

The University of Adelaide
Elder Conservatorium of Music
Faculty of Arts

**A New Tonality:
Synthetic chords and transpositional paths in piano
sonatas 1, 2 and 5 by Nikolai A. Roslavets**

by

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(MPhil)

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ABSTRACT

This analytical study, submitted for the degree of Master of Philosophy at the Elder Conservatorium of Music, University of Adelaide, aims to provide insight into the compositional system of Nikolai Andreevich Roslavets, a modernist composer active from 1901 until 1942, by analysing the synthetic chords and transpositional paths present in the three surviving sonatas for piano, Sonata No. 1 (1914), Sonata No. 2 (1916) and Sonata No. 5 (1923).

The innovative approach to composition pioneered by Roslavets led him to create a highly original system built around his synthetic chords, which he described as preceding the entire harmonic plan of the work. To understand the harmonic basis of the compositional system, the study analyses the synthetic chords of the selected works. These analyses aim to provide insight into the role of these chords as an abstract, pre-compositional tool providing the pitch material for the compositions; touch upon their use as a ‘deputy for tonality’, using certain chords as replacements for the traditional IV and V chords in diatonic harmony; address the vertical and horizontal treatment of the chords; and uncover the symmetry of the transpositional paths and their effect on the architecture of each composition.

This research aims to increase understanding of this music by focussing attention on these pioneering developments in the hope that it will be of benefit to composers, performers, and researchers. The submission seeks to reveal the compositional methods used by the composer by uncovering the authentic pre-compositional material inherent to each sonata, and using this information to decode the different types of transpositional paths and resulting symmetries present.

This submission is presented as a conventional text-based dissertation supported by analytical tables and annotated musical examples.

DECLARATION

I certify that this work contains no material which has been accepted for the award of any other degree or diploma in my name, in any university or other tertiary institution and, to the best of my knowledge and belief, contains no material previously published or written by another person, except where due reference has been made in the text. In addition, I certify that no part of this work will, in the future, be used in a submission in my name, for any other degree or diploma in any university or other tertiary institution without the prior approval of the University of Adelaide and where applicable, any partner institution responsible for the joint-award of this degree.

I give permission for the digital version of my thesis to be made available on the web, via the University's digital research repository, the Library Search and also through web search engines, unless permission has been granted by the University to restrict access for a period of time.

I acknowledge the support I have received for my research through the provision of an Australian Government Research Training Program Scholarship.

Signed: Courtney Miller

Dated: 1/10/2021

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INTRODUCTION

Nikolai Andreevich Roslavets was one of the most fascinating figures of Soviet music of the early 20th century. A man of many interests and gifts, Roslavets was an innovator who developed a unique and individual style of music composition that is the subject of this research. In addition to his compositional activities, Roslavets was highly active in the fields of music theory and music education and was a prolific writer, as well as a violinist and painter. Owing to his revolutionary artistic ideals that put him in opposition to popular artistic fashions and politics of the time, Roslavets was removed from the history books and much of his work was destroyed by his enemies. The revival of interest in this most individual of composers began in the 1960s, with the majority of published works appearing from the 1980s onwards.

This analytical study, submitted for the degree of MPhil at the Elder Conservatorium of Music, University of Adelaide, is concerned with the musical analysis of Sonata No. 1 (1914), Sonata No. 2 (1916) and Sonata No. 5 (1923) for the piano, and will be presented as a text-based dissertation supported by three annotated scores of the sonatas. The three sonatas presented as part of this study are the three remaining sonatas of six. Little information is available about the remaining three sonatas, No. 3, No. 4, and No. 6. The fourth piano sonata was completed in 1923, however the score remains missing; an incomplete manuscript of the sixth piano sonata is preserved in the Russian State Literary Archives.

This study hopes to foster an understanding of the compositional methods employed by the composer in his ‘new system of tone organisation’, by delving into the background of the composer, demonstrating the elements involved in his compositional technique, and applying these discoveries to the three musical works in question; shedding light on the revolutionary and individual compositional technique of Nikolai Roslavets, one that remains relatively little known to both the general public and performers alike.

The foundation of this compositional technique is in the composer’s use of synthetic chords, scale-like successions of pitches that musicologists would label as pitch class sets, or pitch fields. Synthesising varying analytical methods, this study aims to illuminate the role of these chords as a pre-compositional tool providing the pitch material for the composition and provide tables outlining each chord involved in each sonata as well as showing how each chord was

created initially. The chords will be discussed in the text, referring to their roles as deputies for tonality (or their diatonic imitation) as well as looking into the different presentations of each chord both vertically as harmonic material, and horizontally as melodic material. However, though the synthetic chords are arguably the most interesting aspect of the new system of tone organisation and form a large part of the analysis presented, there are yet more aspects to be investigated outside of the basic structure and function of synthetic chords that will be touched upon here. Of great interest to this project are the transpositional paths and resulting motifs of these chords, and their effect on the architecture of each composition. This particular side of the analysis will demonstrate different types of symmetry, and a sophisticated and nuanced style of composition that seemingly leaves little to chance.

Roslavets himself wrote about his new system, and some of these documents are stored in the Russian State Archive of Literary Sources (RIGALI). He also wrote about his efforts in journal articles and in lecture summaries, however, these documents reveal only the surface layer of the techniques and principles at play.

PROJECT AIMS

This project has the following four aims:

- 1 to analyse the vertical function of synthetic chords
- 2 to analyse the horizontal function of synthetic chords
- 3 to analyse the transpositional paths and resulting motifs of synthetic chords
- 4 to explain the concept of ‘deputies for tonality’

RESEARCH QUESTIONS

This analytical investigation will be interrogated by the following research questions:

- 1 What are the tonal characteristics of the synthetic chords and what is their vertical, or harmonic, function in the context of Piano Sonata No. 1, Piano Sonata No. 2 and Piano Sonata No. 5?
- 2 What are the tonal characteristics of the synthetic chords and what is their horizontal, or melodic, function in the context of Piano Sonata No. 1, Piano Sonata No. 2 and Piano Sonata No. 5?
- 3 What is a transpositional path and how does the underlying transpositional structure of the composition relate to form?
- 4 What is a deputy for tonality and how does this concept function in the context of Piano Sonata No. 1, Piano Sonata No. 2 and Piano Sonata No. 5?

THEORETICAL FRAMEWORK

This project will incorporate a blend of empirical and theoretical research. The scores of the three piano sonatas will be analysed empirically, and the data from this analysis will be interpreted theoretically.

To interpret the musical information empirically, two main forms of identification in regard to the synthetic chords are employed. To begin with, the basic structure of the chord needs to be established. This is done by taking the pitch field at the beginning of the piece (which is regarded as the ‘home’ or tonic synthetic chord that then forms the springboard for all the following harmonic progressions) and then taking the notes and arranging them to form a succession of notes to provide the raw harmonic and melodic material for the piece. These notes are then numbered in semitones above the starting pitch. These numbered pitch fields show only the intervallic make-up of the sets, and not their relationships to each other. This method is in contrast to the pitch-class sets of Allen Forte. The pitch-class ‘0’ in these analyses represents only the fundamental starting pitch of the synthetic chord in question.

Introduction Table 1: Intervallic numbering of pitch of home synthetic chord

	Pitch numbers of home synthetic chord											
Sonata No. 1	0		2		4	5			8	9	10	
Sonata No. 2	0	1	2		4	5	6	7		9	10	
Sonata No. 5	0		2		4	5		7	8		10	11

In referring to each synthetic chord, distance has been measured in tonal fifths and denoted as a quint (Qnt = perfect fifth) as opposed to T+ or T-. Therefore, each synthetic chord is able to be represented in two ways already, both in intervallic distances (pitch numbers) as well as its transpositional identification in relation to the home synthetic chord of each piece. In this way, there is a method to identify the makeup of the synthetic chord taken independently from a harmonic context, as well as the synthetic chord in a harmonic context.

Table 2: Table of Quints on the Ascending Line of Fifths (Sonata No. 1)

Synthetic Chord	Pitch	Intervallic Numbering
Qnt0	A ^b , B ^b , C, D ^b , E, F, G ^b	[0, 2, 4, 5, 8, 9, 10]
Qnt+1	E ^b , F, G, A ^b , B, C, D ^b	
Qnt+2	B ^b , C, D, E ^b , F [#] , G, A ^b	
Qnt+3	F, G, A, B ^b , C [#] , D, E ^b	
Qnt+4	C, D, E, F, G [#] , A, B ^b	
Qnt+5	G, A, B, C, D [#] , E, F	
Qnt+6	D, E, F [#] , G, A [#] , B, C	
Qnt+7	A, B, C [#] , D, E [#] , F [#] , G	
Qnt+8	E, F [#] , G [#] , A, B [#] , C [#] , D	
Qnt+9	B, C [#] , D [#] , E, F ^x , G [#] , A	
Qnt+10	F [#] , G [#] , A [#] , B, C ^x , D [#] , E	
Qnt+11	C [#] , D [#] , E [#] , F [#] , G ^x , A [#] , B	
Qnt+12	G [#] , A [#] , B [#] , C [#] , D ^x , E [#] , F [#]	

In each analysis, an overview table has been provided showing the intervallic, transpositional, as well as letter name identification of pitches contained within each chord. Additionally, owing to the unique aspects of the score of Sonata No. 2 only, letter name identifications have also been provided to identify synthetic chords (as well as the pitches contained within each chord).

After identifying the tones contained within each chord, it is necessary to begin to delve into the relationships present between the chords. This occurs by looking into the transpositional relationships present and discovering transpositional motifs in each work. Transpositional relationships will be represented via the use of graphs and described using one of two specific terminologies:

Transpositional Crisp Symmetry: This type of repetitive motivic transposition is characterised by a symmetrically shaped chord path marked by repetitive motivic gestures along the line of perfect fifths.¹ This type of symmetry does not feature traditional inversions or retrogrades of motifs. Instead, one of the features of this type of transpositional motif is that the same ordered transpositional set that occurs at the beginning of the passage will repeat in reverse direction on the line of fifths – irrespective of any movement between chords to enable this kind of transposition that may disrupt the initial visual symmetry. The symmetry seen in the diagrams representing the chord paths is a product of these movements along the lines of fifths and is irrespective of the time spent in each chord nor movements back and forward between them. An additional type of qualifier for transpositional crisp symmetry identified as part of this research is a tendency towards mirror symmetry, demonstrated by a symmetrical chord path that shows movement around a mid-point that demonstrates the same distances. This type of symmetry does not need to have the same number of transpositions or repeat in the opposite direction along the line of fifths, only demonstrate movement using the same distances and finish in a position mirroring the start in the opposite side.

Transpositional Near Symmetry: This type of classification demonstrates asymmetrical chord-paths that come close to crisp symmetry, but which feature one or more elements that preclude inclusion as crisp symmetry.

¹ Inessa Bazayev, “Triple Sharps, Qnt Relations, and Symmetries: Orthography in the Music of Nikolai Roslavets,” *Music Theory Spectrum* vol 35 (2013): 111-131.

By identifying the chord paths through each of the sonatas, the overall form and relationship between synthetic chords and their transpositions can be examined in more detail and connections and patterns unearthed. These transpositional motifs are represented in graphic form.

LITERATURE REVIEW

The art of Nikolai Roslavets remained out of sight for some time, both for performers as well as the general public. For reasons elaborated upon throughout this project, the composer was missing from the musical and artistic life of his country for over half a century, starting from the 1930s.

The following four articles by Nikolai Roslavets will be examined as part of this project:

- ‘Nik. A. Roslavets on Himself and His Works’²
- ‘On Pseudo-Proletarian Music’³
- ‘On the Reactionary and Progressive in Music’⁴
- ‘Refinement and the Proletariat’⁵

A fifth source is a summary of a lecture series given by Roslavets which is covered in detail in Chapter Two: A New Tonality:

- “Novaia sistema organizatsii zvuka i novye metody prepodavaniia teorii kompozitsii: Tezisdoklada” (The New System of Tonal Organization and New Methods of Teaching the Theory of Composition: Theses of Lectures)⁶

The above is not a comprehensive list of the writings of Roslavets. This has been provided as an appendix which encompasses his compositions as well as writings.

‘Nik. A. Roslavets on Himself and His Works’ was written in 1924 and is an autobiographical article by the composer that is most frequently referenced in the other sources included in this literature review. In this article, Roslavets describes his current position in society as well as his humble upbringing, and attests that he began to fend for himself from the age of twelve before eventually making it into formal music education in the class of Arkaidy Maksimovich Abaza. As mentioned in Chapter One: Out of the Shadows, the musicologist Marina

² Nikolai Roslavets, “Nik.A Roslavets About Himself and his Creative Work,” *Sovremennya Muzika* vol 5 (1924)

³ Nikolai Roslavets, “On Pseudo-Proletarian Music,” *Na putiakh Iskusstva* (1926)

⁴ Nikolai Roslavets, “On the Reactionary and Progressive in Music,” *Muzykal’naia Kul’tura* vol 1 (1924)

⁵ Nikolai Roslavets, “Refinement and the Proletariat,” *Muzykal’naia Kul’tura* vol 2 (1924)

⁶ Nikolai Roslavets, “The New System of Tone Organization and New Methods of Teaching the Theory of Composition: Theses of Lectures,” RGALI, file 2569 (1927)

Lobanowa disputes this and attests that this was a necessary act of social mimicry.⁷ Roslavets writes “As the reader has seen from my short autobiography, my parentage and my working life cannot give occasion to include me in the class of "exploiters." According to all the social indications I am, so to speak, a "proletarian intellectual worker.”⁸ He clearly states his artistic and political beliefs, and also gives an overview of his ‘new system of tone organisation’ and how he arrived at his own artistic ideology. In providing this overview, he declines to go into more detail about the inner workings of his system, instead saying “it will not be difficult for all inquisitive minds who want to analyse my works of the aforementioned period not only to observe the initial points of my system, but to follow its line of development.”⁹ The second article used in this project is ‘On Pseudo-Proletarian Music’, published in 1926 in the journal ‘In the Pathways of Art’, by PROLETKULT.¹⁰ This article is a denunciation of the contradictory ideology of contemporary artistic groups who have tasked themselves with dismantling bourgeois art and creating a class proletarian art. Roslavets decries the view that art is agitation, and that all art not in this spirit is pointless. Without mentioning or quoting the association directly, this article is seemingly aimed at the organisation RAPM, which later mounted campaigns against Roslavets that led to his eventual exile.

The compositions of Roslavets began to be unearthed by musicologists from the 1960s onwards, starting with Detlef Gojowy and his article ‘Nikolai Andreevich Roslavets, an early twelve-tone composer’, written in 1969.¹¹ From then onward, interest began to stir in both the story of the composer’s life as well as the highly unique and individual sound of the music, and musicologists began to write about the composer and his works. The performance and recording of the works took longer to eventuate.

Yuri Kholopov, a renowned musicologist and theory professor of the Moscow Conservatory, was the first in Russia to begin efforts to analyse the music of Roslavets. His work centres on the synthetic chords, however does not touch upon transpositional motifs or chordal paths

⁷ Marina Lobanowa, “Program notes,” *In ROSLAVETS, N.A.: Piano Works (Complete) by Olga Andryushchenko*, Grand Piano GP743-44 (April 2017)

⁸ Roslavets, “About Himself,” 138

⁹ Roslavets, “About Himself,” 136

¹⁰ Charles Monroe McKnight III, “Nikolai Roslavets: Music and revolution” (PhD diss., Cornell University, 1994) 90.

¹¹ Detlef Gojowy, “Nikolai Andreevich Roslavets, an early twelve-tone composer,” *Die Musikforschung* no. 12 (1969): 22.

which later research by Inessa Bazayev begins to delve into. His interpretation of the biographical information of Roslavets comes from the autobiographical article ‘Nik. A. Roslavets on Himself and His Works’.¹² In his article ‘The Problem of New Tonality’, Kholopov identifies the first piece of music written by Roslavets to feature the new system of tone organisation, identifying the hexachord (six pitch synthetic chord) on which the piece is based.¹³ He goes on to compare the works of Roslavets with the 12 tone compositional techniques of Schoenberg and Webern, however makes a point to mention that Roslavets’ innovations are independent of European influence and that the pitches present in his pitch class sets were not concerned with order at all, a consequence of his tonal thinking.¹⁴ Though Kholopov makes mention of Schoenberg throughout the article, he also draws attention to the influence of Alexander Scriabin and his own harmonic experimentations upon Roslavets. Though Roslavets stated publicly that his interest in the so called ‘mystic’ or ‘pleroma’ chord predated the use of this chord by Scriabin, this topic remains one open to further research and debate. This special chord of Scriabin’s will be covered in more detail in Chapter Three: The Synthetic Chord. Kholopov states that the compositional techniques of Roslavets are much closer to those of Scriabin than Schoenberg.¹⁵ Further articles written by Yuri Kholopov on the topic, beginning in 1989, include ‘Nikolas Roslavets: a Highlight of Russian Music’¹⁶, ‘Techniques of Composition of Nikolas Roslavets and Nikolas Obukhov in Their Relationship to the Development of 12-Tone Music’,¹⁷ and the program notes for Roslavets’ Violin Sonata No. 1.

George Perle, Anna Ferenc and Larry Sitsky also presented research looking into the world of Roslavets’s music. George Perle, in his text ‘Serial Composition and Atonality’, identified via analysis of the *Trois Compositions for Piano* (1914) that Roslavets employs pitch class sets in his works, that the pitch fields are used both vertically and horizontally, and that each pitch

¹² Roslavets, “About Himself,” 135

¹³ Yuri Kholopov, “The Problem of New Tonality,” in *Questions of Soviet Musicological Methodology: A Collection of Scholarly Works* (Moscow: Moscow State Conservatory Press, 1981), 100-126.

¹⁴ Kholopov, “The Problem”, 109.

¹⁵ Kholopov, “The Problem”, 109.

¹⁶ Yuri Kholopov, “Forward,” to *Nikolai Roslavets: Compositions for Piano, by Nikolai Roslavets* (Hamburg: Musikverlag Hans Sitorski, 1989) 5.

¹⁷ Yuri Kholopov, “Techniques of Composition of Nikolas Roslavets and Nikolas Obukhov in Their Relationship to the Development of 12-Tone Music,” *Music of the Twentieth Century* (Moscow: Moscow Forum, 1999): 75.

field can be transposed freely.¹⁸ He categorises the compositional style of Scriabin and Roslavets as belonging to ‘nondodecaphonic serial composition’, and demonstrates that the pitch fields are representable in scale form as well as arranged in various chordal combinations. He notes that “pivotal connections (are) employed, in general, merely as means of immediate association”.¹⁹ Inessa Bazayev disputes this in her works, which will be discussed in more detail later on in this chapter. Perle notes that the pitch field (pitch class set) functions as a harmonic structure and only determines linear relationships as far as it is employed as a broken chord.²⁰ He recognises that each pitch field is both the basis of linear (horizontal) as well as vertical association, that the pitch field is not ordered, and that the total content of each pitch field is the “sole criterion of harmonic propriety”.²¹

In 1980, an article written by Lewis Foreman was published in *Tempo*: ‘In Search of a Soviet Pioneer: Nikolai Roslavets’.²² This article, decrying the obscurity and neglect of the music of Roslavets, took sharp aim at musicologists and writers who had written off the music as purely cerebral, a point which Roslavets makes himself in his article ‘Nik. A. Roslavets on Himself and His Works’.²³ The article stresses the urgent need at the time for more widespread performance of the music as well as emphasising the difficulty of obtaining the scores, especially the orchestral works, owing to the continuing political situation in the USSR. Foreman refers to the advent of photocopiers as being advantageous for this purpose, which allows one to reflect on the relative ease of document sharing at this present point in history and the positive outcomes of such technology for research purposes. Finishing the article with a challenge to celebrate the upcoming centenary of Roslavets’ birth correctly, the article signalled an increase in interest in Roslavets and from 1980 onwards there appears to be a resurgence of interest and study on the composer and his works.

David William McIsaac’s 1986 thesis ‘Aspects of Pitch Class Organisation in Nikolai Roslavets’ *Trois Compositions for Piano (1914)*’ provides an extension of the idea presented in

¹⁸ George Perle, “Serial Composition and Atonality: An Introduction to the Music of Schoenberg, Berg and Webern,” (Berkeley: University of California Press, 1977), 40.

