

# Solon Michaelides's *Harmony of Contemporary Music*: A Potential Impact that Never Materialized

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Solon Michaelides presented his two-volume *Αρμονία της Σύγχρονης Μουσικής* [Harmony of Contemporary Music] to the celebrated Greek conductor Dimitri Mitropoulos around 1939, six years prior to its publication in 1945.<sup>1</sup> According to Michaelides, Mitropoulos's reaction was quite impulsive, urging the Cypriot composer to publish the book in the English language.<sup>2</sup> Mitropoulos believed that the book was an invaluable addition to the music-theoretic scholarship, and that an English translation would allow it to have considerable impact. Unpublished sources indicate that Mitropoulos broadcasted this opinion to the highest musical circles in New York City during his directorship at the New York Philharmonic orchestra.<sup>3</sup>

Unfortunately, Michaelides did not pursue Mitropoulos's advice. The *Harmony of Contemporary Music*, despite its enthusiastic reception in Greece, was never published in English, which, since the 1950s has been the international vehicular language for music-theoretic scholarship. Yet the question remains: why is this book worthy of consideration? We know that it earned the admiration of Mitropoulos and that since its publication it has remained an indispensable textbook for the study of harmony in Greek conservatories and universities. Inasmuch as the book has a proven "market" value, the present study aims to consider this question in the context of the stream of the European and North-American music-theoretic current. I will address Michaelides's text with an eye on the reasons it had been highly praised at the time of its publication, its historical value, and why I believe it might have had considerably more impact had a wider audience known its content. I structure this paper in three sections. In the first part, I consider the content of the book; in the third, I contextualize the *Harmony of Contemporary Music* within the historiography of the 'theory of harmony' in the first half of the twentieth century. The middle section is devoted to Michaelides' forward-looking observations about two scales that play a fundamental role in Scriabin's late style. Devoting an entire section to a discussion that occupies no more than seven pages might seem rather undue to the reader who is not familiar with Scriabin's historiographical narrative. The decoding of the composer's compositional method during his late period had been a long and controversial process that still preoccupies Scriabin scholars. I deliberate below on how streams of the particular process have arrived at assumptions that do not reflect the contextual realities of the music. Michaelides' observations on the other hand prefigure aspects of the analytical models that have shed light on

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1 Solon Michaelides, *Αρμονία της Σύγχρονης Μουσικής* [Harmony of Contemporary Music] (Limassol: Solon Michaelides, 1945; rpt. Athens: Nakas, 1990); henceforth reference will be made to the English title. According to the *Tablettes de la Schola Cantorum*, Solon Michaelides's graduating thesis (1934) was a study entitled "L'Harmonie moderne." It is thus possible that this thesis had been the first draft of the 1945 book. See Kenneth Owen Smith, Solon Michaelides, "Scholiste?" *Mousikos Logos* 3 (2016–18): 18, <http://www.m-logos.gr>, consulted prior to publication.

2 According to the composer's nephew Mikis Michaelides (personal communication), Solon Michaelides frequently referred to this incident in his close social circle.

3 Mikis Michaelides (Solon Michaelides's nephew), personal communication.

our understanding of Scriabin's organization of pitch. It is precisely because of the potential of his observations to affect Scriabin's analytical scholarship had he published his book in one of the international languages that I devote this paper's middle section to them.

## Content

The two volumes of the *Harmony of Contemporary Music* are comprised of fourteen chapters, five in Volume 1 and nine in Volume 2 (Table 1). In addition to the introduction, which offers a lengthy and comprehensive history of harmony from the *Musica Enchiriadis* to the early twentieth century, seven chapters address aspects of harmony: four on specific chord types (Chapters 3–6), and single chapters on harmonic progression (Chapter 2), harmonic construction (Chapter 7) and altered chords (Chapter 10). Another six (Chapters 8–13) consider particular aspects of harmonic practice.

Table 1. Structure and Content of Solon Michaelides, *The Harmony of Contemporary Music* (1954)

<b>Volume 1</b>	
Introduction: Short History of Harmony	From the <i>Musica Enchiriadis</i> to the early 20 <sup>th</sup> century
Chapter 1: Scales and Tonal Systems	Whole-tone scale, chromatic scale, ancient Greek modes, pentatonic scales, exotic scales, Scriabin's scales, Hindemith's system, various other scales
Chapter 2: Harmonic Progressions. Parallel [Intervals]	Parallel intervallic movement: parallel 2nds, P4ths, P5ths, 7ths, 8ves, 9ths
Chapter 3: Triadic [three-voice] Chords	Includes discussion of some chromatic mediant relationships
Chapter 4: Seventh Chords	Unconventional treatment of seventh chords
<b>Volume 2</b>	
Chapter 5: Ninth Chords	Unconventional treatment of ninth chords
Chapter 6: Eleventh and Thirteenth Chords	Unconventional treatment of eleventh and thirteenth chords
Chapter 7: New Ways of Chord Construction	Single-interval chords (secundal, quartal, quintal), mixed-interval chords
Chapter 8: Cadences	Conventional cadences, modal cadences
Chapter 9: Modulations	Modulations to distant key-areas, unconventional treatment of the cross-relation
Chapter 10: Altered Chords	Chords with altered 5 <sup>th</sup> (including extended chords), aug-6 <sup>th</sup> chords
Chapter 11: Suspensions – Appoggiaturas – Passing Tones – Neighboring Tones – Pedal	Examination of usage in late 19 <sup>th</sup> - and early 20 <sup>th</sup> -century music
Chapter 12: Rhythm – Melody – Form – Harmonic Sequences – Imitations	Non-traditional time signatures, changing time signatures, polyrhythm, polymeter, imitation, augmentation, diminution
Chapter 13: Polytonality - Atonality	Bitonality, polytonality (various systems), atonality, twelve-tone technique (Schoenberg, Hauer)

Four aspects of the book are particularly relevant to our purpose: (1) its comprehensiveness; (2) Michaelides's familiarity with the common-practice harmonic tradition, its evolution, and its application (the examples he presents cover a wide spectrum of composers, regions, and styles); (3) Michaelides's acute awareness of the new trends in early twentieth-century music; and (4) the demonstration of noteworthy analytical skill. Let us, for example, direct our attention towards Chapter 1, "Scales and Tonal Systems," which, together with Chapters 7 and 13, addresses the new materials and techniques of early twentieth-century musical modernism. Here Michaelides examines the usage of:

