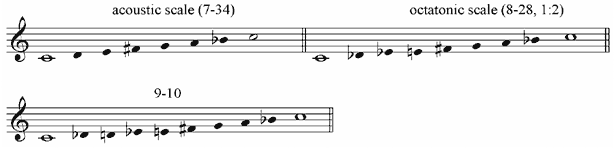
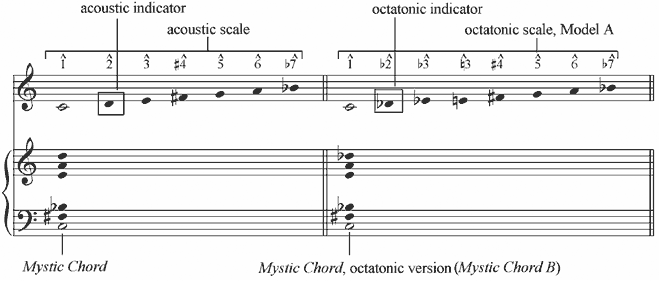
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| MTO banner  **MTO 14.3 Examples: Kallis, Principles of Pitch Organization in Scriabin's Early Post-tonal Period**  (Note: audio, video, and other interactive examples are only available online) <http://www.mtosmt.org/issues/mto.08.14.3/mto.08.14.3.kallis.php> |

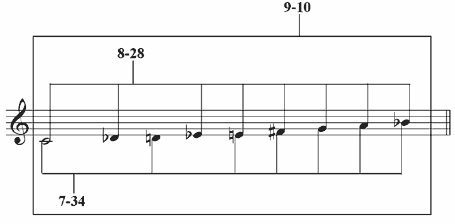
**Example 1.**Scriabin’s primary pitch material



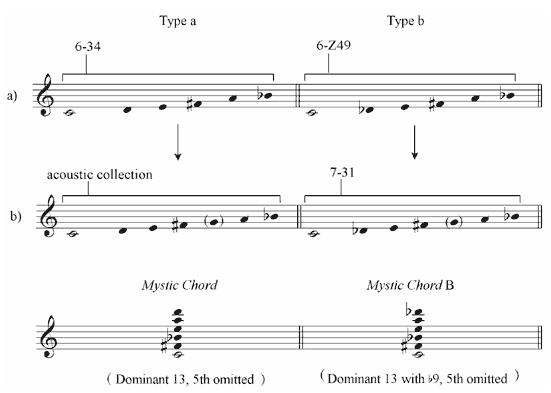
**Example 2.**Model of pitch organization in Scriabin



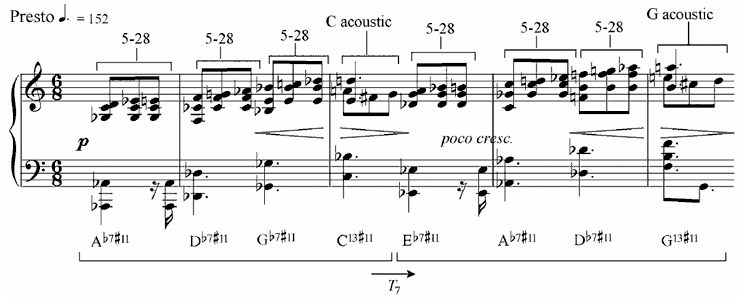
**Example 3.**Generation of 9-10 from the union of the acoustic and the octatonic scales



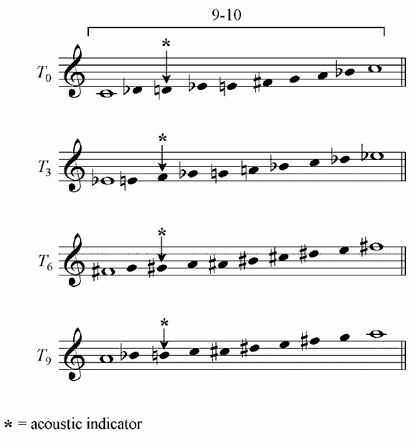
**Example 4.**Scriabin’s octatonic/acoustic transformations