¹⁹ Perle, *Serial Composition*, 43

²⁰ Perle, *Serial Composition*, 44

²¹ Perle, *Serial Composition*, 84

²² Lewis Foreman, “In Search of a Soviet Pioneer: Nikolai Roslavets,” *Tempo* no. 135 (1980): 27.

²³ ‘Nik. A. Roslavets on Himself and His Works’ 136

George Perle's *Serial Composition and Atonality*, covering the pitch class content of harmony in the *Trois Compositions* as well as the associated transposition levels (t-levels). The harmonic successions, characteristics and rhythmic aspects of the t-levels and how this relates to the pitch class content of these three pieces is the primary focus of his study.²⁴

Anna Ferenc, in her 1989 dissertation 'The Post-Tonal Compositional Method of Nikolay Andreyevitch Roslavets: An Analysis of his Five Preludes for Piano', writes that Roslavets' 'new system of tone organisation' employs pre-compositionally defined aggregates of eight or nine elements from which smaller sets are derived mainly by eliminating pitch classes from the generating structure.²⁵ She states that all twelve possible transpositions are viable options, however, that the transpositions are by no means necessary or integral to the compositional method; and that the post-tonal system of Roslavets renounces a tonal centre and the principles of hierarchy inherent in tonality whilst retaining elements of traditional tonality.²⁶ These deductions by Ferenc are apparent in Roslavets' own writings, where he states that he retains the 'deputies for tonality'²⁷, however her claim that the transpositions are not integral to the compositional method seems to be disproved in later research. Ferenc also reiterates that Roslavets' pitch fields are unordered sets, and as such, retrograde does not apply;²⁸ and notes that the orthography in Roslavets' compositions is specific and tied to the transpositions, without specifying transpositional relationships (unless addressing common transpositions to the dominant and subdominant).

Anna Ferenc's 1992 article 'Reclaiming Roslavets: The Troubled Life of a Russian Modernist' is a biographical source that touches upon the harmonic innovations deduced in her thesis.²⁹ This article, when compared to Lewis Foreman's 1980 article 'In Search of a Soviet Pioneer: Nikolai Roslavets', shows the development from a call for research, performance and better understanding to, twelve years later, a fully formed biographical source that encompasses not only a broader range of the repertoire of Roslavets, but harmonic innovations as well.

²⁴ David William McIsaac, "Aspects of Pitch and Pitch-Class Organisation in Nikolai Roslavets's *Trois Compositions* (1914)," (MA diss., The University of British Columbia, 1986)

²⁵ Anna Ferenc, "The post-tonal compositional method of Nikolay Andreyevitch Roslavets: An Analysis of his Five Preludes for Piano," (PhD diss., McGill University, 1989)

²⁶ Ferenc, *Post-Tonal*, 75

²⁷ Roslavets, "About Himself," 134

²⁸ Ferenc, *Post-Tonal*, 75

²⁹ Anna Ferenc, "Reclaiming Roslavets: The Troubled Life of a Russian Modernist," *Tempo* no. 182 (1992)

Following on from Foreman and Ferenc is Richard Taruskin, who, in 2005, wrote an article for *The New York Times* called ‘Restoring Comrade Roslavets’.³⁰ These three articles form an arc, starting in 1980 with a search for a little known and mysterious composer, continuing in 1992 with a summary of a fascinating life that had begun to be uncovered, and concluding with a feeling of knowledge, hope and restoration in 2005.

Vivian Hui-Wen Wang’s dissertation ‘The three piano sonatas of Nikolai A. Roslavets’ is aimed at demonstrating the musical style of Roslavets as seen through the perspective of a pianist performing the three piano sonatas, as well as the development of his musical style during the period of 1916 to 1926. The dissertation, a performance-based project, gives commentary on each surviving sonata (Sonata No. 1 (1914), Sonata No. 2 (1916) and Sonata No. 5 (1923)) and delves into the pianistic style of each, which is the primary focus of the dissertation.³¹ Analytical elements covered are those of form, synthetic chords and certain rhythmic elements. Notably, the orthography of Roslavets himself is absent in the analytical paragraphs of this dissertation, published in 2000. The orthography of the transpositions provided by Wang uses a general ‘spelling’ and does not consider the transpositional intentions of the composer nor the transpositional patterns or paths. The concluding chapter provides performance suggestions to pianists looking to perform and study these three pieces.

Among the non-Russian musicologists who have provided insight into Roslavets, Larry Sitsky’s chapter, ‘Nikolai A. Roslavets: The Russian Schoenberg’, in his 1994 book ‘Music of the Repressed Russian Avant-Garde, 1900 – 1929’³² proved to be the starting point for this project in many senses. The book provides a clear point of entry into the world of early 20th century Russian music, and more specifically, summarises the life and times as well as the compositional innovations of Roslavets. Sitsky writes that in his opinion, Roslavets rates as the most neglected of all the composers surveyed in his book, and simultaneously, the most gifted of them all too.³³ This is significant, as some of the numerous other composers included

³⁰ Richard Taruskin, ‘Restoring Comrade Roslavets,’ *The New York Times*, February, 2005, <https://www.nytimes.com/2005/02/20/arts/music/restoring-comrade-roslavets.html>.

³¹ Vivian Hui-Wen Wang, ‘The Three Piano Sonatas of Nikolai A. Roslavets.’ (DMA diss., Boston University, 2000)

³² Larry Sitsky, ‘Music of the Repressed Russian Avant Garde 1900-1929’ (Westport, Conn: Greenwood Publishing Group, 1994), 39-40

³³ Sitsky, *Repressed Russian Avant Garde*, 40

in the book are the arguably better known Mosolov, Lourie, and Rebikov. Sitsky provides biographical information in line with research at the time, which primarily utilises one of Roslavets' own autobiographies, 'Nik. A. Roslavets on Himself and His Works' (summarised in the opening of this chapter and used by many of the previously mentioned sources), and subsequently goes into analysis of the compositional techniques, using the *Trois Etudes* with primary focus on the synthetic chords. Sitsky identifies the scale like characteristics of the tones and notes that Roslavets adds to his original chord without it impacting the underlying 'tonic' nature of the particular synthetic chord. A point of comparison to Inessa Bazayev's 2009 dissertation is that Sitsky does not touch upon the significance of transpositional paths or motifs throughout his analysis which is a focal point of the aforementioned dissertation. Sitsky writes about the significance of the orthography of each composition, and mentions the triple sharps and flats, which seem to have been first written about by Anna Ferenc in 1989 and then used to further the research of Bazayev and her transpositional paths in 2009.

The Russian musicologist and composer Marina Lobanova began researching Roslavets in the 1980s with the help of the composer's niece, and in 1989 wrote a biography titled 'Nikolai A. Roslavets and the Culture of his Time'.³⁴ Lobanova also wrote the prefaces to numerous Schott editions of his compositions, the preface to the Naxos 'ROSLAVETS, N.A.: Piano Works',³⁵ and an article called "The New System of Tone Organisation of Nikolai Andreevich Roslavets" in 2001.³⁶ Marina Lobanova was also involved in the reconstruction of many of Roslavets' missing or partially destroyed manuscripts. Another musicologist of note from Russia whose work has been included in this project is Yaroslav Stanishevsky and his Russian article 'About an Elusive Theoretical System: Nikolai Roslavets and his theory of Synthetic Chords'³⁷. This article, whilst covering much the same content as previously mentioned in regard to the synthetic chords, also delves into the possible chords that can be created from each synthetic chord and their relationship to the diatonic system. This is of particular interest

³⁴ Marina Lobanova, "Nikolaj Andreevič Roslavec und die Kultur seiner Zeit, with a foreword by György Ligeti," (Frankfurt am Main: Peter Lang, 1997)

³⁵ Lobanova, Program notes in Piano Works

³⁶ Marina Lobanova, "Das neue System der Tonorganisation von Nikolaj Andreevič Roslavec," *Die Musikforschung* no. 54 (2001): 400–428.

³⁷ Yaroslav Stanishevsky, "About an Elusive Theoretical System: Nikolai Roslavets and his theory of Synthetic Chords," in *Questions of Music Theory* ed. Yuri Nikolaevich Tiulin (Moscow: Muzyka, 1968)

considering Roslavets' own comments about the chordal possibilities of each synthetic chord and the notion of 'deputies for tonality'.

The majority of dissertations and articles about Roslavets studied in preparation for this project tend to focus on the new system of tone organisation, or alternatively, on the suppression and subsequent 'restoration' of Roslavets. A different perspective is provided by Charles Monroe McKnight III in his 1994 PhD dissertation 'Nikolai Roslavets: Music and Revolution'.³⁸ This work places Roslavets in context – discussing both Soviet and 'Western Marxist' aesthetics, and devoting much to the journalistic debates that the composer engaged in from 1923 to 1928. There is a chapter on the new system of tone organisation which compares a selection of works by Roslavets (not including Sonata No. 2) according to the 'tonic' synthetic chord, providing a graphic comparison chart using numbered sets. This is particularly interesting, as it allows the reader to visually synthesise the compositional patterns employed by the composer over a period of time using a larger data set. The biographical information included in this work is comprehensive, going into chronological detail about Roslavets' political and professional activities.

Also published in 1994, Terry B. Ewell's PhD dissertation 'At the Vanguard of Russian Musical Modernism: Nikolai A. Roslavets'³⁹ provides an analytical approach covering over thirty compositions, and delves into the compositional methods of both Roslavets and Schoenberg to draw conclusions on Roslavets' work. Ewell finds parallels between the two composers on a personal level: both composers were painters, both were pedagogues, and both saw the need to create a compositional system based upon logic and reason.⁴⁰ However, Ewell does stop short at drawing parallels between their works. Describing Roslavets as being at the vanguard of Russian modernism during the second and third decades of the twentieth century, Ewell identifies segmentation, rotation, and other set class operations in the works studied, and includes the fifth sonata in his analysis. This analysis uses transposition numbers and enharmonic chord spellings, and does not give any attention to the line of fifths that is used in

³⁸ McKnight III, *Music and revolution*, 91

³⁹ Terry B. Ewell, "At the vanguard of Russian musical modernism: Nikolai Andreevich Roslavets," (PhD diss., University of Washington, 1994)

⁴⁰ Terry B. Ewell, "Set Operations in the Music of Nikolai Roslavets," presented at the *Bridges: Mathematical Connections in Art, Music and Science conference* (Towson, MD, 2003), archive.bridgesmathart.org/2002/bridges2002-17.pdf.

this study. The analysis focuses on the chords present and does not delve into any transpositional paths or symmetries.

Central to the present analysis of these sonatas is the theoretical work of Inessa Bazayev, in particular, her work in identifying the transpositional paths and resulting transpositional motifs of the synthetic chords. This was previously uncharted territory, Bazayev was the first to identify transpositional motifs in selected works of Roslavets and to date, this analytical perspective has not been applied to the piano sonatas. This could be a possibility for further investigation beyond the two sonatas featured in this project. Bazayev stresses the importance of orthography in the compositional techniques of Roslavets, stating that the transpositions as written provide the key to understanding the chord paths, a unique and defining feature of the music. In her 2009 thesis ‘Composing with Circles, Spirals and Lines of Fifths: Harmony and Voice Leading in the Works of Nikolai Roslavets’⁴¹, Bazayev addresses the unusual orthography, featuring triple sharps and flats, and explains the structural importance of perfect fifths to a selected number of pieces. By placing the synthetic chords on different spaces of fifths (circle, spiral and line), she reveals the underlying synthetic chord-path that she then categorises into three different types of symmetries: crisp symmetry, near-symmetry, and nested-crisp symmetry.⁴² These types of symmetry, chord paths and transpositional motifs will be addressed in Chapter Four: Analysing the Music. In addition to the thesis, Bazayev’s article ‘Triple Sharps, Qnt Relations, and Symmetries: Orthography in the Music of Nicolai Roslavets’ covers many of the same theories as her dissertation except uses the *Trois Etudes* (1914) as the analysis reference.⁴³ Bazayev identifies the larger scale works of Roslavets as needing further analytical discourse.

The belated interest now shown in Nikolai Roslavets and his compositional world begins to open up our understanding of his innovative, creative and highly educated approach to composition. The different approaches by various musicologists give much insight into how to approach such dense, multi-faceted, and multi-layered music. As well as providing up to date and contextual information on the life and times of this neglected composer, this project aims

⁴¹ Inessa Bazayev, “Composing with circles, spirals and lines of fifths: Harmony and voice-leading in the works of Nicolai Roslavets,” (PhD diss., The City University of New York, 2009)

⁴² Bazayev, *Composing with circles*, 88

⁴³ Inessa Bazayev, “Triple Sharps, Qnt Relations, and Symmetries: Orthography in the Music of Nicolai Roslavets,” *Music Theory Spectrum* vol 35 (2013): 111-131.

to synthesise some of the theoretical approaches identified within this chapter in order hopefully to communicate some worthwhile insights for the benefit of composers, music theorists, performers (pianists, in this case), and potential listeners to these little known and under performed pieces of music.

CHAPTER ONE: OUT OF THE SHADOWS

The Life of Nikolai Andreevich Roslavets

It has become common to refer to Nikolai Andreevich Roslavets as a Soviet composer, as for the majority of his career he lived and worked within the Soviet Union. However, he was born in Surazh on the 4th of January, 1881 (23rd of December 1880 in Old Style Calendar), in the Chernihiv region of north-eastern Ukraine near the border of Russia and Belarus. The precise borders of the Chernihiv region have changed over the centuries, influenced by the geopolitical fluctuations of the Russian Empire and the USSR, causing confusion as to where the composer was actually born. In 1897, the region was composed of majority ethnic Ukrainians, with minority Belarussian and Russian populations. Only in 1919 was the Chernihiv region assimilated into the then Russian State, and by 1926 the region was known as Bryansk Oblast and was part of the Soviet Union.⁴⁴ It was at the age of 15, in 1896, that the young aspiring composer left his home and moved to Kursk, then part of the Russian Empire, finally arriving in Moscow in 1901 at the age of 20 years old. Though Roslavets supported the revolution and the ethos of the communist party, it is mentionable that despite the common depiction of this composer as a true Soviet, he only became a citizen of the Soviet Union upon its establishment in 1922, making him 41 years old, indeed he was 36 years old at the time of the 1917 revolution. At this point in most people's lives, there is a lot of lived experience. Is it truly relevant to classify Roslavets as a Soviet composer, considering that he was only a Soviet citizen for 22 years?

In the first of his three autobiographical writings,⁴⁵ Roslavets described the circumstances of his birth as humble. He writes that his mother's family were serfs, whilst his father's family were 'state peasants', workers who lived on state lands and were considered free. Roslavets recounts that he helped the elders in the field, in haymaking and in the garden, and that he grazed cattle.⁴⁶ The musicologist, composer and author Marina Lobanova disputes this version of events, and states that this picturesque and lowly description of peasant life was a strategy of

⁴⁴ Arkady Zhukovsky, "Chernihiv Region," *Encyclopaedia of Ukraine*, June 14, 2020,

<http://www.encyclopediaofukraine.com/display.asp?linkpath=pages\C\H\Chernihivregion.html>.

⁴⁵ Roslavets, "About Himself," 138.

⁴⁶ Kholopov, "The Problem", 109.

social mimicry brought on by necessity due to the socio-political situation in Russia after the October Revolution of 1917. She asserts that the Roslavets family were in fact wealthy, and that he was forced to keep certain parts of his life a secret or to present them in vague and obscure terms.⁴⁷

According to the composer's niece, Efrosinia Fiordorovna, the Roslavets family included many self-taught amateur musicians and artists.⁴⁸ The first musical lessons given to the young Roslavets came from an uncle who was a luthier, and Roslavets was said to have demonstrated musical talent by the age of about seven or eight.⁴⁹ In 1896, at the age of 15, Roslavets began serious music studies with the Russian pianist, composer and teacher Arkaidy Maksimovich Abaza in Kursk via classes run by the Russian Musical Society.⁵⁰ These more formal studies enabled the young musician to eventually move to Moscow at the age of 20 and apply to enter the Moscow Conservatory. In 1901, at the age of 21, he was accepted as a student there.⁵¹

While at the Moscow Conservatory, Roslavets studied the violin with I. V. Grzhimali; counterpoint and theory with A. A. Ilinsky; and free composition and orchestration with S. N. Vasilenko.⁵² He was said to have written over one hundred fugues whilst he was there, demonstrating a competence with the academic aspects of his studies; and won the silver medal for his graduation piece, a cantata setting from Byron titled 'Heaven and Earth'.⁵³ Roslavets describes himself at the Conservatory as being viewed as a student on the "extreme left", and that due to this "radicalism" was made to suffer "annoyances more than once".⁵⁴ At some point during the course of his studies in violin and composition, Roslavets contracted tuberculosis, which could explain his late graduation date in 1912.⁵⁵ Whilst still a student, Roslavets married fellow musician and author Natalia Alekseevna Langoyava, who later became, along with Roslavets, a member of the All Russian Society for Contemporary Music.⁵⁶

⁴⁷ Lobanowa, Program notes in Piano Works

⁴⁸ Ferenc, Reclaiming Roslavets, 6

⁴⁹ Sitsky, Repressed Russian Avant Garde, 38

⁵⁰ Sitsky, Repressed Russian Avant Garde, 39

⁵¹ Ferenc, Reclaiming Roslavets, 6

⁵² Roslavets, "About Himself," 137.

⁵³ Sitsky, Repressed Russian Avant Garde, 39

⁵⁴ Roslavets, "About Himself," 133.

⁵⁵ Ferenc, Reclaiming Roslavets, 6

⁵⁶ Ferenc, Reclaiming Roslavets, 6

Langovaya came from a wealthy Moscow family which was known for its patronage of the arts. Her family supported Roslavets and his compositional endeavours before the October Revolution of 1917.⁵⁷

THE 1912-1920 PERIOD

After his graduation from the Moscow Conservatory, Roslavets embarked on a creative burst that led to the creation of his ‘new system of tone organisation’. This system, unique and self-contained, was applied to his compositions dating from 1912 until the early 1930s. Roslavets’ system has long been compared with dodecaphonic, or twelve-tone music, however his innovations were developed earlier and independently, and are based on different and somewhat more flexible ideas. These compositional experimentations were said to have the goal of mastering harmonic chromaticism, however, were not limited to harmony; the breadth of his work extended to rhythmic formulae and a new type of counterpoint.⁵⁸ Larry Sitsky writes that from 1912-1913 Roslavets made strenuous efforts to concentrate these ideas and formulate his musical language, and that from 1912 onwards his output was prolific, contributing a significant number of works to the repertoire, including the “first Russian atonal composition – a sonata for violin and piano”.⁵⁹ His harmonic language has been described as descending from Scriabin, though he disputed the connection, beginning with the usage of the ‘synthetic chords’ as basis of his harmony.⁶⁰ Roslavets wrote:

“I am a classicist who has studied the art of our times in its entirety, an heir to all that has been created by humanity. I do not merely take - I have struggled for all this and I say that there is no break in the course of music’s evolution as represented by my art. I want to establish through my pupils and through their pupils, a new system of tone organisation, one that will take the place of the classical system”.⁶¹

These grandiose words were supported by a sharp intellect and a dedication to his work, which resulted in an individual sounding compositional system that was markedly different in aesthetics and structure to Scriabin, as well as other composers of his epoch. During this

⁵⁷ Lobanowa, Program notes in Piano Works

⁵⁸ Lobanowa, Program notes in Piano Works

⁵⁹ Sitsky, Repressed Russian Avant Garde, 39

⁶⁰ Sitsky, Repressed Russian Avant Garde, 41

⁶¹ Sitsky, Repressed Russian Avant Garde, 53

creatively rich and prosperous period between 1912 and 1920, Roslavets wrote music for voice, solo violin, solo piano, chamber ensembles and orchestra. He wrote many articles, and had plans for a book called ‘Novaya systema kompozitorskovo obrazovaniya i novye metody predpodavaniya kompozitsii’ (New system of composer education and new methods of teaching composition) (1926-1927).⁶²

As his creative life continued to deepen and extend, with many new works added to the repertoire, Roslavets was also making waves politically. At some point soon after the February Revolution of 1917 (dates unknown), he became a leader of one of the branches of the leftist ‘Social Revolutionaries’, a party forbidden by the Bolsheviks, and who were considered to be enemies of the Soviet regime.⁶³ In 1918, he was appointed chairman of the Soviet of Deputies, representing workers and peasants in the town of Elets.⁶⁴ He held numerous other communist posts including but not limited to: temporary director of the Kharkov Conservatoire (1921-1923), Head of Repertoire Publishing at Moscow Proletcult (the official government music publishing house), editor in chief of the musical periodical ‘Muzykalnaya kultura’ (Musical Culture), committee member of the ASM (Association for Contemporary Music)⁶⁵, Administrational Chair of the All-Russian Union of Workers in the Arts, and may have been a member of the Moscow Cheka, as he was issued a pass allowing access to buildings owned by the Cheka.⁶⁶ At this point in his life, Roslavets was in a high profile position of influence and involvement in the cultural life of Russia.