1. The whole-tone scale
2. The twelve-note scale, which he treats as a new "diatonic" scale whose twelve pitches are equalized; in doing so, he distinguishes this type of usage from the twelve-tone technique as practiced by the composers of the Second Viennese School (discussed in Chapter 14)
3. Diatonic modes as autonomous systems with their own inherent melodic tendencies and harmonic functions
4. Pentatonic scales and their harmonization
5. Ethnic and exotic scales, including observations about their proper harmonization
6. Indian scales
7. Scriabin's scales, namely the acoustic and octatonic scales
8. Hindemith's system and resulting scales
9. Various other scales
  - a. Busoni's scales
  - b. Yasser's "hyper-diatonic" scale

The chapter's content is suitably responsive to the compositional *dernie cri* of the time, as it addresses the pitch resources that support the major schools of compositional thought that governed the years between the turn of the twentieth century and World War II. Michaelides does not offer a mere taxonomy of scalar resources; he also makes refined judgments about their usage. He distinguishes, for example, between the chromatic scale as a new "diatonic" scale, the chromatic gamut in tonality and modality, and Schoenberg's twelve-tone "tonality." Within the space of eight pages he defines the chromatic scale as a new "diatonic" scale, introduces its essential "functional" premises, correlates it with Schoenberg's twelve-tone row, and identifies modes of usage in Bartok, Milhaud, Richard Strauss, Ravel, Vaughn Williams, Florence Schmitt, d'Indy, Elgar, Puccini, and Wagner.<sup>4</sup>

Central to this discussion are the functional parameters of the new "diatonic" scale. In this circumstance, "parameters" refers to constraints, which are spelled out rather comprehensively. At the outset of the discussion, Michaelides writes:

Το τονικό αυτό σύστημα στηρίζεται πάνω στη δωδεκάφθογγη σκάλα [...] που μοιάζει με την χρωματική, μ' αυτή την ουσιώδη όμως διαφορά: η χρωματική είναι αποτέλεσμα της αλλοιώσεως των φθόγγων της διατονικής σκάλας, και επομένως σ' αυτήν οι χρωματικές νότες εξαρτώνται από τις διατονικές κ' έχουν δευτερεύουσα τονική σημασία· ενώ η δωδεκάφθογγη είναι σαν μια καινούργια "διατονική" σκάλα, που όλες οι νότες της έχουν την ίδια τονική σημασία που έχουνε οι νότες στη διατονική μείζονα και ελάσσονα [...] Οπωσδήποτε ότι μας ενδιαφέρει για την αρμονική του σημασία είναι ότι το σύστημα αυτό έχει πρώτα

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4 Solon Michaelides, *Harmony of Contemporary Music*, 1:57–64.

απ' όλα εξοστρακίσει τη δεσπόζουσα (και τον προσαγωγέα), επομένως και τη συγγ[ορδία] της δεσπόζουσας [...] Στο σύστημα αυτό λοιπόν είναι δυνατή μονάχα η ύπαρξη τονικής [...]<sup>5</sup>

[This tonal system is founded on the twelve-note scale [...] which looks like the chromatic scale, albeit with an essential distinction: the chromatic is the result of the alteration of the notes of the diatonic scale, and consequently in it the chromatic notes are dependent on the diatonic ones and are of secondary value; whereas the twelve-note [scale] is like a new "diatonic" scale, where all its pitches have the tonal value possessed by the pitches of the diatonic major and minor [scales] [...] Undeniably what is of interest regarding its harmonic value is that this system has first and foremost ostracized the dominant (and the leading tone), thus the chord of the dominant also. [...] In this system it is possible to assert only the tonic [...]

Michaelides cites several examples to support his argument and to exemplify the scale's subtle *modus operandi*. Two passages, from Puccini's *Butterfly* and Debussy's *Pelleas and Melisande*, are representative of the rather common propensity of late nineteenth- and early twentieth-century composers to bisect the chromatic octave symmetrically. Six additional examples explore the chromatic slipping of the bass where each of the chromatic pitches is considered as a degree of the new "diatonic" scale: Wagner, *Walküre*, Act III (Michaelides's Example 85, p. 60); d'Indy, *L'étranger* (Example 86, p. 60); Elgar, *The Dream of Gerontius* (Example 87, p. 61); R. Strauss, *Till Eulenspiegel* (Example 90, p. 62), Korngold, *Das Märchen spricht den Epilog* (Example 91, p. 62), and Bartók, Second String Quartet (Example 92, p. 62). Inasmuch as these examples are linked by a common scale, they are conditioned stylistically. The examples by Strauss, Korngold, and Bartók are characterized by the freer movement of the upper three voices (Examples 1a–c). Yet, even within this grouping, Michaelides draws subtle distinctions. He describes Korngold's excerpt as "an extension of the classical system [of tonality] with a free usage of appoggiaturas."<sup>6</sup> Bartók's example "escapes from every tradition and is found within the true atmosphere of the twelve-note system. In the first [Korngold example] the foundation is unequivocally the classical chord...whereas in the second [Bartók], the free verticalization of the 'sibling' pitches of the twelve-note scale."<sup>7</sup> The previous three examples – i.e., those by Wagner, d'Indy, and Elgar – utilize tertian harmonies "clouded" by passing notes and appoggiaturas (particularly in d'Indy and Elgar), constituting typical examples of late nineteenth-century chromatic episodes.

Michaelides's discussion of the twelve-note scale concludes with examples that divide the chromatic octave symmetrically:

- by major seconds – Ravel, Piano Concerto (Example 93, p. 63)
- by minor thirds – Vaughn Williams, *A Sea Symphony* (Example 94a, p. 63); E. Bloch, *The Flowers* (Example 94b, p. 63)<sup>8</sup>
- by major thirds – D. Milhaud, Fourth String Quartet (Example 94c p. 63)
- by perfect fourths – Ravel, *Le grillon* from *Histoires Naturelles* (Example 95a p. 64)
- by perfect fifths – Fl. Schmitt, *Bourrée lombarde* (Example 95b p. 64)

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5 Ibid., 57–59.

6 Ibid., 63

7 Ibid.

8 It is unclear which work Michaelides refers to here.

Example 1a. Richard Strauss, *Till Eulenspiegel* (excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 90, p. 62

The image displays two systems of musical notation for piano accompaniment. The first system consists of two staves (treble and bass clef) with a 6/8 time signature. The melody in the treble clef features a series of eighth notes and quarter notes, while the bass clef provides a harmonic accompaniment with chords and moving lines. The second system continues the piece, showing more complex chordal textures and melodic development in both hands.

Example 1b. Erich Wolfgang Korngold, *Das Märchen spricht den Epilog*, op. 3, no. 7 (excerpt), after Solon Michaelides, *Modern Harmony* (1945), Example 91, p. 62

The image displays two systems of musical notation for piano accompaniment. The first system is in 4/4 time and features a complex, chromatic melody in the treble clef with frequent accidentals. The bass clef provides a steady accompaniment with chords and moving lines. The second system continues the piece, showing further chromaticism and harmonic complexity in both hands.