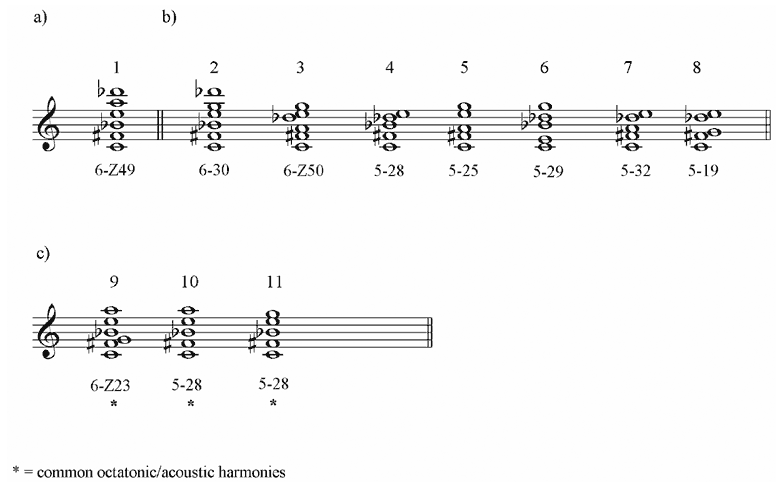
**Example 5.**Scriabin’s primary pitch material



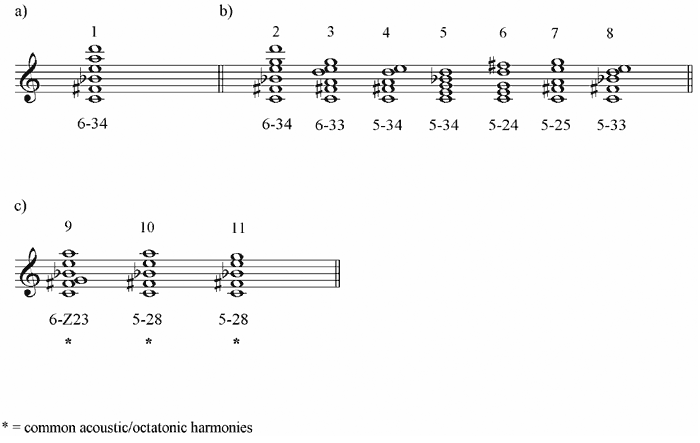
**Example 6.**9-10, *T*3 operation



**Example 7.**Octatonic scale, array of harmonies in Scriabin’s post-tonal oeuvre



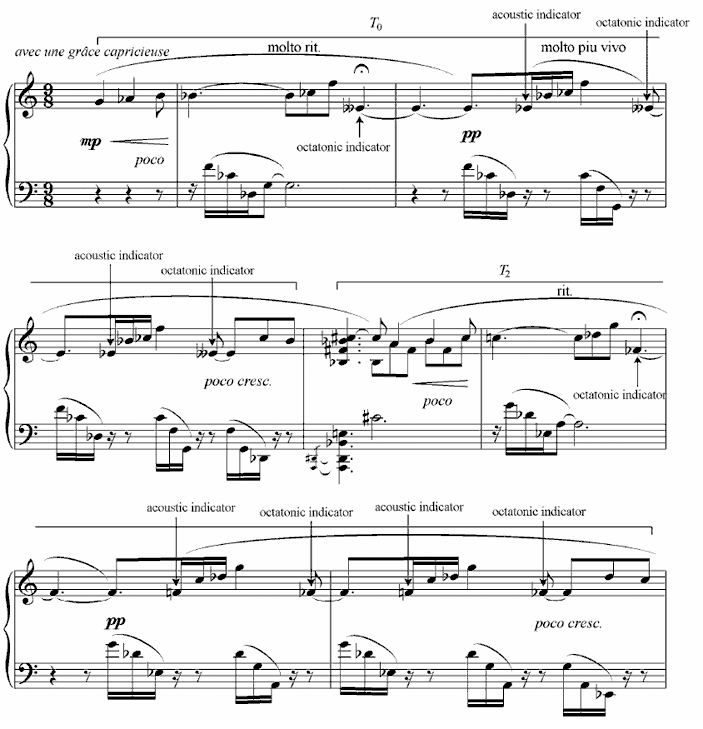
**Example 8.**Acoustic scale, array of harmonies in Scriabin’s post-tonal oeuvre