THE 20s

Directly after the revolution, the Proletarian Culture (PROLETKULT) movement was gaining in popularity amongst artists. Their aim was to establish a true proletarian culture that would complement a socialist society: art by proletarians, for proletarians. They condemned art with any association to the bourgeois past, however, within the movement there were two main schools of thought. One of these ideas centred around the belief that music must be simple and easily digested so that it would be able to be understood and enjoyed by peasants and others lacking in musical education, and that music should be based around folk song and military

⁶² Sitsky, *Repressed Russian Avant Garde*, 58

⁶³ Lobanowa, Program notes in *Piano Works*

⁶⁴ Ferenc, *Reclaiming Roslavets*, 7

⁶⁵ Sitsky, *Repressed Russian Avant Garde*, 40

⁶⁶ Ferenc, *Reclaiming Roslavets*, 7

marches as well as other popular forms of the time. An alternative viewpoint posed that instead of lowering the complexity of music to meet the proletariat, the intellectual level of the proletariat should be raised to meet new and innovative ideas of composers. Roslavets served in the Lecture-Repertoire-Publishing section of the Musical Division of the Moscow PROLETKULT.⁶⁷

The two opposing schools of thought within the PROLETKULT eventually split, and in 1923 formed the two main organising forces on the Russian musical scene, RAPM (Russian Association of Proletarian Musicians) and ASM (Association for Contemporary Music), the latter of which Roslavets became a long serving member.⁶⁸ Neither of these two associations had any interest in the Russian Nationalism that had characterised earlier decades, and both eschewed the music of the *Kuchka*⁶⁹ as aristocratic and bourgeois, music of a foreign tradition that did not adequately represent the interests of the Russian proletariat. ASM comprised a core of members who looked towards European modernism and composers such as Hindemith, Krenek and Les Six, and was an organisation concerned with casting off provincialism.⁷⁰ Both of these associations rejected the idea that to find the true Russian sound artists had to look to the past and particularly to the *Kuchka* for inspiration – both were looking forward into the future. During the revolution and the civil war, the Bolsheviks were espousing the idea that the working class were the people who were in the best position to lead the struggle. These political ideas began to spread into the arts, where it seemed evident that a new democratic music should look to these very same workers and their culture for inspiration.⁷¹ This worked very well in principle, however once put into action these compositions based on the popular music of the working class very rarely translated into great works of art and sparked much debate in musical periodicals of the time. In practice, these compositions bore similarity to the folksong arrangements and adaptations of the *Kuchka*, which was the very thing that such music sought to escape. In response to this apparent contradiction (perpetrated primarily by

⁶⁷ McKnight III, *Music and revolution*, 17

⁶⁸ Marina Frolova-Walker, “Russian Music and Nationalism from Glinka to Stalin,” (New Haven: Yale University Press, 2007): 307.

⁶⁹ *Kuchka*: Balakirev, Cui, Rimsky-Korsakov and Borodin – Mussorgsky was excepted due to his perceived individualism and success in creating a unique Russian sound

⁷⁰ Frolova-Walker, *Music and Nationalism*, 307

⁷¹ Frolova-Walker, *Music and Nationalism*, 308

composers affiliated with the RAPM), Roslavets penned the following in an article called ‘O reaktsionnom i progressivnom v muzike’, published in 1924 in ‘Muzykalnaya kultura’.

“Allow us to ask: why is it that the folksong, which was created in the prehistoric era of the agrarian economy, should contain riches of melody, harmony, rhythm sufficient to answer the needs of both a proletariat that has sampled urban capitalist culture, and the composer, who is refined by the achievements of a centuries old musical culture? A peasant is close to nature, he cannot hear any other sounds but the most primitive; he does not feel any need for the complex combination of sounds, nor does he search for laws governing these combinations. And so we find harmonic poverty – a natural scale of the most frugal range, only slightly expanded by artificial constructions under the influence of the ancient Greek church modes; melodic uniformity, which is clear from the ease with which the folksong style can be faked; and a simplicity or, more precisely, a primitivism of form, coupled with a customary anarchy in its construction.”⁷²

This scathing assessment of traditional folksong contains more information about the political leanings of Roslavets than is immediately apparent on the surface. In this, he describes the “harmonic poverty” that is more than sufficient to satisfy the needs of the average proletariat, juxtaposing this character with a refined and educated composer who has the benefit of understanding a centuries-old musical culture. On the surface, this seems condescending and reductive. However, Roslavets idealistically hoped that instead of composers writing music to cater for the reduced capacities of understanding of the common proletariat, that the intellect and understanding of the proletariat could be raised to meet the complexities of music instead and a new, innovative world of sound would be opened up for all.

Roslavets believed that the ethos of the Communist party was compatible with artistic expansion and development, and believed that the Communist authority would help “foster a state in which the avant-garde was appreciated, not misunderstood or viewed with suspicion”.⁷³ In 1924 he again openly criticised RAPM for their view that atonal music was interesting for specialists but illogical for the masses. Roslavets put forth that “musical development should not stagnate for the sake of the proletariat, but rather that the people should be exposed to the

⁷² Roslavets, “Reactionary and Progressive”, 45

⁷³ Ferenc, Reclaiming Roslavets, 7

challenge of a progressive new music serving a progressive society”.⁷⁴ The situation worsened when in 1926 he renewed his criticism of the organisation by saying they offered nothing new or revolutionary in the music they created, and that they discredited the notion of proletarian music.⁷⁵

It is clear from these writings that Roslavets sought to create music that would satisfy his intellectual and ideological desires and those of his fellow composers and artists as well as raise the common worker to the level where they may also appreciate this music and perhaps, adopt it as their own. Roslavets wished for a proletariat that would appreciate and understand his work, a notion that could only be achieved through education, or raising the level of the proletariat to the music and not the other way around. However, Ewell writes that by the end of 1924, the composer gave up completely and lowered himself to writing works suitable for the proletarians he had, as opposed to the proletarians that he wished he had. This sudden change in attitude and compositional output indicated a step towards abandoning his compositional style and modernist tendencies.⁷⁶

Roslavets wrote many articles promoting his highly contentious opinions in the journals and periodicals of the time. Russian music periodicals had many different roles in the musical life of Russia, and in some cases exerted great influence on the artistic happenings of that period. Some of these periodicals, apart from the aforementioned *Muzykalnaya kultura*, were ‘*K novym beregam*’ (To New Shores), ‘*Muzykalnaya nov*’ (Musical Virgin Soil), ‘*Sovremennaya muzyka*’ (Contemporary Music), ‘*Muzyka i Revolyutsiya*’ (Music and Revolution), ‘*De Musica*’, and ‘*Muzykalnoe obrazovanie*’ (Music Education). These publications were mainly concerned with post-1917 music, and provided composers, educators and musicologists with information about artistic trends in both Russia at that time and overseas. They were also inexorably tied to political events of the era and certain publications were tied to organisations.⁷⁷ Roslavets wrote articles for *Muzykalnaya kultura* and served as editor. His modernist ideals and vehement arguments put him firmly in the eye of the *intelligentsia*⁷⁸

⁷⁴ Roslavets, “Refinement”, 147

⁷⁵ Roslavets, “Pseudo-Proletarian Music”, 180

⁷⁶ Ewell, *Vanguard*, 65

⁷⁷ Gerald R. Seaman, “Soviet Musical Life in the 1920s as seen in contemporary music periodicals,” *Fontes Artis Musicae* vol. 53, no. 3 (2006): 235.

⁷⁸ *Intelligentsia*: intellectuals who form an artistic, social, or political vanguard

public as well as the political administration of the USSR, and in direct opposition to the ideals of the RAPM, APM (Association of Proletarian Musicians), VAPM (All-Russian Association of Proletarian Musicians) and of 'Prokoll' (Production Collective of the Students at the Moscow Conservatory). As a result of his activity in AMS and his publications in the periodicals of the time, RAPM and other associations saw him as the enemy. They began to campaign against their opponents in the name of a true proletarian culture, beginning with the suppression of musicians belonging to opposing organisations such as the ASM. By the late 1920s, any resistance offered up against the Proletarian Musicians was interpreted as 'hostile class activity', 'Trotskyism' or 'opportunism', and severely punished.⁷⁹ This had disastrous consequences for Roslavets, who was forced to publicly repent his political mistakes and ideological errors. With the assistance of the Cheka, many of Roslavets' manuscripts were seized and destroyed.

Roslavets' disillusionment with the Communist Party was increasingly evident and began to manifest in pessimism and scepticism. At some point in the 1920s (dates unknown), Nikolai Roslavets decided to resign from the Communist Party of Russia. At that point in time, the consequences of such an action were most likely not yet known.⁸⁰ Up to this stage in his life, Roslavets was said to have been one of the most advanced composers of his time, with a musical passion strongly linked to the revolution. He was also a composer who had to suppress and denounce his musical ambitions, as his revolutionary musical views were not in accord with the politics of the time.

THE 30s

Roslavets' dire political troubles in the late half of the 1920s saw him seeking work outside of Moscow at the turn of the decade, moving to Tashkent, Uzbekistan, in 1931 and remaining there until 1933. Whilst he resided there, his creative energies were focussed on contributing to some of the earliest known examples of Uzbek musical theatre. He turned his attention to folksong, which he had so vehemently protested in articles written for ASM years earlier. He harmonised folksongs for musical theatre productions, wrote a string quartet based on traditional melodies from Turkmenistan, and composed the Uzbek ballet, *Pakhta (Cotton)*.⁸¹

⁷⁹ Lobanowa, Program notes in Piano Works

⁸⁰ Foreman, Soviet Pioneer, 27

⁸¹ Frolova-Walker, Music and Nationalism, 315

This compositional activity is in direct contrast to his activities throughout the 20s, and could be interpreted as renouncing his ideals. He also conducted and composed for the Uzbek national theatre, and was a director at a local radio station.⁸² After 1930, Roslavets completely abandoned his ‘new system of tone organisation’ and in 1933, he returned to Moscow where he was primarily concerned with teaching and writing. Sitsky writes that Roslavets occupied himself with roles such as overseeing radio repertoire (1933-1935), lecturing in a course training kapellmeisters for the military, directing a gypsy ensemble, and working as a senior political editor on a committee from 1936 to 1938.⁸³ In 1939, the composer’s health was ailing.

THE 40s

Roslavets died in Moscow on the 23rd of August, 1944 as a result of a stroke and complications from cancer, and is buried in the Vaganoskoe Cemetery in Moscow. For a long period of time he was buried in an unmarked grave, until the Union of Composers, of which he was once a member, obtained permission from the Moscow authorities to mark his grave.⁸⁴ The president of the Union of Composers at this time was Yuri Kholopov.

Marina Lobanowa states that for many decades, it was impossible to play the music of Roslavets in the Soviet Union. Attempts to resurrect the music were condemned as “propaganda promoting the work of an unrehabilitated enemy of the people” by officials from organisations such as the former Proletarian Musicians. Even into modern times, as far as perestroika, plans to perform the music were thwarted. Lobanowa claims that the premiere of her reconstruction of the symphonic poem ‘*In the Hours of the New Moon*’ in 1989 were directly sabotaged, with the very first performance taking place in 1990 in Saarbrücken, Germany.⁸⁵

Nikolai Andreevich Roslavets was a highly intelligent, educated and idealistic Marxist whose artistic and political ideals were initially inseparable. These ideals combined and led to his creation of a new compositional system that he deeply hoped would contribute to the advancement of Soviet culture, a hope that was to remain unrealised. The artistic legacy of

⁸² Sitsky, *Repressed Russian Avant Garde*, 41

⁸³ Sitsky, *Repressed Russian Avant Garde*, 41

⁸⁴ Sitsky, *Repressed Russian Avant Garde*, 41

⁸⁵ Lobanowa, Program notes in *Piano Works*

Nikolai Roslavets is not one of cultural advancement of the Soviet Union, but rather one of a man who used intellect and innovation to create something new and original despite vocal and persuasive opposition. Little performed in his lifetime, the music of Roslavets remains neglected on the concert stage to this day.

CHAPTER TWO: A NEW TONALITY

“This system, in my opinion, is destined ultimately to replace the worn-out old classical system and thus to place a firm foundation under those "intuitive" (in essence deeply anarchistic) methods of composition with which the majority of composers operate today, having cast off from the old system and drifting blindly on the unbounded waves of the musical elements ‘without rudder or sails’”.⁸⁶

In order to understand the manner in which Roslavets developed as a composer, it is necessary to keep in mind that his musical roots were borne from the nationalistic and romantic traditions of Russian music, and that by nature he was a revolutionary and self-described Marxist who was initially convinced of the merits of communism. His training at the Moscow Conservatory gave him the academic ability to master traditional musical forms (as previously mentioned, he wrote many fugues, and won a silver medal for his cantata setting whilst still at the conservatory), but he sought something other, feeling that these forms of musical expression belonged to the past. In his first autobiographical article, the composer describes freeing himself from his training, to finally embody the expressive purposes of his inner self which was dreaming about new and unheard sound worlds.⁸⁷ His writings show an educated intellectual who had a broad scope of understanding of musical development from polyphony, homophony, romantic harmony right through to the twentieth century and the developments of composers such as Debussy, Wagner, Scriabin and Schoenberg.

In his article ‘O reakcionnom I progressivnom v muzyke’ (About the Reactionary and Progressive in Music), Roslavets sets forth an argument against an article written by Chemandov called ‘Musical-Artistic Perspectives in a Proletarian State’ which was published in the journal *Muzykal’naya Nov’* No. 4. This article offers the opinion that music is in complete decay and offers that the way out is “tonic-built folk songs and the forms of classical harmonies”.⁸⁸ Roslavets argues vehemently against this, and in doing so establishes his view that the past ways of composing music cannot continue, and that high art must be accessible to all including and especially Russia’s proletariat. Roslavets was a highly intelligent, educated

⁸⁶ Roslavets, “About Himself,” 133

⁸⁷ Roslavets, “About Himself,” 133

⁸⁸ Roslavets, “Reactionary,” 46

and idealistic Marxist whose artistic and political ideals were inseparable, creating the melting pot that led to his creation of a new compositional system that would contribute to the advancement of Soviet culture.

The aforementioned article first outlines his view of political and cultural developments in Europe and the recently established Soviet Union. Putting forward his interpretation of an evolutionary model tracing the development of Europe from feudalism to capitalism, Roslavets prophesied that Europe too would inevitably embrace communism. Roslavets interprets aspects of culture such as art, war, and the economics of nations, in relation to the decline of capitalism and the rise of communism. Following the death of capitalism, Roslavets describes the birth of a new European proletarian art that is fertilised in the fields where followers of Wagner and Debussy have “feverishly putrefied”.⁸⁹ Roslavets believed in a new art for the people, and that first the shackles of the past needed to be entirely cast off. He firmly believed that Europe was behind Russia in progressivism and that Russia and Marxism held the key to creating something entirely new and purely creative. The creation of his New System of Tone Organisation was primarily focussed on a new harmony and as such harmony is the primary focus of this research, however, it encompasses aspects of voice leading and rhythm too. Writing “we are living now in an age of the fading importance of melody and voice”⁹⁰, one can interpret that Roslavets did not place much importance upon melody. However, this needs to be taken in the context that looks at the establishment of a new harmony as the primary goal. Once the new harmony is established, the importance of melody can be restated but it would be much richer in dynamics, flow freely rhythmically and become altogether richer owing to the “harmonic luxury of a new multi-step scale”.⁹¹

In 1927 whilst teaching at an institute named ‘Igor Stravinsky Musico-Vocal Courses’, Roslavets gave a lecture concerning his ‘New System of Tonal Organisation’ as well as methods of teaching theory of composition. The summarising document is stored in the Russian State Archive of Literary Sources.⁹² This document provides a fascinating insight into

⁸⁹ Roslavets, “Reactionary,” 48

⁹⁰ Roslavets, “Reactionary,” 50

⁹¹ Roslavets, “Reactionary,” 50

⁹² Roslavets, “New System,” 1

his new system however does not delve into the technicalities of the system, something that Roslavets may potentially have done in delivering his various lectures as part of the series.

Roslavets describes the essence of sound as unorganised, as heard in nature, and that the addition of relationships between them appears only in material that is organised by human will, with the highest form of sound organisation considered by Roslavets to be musical composition. The collective attempts of the past, the composer's own efforts as well as the facts of science are described as the guiding parameters of musical compositions, with the total sum of methods and techniques constituting 'Systems of Tonal Organisation', which he also describes as 'theory of music', and 'theory of composition' – including the disciplines of harmony, counterpoint, and form. This perspective allows one to perceive that Roslavets had a broad view of sound, composition, and of music; he stated himself that there exists not a single "eternal, absolute or universal system".⁹³

The writings of Roslavets provide direct insight into the outline, if not the inner workings, of his compositional method. Describing the system as the result of ten years of work and investigative effort, Roslavets claims that it has "complete continuity from the classical system (that) restores the lost bond with the entire musical achievement of the past... synthesising the creative efforts of the past with that of the present".⁹⁴

Of central importance to the compositional method and this study is the 'synthetic chord', the basic six-tone hexachord providing the basic harmonic material of the system. This chord will be discussed in greater detail in Chapter Three: The Synthetic Chord.

Roslavets goes into detail about the process of thought that led to the creation of his new system, with detailed descriptions of the classical system and its transition from polyphony, to homophony and to its "highest expression" in the classics up to and including the Romantics to Wagner.⁹⁵ He describes the evolution of major-minor tonality, and the basic structure of tonality being the tonal triad which derives its function from its position on the scale. The resulting formulas, tonic, dominant and subdominant are generally accepted as the three pillars of diatonic harmony. These pillars are retained in the system of Roslavets in the form of diatonic imitation.

⁹³ Roslavets, "New System," 1

⁹⁴ Roslavets, "New System," 1

⁹⁵ Roslavets, "New System," 2

To glean insight into what sparked the search for a new tonality, it is necessary to understand the thought processes that led to the composer's conviction that traditional diatony and its incarnations were relics of the past. Roslavets describes the freedom from the conservatory in 1912 as the fertile field of creativity in which he was finally able to explore his own impulses without the chains of academia restricting him, driven by his own inner motivation (which he goes to pains to ensure is not misinterpreted as a desire for originality). He even goes as far as to describe the skills he obtained at the conservatory as "unnecessary", "stereotypes", and "clichés".⁹⁶ Throughout this year, he worked at developing his system and intuitively formalised a set of harmonic principles that created the sounds he describes as those he had dreamed of hearing and even touched upon in certain works in his years at the Conservatory. Spring 1913 is the period of time that he identifies as a breakthrough in his harmonic developments, after which until 1919 he finally found his own technique and compositional voice. The six years between 1913 and 1919 yielded many compositions, including the subjects of this project, Sonata No. 1 in 1914 and Sonata No. 2 in 1916, both for the piano.