Example 1c. Béla Bartók, *Second String Quartet* (excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 92, p. 62.

The image displays two systems of musical notation for piano accompaniment. The first system is in 2/4 time and features a complex, chromatic melody in the treble clef with frequent accidentals. The bass clef provides a steady accompaniment with chords and moving lines. The second system continues the piece, showing further chromaticism and harmonic complexity in both hands.

Obviously, some of the above examples are subject to an alternative reading. I am referring particularly to the symmetrical division of the octave by minor thirds (in Bloch) that could also be perceived as an octatonic progression. Nevertheless, the unearthing of the role of the octatonic scale did not begin until eighteen years after the publication of Michaelides's text.

Michaelides's Chapter 7, the second of the three chapters treating new materials and techniques of twentieth-century music (along with Chapters 1 and 13) gives an account of the modernist composer's method of constructing new (non-traditional) chords by the stacking of specific intervals. It merits particular attention for its balanced approach to the examination of the presented harmonic structures. Michaelides considers the harmonic structure itself, the *context* in which it is used, and its *role* within that context (i.e., harmonic function). This is an outlook that fine tunes the "functional" distinction between the various versions of the presented chordal categories. The discussion of secundal chords (structures built by stacks of seconds) is exemplary of the particular methodology. An array of secundal chords from the early twentieth-century repertory is presented. As structures *per se*, they differ minimally from each other; it is only in context that they obtain individual significance. In Berg's excerpt from the *Lyric Suite* (Example 414, p. 252) the secundal structure inhabits a completely atonal environment forged through the application of (Schoenberg's) twelve-tone method: "Η ελευθερία αυτή μπορεί να εξηγηθεί μονάχα με την απόλυτη αναγνώριση του δωδεκάφθογγου τονικού συστήματος· έτσι εξηγούμε την επόμενη πολύ τολμηρή συνήχηση [...]" [This freedom can be explained only via the absolute recognition of the twelve-tone system; this is how we explain the following, very daring verticality] (Example 2).<sup>9</sup>

Example 2. Alban Berg, *Lyric Suite* (excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 414, p. 252.

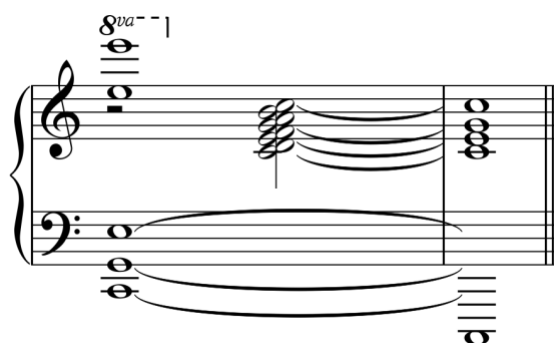


Michaelides's Example 416a (p. 253) features the impressive traversing of the B chromatic scale achieved via the perpetual unfolding of whole-tone clusters: "Ο Ρίχαρντ Στράους στη 'Συμφωνία των Άλπεων' για να εκφράσει τη νύκτα καταφεύγει στη χρησιμοποίηση όλων σχεδόν των φθόγγων της χρωματικής σκάλας (sib–sib) μέσα σε μια ατμόσφαιρα μυστηρίου, όπου μιά-μιά νότα έρχεται να προστεθεί." [To express the night, Richard Strauss in the *Alpine Symphony* resorts to the employment of almost all of the pitches of the chromatic scale (Bb–Bb) in an atmosphere of mystery, where notes are added one after another.]<sup>10</sup> The subsequent example, 416b (p. 253), is also pitch centric, as its whole-tone clusters delineate the C major scale (Example 3).

Example 3. Darius Milhaud, Piano Sonata No. 3, third Movement (Last Two Bars), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 416b, p. 253.

<sup>9</sup> Michaelides, *Harmony of Contemporary Music*, 252.

<sup>10</sup> Ibid., 252



Obviously, the whole-tone scale, probably the most recognizable alternative to the tonal scales and diatonic modes during the interwar period, could not be absent from the present discussion. Michaelides links it to the secundal harmonies that preoccupy the excerpt from Hindemith's *Zwei Tanzstücke*, No. 2 (Example 58, p. 48):

Οι 2<sup>ες</sup> μεγάλες ιδιαίτερα βρίσκουνε τη φυσική τους θέση στο σύστημα της σκάλας με ολόκληρους τόνους: έτσι στο απόσπασμα, που δώσαμε στο Π. 58 γραμμένο σε αυτό το σύστημα, όπου ο συνθέτης δε διστάζει, όχι μονάχα να χρησιμοποιήσει τις τρεις 2<sup>ες</sup> υπερκείμενες, αλλά και να τις κατευθύνει προς παράλληλες μάλιστα χρωματικές κινήσεις.<sup>11</sup>

[Major-seconds particularly find their natural position in the system of the whole-tone scale; thus in the excerpt given at Ex. 58, written in this system, [...] the composer does not hesitate, not only to use the three superimposed seconds, but also to direct them towards, in fact, parallel chromatic movements] (Example 4).

Example 4. Paul Hindemith, *Zwei Tanzstücke*, Nr. 2 (excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 58, p. 48.



Chapter 7 lays claim to comprehensiveness and demonstrates its author's grasp of the pertinent repertory in early twentieth-century music. It divides the new harmonic constructions into two broad categories: (1) chords built by similar intervals (i.e., single-interval chords made of equal intervals, such as perfect fourths or fifths) and (2) chords built by dissimilar (unequal) and mixed intervals. The discussion of the first category includes secundal, quartal, and quintal chords. There is also reference to the more rarely used stacks of sixths, sevenths, and ninths. Subsequently, Michaelides addresses unequal quartal and quintal chords, and presents various combinations of mixed intervals from modernist composers. What is presented covers largely the range of harmonic possibilities that rises from the consideration of non-tertian sound blocks.

11 Ibid.

While the possibility of some of these new structures to be harnessed by the tonal system (as traditional chords with added non-harmonic tones) is considered, he chooses to view them as harmonic entities in their own right.

With the exception of an excerpt by Mozart that displays an early instance of quartal harmony whose upper tone resolves traditionally, Michaelides's argument is supported with examples by an impressive array of early twentieth-century composers: Berg, Richard Straus, Lili Boulanger, Gil-Marchex, Milhaud, Bartók, Schoenberg, Krenek, Casella, Enesco, Hure, Hindemith, Mossolow, Klingsor, Roussel, Szumanowski, Nin, Debussy, Nezevith, Poulenc, Stravinsky, and Skalkottas.