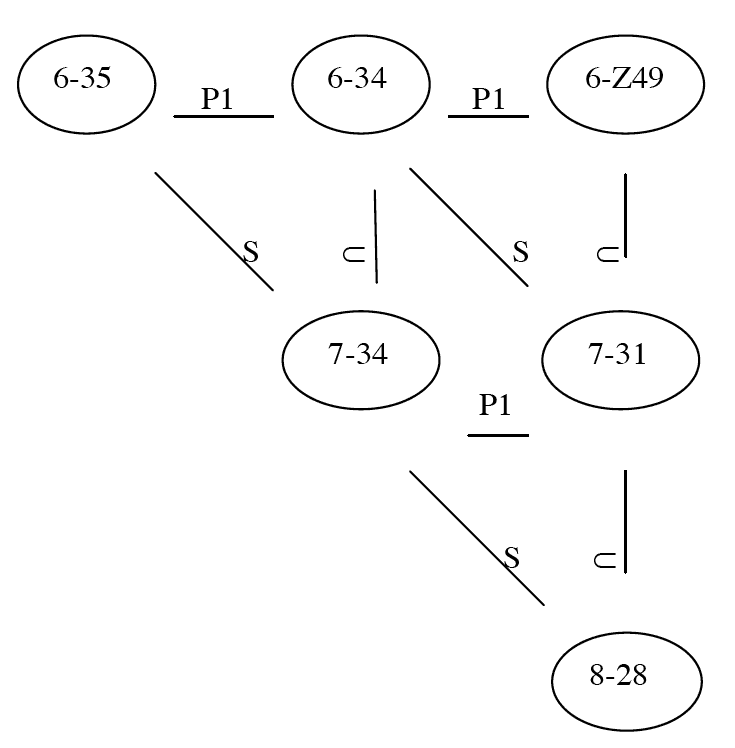
**Figure 1.**



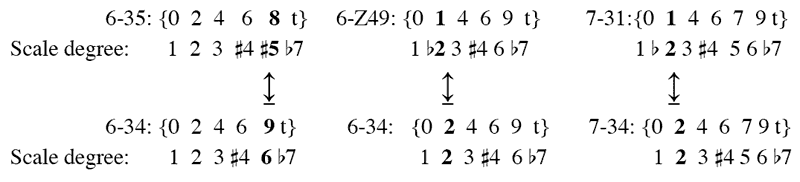
**Example 9.**Scriabin, Poème-Nocturne, Op. 61, mm. 1–7



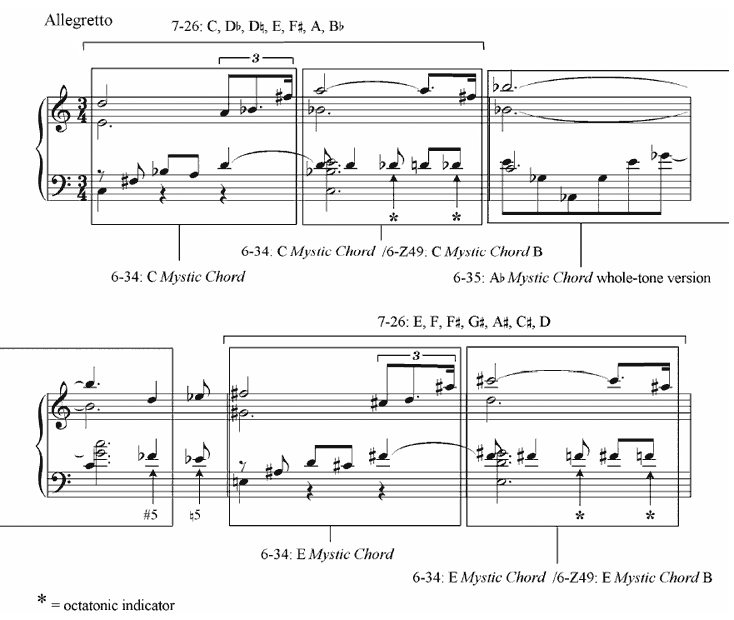
**Figure 2.**Substitution-based interaction: network of set interrelationships, from Callender (1998, Fig. 11, p. 227)



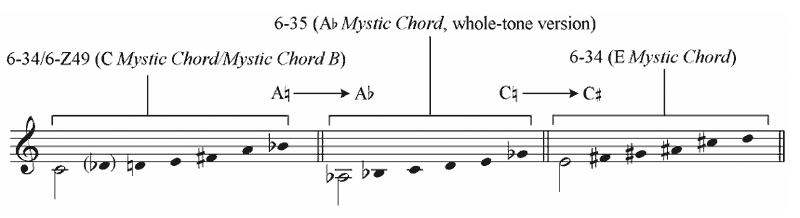
**Figure 3.**Voice-leading between P1-related sets