In his lecture series, Roslavets states that Liszt, Wagner, Reger, R. Strauss, and perhaps most significantly, Scriabin, were the first to cast off classical diatonicism, replacing it with a chromatic system only distantly based on tonality and more accurately represented by atonality or omnitonicity. The term omnitonicity is attributed to the Belgian composer, theorist, critic and writer Francois-Joseph Fétis (1784-1871) and describes a harmonic system with rapid and chromatically elaborated modulations to remote key areas first attributed to Liszt's late period.⁹⁷ Roslavets describes the innovations of Debussy as particularly important, stating that "with Debussy, the chord lost its tonal function".⁹⁸ He goes on to describe Debussy's chords as a colour or a timbre, allowing the composer complete freedom to create any relationship at all between different types of chords, leading to a homophonic form of writing bereft of the principles of voice leading. He describes Debussy as the composer who was first responsible for the emancipation of dissonant chords, turning them into consonances, however goes on to state that both Debussy and early to mid-period Scriabin essentially operated only with chords

⁹⁶ Roslavets, "About Himself," 133

⁹⁷ Thomas Christensen, "Stories of Tonality in the Age of Francois-Joseph Fétis," (Chicago: The University of Chicago Press, 2019)

⁹⁸ Roslavets, "New System," 3

of no more than five tones, which he equates to classical ninth chords.⁹⁹ He considered that European classical music only entered the world of free aural development with the innovations of Schoenberg and Prometheus-period Scriabin. At this point, Roslavets considers that Scriabin solidified a relative system of composition using six-note chords from the harmonic series and timbral polytonal chords, creating a schema of musical construction (or a system).

The information above helps to understand the lineage of the ‘new system of tone organisation’, but not the inner workings. Roslavets himself did not go into detail in the surviving articles and manuscripts, however expressed a desire for analysts to look into the work themselves.¹⁰⁰ Quite aside from the synthetic chords, which have received attention from numerous musicologists and theorists, the theoretical basis of the system deserves attention. In search of his own voice, Roslavets devised a large and complex system of composition. He writes:

“...although the principles of classical tonality are wholly absent in all of my works that have been written up to this day, ‘tonality’ as a concept of harmonic unity definitely exists and appears in the form of the aforementioned ‘synthetichords’ that form ‘fundamental’ sonorities and expand vertically and horizontally into the plane of the 12-step chromatic scale according to basic principles of voice leading, logical rules of which I also succeeded in discovering. In this way, having begun with harmonic experiments, I arrived little by little at not only a frankly new ‘harmonyform’, but also a new polyphony, and both these taken together with the new principle of ‘tonality’ inevitably influenced the emergence of a new "rhythmform." As a result of all this, about the end of 1919 I came to a full realisation of all the foregoing elements in a ‘new system of tonal organisation’”.

The fundamental elements of this system are determined by the very functions of the synthetic chord. It appears in horizontal as well as vertical form and creates the entire musical fabric of the piece from the collection of tones contained within. All the variations of the chord come from the original material no matter the rotation or inversion, and all transpositions retain the basic tonal structure of the original chord measured in intervallic distances. All the individual

⁹⁹ Roslavets, “New System,” 4

¹⁰⁰ Roslavets, “About Himself,” 133

parts and fragments and transpositions form one whole work, but all derives from the synthetic chord.

In Roslavets' sketches, theoretical works, and margin notes in manuscripts, there are notes that may explain how the composer used synthetic chords to create his compositions. The horizontal schema of the home synthetic chord is worked out, and the connections between different transpositions of synthetic chords are also worked out to show connections and relationships between each chord. Certain intervals, of which determine the individual structure and timbre of each synthetic chord or composition, play an important formative role: the composer not only works out synthetic chords in their complete or reduced forms, but also individual intervals or groups of intervals. These intervals play an important part in each composition by unifying the overall structure of the piece, allowing the ear to familiarise itself with the motivic nature of the intervals, and, often playing a part in the individual construction of the home synthetic chord itself. This results in harmonic and melodic unity throughout each piece, which is expressed vertically through the chords and the voice leading within chordal progressions, as well as horizontally in the form of melodic motifs. It is important to note that the order of notes do not have special significance in this system. The whole field of sound is much more important, and order and compositional unity is achieved via repetition of special intervals or groups of intervals, the synthetic chord and its transpositions, and the overall harmonic field created by the synthesis of these two elements. The meticulously planned pitch fields of Roslavets also have a transpositional aspect of pitch relationships that play out throughout the compositions. Inessa Bazayev characterises these transpositional motifs as Transpositional Crisp Symmetry, Near Symmetry and Nested Near Symmetry.¹⁰¹ The chords travel a set number of distances to create these paths, which appear as motifs in the musical landscape in a similar fashion as melodic motifs. The key to identifying these chord paths is in the orthography of each chord – the composer does not use enharmonic spellings, instead preserving the structural integrity of each chord even if it means using triple flats or sharps. As in traditional diatonic harmony, Roslavets employs the principles of tension and release in his works by use of harmony. As the chords move further away from their home, or tonic, synthetic chord, the tension in the music can be observed to rise. As the chords transpose closer to their original starting point, so does the tension relax. These principles are evident in tonic – dominant harmonic progressions, and the principles are retained here in the form of

¹⁰¹ Bazayev, Triple Sharps, 112

diatonic imitation. The synthetic chord is integral to other aspects of organisation such as structure and form, as well as orthography.

The pianistic writing of Nikolai Roslavets embodies the traditions of the romantic era of pianism that came before him. Throughout the 19th century and into the early 20th century, the piano had been a conduit of expression, with composers such as Liszt, Chopin, Schumann, Brahms and then Rachmaninov and Scriabin writing music that could express the most intimate or thunderous of voices. Kholopov writes that for Roslavets and his contemporaries (such as Prokofiev, Myaskovsky, Medtner, and Aleksandrov) romantic pianism was a tradition embedded in the genes of creative life, an inescapable reality of their musical upbringing.¹⁰² This romantic tradition can be interpreted to be a direct influence of Franz Liszt. Konstantin Zenkin espouses that Liszt's influence at the Moscow Conservatoire flowed down through generations of pianists and composers, and has identified numerous Liszt pupils and followers who served on the staff at different times. Even teachers who were not personally pupils of Liszt were still said to have embraced the tradition and promoted his works through their teaching. One such was Vasili Safonov, who became Director of the Moscow Conservatoire in 1889, after the tenure of Taneyev. This has particular relevance to Roslavets as one of his primary influences, Scriabin, studied with Safonov and later taught at the Conservatoire, from 1898 to 1903.¹⁰³

The pianistic texture of Roslavets, especially in pre-1920 works, can be perceived as similar to Scriabin's later works, as well as the genre of pieces that he wrote (featuring titles such as prelude, poeme, etudes, sonata), however, overall, the style of Roslavets is more restrained. The pianistic writing of Scriabin is that of a composer who was also a virtuoso of the same instrument, whereas the music of Roslavets always bends to the compositional system as opposed to pianistic flexibility and ease. In some of the later piano works, Roslavets employs what he called 'harmonic pedal', a pedalling indication which indicates that the pedal is changed when the synthetic chord is changed. This method was mainly employed in later years so that of all the larger scale piano works, Sonata No. 5 is the only one to fully exhibit them. This however cannot be a trusted source of harmonic change as quite often the chord changes and the pedal does not. This is further indication that the pianistic factors of a

¹⁰² Kholopov, "The Problem", 110

¹⁰³ Konstantin Shamray, "The Piano as Kolokola, Glocken and Cloches: performing and extending the European traditions of bell-inspired piano music," (PhD diss., The University of Adelaide, 2020)

composition were secondary to the purity of his ‘new system of tone organisation’, as pedalling bends to harmony and not the needs of the performer or the piano.

The principles of this new system are governed wholly by the synthetic chord, a pitch field which appears in horizontal as well as vertical forms throughout the works. All aspects of the musical fabric are created from this very material, and the chord operates as an independent entity within a whole. The technique of the synthetic chord itself is described by Marina Lobanova as a historical-structural stage between the harmonic principles used in Scriabin’s late works and the serial dodecaphonic technique. However, Scriabin’s musical language was exhausted for Roslavets, and serial dodecaphony did not yet exist when he completed his compositional system.¹⁰⁴

The creative drive that gave rise to the ‘new system of tone organisation’ of Nikolai Roslavets resulted in fully formed and highly individual works. It can be seen from his deep and chronological understanding of the progression of harmonic development throughout the centuries that his system was not only borne from creative drive, but rigorous academic and historically informed thought. The aesthetic result is a fusion of unique harmonic factors, patterns and strong use of the different registers of the piano to create dynamic and nuanced soundscapes, expressing various moods and evoking many different reactions from the listener. In describing his artistic ideology, Roslavets said:

“A creative act is not some mystical trance nor a divine inspiration, but a subconscious moment of the highest tension of the human intellect, striving to translate into consciousness.”¹⁰⁵

¹⁰⁴ Lobanova, “Das neue System der Tonorganisation”, 400

¹⁰⁵ Roslavets, “About Himself,” 136

CHAPTER THREE: THE SYNTHETIC CHORD

In his book 'Music of the Repressed Russian Avant Garde', Larry Sitsky describes the synthetic chord as a "title... applied to a group of notes, usually a scale-like succession of pitches, with a fixed progression of tones and semitones. This scale can obviously be transposed to any pitch, and depending on its intervallic makeup, will have a fixed number of possible transpositions depending on its symmetry. Furthermore, the sintetakkord (synthetic chord) can be used either vertically or horizontally; Roslavets uses it to construct both melody and harmony. Unlike the 12-tone system, Roslavets' music is not concerned with the order of pitches, but rather with the whole field thus created, so that the system is less oriented towards themes and more towards harmonic fields."¹⁰⁶

In the works of composers such as Scriabin and Roslavets, the pitch class set is referred to as a collection of pitches, or pitch fields, the specific ordering of which is a compositional device dependent on the unique method employed by the composer. The synthetic chord functions as both a chord and as a scale. When referencing sound in these dimensions, it is helpful to think of vertical interpretation as harmonic material, and horizontal interpretation as melodic material. In his writings about his compositional methods and techniques, Roslavets described the synthetic chord as central to his approach. In his 1924 biographical article, he states the following:

"In the Spring of 1913 the curtain was raised for me, behind which after six years of persistent work (approximately until 1919) I finally found my individual technique... I see plainly that then my musical thought was taking its course, somehow independently. It was exploring a united musical complex, so-called "synthetic chords," out of which the whole harmonic plan of the work could be born. One can easily build most of the old harmonic system's existent chords out of these "synthetic chords," which contain 6-8 or more tones. Thus they were chosen to play not only the external role of tone colour in the entire plan of the composition, but also the internal role of deputies for tonality."¹⁰⁷

¹⁰⁶ Sitsky, *Repressed Russian Avant Garde*, 42

¹⁰⁷ Roslavets, "About Himself," 134

The synthetic chord, as part of the ‘new system of tone organisation’, has three main functions. It is a group of notes, usually arranged as a scale-like succession of pitches with a horizontally fixed progression of tones and semitones (which is akin to the concept of a set class); it is used vertically as well as horizontally; and it is used to define the harmonic plan of the composition.¹⁰⁸ Roslavets described his synthetic chord as the basic six-tone chord of the new system that was able to encompass and replace all the primary harmonic formulae of the diatonic system, including major, minor, augmented and diminished triads, dominant and ninth chords, as well as diminished seventh chords. He also mentions that certain types of altered seventh chords that could be created from the main pitch field. He writes:

“This synthetic chord is called on to replace the basic triad of classicism. The simplest transpositions of it a 5th higher and lower produce a formula similar to classical tonality: tonic – dominant – subdominant. The melodic unfurling of these three synthetic chords produces a 12-tone chromatic scale, a tonal family with its own orthography, on the various steps of which are similar triads, leading to a further harmonic unfolding of the synthetic chord.”¹⁰⁹

The synthetic chords of Roslavets consist of less than 12 notes, and the ordering of the notes within the works is free and not prescribed by any numbering system, in contrast to dodecaphony. Octave doubling is permitted, and octave equivalence is common in the three sonatas presented as part of this study. At the heart of each synthetic chord is a six-tone hexachord, from which most of the synthetic chords in Roslavets’ oeuvre are built. However, the composer by no means limits himself to these six notes, and only uses the hexachord as the basis for the initial synthetic chord and even alters the basic structure of it from time to time. Despite this, the initial premise of construction (covered later in this chapter) remains the same. To this basic six-tone chord, other notes are added: seven, eight, and nine tone synthetic chords form the basis for the pieces studied in this project. The more tones that are added to the fundamental synthetic chord, the more harmonic and melodic freedom and flexibility is inherent in the composition.

The three most important synthetic chords in each composition are those which imitate the diatonic harmonic function of the tonic, subdominant and dominant. Roslavets demonstrates

¹⁰⁸ Roslavets, “About Himself,” 133

¹⁰⁹ Roslavets, “New System,” 4

affinity for transpositions¹¹⁰ of the synthetic chord to T5 and T7 because they imitate the tonal intervals of a perfect 4th and a perfect 5th, the dominant and the subdominant in traditional diatonic harmony. In this project, T5 is represented as Quint-1 (Q-1) and T7 as Quint+1 (Q+1): however they are organised according to ascending and descending cycles of fifths. These two transpositions in particular explain the ‘deputies for tonality’ Roslavets writes about and are perceivable in the bass movement of the music, a device that Scriabin also employed in his late sonatas, as well as the harmonic transpositions inherent to each piece. The specific combinations of these three chords display the unique orthography evident in each composition, and create works utilising all twelve-tones of the chromatic scale. When the piece transposes to a neighbouring synthetic chord, the relationships are still evident in that the harmonic movement to the Quint a fifth up and a fifth down remain. In this manner the composer develops a distinctive and personal chromaticism quite separate from the serial dodecaphony of the Second Viennese School for example. The following table demonstrates the potential of the basic hexachord of Roslavets on C to create twelve tone sonorities through three chords which are associated with the tonality of the piece.¹¹¹ The combination of each basic hexachord with no tonal additions covers each pitch in the twelve-tone scale – thereby creating a very personal chromaticism based upon one single fundamental chord structure. It is important to note that this is the basic hexachord – as previously mentioned, Roslavets commonly writes synthetic chords with 7, 8 9 and more tones - including in the pieces covered in this analysis.

Table 3.1 : Synthetic chords in diatonic imitation

Function	Pitch names	Pitch numbers
Tonic	C, D, E, F, Ab, B	0, 2, 4, 5, 8, 11
Subdominant	F, G, A, Bb, Db, E	
Dominant	G, A, B, C, Eb, Gb	

¹¹⁰ Measured in semitones, presuming the initial point of transposition is a zero. Therefore T5 means the tonal distance of a Perfect Fourth, and T7 denotes the tonal distance of a Perfect Fifth

¹¹¹ These notes are then numbered in semitones above the starting pitch – with no reference to harmony at all. These numbered pitch fields show only the intervallic make-up of the sets and not their relationships to each other. This is in contrast to the pitch-class sets of Allen Forte, and are not to be confused. The pitch-class ‘0’ in these analyses represents only the fundamental starting pitch of the synthetic chord in question.

Table 3.2 : Intervallic numbering of pitch (0-11)

Pitch numbers	0	1	2	3	4	5	6	7	8	9	10	11
Pitch names	C	Db	D	Eb	E	F	Gb	G	Ab	A	Bb	B

In the same way that three basic hexachords can create twelve tone sonorities, one expanded synthetic chord can create many other chords. The following table takes as an example an eight-tone synthetic chord from Sonata No. 2 and shows the chordal possibilities inherent within the pitch field, demonstrating the enhanced range of harmony that the synthetic chord offers. These equivalences do not assume that the chords created share the same harmonic function as the diatonic system or that they provide any harmonic function at all – only that they can be created from the original tonal material provided in each chord.

Table 3.3 : Diatonic possibilities of the synthetic chord (F \flat , F \sharp , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat)

F \flat , F \sharp , G \flat , A \flat , B \flat , C \flat , D \flat , E \flat (0 1 2 4 6 7 9 10)				
Major triad	F A C	G B D		
Minor triad	B D F \sharp	C E \flat G	D F A	
Augmented triad	G B E \flat	B E \flat G	E \flat G B	
Diminished triad	F \sharp A C	A C E \flat	C E \flat F \sharp	E \flat F \sharp A
Diminished triad	B D F			
Dominant seventh	F A C E \flat	G B D F		
Diminished seventh	F \sharp A C E \flat	A C E \flat F \sharp	C E \flat F \sharp A	E \flat F \sharp A C
Minor seventh	B D F \sharp A	D F A C		
Major seventh	G B D F \sharp			
Dominant ninth	F A C E \flat G	G B D F A		

The actual creation of the synthetic chord itself, and its structural pitch makeup, is not specified anywhere in Roslavets' writings, and indeed the composer assumed that those with interest would be able to easily trace the path of development and arrive at the correct conclusion.

Whether or not that means the system was not as wholly developed as Roslavets claimed it was

in his writings on the subject, or whether that simply meant that the system was not written down remains open to speculation at this point in time. The possibility that Roslavets went into detail with his students or described his system for the creation of the chords in detail in his lectures is beyond the scope of the current project.

In the aforementioned lecture series summaries delivered whilst teaching at the ‘Igor Stravinsky Musico-Vocal Courses’, Roslavets makes special mention of the augmented triad and the diminished seventh chord without specifying any particular relationship to the synthetic chords.¹¹² It is important to note that these two sonorities are symmetrical; the augmented triad is made up of two sets of major thirds, while the diminished seventh is made up of three sets of minor thirds. Lobanowa proposes that these two chords provide the basic foundations of the synthetic chord system of Roslavets.¹¹³ The augmented triad, having special significance for Roslavets on account of its symmetrical make-up, is formed by taking elements 4 and 5 from both the harmonic and subharmonic series.

Figure 3.1 : Harmonic series to the 12th partial

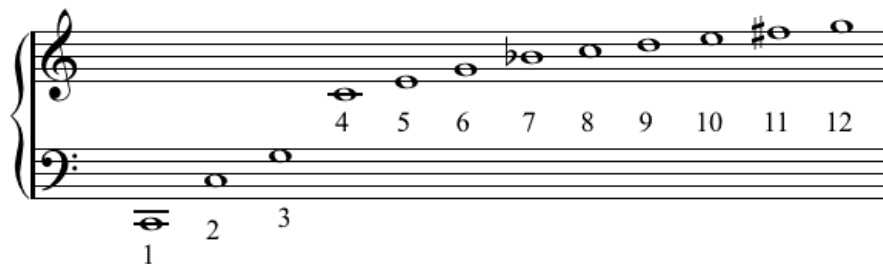


Figure 3.2 : Subharmonic series to the 12th partial



¹¹² Roslavets, “New System,” 4

¹¹³ Lobanova, “Das neue System der Tonorganisation”, 405

The fourth harmonic of both series, in this case a ‘C’, is where the two series intersect, and the fifth harmonics (A^b in the subharmonic series and E in the harmonic series) are a major third above and below the fourth – creating an augmented triad. To this chord is added a diminished seventh chord which is built upon the upper note of the augmented triad.

Example 3.1 : Synthetic chord in vertical form



The notes can then be arranged from C, as ‘0’, upwards in a scale-like formation to create the total field.

Example 3.2 Synthetic chord in horizontal form



Roslavets takes the central element of the combination of the harmonic and subharmonic series, the augmented triad, and adds a symmetrical mirror to it in the form of a diminished seventh, combining the two chords into one and creating a sonority that can be used in combinations to create various harmonies, of which any chord from the diatonic system can be replicated, and which can provide any number of melodic possibilities.¹¹⁴ As previously touched upon in this chapter, this technique creates a building block for the synthetic chord to which Roslavets adds and removes notes – it provides the basic principle as opposed to an unalterable sonority. Most compositions are based upon seven, eight and nine note synthetic chords. The composer’s friend and Scriabin biographer, Leonid Sabaneev, wrote:

“In his theory, Roslavets takes as a foundation a certain chord, which he considers as synthesizing the properties of all the previous basic chords of music theory. Music from the past relied on triads: major, minor, diminished, augmented, as well as seventh chords of different types. Roslavets establishes a target of almost mathematical clarity: to create a chord

¹¹⁴ Lobanova, “Das neue System der Tonorganisation”, 405

that would, by using the least the number of notes, contain the largest number of all these previous chords. And he found his basic six note chord”.¹¹⁵

In the nineteenth and early twentieth centuries, European theorists including Hugo Riemann were exploring the possibility of harmonic construction and relationships arising from the connections between the harmonic and subharmonic series. The major triad was thought of as a ‘naturally occurring’ sonority because of its construction from elements 4, 5, and 6 of the harmonic series – this has been proven to be scientifically measurable.¹¹⁶ The theory of ‘harmonic duality’¹¹⁷ proposes that the minor triad was also borne from a ‘natural’ origin quite different to the major triad, but of equal value and deriving from elements 4, 5, and 6 of the then named ‘undertone’ (and named in this study as subharmonic) system. The theory of harmonic duality proposed that minor harmony is constructed in a downward, or negative fashion, whilst major harmony was constructed in an upward, or positive fashion.¹¹⁸ Hugo Riemann was said to have believed that he was able to hear the ‘undertone’ series when playing a tone on a very resonant piano in the same way that the harmonic series can be heard, however, this led to the incorrect view that the subharmonic series behaves in a measurable way as does the harmonic series. Riemann was said to have retracted his original statement later in life.¹¹⁹ An unpublished manuscript written by Roslavets in the 1930s detailing elements of musical harmony, beginning with the natural harmonic series and progressing right through to chromatic harmony, demonstrated awareness of the concept of harmonic duality in relation to the work of Riemann (the harmonic and subharmonic series) descending from fundamental pitch.¹²⁰

Other composers aside from Roslavets displayed interest in the harmonic series. The synthetic chord of Alexander Scriabin was first described as the ‘mystic chord’ by musicologist A.