To further my argument, I would also like to draw attention to the manner in which Michaelides treats the notion of parallel motion in Chapter 2, which also manifests his general methodology. The author considers parallel seconds, major-thirds, fourths (of various kinds), fifths, sixths, and sevenths. In every case, his approach includes insights on the structure itself, an overview of its function in the common-practice period, and its modern treatments. All three stages, particularly the last, are accompanied by examples from the relevant repertory (Examples 5a–b).

Example 5a. Erich Wolfgang Korngold, *The King of the Spirits* (excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 230, p. 171.<sup>12</sup> Parallel Major-seconds.



Example 5b. Ch. Koechlin, *Neere* (excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 242, p. 175.<sup>13</sup> Parallel Perfect-fourth Intervals.



The emphasis is appropriately placed on modern treatment, and the author's contemplations do not overlook the shift of categorical identity of conventional structures, a subject of utmost importance in the understanding of early twentieth-century harmony (this methodology is applied across the book's chapters that deal with harmonic considerations). This

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<sup>12</sup> It is unclear which work Michaelides refers to here.

<sup>13</sup> It is unclear which work Michaelides refers to here.



is precisely what takes place between Korngold's excerpt in Example 5 and the passage from Beethoven's Third Piano Sonata (Example 6):

Συγκρίνοντας το προηγούμενο παράδειγμα με το επόμενο από την Τρίτη σονάτα για πιάνο του Μπετόβεν βρίσκουμε πως το νήμα της εξελίξεως από την κλασσική στη νεώτερη αρμονική τέχνη δεν έχει κοπεί. Η ομοιότητα είναι εκπληκτική, αλλά η τόσο μικρή, φαινομενικά, διαφορά (οι 2<sup>ες</sup> που συνοδεύουν τις 3<sup>ες</sup> και 6<sup>ες</sup> στο προηγούμενο) χαρακτηρίζει μ' επιγραμματικό τρόπο τις βασικές αντιλήψεις των δύο Σχολών σχετικά με τη διαφωνία: ο νεώτερος συνθέτης προχωρώντας πιο πέρα έχει δεχτεί στην τεχνική του τη συνήχηση της 2ας μ' ένα τέτιο ελεύθερο τρόπο, που τείνει να την καθιερώσει οριστικά ως συμφωνία.<sup>14</sup>

[Comparing the previous example [Korngold] with the following one from Beethoven's Third Piano Sonata we find that the thread of evolution from the Classical to the modern harmonic art has not been cut. The similarity is astonishing, but the apparently so marginal difference (the seconds that accompany the thirds and the sixths in the previous [example]) underlines decisively the fundamental views of the two Schools with regards to dissonance; the modern composer, moving beyond [the traditional norms], has accepted in his technique the sounding of the second with such a free manner, which tends to establish it definitively as a consonance.]

Example 6. Ludwig van Beethoven, Piano Sonata op. 2, no. 3, 4<sup>th</sup> Movement (Excerpt), after Solon Michaelides, *The Harmony of Contemporary Music* (1945), Example 231, p. 171.



## Scriabin's Scales: A Forward-looking Perception

To put Michaelides's observations with respect to Scriabin's scales into perspective, a short introduction to Scriabin's relevant analytical scholarship is in order. Scriabin's post-tonal period lasted for no more than six years, but it entailed a vast interest on the part of musicologists, music theorists in particular. Scriabin himself was notoriously reticent about his method of pitch organization, even with close friends such as Sergei Taneyev and Leonid Sabaneyev. Interestingly, it took more than six decades after the composer's death in 1915 to unearth his primary pitch resources (scales) and arrive at an exegesis that models the music's contextual realities. Three scales, the octatonic, whole-tone, and acoustic, constitute the primary scalar depository of the musical fabric in the post-opus 58 music.<sup>15</sup> The first two scales were identified as important

14 Michaelides, *Harmony of Contemporary Music*, 171.

15 An additional scale, the hexatonic, set-class 6-20 (and its pitch universe), is introduced in Scriabin's pitch vocabulary during the final stages of his compositional career; it appears as a structural resource in the Tenth Sonata, Opus 70.

compositional resources in Scriabin fairly early. The acoustic scale, however, persistently evaded recognition for several decades.<sup>16</sup>

To understand why, we need to return to the origins of the analytical study of Scriabin's music, namely by Eaglefield Hull in Great Britain and Varvara Dernova (and through her, Boleslav Yavorsky) in Russia.<sup>17</sup> Dernova's ground breaking 1968 study on the composer's compositional method had been crucially influential, especially to North American Scriabin scholarship. This study, based on Yavorsky's "dual modality" theory, brings into orbit the octatonic and whole-tone scales, but makes no reference to the acoustic scale, initiating a lasting analytical approach. This is largely attributed to cultural constraints and shared assumptions amongst theorists of the time:<sup>18</sup>

1. It was assumed that segments of four or five whole-tones signify whole-tone intrusion exclusively. This assumption was based on the fact that the whole-tone scale shares five of its six pitches with the acoustic.
2. The octatonic and whole-tone scales were deployed in Russian music decades before the acoustic. Glinka included fully blown whole-tone passages as early as 1942 in his opera *Ruslan and Ludmila*; the octatonic scale appeared in Russian music in Rimsky-Korsakov's 1867 opera *Sadko*. Furthermore, both scales had been receiving systematic usage by Russian composers since their introduction.
3. The octatonic and whole-tone scales appeared in the Russian music-theoretic literature well before the end of the nineteenth century.<sup>19</sup> Furthermore, the overwhelming presence of the whole-tone scale in the theoretical and analytical scholarship since the 1920s kept the acoustic scale in the shadow until the last quarter of the twentieth century.
4. Specific pitches of the Mystic Chord were considered non-harmonic – thus, non-diatonic – tones, in an attempt to assimilate it within well-known formations. Hull reduced the scale's members to assimilate it in traditional formations; George Dyson, Dernova, Fabion Bowers, Jay Reise and George Perle harnessed it to the whole-tone scale.<sup>20</sup>

Figure 1 outlines the route of analytical scholarship on Scriabin's music from Yavorsky to James Baker. Our interest lies with two analytical streams: one originating with Hull, and another that begins with Yavorsky and extends to Reise and Perle. Dernova's (and through her, Yavorsky's) view entered Scriabin's scholarship in the United States via Bowers. This outlook, also informing the readings of Reise and Perle, was widely accepted before writers such as James Baker and Anthony Pople unveiled the crucial role of the acoustic scale in the composer's

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16 Vasilis Kallis, "Pitch Organization in Scriabin's Early Post-Tonal Period," *Music Theory Online* 14, no. 3 (2008), accessed 27 May 2018, <http://www.mtosmt.org>.

17 A. Eaglefield Hull, *Modern Harmony: Its Explanation and Application* (London: Augener Ltd, 1915); Varvara Dernova, *Garmoniya Skryabina* (Leningrad: Muzika, 1968).