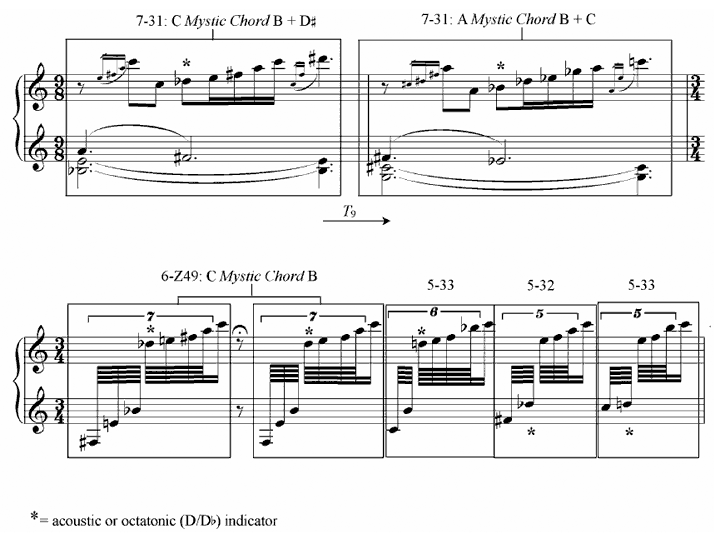
**Example 10a.**Scriabin, Poème, Op. 69, No. 1, mm. 1–6



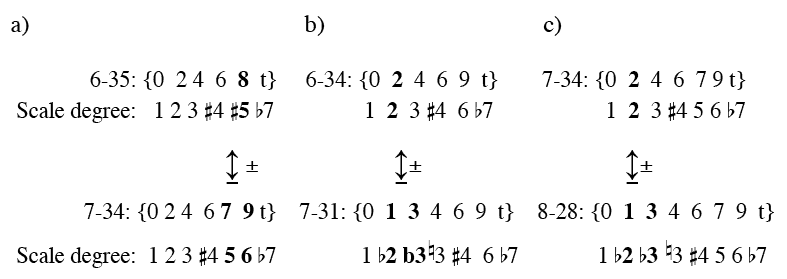
**Example 10b.**Scriabin, Poème, Op. 69, No. 1, mm. 1–5, acoustic/whole-tone interaction



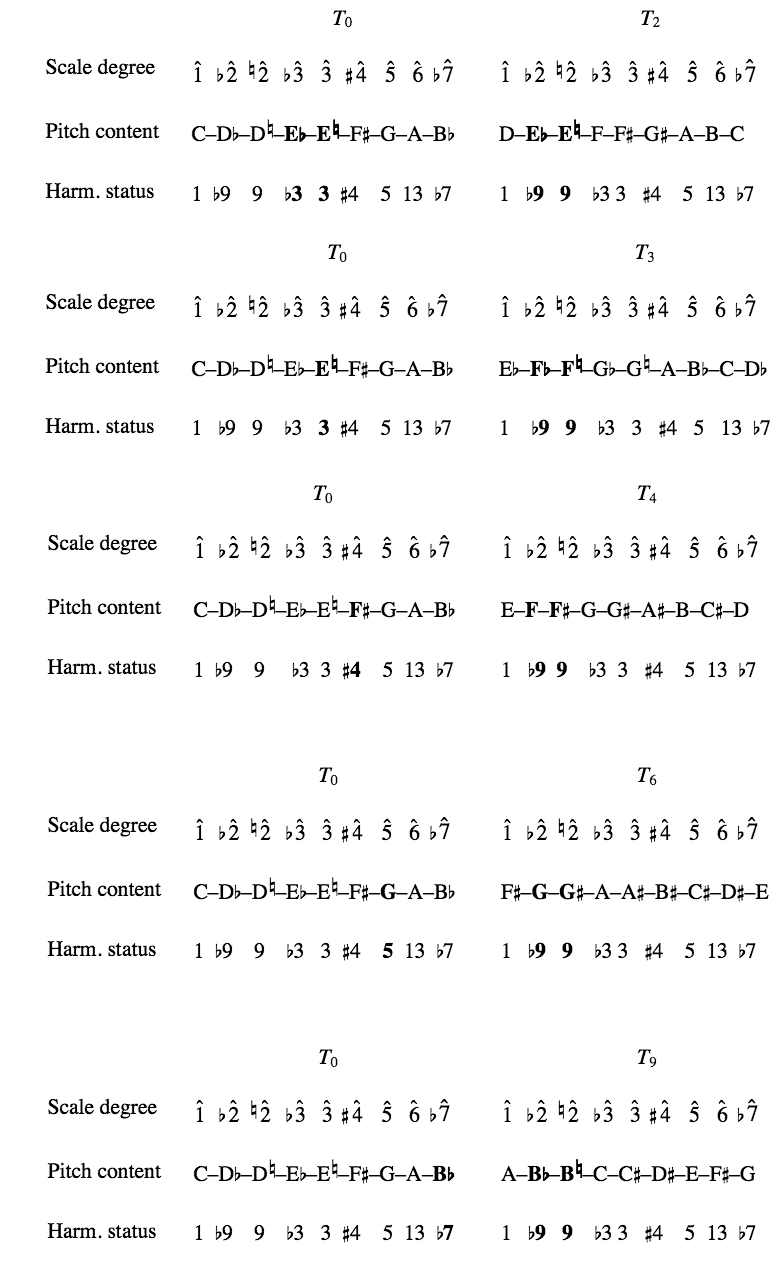
**Example 11.**Scriabin, Etrangeté, Op. 63, No. 2