¹¹⁵ Stanishevsky, *Theoretical System*, 129

¹¹⁵ McKnight III, *Music and revolution*, 91

¹¹⁶ Hermann von Helmholtz, *On the Sensations of Tone as a Physiological Basis for the Theory of Music* (New York: Dover Publications, 1954)

¹¹⁷ John L. Snyder, “Harmonic Dualism and the Origin of the Minor Triad,” *Indiana Theory Review* vol 4, no. 1 (Fall 1980): 45

¹¹⁸ Snyder, *Harmonic Dualism*, 46

¹¹⁹ “A Feeling for Harmony: Harmonic Polarity”, Earham College Music, last modified 1999.

http://legacy.earham.edu/~tobeyfo/musictheory/Book3/FFH3_CH1/1H%20Harmonic%20Polarity.html

¹²⁰ Roslavets, “New System,” 4

Eaglefield Hull in his work ‘A Great Russian Tone Poet, Scriabin’¹²¹ and described as such in numerous publications since then. This chord is the main harmony in the tone poem Prometheus.¹²² Scriabin himself described this chord as the pleroma chord, and it will be referred to as such in this project. Pleroma is a term originating in Gnostic and Christian philosophy that describes the totality and unity of the universe, a term with quite different connotations than those implied by the term mystic or mysticism. Roslavets writes in his lecture series summaries that Scriabin developed a relative system of composition using six-note chords from the harmonic series.¹²³ The pleroma chord contains equal-tempered approximations of overtones 8, 9, 10, 11, 13 and 14.

Example 3.3 : Scriabin’s Pleroma Chord



Sabaneev describes Scriabin introducing the hexachord to him, as a six-note harmony that can be layered to create more complex harmonies of nine and ten notes (in the case of *Mysterium*). He is said to have described the chord as replacing the triad as seen in the classical epoch (the triad corresponding to equilibrium). The chord was described as a fundamental harmony as opposed to a dominant harmony, and as a consonance as opposed to a dissonance.¹²⁴ When viewed horizontally, the chord takes the following pitch numbers: 0, 2, 4, 6, 9, 10. The synthetic chord of Roslavets is represented by the following pitch numbers: 0, 2, 4, 5, 8, 11. The first three in both pitch fields are identical.

Yaroslav Stanishevsky, in his article ‘About an Elusive Theoretical System: Nikolai Roslavets and his theory of Synthetic Chords’,¹²⁵ provides a reproduction of a drawing by Roslavets which is stored in the Russian State Archive of Literary Sources. This diagram represents the

¹²¹ Simon Morrison, "Skryabin and the Impossible," *Journal of the American Musicological Society* vol 51, no 2, (1916): 314.

¹²² George Perle, "Scriabin's Self-Analyses," *Music Analysis* vol 3, no 2 (July 1984): 118

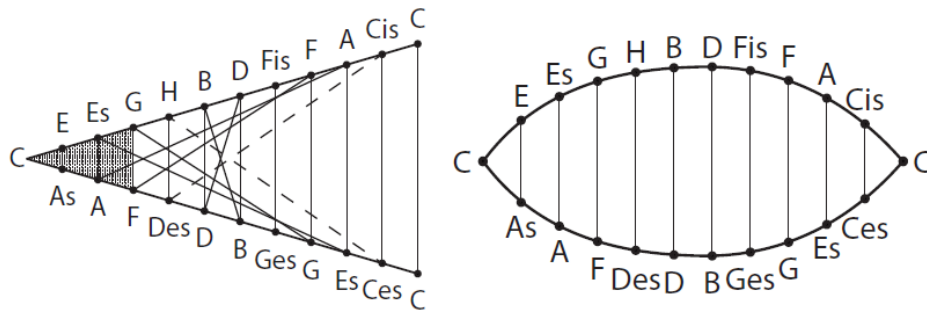
¹²³ Roslavets, "New System," 4

¹²⁴ Phillip Ewell, "Scriabin's Seventh Piano Sonata: Three Analytical Approaches," *Indiana Theory Review*, vol 23 (Spring 2002): 50

¹²⁵ Stanishevsky, *Theoretical System*, 130

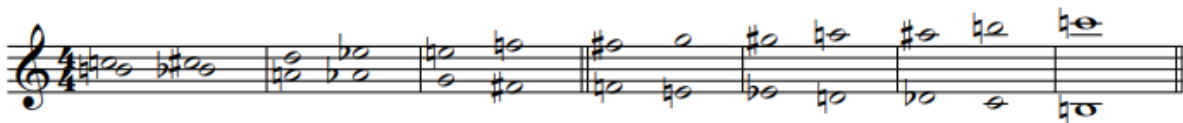
schema of tonal relationships of synthetic chords using two drawings which both represent the same idea, the oval diagram representing a simplified version. It is clear from these schemas that the tones have relationships, however the original document by Roslavets does not go into specific detail about what those relationships are.

Figure 3.3 : Roslavets' Diagram of Tonal Relationships¹²⁶



Stephen Whittington proposes that the upper line of Roslavets' diagrams of augmented triads is an 11-note subset of the chromatic scale, and the lower line is its conjunct inversion.¹²⁷ To understand this, first the two possible relationships between the 12 pitches of the chromatic scale and its inversion must be explained. In both of these forms, there is a characteristic set of six dyads that repeats in opposite voices after the distance of a tritone. Whittington demonstrates this in the following two examples:

Example 3.4 : Disjunct: there are no dyads containing two identical pitch classes (i.e. unison, octave)¹²⁸



¹²⁶ Stanishvsky, *Theoretical System*, 130

¹²⁷ Stephen Whittington, *Roslavets Diagram*, Email, 2021: The full document outlining this theory has been provided as an appendix to this work, in Appendix A.

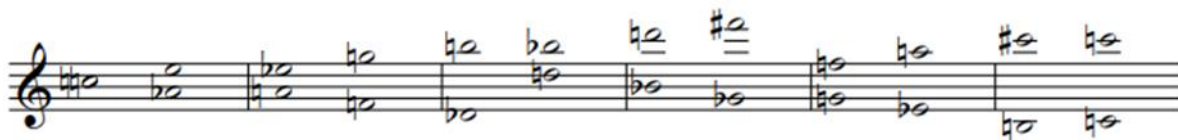
¹²⁸ Whittington Email

Example 3.5 : Conjunct: there are two dyads consisting of identical pitch classes (unison, octave). These two dyads are a tritone apart.¹²⁹



Owing to the fact that both of these inversion forms have only 6 distinct transpositions, transposition by a tritone will produce the same set of dyads. The two patterns shown in examples 3.4 and 3.5 therefore demonstrate all the possibilities of inversion within the chromatic scale: including subsets such as diatonic and octatonic, and complete and incomplete chromatic sets regardless of the order of the notes within each set. The pitch relationships inherent to the diagrams of tonal relationships of Roslavets are demonstrated in example 3.6.

Example 3.6 : Pitch relationships in the upper and lower lines of Roslavets' diagrams¹³⁰



It is notable that in the diagrams, Ab is missing from the upper line. As Ab forms a dyad with E natural, therefore E natural is also missing from the lower line. Whittington proposes that this omission is deliberate: an omission that is connected to the carefully thought-out structure of the series of augmented triads, which would be impossible with the inclusion of both Ab and E natural in both lines. This is justified by the harmonic derivation of the augmented triad. According to the theory of Riemann et al., the augmented triad in its primary form (written as two major 3rds) holds that the middle note is regarded as the 'fundamental' or 'root' of the chord: the upper 3rd (represented in blue) is derived from the 5th partial of the harmonic series, and the lower 3rd (represented in red) is derived from the 5th partial of the subharmonic series. This is shown in example 3.7. Any other forms, or inversions, of the same chord are referred to as secondary form.

¹²⁹ Whittington Email

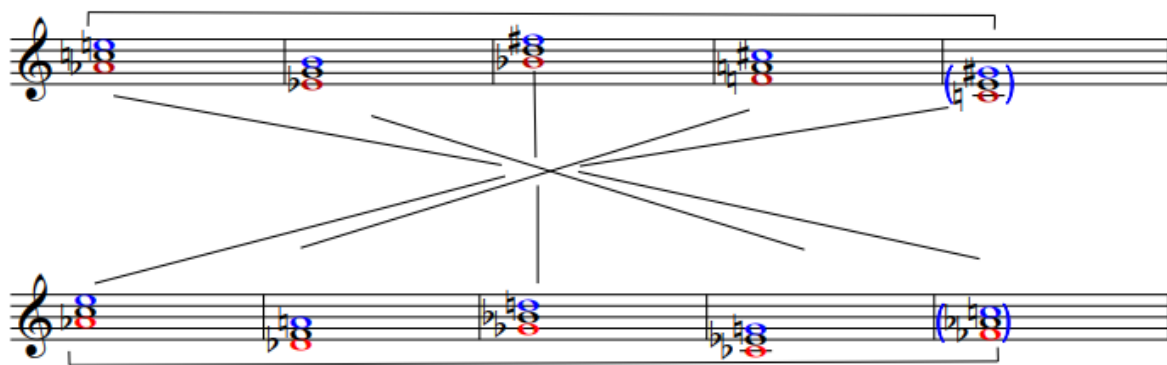
¹³⁰ Whittington Email

Example 3.7 : Augmented triad in its primary form with a fundamental of C¹³¹



The cycles of augmented triads on the ascending and descending cycles of 5ths are mirror images of one another: ignoring enharmonic differences in notation. The beginning and end of this sequence is C, and there is a triad at the mid-point of the set that contains the tritone F#/Gb, which is the other unison dyad shown above in example 3.5. Notes in red are taken from the subharmonic series, and notes in blue are taken from the harmonic series: this is because augmented triads contain both harmonics and subharmonics.

Example 3.8 : Cycles of augmented triads on the ascending (upper staff) and descending (lower staff) cycles of 5ths¹³²

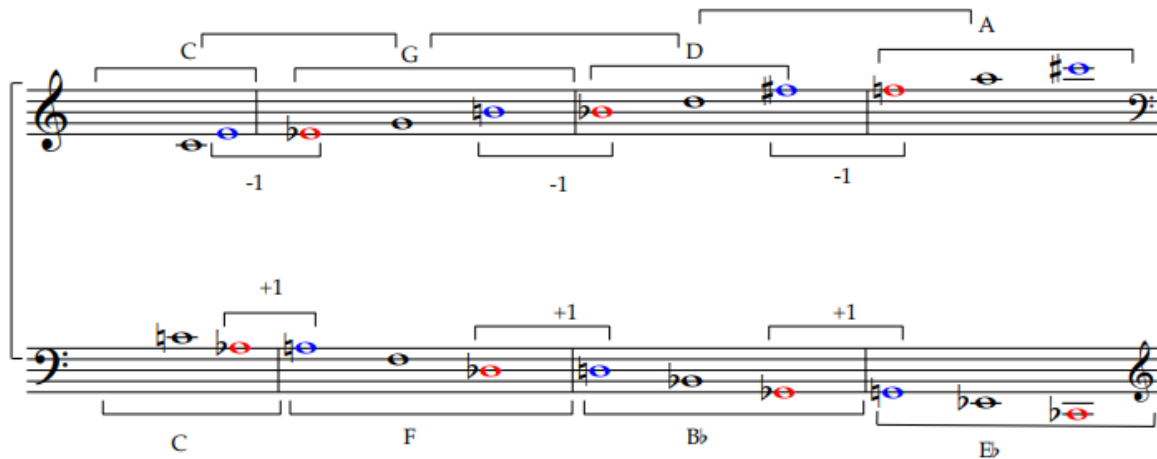


Example 3.9 depicts the augmented triads as they appear in the diagrams, with the upper staff ascending in 5ths, and the lower staff descending in 5ths. Roslavets uses the triad Ab-C-E as a generating set expanding outward from C and spanning both lines, with Ab and E natural diverging into the descending and ascending cycles of 5th. This is the only triad presented in this way, with the following augmented triads appearing as three consecutive notes.

¹³¹ Whittington Email

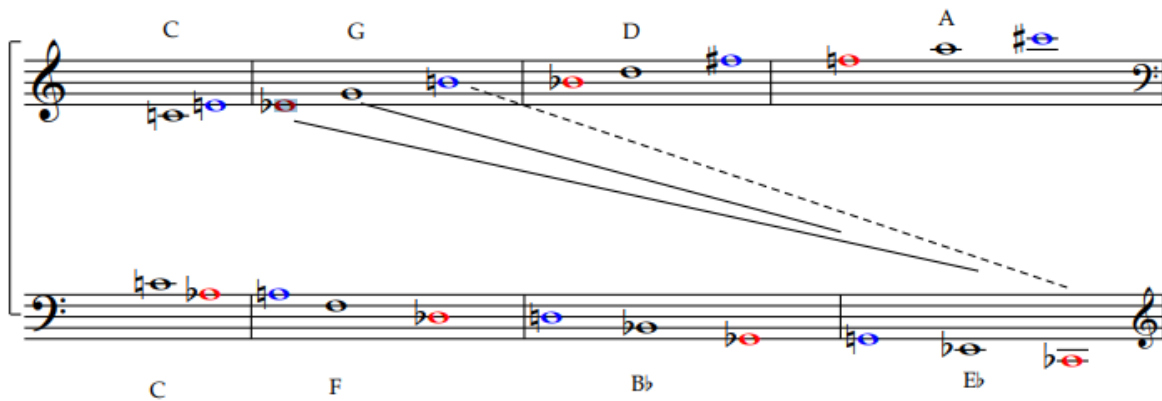
¹³² Whittington Email

Example 3.9 : Augmented triads as they appear in Roslavets' diagrams¹³³



The lines on the diagrams represent connection between different forms of the same augmented triad. Example 3.10 shows a comparison between the augmented triads of G (from the cycle of ascending 5ths) and Eb (from the cycle of descending 5ths). There are two identical notes: Eb and G, which have been connected with continuous lines, and one enharmonic change from B natural to Cb which has been connected with dotted line.

Example 3.10 : Connection between different forms of the same triad¹³⁴



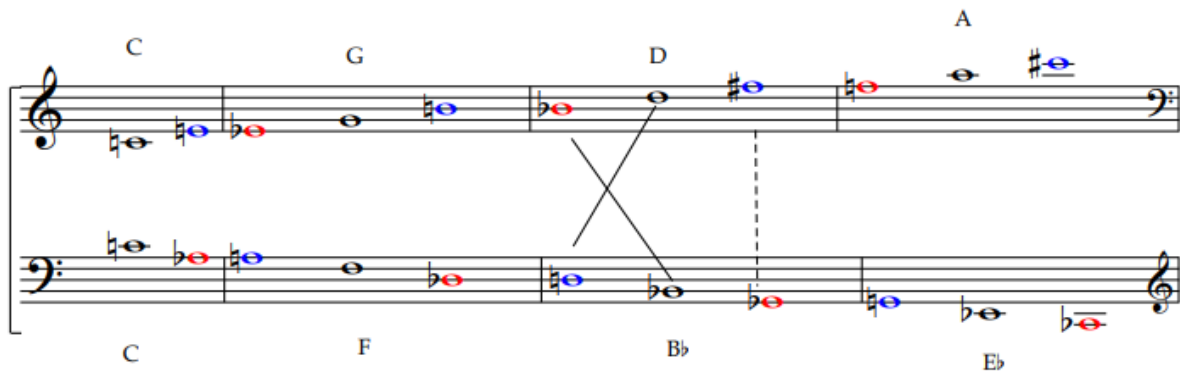
Example 3.11 shows a comparison between the augmented triads of D (from the cycle of ascending 5ths) and Bb (from the cycle of descending 5ths). There are two identical notes: D and Bb, which have been connected with continuous lines, and one enharmonic change from F# to Gb which has been connected with dotted line. This example is notable for two reasons,

¹³³ Whittington Email

¹³⁴ Whittington Email

the first of which is because in Roslavets' diagram there is no visible dotted line connecting F# and Gb. This can be explained by considering that since all the dyads are connected by continuous vertical lines between the upper and lower series, a dotted line in this case would not be visible. The second reason is that this instance is the only place where the two forms of an augmented triad have a common note that is directly opposite to its counterpart in the diagram – this is because F#/Gb is a unison dyad, a tritone away from the 'tonic' dyad C.

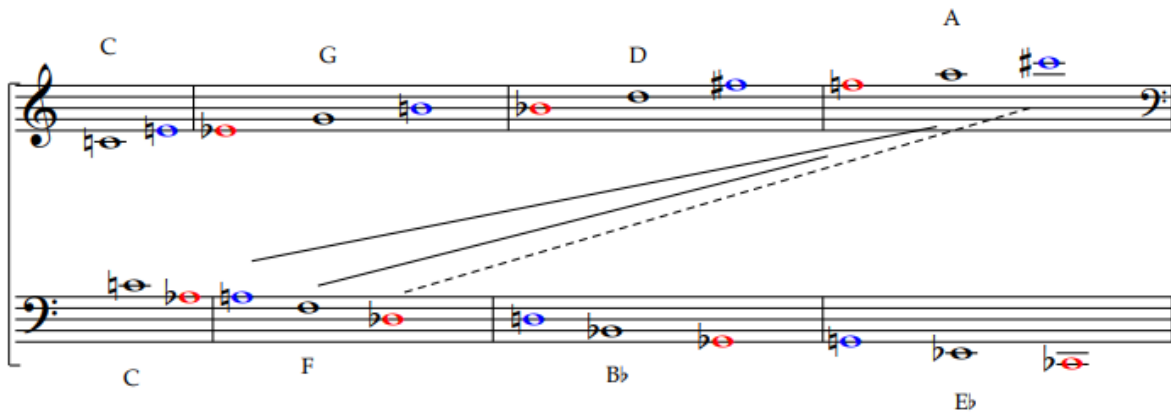
Example 3.11 : Connection between different forms of the same triad¹³⁵



Example 3.12 shows a comparison between the augmented triads of A (from the cycle of ascending 5ths) and F (from the cycle of descending 5ths). There are two identical notes: A and F, which have been connected with continuous lines, and one enharmonic change from C# natural to Db which has been connected with dotted line.

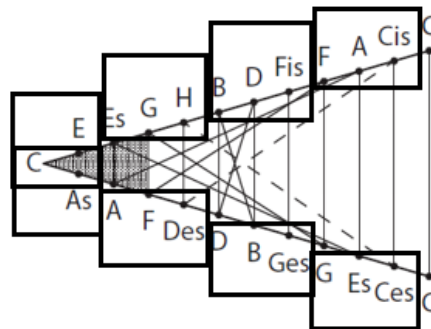
¹³⁵ Whittington Email

Example 3.12 : Connection between different forms of the same triad¹³⁶



To summarise these discoveries, Whittington writes that the first diagram emphasises the *expanding* form of the series. This is in keeping with the generating principle, which like the harmonic series, could continue infinitely if the intervals were tuned according to harmonic frequency ratios, and the cycles of ascending and descending 5ths continued to expand. In the second diagram, he proposes that Roslavets has simplified it and changed its shape in order to emphasise its cyclic nature. This is to accentuate that it returns to its point of origin, a feat which is only possible in equal temperament (despite theoretical derivations from harmonics/subharmonics).