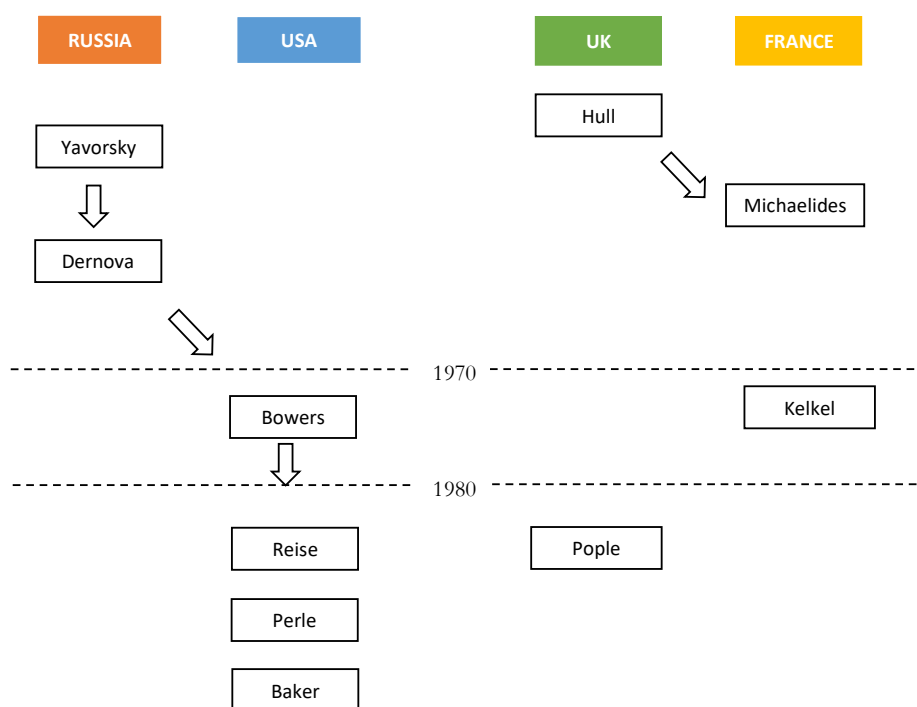
18 For an informative discussion about the role of constraints that intervene between subject and object see John Covach, "Deconstructing Cartesian Dualism in Music Analysis," *Music Theory Online* 0/11 (1994), accessed 17 January 2019, <http://www.mtosmt.org>.

19 For example, Rimsky-Korsakov mentions the octatonic scale (in relation to his tone poem *Sadko*, Op. 5) as early as 1867 in a letter to Balakirev in which he practically announces its entrance into Russian music: "Then there appears a harmonized scale (descending): A, G#, F#, F♭, E♯, D, C, B, and A and so on, over a pedal A, which comes across rather ferociously," cited in Richard Taruskin, "Chernomor to Kashchei: Harmonic Sorcery; or, Stravinsky's 'Angle,'" *Journal of the American Musicological Society* 38, no. 1 (1985): 93–94.

20 Fabion Bowers, *The New Scriabin: Enigma and Answers* (London: David & Charles, 1973); Jay Reise, "Late Scriabin: Some Principles Behind the Style," *19th-Century Music* 6, no. 3 (1983): 220–31; George Perle, "Scriabin's Self Analysis," *Music Analysis*, 3, no. 2 (1984): 101–22; George Dyson, *The New Music* (London: Oxford University Press, 1924); A. Eaglefield Hull, *Modern Harmony*.

method.<sup>21</sup> Manfred Kelkel, however, was very close to modeling the contextual realities of Scriabin's late scores.<sup>22</sup> Example 7, adapted from his 1978 study, identifies both scales and the correspondence between them. Nonetheless, notwithstanding the insightfulness of Kelkel's observation, the fact remains that it took a whole six decades to arrive at that point, and that is what makes Michaelides' reflections with respect to Scriabin's scales so remarkable.

Figure 1. The Acoustic Scale in Scriabin Analytical Scholarship



Michaelides identified a six-note acoustic subset, the one comprising the pitches of Scriabin's *Mystic Chord*, which he believed was derived from the harmonic series: “Ο Σκριάμπιν λοιπόν σ’ αυτή τη στήλη κατέφυγε κυρίως· έπαιρνε ένα αριθμό αρμονικών φθόγγων και βάζοντας τους κατά υπερκείμενες τέταρτες εσχημάτιζε τη ‘σύνθετη’ συγχορδία [Mystic Chord] που αποτελούσε τη βάση σ’ ολόκληρά του έργα” [Scriabin resorted primarily to this series; he was choosing a number of pitches, and by superimposing them at the interval of the perfect fourth, he was forming the “composite chord” [Mystic Chord] that was the foundation of entire works of his] (Example 8).<sup>23</sup> He goes on and identifies the particular structure in opuses 58 and 63/1.

21 James M. Baker, *The Music of Alexander Scriabin* (New Haven: Yale University Press, 1986); Anthony Pople, “Skryabin’s Prelude Opus 67, No. 1: Sets and Structure,” *Music Analysis* 2, no. 2 (1983): 153–71.

22 Manfred Kelkel, *Alexandre Scriabine: sa vie, l’ésotérisme et le langage musical dans son oeuvre* (Paris: Editions Honoré Champion, 1978).

23 Solon Michaelides, *Harmony of Contemporary Music*, 143.

Example 7. Adapted from examples 32, 33, and 34 of Manfred Kelkel, *Alexandre Scriabine* (Paris, 1978), p. 78.

The diagram illustrates the relationship between two types of scales and their corresponding Mystic Chords. On the left, 'Type A' is shown as an acoustic scale (C4, D4, E4, F#4, G4, A4, Bb4). This scale is derived from an 'Acoustic scale' and leads to a 'Mystic Chord' consisting of the notes C4, E4, G4, Bb4, C5, and E5. On the right, 'Type B' is shown as an octatonic scale (C4, D4, Eb4, F4, G4, Ab4, Bb4, C5). This scale is derived from an 'Octatonic scale' and leads to a 'Mystic Chord, octatonic version' consisting of the notes C4, Eb4, F4, Ab4, C5, and Eb5.

Example 8. Solon Michaelides’s Identification of Scriabin’s Pitch Resources Derived from the Acoustic scale, from *The Harmony of Contemporary Music* (1945), Example 198, p. 144.

The diagram shows a 'Composite chord' and its 'Origin'. The composite chord consists of the notes C4, E4, G4, Bb4, C5, and E5. The origin is shown as a scale starting on C4, with notes labeled with scale degrees: 8 (C4), 9 (D4), 10 (E4), 11 (F#4), 13 (G4), and 14 (Ab4). The notes are arranged in a sequence that corresponds to the composite chord.