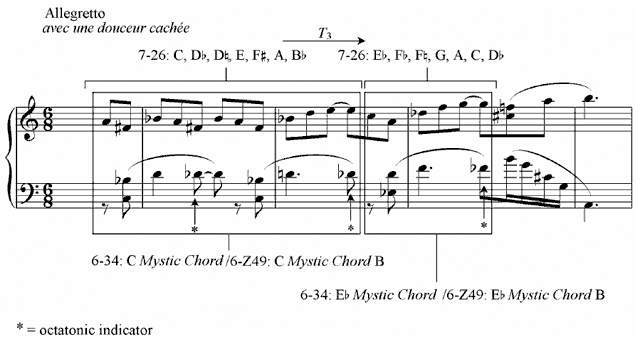
**Figure 4.**Voice-leading between S-related sets



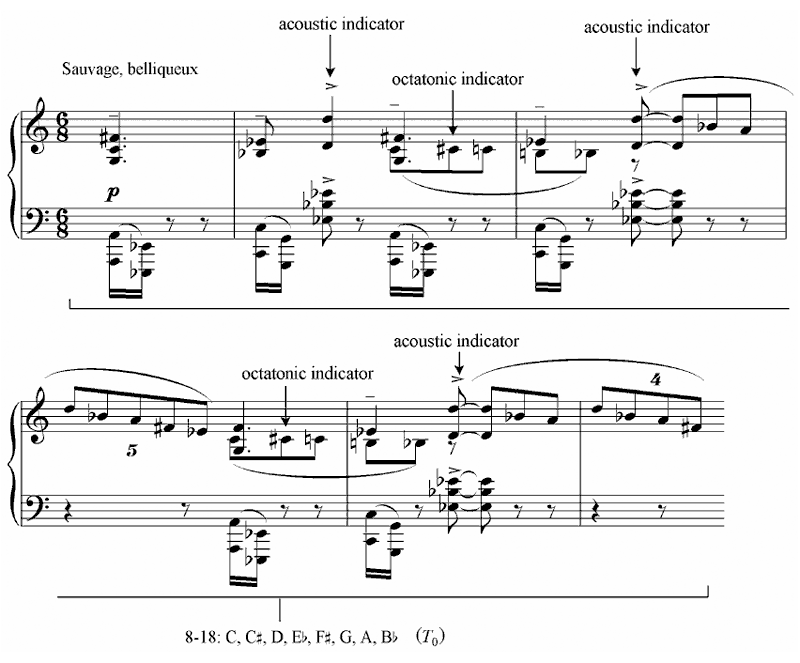
**Table 1.**Scriabin, Poème, Op. 69, No. 1, mm. 1–6