Figure 3.4 : Roslavets’ Diagram of Tonal Relationships according to augmented triads



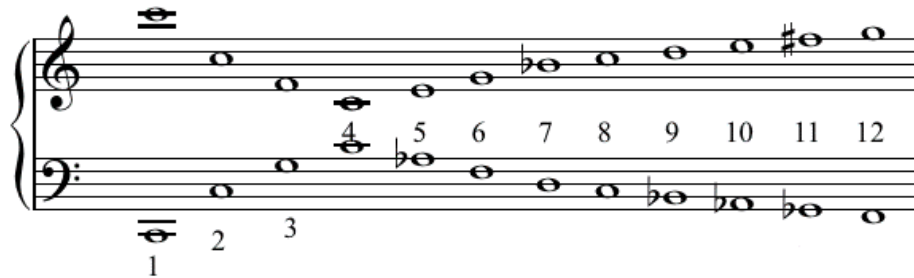
The following table illustrates the augmented triads in the groupings by Roslavets.

¹³⁶ Whittington Email

Table 3.4 : Augmented triads

Ascending	(C E)	E ^b G B	B ^b D F [#]	F A C [#]
Descending	(C A ^b)	A F D ^b	D B ^b G ^b	G E ^b C ^b

Example 3.13 : Harmonic and subharmonic series interwoven



The augmented triads in Roslavets’ triangular and oval diagrams form the core of the synthetic chord itself. Each augmented triad forms the basis for synthetic chords that have been organised in quintas, which will be covered next in Chapter Four: Analysing the Music. The evidence can be found in the pitch organisation of Sonata No.1.

Table 3.5 : Ascending synthetic chords of Sonata No.1 and Roslavets’ augmented triads

Synthetic Chord	Pitch	Harmonic (ascending)
Qnt0	A ^b , B ^b , C, D ^b , E, F, G ^b	(C E)
Qnt+1	E ^b , F, G, A ^b , B, C, D ^b	E ^b G B
Qnt+2	B ^b , C, D, E ^b , F [#] , G, A ^b	B ^b D F [#]
Qnt+3	F, G, A, B ^b , C [#] , D, E ^b	F A C [#]

Table 3.6 : Descending synthetic chords of Sonata No.1 and Roslavets’ augmented triads

Synthetic Chord	Pitch	Subharmonic (descending)
Qnt0	A ^b , B ^b , C, D ^b , E, F, G ^b	(C A ^b)
Qnt-1	D ^b , E ^b , F, G ^b , A, B ^b , C ^b	A F D ^b
Qnt-2	G ^b , A ^b , B ^b , C ^b , D, E ^b , F ^b	D B ^b G ^b

Qnt-3	Cb, Db, Eb, Fb, G, Ab, Bbb	G Eb Cb
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The table of quintts can be viewed as a replacement circle of fifths using synthetic chords, and the very foundation of the new system of tone organisation. It is used to construct the pieces in their entirety.

CHAPTER FOUR: ANALYSING THE MUSIC

This chapter will discuss the different theoretical apparatus employed to analyse the music, hopefully illuminating both the methods of music analysis utilised as well as shedding light on the inner workings of Sonata No. 1, Sonata No. 2 and Sonata No. 5.

In each analysis, set out in chapters five, six and seven respectively, two main forms of identification in regard to the synthetic chords are employed. To begin with, the basic structure of the chord needs to be established. This is done by taking the pitch field at the beginning of the piece, which is regarded as the ‘home’ or tonic synthetic chord that then dictates all the following harmonic progressions, and then taking the notes and arranging them to form a succession of notes to provide the raw harmonic and melodic material for the piece by first forming the chord based upon the diminished 7th and augmented triad. From here, the rest of the notes can be populated, giving a starting note and a departure point for the table of fifths to follow. The notes of the synthetic scale are numbered in semitones above the starting pitch – with no reference to harmony at all. These numbered pitch fields show only the intervallic make-up of the sets and not their relationships to each other. This is in contrast to the pitch-class sets of Allen Forte, and are not to be confused. The pitch-class ‘0’ in these analyses represents only the fundamental starting pitch of the synthetic chord in question in relation to the fundamental tone.

Table 4.1 : Pitch numbers of the home synthetic chord

	Pitch numbers of home synthetic chord											
Sonata No. 1	0		2		4	5			8	9	10	
Sonata No. 2	0	1	2		4	5	6	7		9	10	
Sonata No. 5	0		2		4	5		7	8		10	11

In referring to each synthetic chord, distance has been measured in tonal fifths and denoted as a quint (Qnt = perfect fifth) as opposed to T+ or T-. This is due to the arrangement of the table of synthetic chords along the line of fifths, a vital element of the new system of tone organisation. Therefore, each synthetic chord is able to be represented in two ways already, both in intervallic distances (pitch numbers pertaining only to the synthetic chord in question)

as well as its transpositional identification in relation to the home synthetic chord of each piece. In this way, there is a method to identify the makeup of the synthetic chord taken independently from a harmonic context, as well as the synthetic chord in a harmonic context. In each analysis, a table has been provided after the exposition, development and recapitulation, showing the intervallic, transpositional, as well as letter name identification of pitches contained within each chord. Additionally, owing to the unique aspects of the score of Sonata No. 2 only, letter name identifications have also been provided to identify synthetic chords for this sonata (as well as the pitches contained within each chord).

For this study, each score was carefully analysed and pitch fields notated in a document for each sonata. Once the home synthetic chord was established and arranged in order, the table of fifths was able to be populated using this data collected from the first stage of the analysis. Each chord was able to be placed in its position along the line of fifths, confirming the theoretical framework used to deduce the harmonies. In no case are there any chords included in this study that do not adhere to the theoretical framework discussed.

After identifying the fundamental tones contained within each chord and populating a table of fifths, it is necessary to begin to delve into the relationships present between the chords. This occurs by looking into the transpositional relationships and discovering any transpositional motifs or trends in each work. Transpositional relationships will be represented via the use of diagrams and tables, and will be described in some cases using specific theoretical terminologies; providing a fascinating look at the underlying architecture of this music.

Each sonata analysis is supported by numerous diagrams representing the transpositional paths of the synthetic chords. The diagrams show the synthetic chords present in the transpositional path, with the start and end points of the transpositions indicated underneath. Each synthetic chord that has been included in the diagram is shown in a box, its order dictated by its position on the line of fifths. Lines connecting the chords will show the path of the music, with numbers underneath each line indicating the progress of the music. It is very important to note that these diagrams are abstract representations of music, which flows in temporal linearity, in other words, our aural experience of the music unfolding in real time (in visual terms, in relation to the score, from left to right). The diagrams do not flow from left to right and are instead represented by numbers which indicate the position of each harmonic change.

Palindromic rhythmic or pitch structures that operate, reflectively, on either side of a vertical axis in the musical score are unlikely to be perceived - in the temporal moment - by the

listener, although they are likely to be understood by the performer or analyst. This is presumably as a result of the process of preparation that is not limited to the real time span of the performance. These transpositional paths and any resulting symmetry have conceptual significance for the composer and his tightly regulated new system of tone organisation, and perhaps that is all that needs to be understood. The composer's experience is not only an aural one, but also visual, conditioned by constant engagement with the notation of the score as a visual artefact in its own right. This visual awareness of the composer is linear, but it is not necessarily temporal, and as such, neither are the diagrams included in this study.

The theoretical work of Inessa Bazayev has been utilised in chapters five, six and seven to describe the different organisations of transposition of the synthetic chords, or pitch fields, to create harmonic tension and release, as well as to provide a theoretical framework for the types of symmetry present. The transposition of these chords is most often meticulously preserved in the orthography of the notation so as not to disturb the clarity, which can lead to the inclusion of double and triple sharps and flats in the score. Bazayev writes that Roslavets' orthography operates on a deeper structure of fifth relations, favouring transpositions that are reminiscent of the traditional tonal intervals of a perfect 4th and a perfect 5th as well as the diatonic chordal functions of subdominant and dominant, which the composer himself described as deputies for tonality, or diatonic imitation. Bazayev's theory is that Roslavets creates symmetrical chord paths within clearly segmented formal sections of the compositions. This results in sets of transpositions that can be regarded as transpositional motifs.¹³⁷ Each sonata has been analysed with this in mind, leading to the multiple divisions present in the score, represented by letter names, which reside within the more traditional sections of exposition, development and recapitulation.

In populating a table of the pitch fields, the distance between the fundamental note of each synthetic chord has been measured in tonal fifths and denoted as a quint (Qnt = perfect fifth). As previously highlighted in this study, Roslavets' own writings about his work reveal the importance of these relationships. Roslavets writes "this 'synthetic chord' is called upon to replace the 'basic triad' of classicism. The simplest transpositions of it a fifth higher and lower produce a formula similar to classical tonality: tonic – dominant – subdominant."¹³⁸ Upon listening to the piece with the score, the listener can ascertain that this music is far from static

¹³⁷ Bazayev, Triple Sharps, 111

¹³⁸ Bazayev, Triple Sharps, 112

and that these transpositions are utilised to create and release tension, despite the transpositional motifs remaining under the surface. The transpositional motifs (recurring transpositional patterns) are employed in different sections of each piece with different pitch fields, creating a sense of familiarity which is supported by the higher or lower pitch of the transpositions as well as familiar melodic material. This creates a dramatic and full sense of harmony to engage the listener and create striking harmonic and melodic impressions.

Bazayev writes that Roslavets “expresses relaxation of synthetic chord-paths in two ways: 1) returning to the initial synthetic chord (first-level default), and 2) returning to the midpoint of the path (second-level default), which balances the motivic transpositional gestures of the ‘sharp’ and ‘flat’ sides on the line of fifths.”¹³⁹ It is important to note that in this study, the sharp line of fifths is referred to as the ascending line of fifths, and the flat line of fifths, the descending line of fifths.

The transpositional motifs are of interest here. Two of the theoretical apparatus that Bazayev put forward to describe these patterns are as follows:

Transpositional Crisp Symmetry: This type of repetitive motivic transposition is characterised by a symmetrically shaped chord path marked by repetitive motivic gestures along the line of perfect fifths.¹⁴⁰ This type of symmetry does not feature traditional inversions or retrogrades of motifs. Instead, one of the features of this type of transpositional motif is that the same ordered transpositional set that occurs at the beginning of the passage will repeat in reverse direction on the line of fifths – irrespective of any movement between chords to enable this kind of transposition that may disrupt the initial visual symmetry. The symmetry seen in the diagrams representing the chord paths is a product of these movements along the lines of fifths and is irrespective of the time spent in each chord nor movements back and forward between them. An additional type of qualifier for transpositional crisp symmetry identified as part of this research is a tendency towards mirror symmetry, demonstrated by a symmetrical chord path that shows movement around a mid-point that demonstrates the same distances. This type of symmetry does not need to have the same number of transpositions or repeat in the opposite direction along the line of fifths, only demonstrate movement using the same distances and finish in a position mirroring the start in the opposite side.

¹³⁹ Bazayev, *Triple Sharps*, 112

¹⁴⁰ Bazayev, *Triple Sharps*, 112

Transpositional Near Symmetry: This type of classification demonstrates asymmetrical chord-paths that come close to crisp symmetry, but which feature one or more elements that preclude inclusion as crisp symmetry.

By identifying the chord paths through each of the sonatas, the overall form of each piece and relationship between synthetic chords and their transpositions can be examined in more detail, and connections and patterns unearthed. Through analysis of each of these differing pieces of music, a type of underlying architecture can be uncovered that provides some insight into the compositional system employed in their creation.

Tonality is one of the most important factors in the form of a sonata, and the renewal of tonality makes a new sonata form even whilst preserving outwardly the contours of its traditional scheme. The three pieces used for analysis are composed in sonata form (also known as first-movement form, or sonata-allegro form). Roslavets had a particular fondness for sonata-allegro form, describing it as a most flexible form that is the most available for development out of all the so-called past forms.¹⁴¹ Having undergone the most change, sonata form shows the greatest departure from its original classical form.

The traditional structure of sonata form features an exposition, a development, and a recapitulation often finishing with a coda or codetta. Within the exposition are two or more subjects (or themes, these terms are used interchangeably), the first of which is stated in the tonic, or home key, and the second in the dominant key; in the development section, the subject material is taken and developed via modulation and melodic devices such as fragmentation and extension; and in the recapitulation, the first two subjects return however this time both in the tonic key. It is important to note that sonata form varies considerably throughout each musical era, and that many sonatas deviate from this traditional form described here. The following table illustrates traditional diatonic sonata form: 'A' refers to the first subject, and 'B' refers to the second subject. Sometimes a third subject is introduced in the development which is referred to as 'C'.

¹⁴¹ Ewell, Vanguard, 511

Table 4.2 : Sonata-allegro form

Exposition				Development		Recapitulation		
Intro	A	B	Codetta	A + B + C fragmented/developed	Retransition	A	B	Codetta
Tonic	Tonic	Dominant/relative		Modulatory	Tonic	Tonic		

Throughout the 20th century, some composers continued to write music using traditional tonal forms, whilst some pioneered entirely new ways of organising their music. Composers utilised the thematic patterns of standard tonal forms in individual movements even as functional diatonic tonality was cast aside in favour of new harmonic characteristics individual to each composer. Despite this juxtaposition of old and new, it is always the interaction of musical elements that creates form.¹⁴²

The three sonatas featured in this project are composed in one movement, and do not combine the various parts of the classical multi-movement sonata (sonata-allegro - slow movement – rondo/scherzo etc) into the one movement. They instead use first movement structure (sonata-allegro form) mapped out with synthetic chords for the entirety of the piece. The single-span sonata is associated with the late romantic tradition, beginning with Franz Liszt and his Sonata S.178 in B minor. This sonata, considered to be a pinnacle of romantic-era expression, has a single movement structure and thematic development, with double barlines differentiating thematic sections. The single movement sonatas that may perhaps carry the most significance for Roslavets are the piano sonatas of Scriabin; starting with No. 5 Op. 53, composed in 1907, to No. 10 Op. 70, composed in 1913. Other Russian composers who wrote in the single-span one movement sonata form for the piano include Nikolai Medtner, Aleksandr Mosolov, Nikolai Myaskovsky, Dmitri Shostakovich and Sergei Prokofiev to name a few.

Scriabin's Sonata No. 5 Op. 53 is an example of single-span sonata taking the first movement structure of sonata-allegro form. The piece begins with a long introduction of 46 bars with two discernible themes. The first has a marking of 'Allegro. Impetuoso. Con stravaganza', the second, at bar 13, is marked 'Languido'. The exposition commences at bar 47 with the first subject, marked 'Presto con allegrezza'. This is followed by a transition which lasts until bar

¹⁴² Joel Lester, "Analytic Approaches to Twentieth-Century Music," (New York: W.W Norton & Company, Inc, 1989): 57

119. At this point, the second subject appears, marked ‘Meno vivo’. The exposition is then concluded with a codetta which echoes elements of the introduction. The development of the sonata commences at bar 166, and develops thematic material from the exposition and codetta until bar 329. At this point, the recapitulation commences, and the exposition is repeated a tonal fifth lower.¹⁴³ The coda commences at bar 401, also using material from the introduction transformed using dramatic dynamics and pianistic effects. Scriabin takes sonata-allegro form and transforms it from a first movement into a complete sonata; this is done by extending each section, using drastically contrasting subjects and tonalities, utilising introductions, codettas and codas as developmental devices, and elaborating the development of the subjects presented into much larger schemas. By looking at Scriabin’s sonata in this way, it is possible to see a clear path to the form employed by Roslavets which will be examined in more detail in the following chapters. In addition to the similarities of form and gesture, Roslavets employed similar expressive markings as Scriabin to denote changes in section and subject.

Table 4.3 : Scriabin’s 5th Piano Sonata Form

Section	Bars	Thematic material
Introduction	1-12	Introductory Theme 1 - Allegro. Impetuoso. Con stravaganza
	13-46	Introductory Theme 2 - Languido
Exposition	47-95	First Subject - Presto con allegrezza
	96-119	Transition
	120-139	Second Subject – Meno vivo
	140-165	Codetta
Development	166-329	Transformation of exposition material
Recapitulation	329-400	Repetition of exposition material transposed a tonal fifth lower
Coda	401-457	Introductory Theme 2 - Languido material transformed and elaborated

To provide clear sections conducive for analysis, each sonata has been divided up into sections marked by letter names within each traditional section of exposition, development and recapitulation. Each section has been divided according to factors such as melodic subjects

¹⁴³ a technique also employed in an earlier sonata, Sonata-Fantasia Op. 19

and their development, transpositional paths and their logical conclusion as well as their interaction with melody, and clear sections marked by double barlines within larger sections.

CHAPTER FIVE: ANALYSIS OF SONATA NO. 1 (1914)

The ambitious first piano sonata is the first known large-scale work for piano solo composed in sonata form by Nikolai Roslavets. The piece was first published 76 years after its completion in 1990 by the publishing house Muzyka in Moscow and was edited by Eduard Babasjan. Shortly after its release in Russia, Schott Verlag published it in Europe. Completed in 1914, two years after his graduation from the Moscow Conservatory during a creatively rich and prosperous period for the then 35-year-old Roslavets; this sonata represents an early example of the new system of tone organisation and demonstrates many of the features of this revolutionary new compositional method including those that are the focus of this study, the synthetic chords and resulting transpositional paths.

The form of this sonata tends towards Scriabinesque ‘motif’ material – that is, larger sections of the music that use combined melody, harmony and rhythm as motivic material to develop. Roslavets uses complex musical textures with up to five voices concurrently each with their own rhythmic pattern, and needing multiple staves: at one point, there are four staves to accommodate the dense pianistic writing. This is a feature of Scriabin’s late piano sonatas from number 6 onwards. Each section has an independent expressive marking, as well as markedly different moods and sonorities, which flow onwards throughout the sonata. Despite this, the piece is written in Sonata form however it is not the classical sonata-allegro form that is seen in Sonata No. 5. The rhythmic elements of this sonata are very complex and require careful reading on the part of the performer to ensure they are executed correctly: each musical gesture features dotted triplets, quintuplets and septuplets juxtaposed over one another. There are sweeping bass figures reminiscent of Scriabin’s bass writing.

This flexible application of the synthetic chord means that the composer includes some consonant sonorities in the writing, including diatonic triads and 7th chords. The character of this synthetic chord, appearing somewhat major, means that all transpositions are essentially of a major character too, meaning that the composer could have created an overall impression, or imitation, of a major composition, however that is far from the case: this music speaks its own language and despite some visual confirmation of major elements, the aural rendition of the music is decidedly of its own ilk.

The home synthetic chord of this composition includes seven pitches, with a strong resemblance to the whole tone scale as well as Ab major.

Table 5.1 : Q0, Ab Major and the Whole Tone scale

Q0	Ab	Bb	C \natural	D \flat	E \natural	F \natural	G \flat
Ab Major	Ab	Bb	C \natural	D \flat	E \flat	F \natural	G \natural
Whole Tone	Ab	Bb	C \natural	D \natural	E \natural		G \flat

The following table shows the home synthetic chord of Sonata No. 1, compared with the basic synthetic chord in highlighted blue. The sonata shares an intervallic makeup most similar to Sonata No. 5, and least similar to Sonata No. 2.

Table 5.2 : Intervallic numbering of pitch of home synthetic chord

	Intervallic numbering of pitch of home synthetic chord											
Sonata No. 1	0		2		4	5			8	9	10	

The basic synthetic chord has been populated along the line of fifths in both directions along the ascending side and the descending side. The following table shows the synthetic chord and all its transpositions ordered in Quints in Sonata No. 1.