Three pages later Michaelides recognizes Scriabin’s other primary scale, the octatonic, which, together with the acoustic form the scalar foundations of the composer’s pitch-organization method: “Άλλη σκάλα, όμοια με την προηγούμενη [acoustic] εκτός από την 2<sup>α</sup> της βαθμίδα, είναι η ακόλουθη [octatonic]”. [Another scale, similar to the previous [acoustic] except for the *second scale-degree* [my emphasis] is the following [octatonic] (Example 9).<sup>24</sup> He then goes on to offer a succinct view of the composer’s pitch-organization method:

Ένα είναι το συμπέρασμα, που βγαίνει από τη μελέτη των τελευταίων του έργων (όπως οι 5 τελευταίες σονάτες 6–10, ο «Προμηθεύς», τα τελευταία Ποιήματα, Πρελούδια και Σπουδές για πιάνο): μολονότι χρησιμοποιεί βέβαια ωρισμένες κλίμακες, φαίνεται πως όλα διοχετεύονται μέσα στο δωδεκάφθογγο σύστημα. Πλήρης ελευθερία και ισότης τονική των φθόγγων της δωδεκάφθογγης σκάλας.

<sup>24</sup> Ibid., 146.

Η δεσπόζουσα έχει εξοστρακιστεί και η τονική παίρνεται μ' ένα τέτιο προσωπικό τρόπο, με τη σύνθετη τονική συγχορδία, που δίνει, μέσα σ' ένα τόσο αόριστο και αιθέριο σύνολο, την εντύπωση πως δεν υπάρχει [...] <sup>25</sup>

[There is only a single conclusion derived from the study of his last works (such as the last five sonatas 6–10, *Prometheus*, the last poems, preludes and piano studies); although he is surely using some scales, it seems that everything is channelled in the twelve-tone system. Absolute freedom and tonal equivalence of the pitches of the twelve-tone scale [chromatic scale]. The dominant has been ostracized and the tonic is taken with such a personal manner that it gives, in such a vague and ethereal atmosphere, the impression that it does not exist [...]

Example 9. Solon Michaelides's Identification of Scriabin's Pitch Resources Derived from the Octatonic Scale, from *The Harmony of Contemporary Music* (1945), Example. 198, p. 146

a) three-voice chords      b) seventh chords

Let us view Michaelides' discoveries against the pre-1980 and post-1980 Scriabin analytical scholarship (whose findings model best the music's contextual realities). Table 2 cross-references this information against three parameters: scales, harmony, and pitch organization. We may note that the post-1980 scholarship has identified the following characteristics of Scriabin's style:

1. the presence of pitch centricity as a governing force
2. the centrality of the acoustic and octatonic scales; thus, recognizing the crucial role of non-diatonic scales in his method
3. the role of the variable 2<sup>nd</sup> scale-degree, which determines the interaction between these two scales

It has also classified extended tertian and quartal chords as the preferred harmonic structures in the composer's late style. With respect to the organization of pitch, the post-1980 scholarship places due emphasis on the role of variable scale-degrees in Scriabin's compositional method. By 1939, Michaelides had identified all of these features of Scriabin's music except the precise role of the variable 2<sup>nd</sup> scale-degree in the interaction between the acoustic and the octatonic – in other words, in the organization of pitch. This was the first time since 1909, the year generally recognized as the initiation of Scriabin's late period, that

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25 Ibid., 148. It seems that Michaelides presently refers to the chromatic scale as the chromatic gamut in a system where the distinction between the given (tonal) scale and the chromatic scale is blurred, and where pitch centers need to be *reinforced* via various means. In its extreme application, this technique tends to equalize the twelve notes of the chromatic scale, and it applies to both tonality and (diatonic/not-diatonic) modality. This is the usage that characterizes late-nineteenth-century tonality and specific compositional schools of the early twentieth century.

1. the acoustic scale was identified as an important (and autonomous) entity, and considered side-by-side with the octatonic in the composer's analytical scholarship;
2. the 2<sup>nd</sup> scale-degree of both scales was isolated as the sole element differentiating them; and
3. the Mystic Chord was recognized as derived from the acoustic scale.

Table 2. The Acoustic Scale in Relation to the Organization of Pitch in Scriabin's Post-tonal Period

	Solon Michaelides	Pre-1983 Anglo-American Scholarship <sup>26</sup>	Post-1980 Scholarship	
<b>Scale</b>	Acoustic	Identified	Unidentified	Identified
	Octatonic	Identified	Identified	Identified
	Variable SDs	Identified	Unidentified	Identified
	Pitch centricity	Identified (?)	Identified	Identified
<b>Harmony</b>	Quartal chords ( <i>Mystic Chord</i> )	Identified	Identified	Identified
	Tertian chords	Identified	Identified	Identified
<b>Pitch organization</b>	Interaction between acoustic-octatonic via variable scale-degrees	Unidentified	Unidentified	Identified
	Other	Scale usage under the auspices of the 12-tone system		N/A

A vital detail needs to be addressed here. It is very probable that Michaelides was introduced to Scriabin's scales and pitch method by Hull, whose *Modern Harmony* embraces a discussion of the composer's scales and method. In fact, it so happens that Michaelides models his own discussion on that of Hull. Nevertheless, their observations differ in some crucial details. Hull, in his attempt to normalize Scriabin's system, adopts a reductive approach, doing away with "rogue" pitches, which he regards as embellishing tones:

It is interesting to notice that quite apart from the natural foundation, which Scriabin himself states as his theory, much, if not all, of his harmony may be explained by the theory of added and altered notes, expounded in Chapter VII, and when it is thus simplified, the music appears fairly normal. This suggests the possible *absorption of his chords into the general practice* [my emphasis]. This may easily be done by treating the *stronger notes as appoggiaturas* and resolving them whilst the rest of the harmony remains [my emphasis].<sup>27</sup>

The content of the last two sentences is what essentially differentiates Michaelides from Hull. When the former writes "The dominant has been ostracized, and the tonic is taken in such a personal manner that [...] it gives the impression it is non-existent," he does away with tonal

<sup>26</sup> This takes into consideration Jay Reise, "Late Scriabin," and George Perle, "Scriabin's Self Analysis."

<sup>27</sup> A. Eaglefield Hull, *Modern Harmony*, 76.

connotations. This is a crucial observation, as it reveals an approach that still maintains focus on specific non-diatonic scales. Conversely, that statement also calls into question the presence of centrality in Scriabin's music; hence the question mark next to the word "identified" with regards to Michaelides's recognition of it in Table 3. The particular statement seems to express a contradiction: the presence of scales (and pitch centers) axiomatically precludes the twelve-tone system, and vice versa. The core of this incongruity lies with Michaelides's usage of the term "twelve-tone system." Is he referring to Schoenberg's entirely atonal system, or the new "diatonic" scale, which could accommodate some form of a pitch center? In the absence of additional evidence, we cannot be sure. Nevertheless, it seems to me rather unlikely that Michaelides would have committed such an obvious contradiction. Thus, I tend to consider the second reading more consistent with his overall approach, which consistently suggests the presence of scales and scale-degrees in Scriabin's music.

