2. Etrangeté" from "Two Poems, op. 63 No.2". The score is written for piano and includes several systems of music with various annotations:

- System 1:** The first system is marked *gracieux, delicat* and *p*. It features a treble clef with a melodic line and a bass clef with a supporting line. A green "Bb" is written below the bass clef.
- System 2:** The second system is marked *avec une étrangeté subite* and *aigu*. It features a treble clef with a melodic line and a bass clef with a supporting line. A blue "G" is written below the bass clef.
- System 3:** The third system is marked *gracieux, delicat* and *p*. It features a treble clef with a melodic line and a bass clef with a supporting line. A green "Bb" is written below the bass clef.
- System 4:** The fourth system is marked *m.g.* and *avec une fausse douceur*. It features a treble clef with a melodic line and a bass clef with a supporting line. A green "Db" is written below the bass clef.
- System 5:** The fifth system is marked *m.g.* and *p*. It features a treble clef with a melodic line and a bass clef with a supporting line. A green "E", "A#", and "F" are written below the bass clef.

The score includes various musical notations such as notes, rests, and ornaments. There are also several handwritten annotations in green, blue, and red ink, including the letters "Bb", "G", "Db", "E", "A#", and "F".

Fig 4.54: Two Poems, op. 63 No.2, Etrangete, bb.1-9

Two Morceaux, op. 57 (Desir, Caresse dansee)

Op. 57, Deux Morceaux

In opus 57 Scriabin uses the same melodic material organised in different rhythmic pattern, as he wants to explore his Eternal Feminine archetype (Red colour) in a different shadows of genre: lyrics in *Desir* and Vertiginous Dances archetype in *Caresse Dansee*.

No.1, Désir

1. Désir

The image displays a handwritten musical score for the first piece, 'Désir', from Scriabin's Opus 57. The score is written for piano and consists of four systems of music. Each system features a treble and bass clef staff. The music is heavily annotated with red and blue ink. Red lines and brackets highlight specific melodic phrases and harmonic structures, while blue lines and brackets highlight other melodic material. The score includes dynamic markings such as 'ppp' and 'poco cresc.'. At the bottom of the page, there are green handwritten notes indicating chord progressions: D_b, G_b, D_b, G, and C. The page number '254' is visible at the bottom center.

Fig. 4.56: Two Morceaux op.57 No.1, Desir, bb.1-14

Smith remarks: 'The retention of a seventh-chord above its 'tonic' is common practice for Scriabin. *Desir* Op. 57, No. 1, *Etude* Op. 56, No. 4 and countless other pieces end in this way; the rudimentary Schopenhauerian insight summarising each piece is that, even when the object is confronted, the drive pressure remains.'²⁵⁶

No.2, Caresse dansée



Fig. 4.57: Two Morceaux op.57 No.2, Caresse dansée, bb.1-12



Fig. 4.58: bb.49-59

²⁵⁶ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 141.

Conclusions

Smith analyses “psychoanalytic drive” of Scriabin’s harmonic functions:

The pseudo-bitonal impulses that internally exert dominant based pressure from within a particular composite sonority;

The organisation of these drives into non-discharging cycles of minor-third-related dominant forms;

The cycle of fifths that embodies desire’s teleological motion and reroutes the drive towards a tonic object.

In some instances, Skryabin synthesises these three tonal situations into a single compositional strategy that combines the circular aimlessness of the drive with discharges of its tension (that stir teleological desire) and yet enjoys the constant interplay of simultaneous drive complexes.²⁵⁷

Roberts about Symmetry as a basis of structure:

Symmetry, for the purpose of this discussion, refers (1) to a uniform arrangement of notes around a central axis, which may be stated or implied; (2) to a succession of notes which have the same intervallic series in the minor 3rd segments in the octatonic scale. Symmetry may be a surface feature or it may be part of the background, like the symmetrical pattern of the modes of limited transposition.

There are many points of contact between symmetry in Russian Modernist music and traditional tertiary-harmonic and folk song idioms. To take the tertiary aspect first: apart from the focus suggested by a French 6th or dominant 7th with diminished 5th there is also the dominant minor 9th with diminished and augmented 5th. The former is by implication octatonic and the latter whole tone; both can be arranged symmetrically around the associated tonic.²⁵⁸

²⁵⁷ Kenneth M. Smith, 'Scriabin, Philosophy and the Music of Desire', *Royal Musical Association Monographs*, 19 vols (Burlington, USA: Ashgate Publishing Company, 2013), 141.

²⁵⁸ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 61.