Table 5.3 : Ascending Synthetic Chords on the line of fifths

Synthetic Chord	Pitch	Intervallic Numbering
Qnt0	Ab, Bb, C, D \flat , E, F, G \flat	[0, 2, 4, 5, 8, 9, 10]
Qnt+1	E \flat , F, G, Ab, B, C, D \flat	
Qnt+2	B \flat , C, D, E \flat , F \sharp , G, Ab	
Qnt+3	F, G, A, B \flat , C \sharp , D, E \flat	
Qnt+4	C, D, E, F, G \sharp , A, B \flat	
Qnt+5	G, A, B, C, D \sharp , E, F	
Qnt+6	D, E, F \sharp , G, A \sharp , B, C	
Qnt+7	A, B, C \sharp , D, E \sharp , F \sharp , G	

Qnt+8	E, F#, G#, A, B#, C#, D	
Qnt+9	B, C#, D#, E, Fx, G#, A	
Qnt+10	F#, G#, A#, B, Cx, D#, E	
Qnt+11	C#, D#, E#, F#, Gx, A#, B	
Qnt+12	G#, A#, B#, C#, Dx, E#, F#	

Table 5.4 : Descending Synthetic Chords on the line of fifths

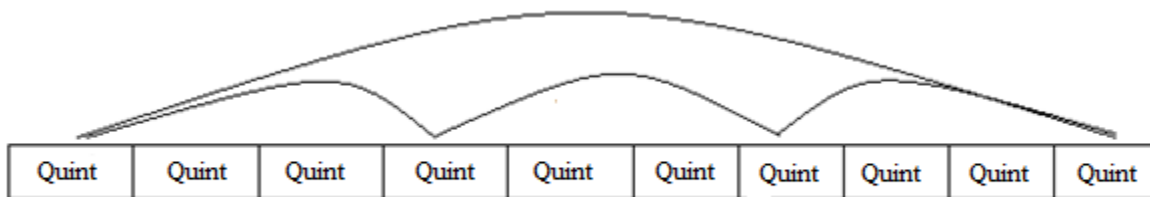
Synthetic Chord	Pitch	Intervallic Numbering
Qnt0	A \flat , B \flat , C, D \flat , E, F, G \flat	[0, 2, 4, 5, 8, 9, 10]
Qnt-1	D \flat , E \flat , F, G \flat , A, B \flat , C \flat	
Qnt-2	G \flat , A \flat , B \flat , C \flat , D, E \flat , F \flat	
Qnt-3	C \flat , D \flat , E \flat , F \flat , G, A \flat , B $\flat\flat$	
Qnt-4	F \flat , G \flat , A \flat , B $\flat\flat$, C, D \flat , E $\flat\flat$	
Qnt-5	B $\flat\flat$, C \flat , D \flat , E $\flat\flat$, F, G \flat , A $\flat\flat$	
Qnt-6	E $\flat\flat$, F \flat , G \flat , A $\flat\flat$, B \flat , C \flat , D $\flat\flat$	
Qnt-7	A $\flat\flat$, B $\flat\flat$, C \flat , D $\flat\flat$, E \flat , F \flat , G $\flat\flat$	
Qnt-8	D $\flat\flat$, E $\flat\flat$, F \flat , G $\flat\flat$, A \flat , B $\flat\flat$, C $\flat\flat$	
Qnt-9	G $\flat\flat$, A $\flat\flat$, B $\flat\flat$, C $\flat\flat$, D \flat , E $\flat\flat$, F $\flat\flat$	
Qnt-10	C $\flat\flat$, D $\flat\flat$, E $\flat\flat$, F $\flat\flat$, G \flat , A $\flat\flat$, B $\flat\flat\flat$	
Qnt-11	F $\flat\flat$, G $\flat\flat$, A $\flat\flat$, B $\flat\flat\flat$, C \flat , D $\flat\flat$, E $\flat\flat\flat$	
Qnt-12	B $\flat\flat\flat$, C $\flat\flat$, D $\flat\flat$, E $\flat\flat\flat$, F \flat , G $\flat\flat$, A $\flat\flat\flat$	

This sonata features no indications of fingerings, harmonic pedalling, or letter names to indicate any of the synthetic chords, among his three piano sonatas, only the fifth fully exhibits harmonic pedal markings and the second has letter names for the chords. This being said, the harmonic pedalling does not always provide clear and consistent indications of harmonic changes: the letter names are much more reliable. In numerous parts of the sonata there are large absences of harmonic pedalling where the synthetic chord changes.

This piece features a 1st melodic subject, 2nd melodic subject, and a 3rd melodic subject with two motifs within. The development uses all the material from the exposition as well as the 3rd melodic subject, however, much of the development in this sonata takes place in the transpositional motifs and the sectional motifs.

The main transpositional motif of this sonata is characterised by four synthetic chords and modulates via leaps of four fifths (synthetic chords), with one larger modulation included from the lowest to the highest synthetic chord or vice versa. This transpositional motif, though similar to the transpositional motifs of Sonata No. 2 and Sonata No. 5, is the only one of the three to use larger distances between the chords within. As the analysis will demonstrate, this motif appears in smaller, contained sections of the sonata as well as over larger sections of the piece. The motif is developed in the same spirit as melodic and harmonic development occurs in more traditional sonata form.

Figure 5.0 : Main Transpositional Motif



EXPOSITION

The exposition is divided into four sections labelled A, B, C, D and E.

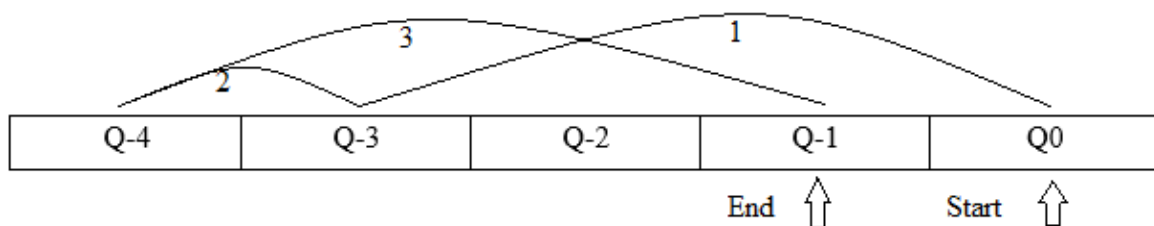
Table 5.5 : Exposition sections

Section	Bars
A	1 - 21
B	22 - 29
C	30 - 34
D	35 - 41
E	42 - 44

SECTION A

Section A opens with the first transpositional path, depicted in figure 5.1, from bars 1-4. This path begins on Q0, the home synthetic chord, and makes the first harmonic move to Q-3 in bar 2. This span of four synthetic chords occurs frequently throughout this sonata and acts as a transpositional motif. The second move in bar 3 travels to Q-4, with the third and final move of the opening material returning closer to the home synthetic chord to Q-1 in bar 4.

Figure 5.1 : Sonata No.1, Section A, Bars 1-4



The harmony of this sonata is established on the descending side of the table of fifths, moving in leaps of four synthetic chords. This is a neat and contained example of transpositional crisp symmetry despite not displaying visual symmetry, as the same transpositional move of four synthetic chords that occurs from Q0 to Q-3 at the beginning of the passage repeats in reverse direction from Q-4 to Q-1 on the line of fifths.

The 1st melodic subject is stated in bar 1 and is the same length as the transpositional motif, the two are intertwined. This melody is characterised by rising phrases and repetition in twos, and is shown in blue in example 5.1. The horizontal use of Q0 is shown in the first bar, where the composer takes two notes to create a melodic fragment, as well as in bar 3 (shown in pink) where the notes of Q-4 are used as ornamentation in a scalic pattern descending.

Example 5.1 : Sonata No. 1, A Section, 1st melodic subject

The image displays three systems of musical notation for the first melodic subject of Sonata No. 1, A Section. The first system (bars 1-3) shows the initial melodic subject in blue and a scalic pattern in pink. The second system (bars 4-5) shows the subject repeated in blue and a scalic pattern in pink. The third system (bars 6-7) shows the subject repeated in blue and a scalic pattern in pink. The score is marked 'Allegro con impeto' and 'Piano'.

The 1st melodic subject is then repeated in bar 5, transposed down the line of fifths to Q-5. The transpositional path does not repeat itself, though the melodic subject and accompanying material seem almost identical. Instead of moving down four synthetic chords in the first two bars of this material (as seen in the opening two bars, from Q0 to Q-3), the music moves from Q-5 to Q+4, a large leap in the opposite direction spanning ten synthetic chords. The intervallic distances in the melodic subject remain the same, however the harmony changes

completely. This is an interesting compositional device that may have been employed to create aural interest whilst further stating the 1st melodic subject.

Example 5.2 : Sonata No. 1, Section A, Bars 1-2

Example 5.3 : Sonata No. 1, Section A, Bars 5-6

SECTION B

Section B debuts a new type of material that recurs frequently throughout the sonata, a short section marked '*scherzando, con leggerezza*' as seen in example 5.4. This material is reminiscent of a fragment from Scriabin's Sonata. No. 5, composed in 1907, five years before the completion of Roslavets' Sonata No.1, and is composed from material originating from the 1st melodic subject.

Example 5.4 : Sonata No. 1, Section B, Bars 22-29

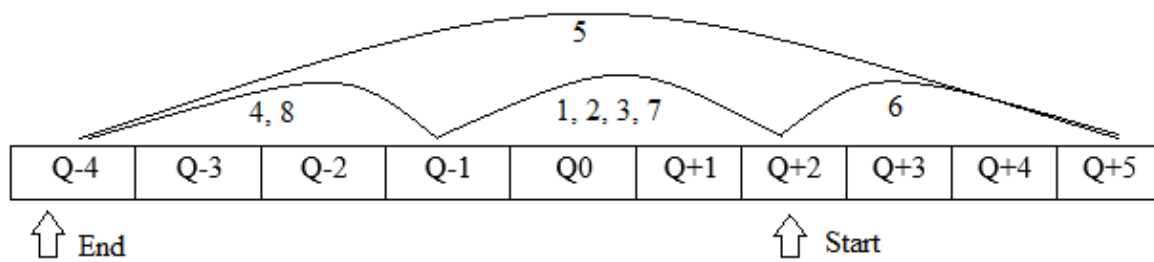
14712

Example 5.5 : Scriabin’s Sonata No. 5, Allegro Fantastico, Bars 140-142

The transpositional path of this section follows the familiar span of four synthetic chords, and uses four chords in total as seen in figure 5.2. This transpositional path is the main transpositional motif of this sonata, and features transpositional near symmetry that results from these repetitive motivic gestures along the line of fifths but that precludes inclusion as crisp symmetry owing to the start and end point location as well as the direction of movement along the line of fifths. This symmetrical path, that balances synthetic chords on the ascending side of the home synthetic chord with synthetic chords on the descending side, features a mid-point of Q0, which allows the music to cycle away on either side of the line of fifths and return

to its home chord, relaxing the musical tension. Figure 5.2 shows the path of the chords, beginning on Q+2 and moving back and forth between Q+2 and Q-1 in three moves. From there, the next harmonic change is to Q-4, another distance of four chords, and then an overarching move to Q+5 which joins these chords together and cements the pattern of fours. The section finishes by again cycling through the synthetic chords in fours from Q+5, to Q+2, to Q-1, and finishing on Q-4.

Figure 5.2 : Sonata No.1, Section B, Bars 22-29



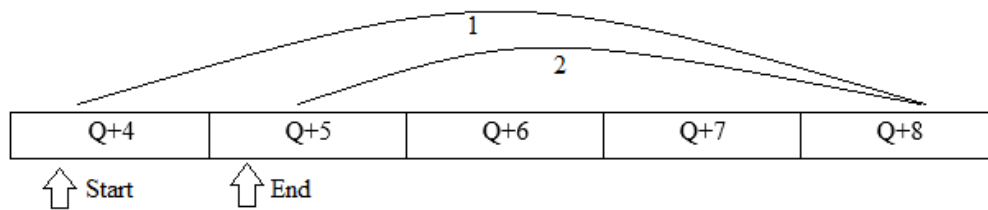
SECTION C

Section C debuts the 2nd melodic subject, which is marked ‘*Pieghevole*’, which means light, pliable, and flexible in Italian. The time signature changes from 1/4 to 2/8, however this change is imperceptible owing to the time equivalence indicated by the composer.

Example 5.6 : Sonata No. 1, Section C, Bars 30-34

The 2nd melodic subject is accompanied by an uncluttered harmonic sequence, using only three synthetic chords as shown in figure 5.3. Beginning on Q+4, the harmony moves to Q+8, and then finishes on Q+5 via a move of four synthetic chords down the line of fifths. Throughout the sonata, this transpositional motif returns with the 2nd melodic subject.

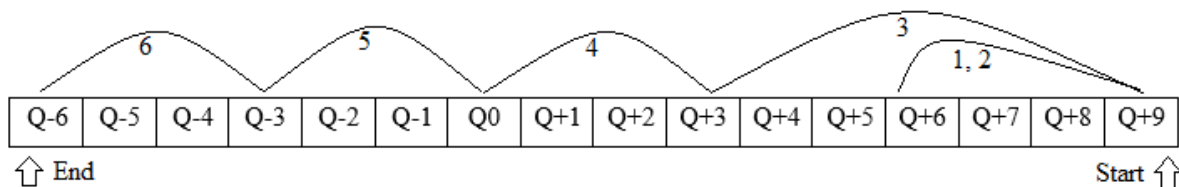
Figure 5.3 : Sonata No.1, Section C, Bars 30-34



SECTION D

The section marked ‘*scherzando, con leggerezza*’ returns here with a different transpositional path, depicted in figure 5.4, using a greater distance along the line of fifths. However, despite the greater distance travelled, the section continues the theme of the sonata by utilising the span between four synthetic chords for harmonic changes. The scherzando material begins on Q+9 in bar 35, shifting quickly to Q+6 then back to Q+9, then skipping Q+6 entirely in favour of Q+3 in bar 37. Though this is a larger distance, the sense of four chords is preserved owing to the movement to Q+6 in bar 35. From Q+3, the harmony moves to Q0, the home synthetic chord, then into the descending side of the line of fifths to Q-3 in bar 38, and finishing in Q-6 in bars 39 and 40. The motivic use of a span of four synthetic chords is particularly apparent in this passage.

Figure 5.4 : Sonata No.1, Section D, Bars 35-41



SECTION E

Concluding the exposition, the 2nd melodic subject returns, rhythmically diminished and transposed to the synthetic chord of Q-2, instead of Q+4. This return of 2nd melodic subject

material acts as a codetta to finish this section of the piece and stays in the same harmony without modulating, without using the transpositional motif seen in figure 5.3.

Table 5.6 : Exposition summary

Exposition				
Section	Bar	Synthetic Chord	Time Signature	Material
A	1	Q0	6/8	<i>Allegro con impeto</i> 1 st melodic subject is stated
	2	Q-3		
	3	Q-4	5/8	
	4	Q-1		
	5	Q-5	6/8	1 st melodic subject is restated, transposed to Q-5
	6	Q-4		
	7	Q+3	5/8	
	8	Q+6		
	9	Q+2	6/8	1 st melodic subject material is fragmented and extended
	10		5/8	
	11	Q-1	6/8	
	12		5/8	
	13	Q-6		
	14	Q+1		
	15	Q-4	2/8	
	16	Q-5		
	17	Q-6		
	18	Q+2	5/8	
	19		4/8	
	20			
	21			
B	22	Q+2	2/8	<i>Scherzando, con leggerezza</i>
	23	Q-1		
	24	Q+1 – Q-1		
	25	Q-4		
	26	Q-5		
	27	Q+2		
	28	Q-1		
	29	Q-4		

C	30	Q+4	3/4 (1/4 = 2/8)	<i>Moderato, Pieghevole</i> 2 nd melodic subject is stated in Q+4
	31	Q+8		
	32	Q+8 – Q+5		
	33	Q+5		
	34			
D	35	Q+9	2/8	<i>Scherzando, con leggerezza</i>
	36	Q+6		
	37	Q+9		
	38	Q+3 – Q0		
	39	Q-3		
	40	Q-6		
	41			
E	42	Q-2	3/4	<i>Moderato (con dolcezza)</i> 2 nd melodic subject is restated in Q-2
	43			
	44		1/4	

DEVELOPMENT

The development is divided into four sections labelled F, G, H, and I.

Table 5.7 : Development Sections

Section	Bars
F	45 - 57
G	58 - 66
H	67 - 84
I	85 - 114

SECTION F

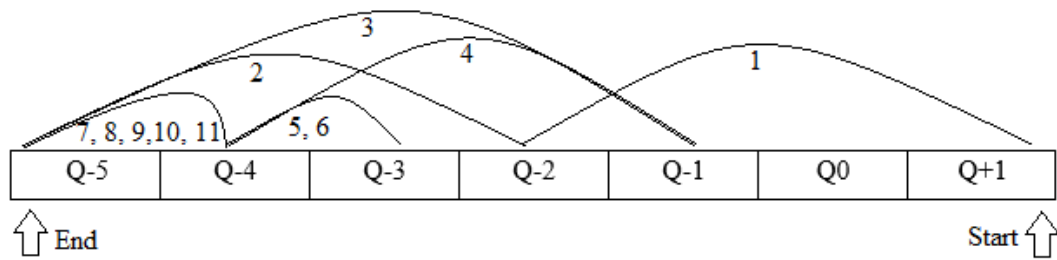
The development section of this sonata debuts the 3rd melodic subject in the opening bars and a markedly different character of music that what came in the exposition. Marked '*Moderato (dolce, con alcuna licenza)*', this melodic subject has two distinct motifs, the first of which, 3A, is marked in green, and the second, 3B, is marked in yellow. These motifs are shown in example 5.7.

Example 5.7 : Sonata No. 1, Section F, Bars 45-52

The musical score for Example 5.7 is presented in four systems, each with a different highlight color. The first system (bars 45-46) is highlighted in green and shows a modulation from Q+1 to Q-2, Q-5, Q-1, Q-4, and Q-3. The second system (bars 47-48) is highlighted in yellow and shows a modulation from Q-4 to Q-5, Q-4, and Q-5. The third system (bars 49-50) is highlighted in yellow and shows a modulation from Q-5 to Q-4 and Q-5. The fourth system (bars 51-52) is highlighted in yellow and shows a modulation from Q-5 to Q-4, Q-1, Q-2, and Q-1. The tempo is marked 'Moderato (dolce, con alcuna licenza)' and the dynamics are 'p'.

The transpositional theme of this sonata of modulation spanning four synthetic chords is particularly apparent in this section. Bar 51 to 57 shows constant modulation in this fashion as demonstrated in figure 5.5. Beginning on Q+1, the first harmonic change occurs along the descending side of the line of fifths to Q-2, and then immediately to Q-5. Moving to Q-1, an additional span of four takes the music to Q-4. This concludes the spans of four. From here, the next movement is to Q-3 and back, then back and forward between Q-4 and Q-5.

Figure 5.5 : Sonata No. 1, Section F, Bars 45-51



The next section, shown in figure 5.6, commences on Q+4, and uses the span of four to change to Q+1, then Q-2, then from Q-1 to Q-4, ending on Q-5.

Figure 5.6 : Sonata No. 1, Section F, Bars 51-53

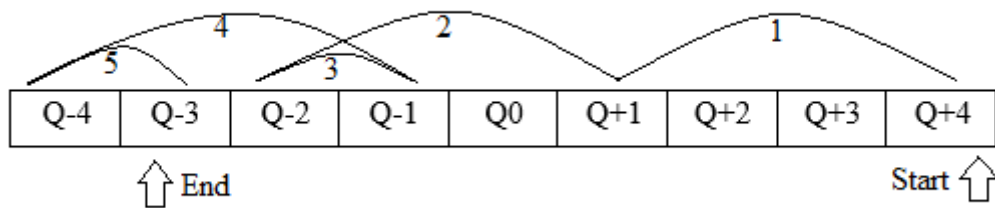
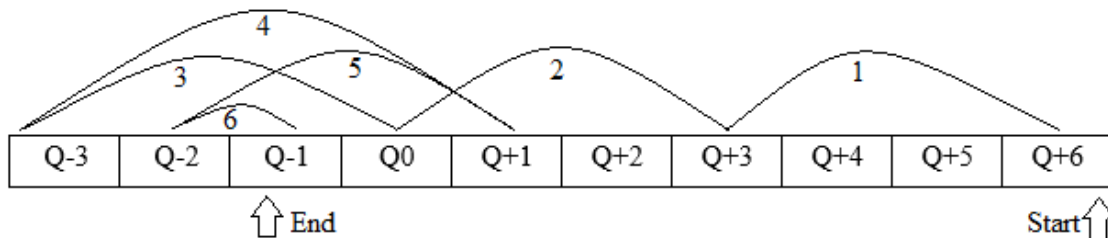


Figure 5.7 demonstrates the same movement between four chords however takes the harmony to the ascending side of the line of fifths, starting on Q+6 and moving down to Q+3, then the home chord of Q0, then Q-3. From here one more four-chord movement is included in Q+1 to Q-2, concluding the section in Q-1.