In *The National Music of Russia – Musorgsky and Scriabin* Hull enriches and fine-tunes his approach: the autonomy of the *Mystic Chord* is further solidified, as is the idea of a foundational scale. Despite the reluctance to nullify the role of tonality and the continuous consideration of non-harmonic tones as integral to Scriabin's late style, Hull's approach in the particular text indicates his progressive emancipation from the shared theoretical assumptions of the time.<sup>28</sup> The tendency to overlook the importance of the acoustic scale in Scriabin's late style – by either adhering to the tonal exegesis, or overemphasizing the role of the whole-tone scale – was widely held by eminent British and Russian Scriabin scholars of the first half of the twentieth century.<sup>29</sup> It is precisely Michaelides's alternative view, recognizing the importance of the acoustic scale alongside the octatonic, that earns his work special recognition in the historiography of music theory.

## Contextualization

Seventy-two years after its first appearance, the content of Michaelides's text may seem unimposing, as many of its topics are nowadays standard fare in most university textbooks on harmony. Nevertheless, this view changes if we consider the context of music-theoretic writing during the interwar period. The *Harmony of Contemporary Music* was written at the time when music theorists were crafting their responses to the dramatic changes and new trends that swept across art music composition in the first three decades of the twentieth century. The perspective on the various compositional currents of the time unearths three broadly defined trends: (1) the exploitation of residual elements of the old tonal system, involving both the extension of nineteenth-century ultra-chromatic tonality and the modification of tonality from without via the implication of non-diatonic modes; (2) new systems; and (3) the interstitial space between tonal determinacy and atonal currents. Grasping these frames of compositional practice is a task that stresses one's knowledge and skill. The extent to which Michaelides succeeded in this task is reflected in the book's notable features:

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28 Michel D. Calvocoressi and A. Eaglefield Hull, *The National Music of Russia: Musorgsky and Scriabin* (London: Waverley Book Company, 1924).

29 See George Dyson, *The New Music* (London: Oxford University Press, 1923), p. 63, and Gerald Abraham, *On Russian Music* (London: Faber & Faber, 1913), p. 71. Similarly to Yavorsky and Dernova, Dyson and Abraham advocate the whole-tone exegesis as well. In his analysis of Prometheus, Opus 60, the former projects the pitches of the acoustic scale onto the whole-tone hexachord which he considers the foundational harmonic entity of the work. This time the unfit pitches are dealt with through the whole-tone 'mill'. In *On Russian Music* (p. 71), Abraham makes the only reference to Scriabin's compositional approach in the chapter devoted to the usage of the whole-tone scale in Russia—as if Scriabin's harmonic system is correlated *a priori* to that particular scale.

1. It embraces a markedly wide range of subjects that cover most of the fashionable harmonic trends of its time.
2. Its comprehensiveness is impressive; each chapter is an in-depth study of its subject matter.
3. It reflects its author's thorough knowledge of the music and style of the leading as well as the lesser known composers of his time.
4. It traces the evolution of harmony and identifies precedents for new trends.
5. Its introductory history of music theory is impressive for its time.
6. It testifies to the deep knowledge of the subject matter of traditional (tonal) harmony and counterpoint.

It would be rewarding to compare Chapters 1 and 2 with correlate chapters in the first comprehensive modern harmony texts that appeared in the English language since E. A. Hull's 1915 essay (and some twenty years later from the time Michaelides presented his draft to Mitropoulos): Vincent Persichetti's *Twentieth-Century Harmony* (1961), Wilfrid Dunwell's *The Evolution of Twentieth-Century Harmony* (1960), and Ludmila Ulehla's *Contemporary Harmony* (1966).<sup>30</sup> Persichetti's second chapter on "Scale Materials" offers a thorough discussion of diatonic modes, synthetic scale formations (referring essentially to non-diatonic modes), pentatonic and hexatonic scales, and the chromatic scale. Ulehla does not include a chapter on scales. Rather, she discusses the diatonic modes, the whole-tone scale, and their harmonic universe in five separate chapters.<sup>31</sup> Dunwell's text also lacks a chapter devoted to scales. Nevertheless, it does include an informative discussion of the whole-tone scale in Chapter 2, entitled "Augmented Fifth Triad; Whole-tone Scale." Evidently, Michaelides's chapter on scales is at least as comprehensive and informed as Persichetti's, which had been the leading reference of twentieth-century (post-tonal) pitch material for decades after its publication.

Table 3 provides a summary of Michaelides's, Dunwell's, Persichetti's, and Ulehla's respective views of new harmonic constructions in the twentieth century. Demonstrating the awareness of the compositional trends that characterized Michaelides's era is central to our purpose, and for that matter, what Michaelides addresses in this area is commendable, to say the least. Nevertheless, the mere taxonomy of harmonic constructions speaks half the truth without consideration of qualitative aspects. As we saw above, Michaelides's reflection on new harmonic constructions brings in orbit the harmonic structure itself, its context, and its "functional" capacity. Addressing both context and capacity seems to be a *sine qua non* of celebrated harmony texts, characterizing the approach of not only Hull, Persichetti, Dunwell, and Ulehla, but of modern texts as well. It so happens that the context conditions much of the discussion across the book's two volumes. Additionally, the purely technical discussions (an unavoidable necessity) are very often balanced with stylistic and aesthetic deliberations.

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30 A. Eaglefield Hull, *Modern Harmony*; Vincent Persichetti, *Twentieth-Century Harmony: Creative Aspects and Practice* (New York: W. W. Norton, 1961); Ludmila Ulehla, *Contemporary Harmony: Romanticism to the Twelve-tone Row* (New York: Free Press 1966); Wilfrid Dunwell, *The Evolution of Twentieth-Century Harmony* (London: Novello, 1960). Although Hull's text is comprehensive and pioneering in several respects, comparing Michaelides's *Harmony of Contemporary Music* with post-1960 studies on harmony can illuminate more clearly the forward-looking aspects of its content.

31 Ludmila Ulehla, *Contemporary Harmony*. Chapter 8 "Modal Influence," Chapter 9 "Influence of Modes on Harmony," Chapter 10 "Unrestricted Melodic Movement of all Chord Tones," Chapter 11 "The Tritone, the Whole-tone Scale, and Whole-tone Dominants," and Chapter 12 "Free Counterpoint and the Twelve-tone Scale." Similarly to Michaelides, she views the twelve-tone scale as an independent scale, unrelated to Schoenberg's twelve-tone technique.