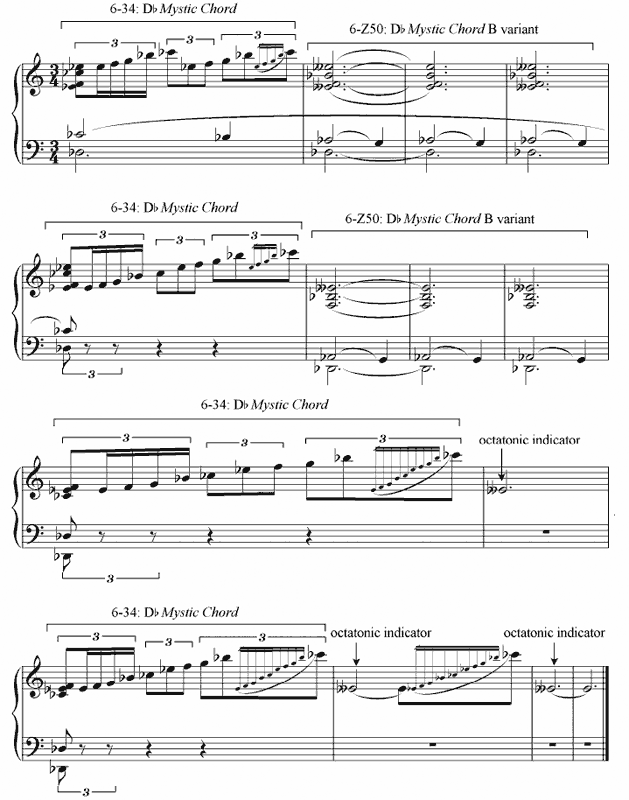
**Example 12.**Scriabin, Masque, Op. 63, No. 1, mm. 1–4



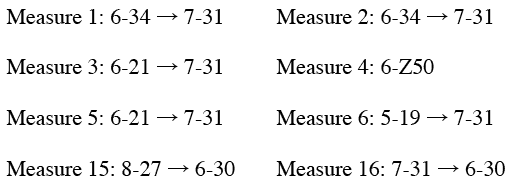
**Example 13.**Scriabin, Prelude, Op. 59, No. 2, mm. 1–5



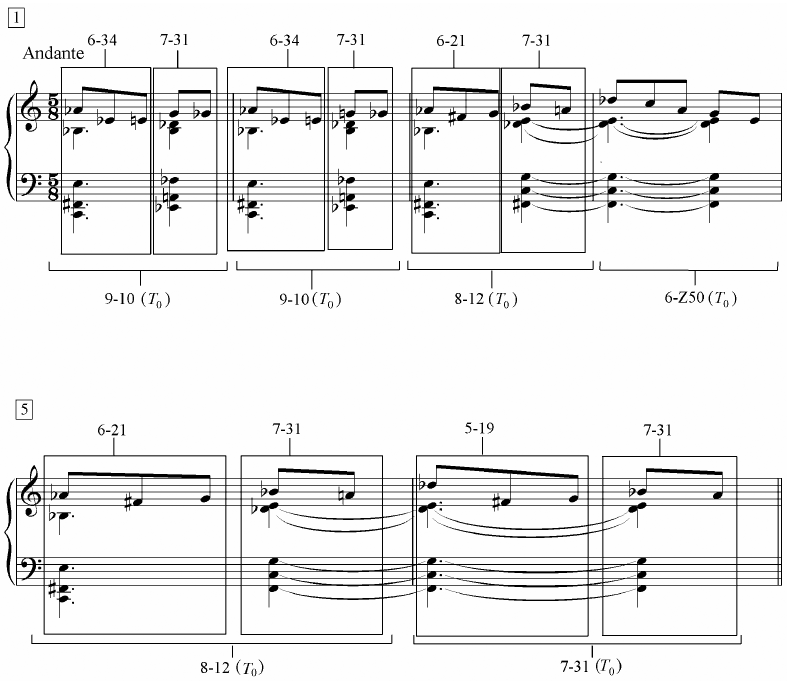
**Example 14.**Scriabin, Poème-Nocturne, Op. 61, mm. 159–72



**Figure 5.**



**Example 15a.**Scriabin, Prelude, Op. 67, No. 1, mm. 1–6. Based on Pople



**Example 15b.**Scriabin, Prelude, Op. 67, No. 1, mm. 15–16