Scriabin's Dual Mode, based on 12 semitone scale, which could be seen as a beginning of 12 series notes, did not find continuity in Russian Modernist period after his death. As Roberts remarks: 'Russian composers in general showed little interest in atonal techniques. Fears expressed by Proletarian groups that concerts of Western music organized by the Association for Contemporary Music would result in the Westernization of Russian music and the pursuit of serial techniques and atonal styles were ill-founded. Rather than abandon tonality composers preferred to weaken it in favour of modal resources, so that instead of dominating structure, tonality tended to function more on a par with other elements. Russian music developed in its own way from its own resources.'²⁵⁹

Roberts on Constractional principles:

In view of the suppression of Russian Modernism on its native ground, it is of interest to consider whether techniques developed there had any long-term influence abroad. In 1927 Universal Edition in Vienna came to an arrangement with the State Publishing House in Russia to publish contemporary Russian works in the West. Because of events in Russia this arrangement was short-lived. From 1933 Hitler's anti-Soviet policies also put a stop to the cataloguing of Russian music held in the National Library in Berlin. Consequently, Russian compositions of the Modernist period had a limited circulation... Only Scriabin's works were readily available in the West. Scriabin's early death meant that his experiments with symmetrical modes in Preludes Op.74 were not followed up until the early pieces by Messiaen fourteen years later. Messiaen's first published work, *Le banquet celeste*, with Scriabin's output one notices the following points:

The mystical tone of the title; Scriabin took an increasing interest in mysticism from about 1902, studying first of all Nietzsche and later the theosophical teachings of Madame Blavatsky. Many of his works have titles suggesting a philosophical program.

²⁵⁹ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 121.

The slow tempo, which emphasized the harmonic colouring of the individual chords; the effect corresponds to Scriabin's often slow harmonic rhythm and static harmonies.

The combining of elements of dominant and tonic, especially the 3rd of the tonic, as at the beginning of odd-numbered bars.

The similarity of scale structures to those in Scriabin's late Preludes; the octatonic scale in bars 1, 3, 5, and 7 alternating with other formations.

The use of the major/minor 3rd in the chord of F-sharp in bar 8.

The added minor 7th in the final chord.

The tonal ambiguity, in which F-sharp is first challenged by F but eventually turns out to be the subdominant of C-sharp.

The slow static bass under complex harmonies.

The form, which is basically one section repeated.²⁶⁰

Conventional harmonic and structural music analysis are complex, which require certain level of musical training and education. They are not easily reachable for non-musicians. Demonstrated here alternative music analysis, based on archetypes of musical texture (coloured graphics of the scores) could serve as a visual guide to compositional content. Archetypal music analysis is a convenient peg for synesthetic reading of the score, and archetypal imagery reflects sensual and emotional context of compositions, so valuable for the performer.

²⁶⁰ Peter Deane Roberts, *Modernism in Russian Piano Music: Scriabin, Prokofiev, and Their Russian Contemporaries* (Bloomington & Indiana: Indiana University Press, 1993), 125.

Capítulo 5 - Conclusiones

El estudio sobre la historia de la recepción de Scriabin reveló que el patrimonio del compositor compartió las ideas de su época del simbolismo y sus innovaciones armónicas lo pusieron históricamente como un precursor de la música serial, así como los modos de transposición limitada de Messiaen.

Mediante el análisis del lenguaje compositivo y el estilo performativo de Scriabin, con sus impresiones únicas de la metáfora verbal y sonora, surge una conclusión lógica- que él tenía una asociación estable del sonido y lo visual, que podría ser considerada como sinestésica. Su forma de tocar el piano y el dominio del pedaleo (acceso a tonos armónicos de sonido) ha demostrado su capacidad para crear vibraciones sonoras que van mas allá del sonido del piano, dando la impresión de “perfume”, “aire”, pares sinestésicos de sonido y tacto, la habilidad de sentir la forma del sonido como una sustancia física.

Posiblemente Scriabin tenía una sinestesia música-espacio. La evaluación sobre la percepción del tiempo del compositor, junto con un sentido de visualización 3D de la textura musical (modelo 4D de sinestesia música-espacio), y su escucha en “dos líneas de tiempo independientes”, podría ser el objeto de futuros estudios y metodologías alternativas de lectura de partituras musicales, mucho mas rápidas que el sistema vertical convencional.

Para revelar el complejo contenido simbólico de sus composiciones la autora aplicó el sistema alternativo del Análisis Musical Arquetípico a través de las visualizaciones de la textura musical. Las descripciones verbales de los arquetipos podrían ser utilizadas como guía para futuros trabajos de Arte Visual en composiciones musicales y ponerse al alcance del entendimiento de la amplia audiencia.