A factor of paramount importance in the assessment of a harmony treatise is how its content has captured the latest harmonic trends and fashions. The fact that Michaelides's text can stand next to the aforementioned celebrated harmony treatises of the 1960s testifies to its worth in this respect. Undeniably, the individuality of each text, the information is set to harvest, and the elapsed time between the publication of Michaelides's text and the harmony treatises of the 1960s are factors that do not encourage a direct comparison. Certainly, my intention is not to employ comparison as means to trivialise any of the aforementioned texts. Rather, it is implemented to demonstrate the forward-looking aspects of Michaelides' text, which, in scope and depth, is on par even with Persichetti's text that set a model for modern harmony treatises.

With the exception of Hull's *Modern Harmony*, the harmony and composition treatises published during the first half of the twentieth century, regardless of how important or influential their authors (and their ideas) might have been, are relatively narrower in scope as they are purposed to address specific topics (Table 4). Hindemith (*The Craft of Musical Composition*) and Josef Matthias Hauer restrict their horizon to their own compositional/theoretical models. Schenker, Piston, Schoenberg (*Structural Functions of Harmony*), and Hindemith (*A Concentrated Course in Traditional Harmony*) deal with traditional harmony subjects (the tonal language that governed the two centuries between 1700 and 1900). Messiaen's *The Technique of My Musical Language* does move beyond the discussion of traditional harmony subjects, but it cannot match in scope and range the essays of Michaelides, Dunwell, Persichetti, and Ulehla.

Michaelides's study was a truly comprehensive harmony book ahead of its time. It was not until 1961 when a book of such scope, Persichetti's *Twentieth-Century Harmony* appeared in the Anglo-American scholarship. Would the *Harmony of Contemporary Music* have a wider impact had its author translated it in English? While we can obviously never know for sure, its content certainly indicates that it had the *potential* to achieve international acclaim in its day.

Table 3. Michaelides, Dunwell, Persichetti, Ulehla, Treatment of New Harmonic Constructions in the Twentieth Century

Author	Added-note chords	Single-interval chords (secundal, quartal, quintal)	Mixed-interval chords	Modal chords (derived from modes)	Polychords	Mirror structures
Michaelides	Added 9 <sup>th</sup> (5)*	Secundal, quartal, quintal, stacks of 6 <sup>ths</sup> (7)	Mixed-interval chords (7)	WT chords, from diatonic modes, from a variety of non-diatonic modes including the acoustic and octatonic scales (2)	N/A	N/A
Dunwell	Added min-2 <sup>nds</sup> , maj-7 <sup>ths</sup> (14)	Secundal (11) Quartal, quintal (1, 12) Spacing of quartal and quintal chords (13)	N/A	WT chords (2)	N/A	N/A
Persichetti	Added-note chords – all-embracing approach (5)	Secundal (6) Quartal (4)	Compound harmony (8)	From diatonic and non-diatonic modes (2)	Polychords (7)	Compound and mirror harmony (8)
Ulehla	Added 6 <sup>th</sup> and 9 <sup>th</sup> (11)	Quartal, quintal (17)	Intervalllic structures emanating from bass intervals: 6 <sup>ths</sup> , 3 <sup>rds</sup> , 7 <sup>ths</sup> , 2 <sup>nds</sup> (18)	From diatonic modes (9) WT chords (11)	Polychords (13)	N/A

\* The numbers in parentheses indicate the relevant chapter.

Table 4. Selected Harmony and Composition Treatises, 1900–1966 (Listed in Chronological Order)

Author	Date	Traditional Harmony Subjects	New Scalar Vocabulary	WT & Other Scalar Harmonies	Intervallc Harmonic Structures	Innovations in Rhythm	New Methods of Pitch Organization (atonal)	New Methods of Pitch Organization (pitch centric)
H. Schenker	1906, Eng. 1954	*						
A. Schoenberg	1911	*	WT	*	Quartal • WT clusters			
E. A. Hull	1915	*	WT, pentatonic, Scriabin, Busoni,	*	*	*	*	*
J. M. Hauer	1923						12-tone composition	
P. Hindemith	1937		*(his own method)		*(his own method)		*(his own method)	
W. Piston	1941	*						
O. Messiaen	1942		Modes of limited transposition	*	Quartal • WT clusters	*		*
P. Hindemith	1943	*						
O. Messiaen	1944	*	Various modes including the					*
S. Michaelides	1945	*	*	*	*	*	*	*
P. Hindemith	1953	*						
A. Schoenberg	1954	*						
W. Dunwell	1960		Limited to the WT scale	*	*	*	*	*
V. Persichetti	1961		Modes (diatonic, non-diatonic)	*	*	*	*	*
L. Ulehla	1966	19 <sup>th</sup> -century chromatic tonality	Diatonic modes • WT scale	*	*	*(glimpse)	*	*
A. Schoenberg	1967							

\*Texts highlighted in blue are addressed in the third section of this article.

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## Abstract

Solon Michaelides presented his *Harmony of Contemporary Music* to the celebrated Greek conductor Dimitri Mitropoulos around 1939—five years prior to its publication in 1945. According to Michaelides, Mitropoulos's reaction was quite impulsive, urging the Cypriot composer to publish the book in the English language. Mitropoulos believed that the book was an invaluable addition to the music-theoretic scholarship, and that it would have considerable impact if its author had translated it in the English language. Nevertheless, despite Mitropoulos's advice and the book's enthusiastic reception in Greece, Michaelides did not consider publishing the latter in a more international language. Yet the question remains: why is this book worthy of consideration? We know that it earned the admiration of Mitropoulos and it is a fact that since its publication, the book has been an indispensable textbook for the study of harmony in the Greek conservatories and universities. In as much as the book has a proven "market" value, the present study aims at considering the above question on the basis of its contextualization within the stream of the European and North-American music-theoretic current. I will address the present text with an eye on the reasons it had been highly praised at the time of its publication, its diachronic value, and why I believe it could have had considerably more impact if a wider audience had known its content.

## About the Author

Vasilis Kallis received his PhD in Music Theory and Analysis from the University of Nottingham. Currently, he is an Associate Professor of Music Theory and Analysis and Head of the Department of Music & Dance at the University of Nicosia. His research interests include methods of pitch organization in early twentieth-century music, non-diatonic modes, popular music (particularly rock music), form and *formenlehre*, and Scriabin and Debussy. He has published in internationally renowned journals such as *Music Analysis*, *Music Theory Online*, and *Rivista di analisi e teoria musicale*. Kallis has also contributed four articles for the entry 'Cyprus' in the Grove Music Online as well as a chapter on art composition in Cyprus in *Music in Cyprus* (Ashgate Publishing, 2015).