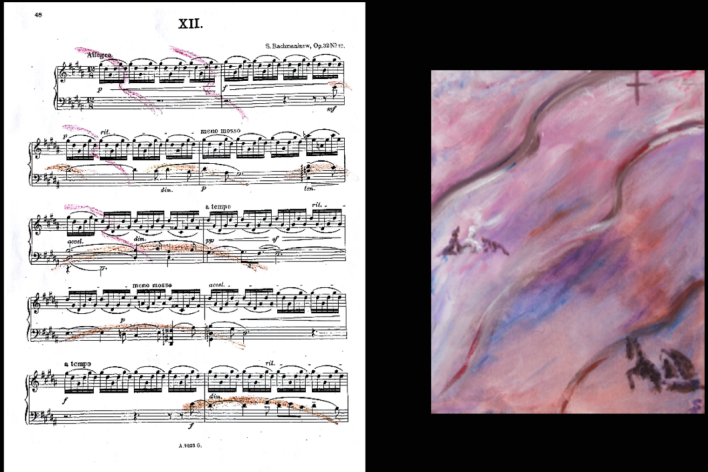
Chapter 5 - Conclusions

- The study of Scriabin's reception history reveals that the composer's heritage shared the ideas of symbolism of his time. His harmonic innovations situated him historically as a precursor of Schoenberg's serial music and modes of limited transposition found in the works of Messiaen.
- By analysing Scriabin's unique impressions of sound and verbal metaphors of compositional language and performing style, there is a logical conclusion: he had stable sound, visual, tactile associations, which could belong to musical-space synesthesia, possibly chromesthesia. His piano touch and mastery of pedalling to access overtones, created sound beyond just a piano sound, giving impressions of 'perfume', 'essence', sound to tactile synesthetic pairings, and the ability to feel the shape of the sound as a physical substance.
- Musical texture visualisation in 3D changes time perception. The assessment of the composer's recordings demonstrates that layers of musical texture create different timelines. The author's demonstration of 4D musical-space synesthesia in a live performance, can be viewed here: <https://www.youtube.com/watch?v=LbmmWFp1yE>. The author contends that this conclusion could be the subject of further studies and alternative methodologies on reading musical scores much faster than via the conventional vertical system.
- To reveal the complex symbolic content of Scriabin's late piano miniatures, the author applied an alternative system of Archetypal Music Analysis through visualisation of musical texture. This type of analysis could be applied to other synesthete composer's musical texture on the basis of audibly and visually recognised gestures archetypes. Verbal description of archetypes could be utilised as a guidance

for future Visual Artworks on music compositions and could be accessible to a wide audience.

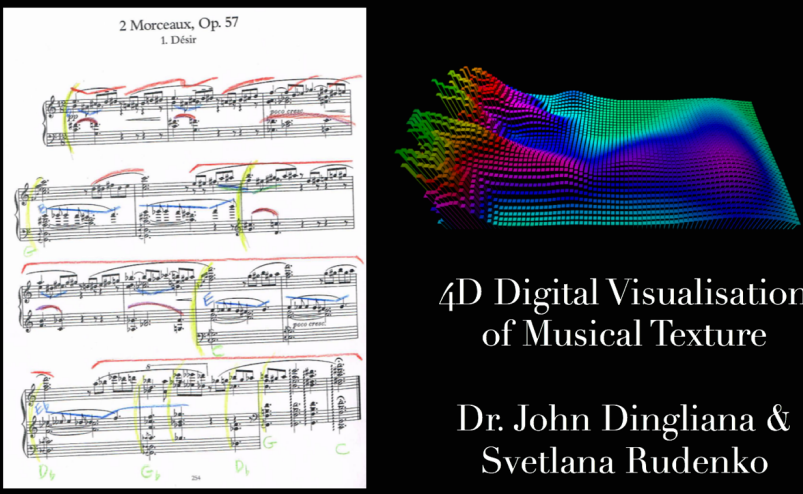
- Below is a film on Art and Music synesthetic expressions with Interviews from Dr Kevin Mitchell and composer Tim Doyle. It was recorded and directed by the author at the National Concert Hall and the School of Computer Science, Trinity College Dublin. <https://player.vimeo.com/video/218623029>

Musical analysis based on Archetypal Imagery and Cross-Modal Associations of musical texture can be utilised as a guidance for Art & Digital Visualisations, examples



XII.
S. Rachmaninov, Op. 32 n. 5.

Rachmaninoff *Prelude in G sharp minor op. 32 no. 5*
Art: Svetlana Rudenko



2 Morceaux, Op. 57
1. Désir

4D Digital Visualisation
of Musical Texture

Dr. John Dingliana &
Svetlana Rudenko

Scriabin Op. 57, no. 1

Fig. 4.59: Visualisations of Musical Texture: Svetlana Rudenko/Musical-space Synesthesia

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