Figure 5.7 : Sonata No. 1, Section F, Bars 53-57



SECTION G

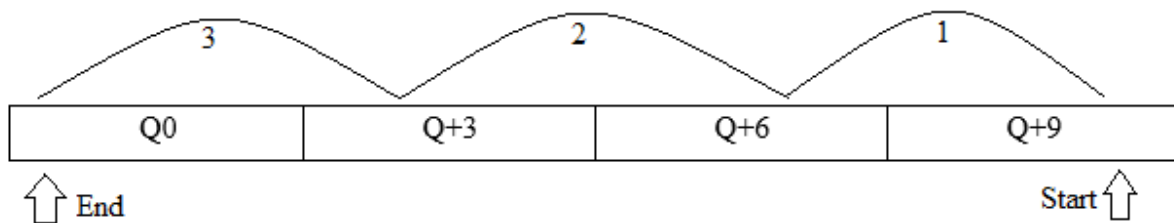
Section G features a literal restatement of the 1st subject in the different harmony of Q-5, a common compositional device employed by the composer. Upon the second iteration of the

subject, a large transpositional leap is made from Q-5 to Q+6, continuing to modulate to Q+10. This takes the composition to a harmony that is almost the furthest possible harmony from the home synthetic chord of Q0, increasing the tension of the development using familiar melodic material in a distant synthetic chord. This 1st melodic subject is then joined to the 2nd melodic subject directly from bar 64. The melodic material is being developed, fragmented and joined together, with transpositions ranging far from the home synthetic chord to increase the musical tension.

SECTION H

From bar 67, the 3rd melodic subject reappears with the rate of rapid transpositions increasing in leaps of four synthetic chords. Figure 5.8 shows this rapid modulation.

Figure 5.8 : Sonata No. 1, Section H, Bar 67



'Moderato non troppo. Assolute' marking commences the most harmonically dense section of the entire sonata, with modulations occurring up to three times per bar. The modulational patterns begin to repeat themselves, and the space between modulations oscillates between adjacent fifths and synthetic chords five places apart. Bar 71 to bar 80 reveals a pattern of repetition so far unseen in the sonata resulting in transpositional crisp symmetry, as the same transpositional pattern seen at the beginning of the passage repeats in reverse direction along the line of fifths. Beginning on Q+1 in bar 71, the harmony changes to Q+5 then Q+4. This harmony repeats. The music returns to Q-1, then moves to Q-3 and then Q-2. This harmony also repeats. This transpositional crisp symmetry is represented in figure 5.9 and table 5.8.

Figure 5.9 : Sonata No. 1, Section H, Bars 71-76

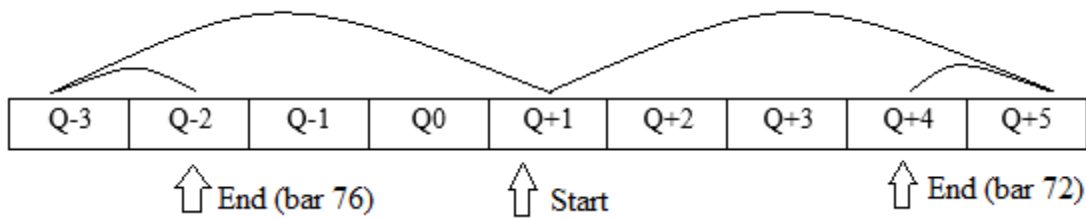


Table 5.8 : Sonata No. 1, Section H, repetition in bars 71-76

Bar 71	Bar 72
Q+1 – Q+5 – Q+4	Q+1 – Q+5 – Q+4
Bars 73-74	Bars 75-76
Q+1 – Q+1 – Q-3 – Q-3 – Q-2	Q+1 – Q+1 – Q-3 – Q-3 – Q-2

The repetition continues from bar 77 to bar 80, as seen in table 5.9.

Table 5.9 : Sonata No. 1, Section H, repetition in bars 77-80

Bar 77	Bar 78
Q+6 – Q+6 – Q+7	Q+6 – Q+6 – Q+7
Bar 79	Bar 80
Q+3 – Q+3 – Q+4	Q+3 – Q+3 – Q+4

This section of the development displays extraordinarily complex interweaving of melodic material alongside the rapid modulation by using the 1st melodic subject as a rhythmically augmented middle voice beginning in as seen in example 5.8, leading to the largest climax so far seen in this sonata. The use of the synthetic chord in vertical and horizontal context is particularly evident here, with the 1st melodic subject appearing in the middle stave and juxtaposed against dense accompanying material reminiscent of the opening of the sonata.

Example 5.8 : Sonata No. 1, Section H, Bars 73-84

The image displays a musical score for Example 5.8, consisting of two systems of music. Each system contains two staves: a piano part (upper) and a violin part (lower). The first system covers bars 73 and 74, while the second system covers bars 75 and 76. The piano part features a melodic line with slurs and dynamic markings such as 'f' and 'Q+1'. The violin part includes a melodic line with slurs and dynamic markings such as 'Q-3' and 'Q-2'. A blue box highlights the violin part in bars 74 and 75. The score is set in 3/4 time and includes various musical notations such as notes, rests, and dynamic markings.

The image displays a musical score for Section I, consisting of four systems of piano accompaniment. Each system includes a vocal line and a piano accompaniment line. The systems are labeled with measure numbers and rehearsal marks: the first system (measures 77-78) has rehearsal marks Q+6 and Q+7; the second system (measures 79-80) has rehearsal marks Q+3 and Q+4; the third system (measures 81-82) has rehearsal marks Q+10 and Q+9; and the fourth system (measures 83-84) has rehearsal mark Q+8. The piano accompaniment features a prominent melodic line in the right hand, which is highlighted with a blue box. The score includes dynamic markings such as *p*, *f*, and *ff*, and performance instructions like *con molto passione*. The tempo is marked as *Commodo*. The score is numbered 14712 and 19.

SECTION I

Section I is in extreme contrast to the fiery climax experienced in the previous section. The expression marking is *‘Commodo, con delicatezza, narrante’* and the dynamic marking is

piano. The repetitive patterns are similar in quality to the previous section as shown in table 5.10.

Table 5.10 : Sonata No. 1, Section I, repetition in bars 85-100

Bar 85	Bar 86
Q+9 – Q+9 – Q+10	Q+9 – Q+9 – Q+10

Bar 87	Bar 88
Q-1 – Q-1 – Q0	Q-1 – Q-1 – Q0

Bar 99	Bar 100
Q+1 – Q+5 – Q+4	Q+1 – Q+5 – Q+4

The 3rd melodic subject returns in bar 85, at which point the technique described in table 5.10 is repeated by using the rhythmically augmented melodic material from the 2nd melodic subject. This material is developed until the end of the development section. This becomes one of the most pianistically technically challenging parts of the entire sonata, owing to the extremely dense texture of the writing. There are five distinct voices operating from bar 92 onwards, and these voices represent the development of two melodic subjects concurrently, covering six octaves of the piano.

Example 5.9 : Sonata No. 1, Section I, Bars 91-95

91

Q+2

92 (con estro poetico) 93

Q+11 Q+9

94 95

Q+9 Q+8 Q+9

14713

Table 5.11 : Development summary

Development				
Section	Bar	Synthetic Chord	Time Signature	Material
F	45	Q+1 – Q-2 – Q-5	9/8	<i>Moderato (dolce, con alcuna licezza)</i> 3 rd melodic subject is stated
	46	Q-1 – Q-4 – Q-3		
	47	Q-4 – Q+5 – Q+4		
	48	Q+5	3/4	
	49	Q+5 – Q+4		
	50	Q+5		
	51	Q+5 – Q+4	3 rd melodic subject is restated three synthetic chords higher	
	52	Q+1 – Q-2 – Q-1		9/8
	53	Q-4 – Q-3 – Q+6		
	54	Q+3 – Q0 – Q-3		
	55	Q+1 – Q-2 – Q-1		
	56	Q-1		3/4
	57	Q-1		
G	58	Q-5	3/4	<i>(con agitazione, sordamente)</i> 1 st melodic subject returns in Q-5
	59			
	60	Q+6		
	61			
	62	Q+7		
	63	Q+6		
	64			<i>(Meno con morbidezza)</i> 2 nd melodic subject partially restated
	65	Q+10		
	66			
H	67	Q+9 – Q+6 – Q+3	9/8	<i>Moderato non troppo. Assolute</i> 3 rd melodic subject in Q+9
	68	Q0 – Q-1 – Q-4		
	69	Q-3 – Q-4 – Q+5		
	70	Q+4 – Q+3 – Q0		
	71	Q+1 – Q+5 – Q+4		
	72	Q+1 – Q+5 – Q+4		

	73	Q+1 – Q-1 – Q-3		1 st melodic subject used as middle voice rhythmically augmented
	74	Q-3 – Q-2	2/4	
	75	Q+1 – Q+1 – Q-3	3/4	
	76	Q-3 – Q-2	2/4	
	77	Q+6 – Q+6 – Q+7	3/4	
	78	Q+6 – Q+6 – Q+7		
	79	Q+3 – Q+3 – Q+4		
	80	Q+3 – Q+3 – Q+4		
	81	Q+10		
	82	Q+9		
	83	Q+8		
	84			
I	85	Q+9 – Q+9 – Q+10	9/8	
	86	Q+9 – Q+9 – Q+10		
	87	Q-1 – Q-1 – Q0		
	88	Q-1 – Q-1 – Q0		
	89	Q+1		
	90			
	91	Q+2	3/4	2 nd melodic subject used as middle voice rhythmically augmented
	92	Q+11		
	93	Q+9		
	94			
	95	Q+8 – Q+8 – Q+9	9/8	
	96	Q+9		
	97	Q+6	3/4	
	98			
	99	Q+5 – Q+5 – Q+4	9/8	
	100	Q+5 – Q+5 – Q+4		
	101	Q+3	3/4	
	102			
103	Q+7			
104				

105	Q+11		
106			
107	Q+8		
108	Q+5 – Q+5 – Q+2		
109	Q-2		
110	Q+7		
111	Q-5		
112	Q-6 – Q-6 – Q-2		
113	Q-6 – Q-6 – Q-2		
114	Q-6		

RECAPITULATION

The recapitulation is divided into eight sections labelled I, J, K, L, M, N, O and P.

Table 5.12 : Recapitulation sections

Section	Bars
J	115 - 134
K	135 - 142
L	143 - 147
M	148 – 154
N	155 – 161
O	162 - 170
P	171 - 211
Q	212- 219

SECTION J

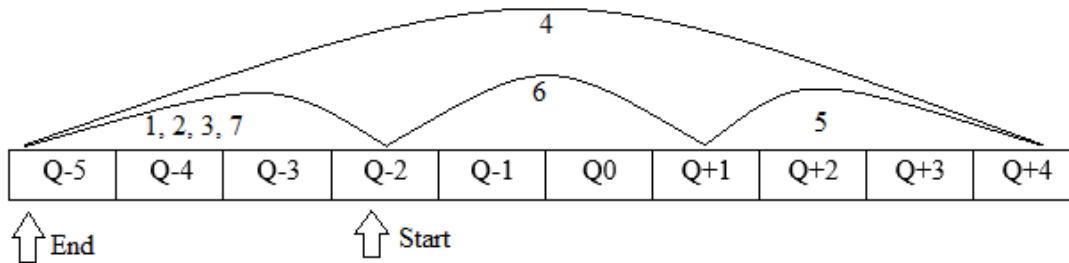
The beginning of the recapitulation is identical to the exposition. The first and second statement of the 1st subject here features the exact same synthetic chords as the exposition. This correlates with traditional sonata form. At bar 127, the material begins to deviate.

SECTION K

Section K is almost identical to Section B, except it begins in the harmony of Q-1 instead of Q+2, a distance of four synthetic chords. The transpositional path is the same, however the chords used are shifted up one synthetic chord on the line of fifths. As in section B, this transpositional path demonstrates transpositional near symmetry that results from repetitive motivic gestures but that precludes inclusion as crisp symmetry owing to the start and end point location as well as the direction of movement along the line of fifths. The expression marking is the same, '*Scherzando, con leggerezza*'. Beginning on Q-2, the music shifts back and forward three times between Q-2 and Q-5. The next harmonic shift is to Q+4, an overarching move that ties the pattern together. Then, harmonic shifts to Q+1, Q-2 and ending on Q-5 finish the section. The architecture of the harmony, depicted in figure 5.9, is the classic transpositional motif of the first sonata. This symmetrical path, that balances synthetic chords

on the ascending side of the home synthetic chord with synthetic chords on the descending side, features a mid-point of Q-1 instead of Q0.

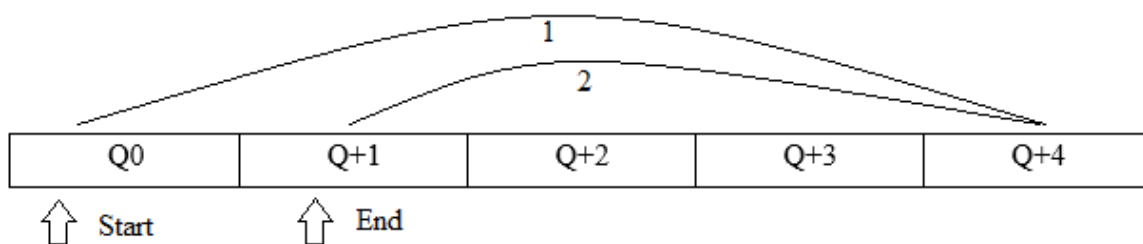
Figure 5.10 : Sonata No. 1, Section K, Bars 135-142



SECTION L

Section L is also almost identical to Section C, with the same transpositional distances employed and motivic material, however, the section begins in Q0 instead of Q+4. This is following the traditional construction of sonata-allegro form and therefore could be classified as diatonic imitation, with the second melodic subject in the recapitulation returning in the tonic. In this case, the second subject returns in the home synthetic chord of Q0 and further cements the tonality as the home key. The harmony begins on the home synthetic chord, Q0, with the 2nd melodic subject in unaltered form. The section then moves to Q+4, and finishes on Q+1 in bar 145.

Figure 5.11 : Sonata No. 1, Section L, Bars 143-147

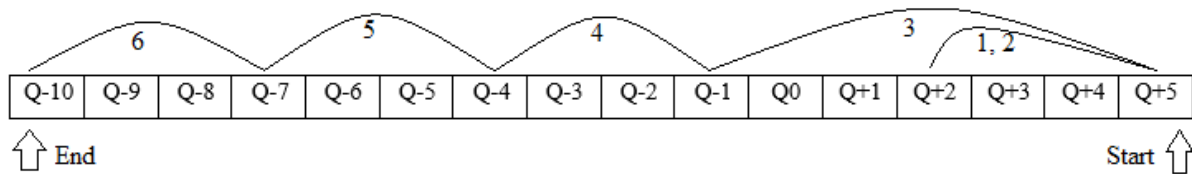


SECTION M

Section M contains a shortened version of the ‘*Scherzando, con leggerezza*’ material which is characterised by the motivic movement spanning four synthetic chords. The transpositional path follows the same pattern as section D, which is shown in figure 5.6, however is it transposed four synthetic chords down, beginning on Q+9 instead of Q+5 as seen in figure 5.11. Beginning on Q+5, the harmony shifts to Q+2 and quickly returns, then moves to Q-1,

skipping Q+2 (as previously seen) but retaining the sense of movement between four synthetic chords owing to the shifts back and forth to Q+2. The harmony moves to Q-4, then Q-7, and finishes in Q-10, a harmony distant to the home synthetic chord along the line of fifths.

Figure 5.12 : Sonata No. 1, Section M, Bars 148-154



SECTION N

The 2nd melodic subject returns in section N transposed to Q-6, moving to Q-2 and then Q-5, using the same transpositional path of previous iterations of this theme. The quiet and introspective nature of the melody is here preserved after the tumultuous use of this melody in the development.

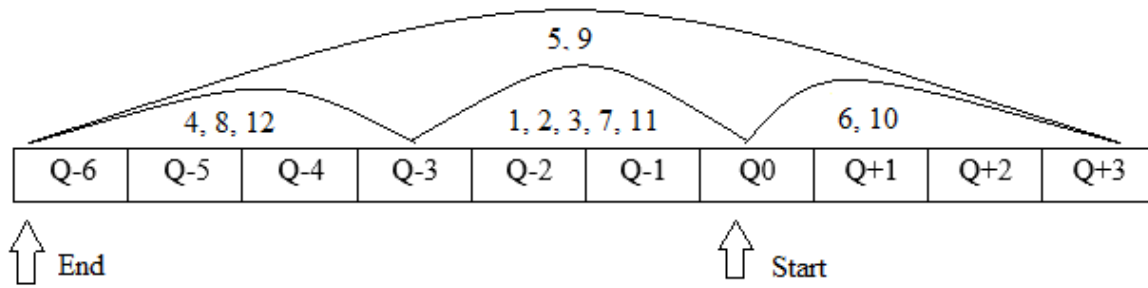
SECTION O

Bar 162 sees the return of the 3rd melodic subject, first seen in the opening of the development. The dynamic marking remains at piano, however the subject is returned in the home synthetic chord of Q0. This is a nod to traditional sonata-allegro form, where the subjects are returned to the tonic in the recapitulation.

SECTION P

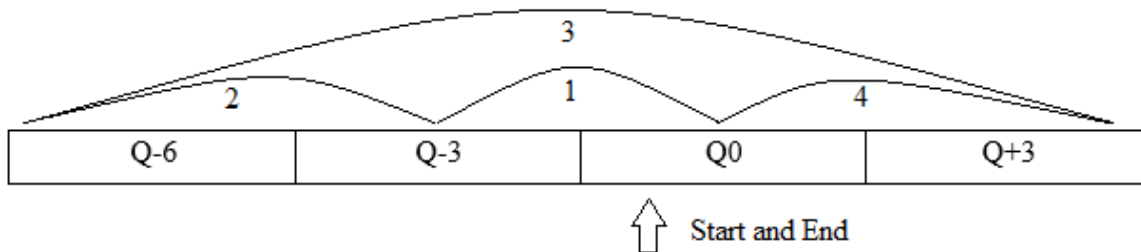
This section features the scherzando material with an expressive marking of *Vivo (con sveltezza)* and is characterised by the main transpositional path featured throughout the sonata – modulations via spans of four synthetic chords with an overarching movement of ten chords tying the section together. This is demonstrated in figure 5.12. Here however, there are more movements in a circling pattern. Beginning on the home synthetic chord of Q0 again, the music moves back and forward from Q-3 in three moves. From Q-3, the movement to Q-6 is followed by the large jump to Q+3, and then the cycle repeats: Q0, Q-3, Q-6, Q+3, and finishing on Q0 again in bar 182.

Figure 5.13 : Sonata No. 1, Section P, Bars 171-182



This pattern continues from bar 183 to 195 with no back and forward movement, simply cycling through these chords repetitively as seen in figure 5.12.

Figure 5.14 : Sonata No. 1, Section P, Bars 183-195



This section is finished by movement between the home synthetic chord and Q+4, *pianissimo* into the final section.

SECTION Q

This final section of the sonata restates the 3rd melodic subject with the same transpositional path as seen in previous iterations of the theme. Once the music rests in the home synthetic chord harmony, it stays there, ending very quietly with an expressive marking of *poco a poco morendo e diminuendo*.

Table 5.13 : Recapitulation summary

Recapitulation				
Section	Bar	Synthetic Chord	Time Signature	Material
J	115	Q0	6/8	Tempo I (<i>Allegro con impeto</i>) 1 st melodic subject restated in Q0
	116	Q-3		
	117	Q-4	5/8	
	118	Q-1		
	119	Q-5	6/8	
	120	Q+4		
	121	Q+3	5/8	
	122	Q+6		
	123	Q+2	6/8	
	124		5/8	
	125	Q-1	6/8	
	126		5/8	
	127	Q-1		
	128	Q-4	(2/8)	
	129	Q-5		
	130	Q-6		
	131	Q-2	5/8	
	132		4/8	
133				
134				
K	135	Q-2	4/8	<i>Scherzando con leggerezza</i>
	136	Q-5		
	137	Q-2 – Q-5		
	138	Q+4		
	139	Q_1		
	140	Q-2		
	141	Q-5		
	142	Q+4		
L	143	Q0	3/4 (1/4 = 2/8)	<i>Moderato. Pieghevole</i>

	144	Q+4		
	145	Q+1	2/4	
	146			
	147			
M	148	Q+5	2/8	<i>Scherzando con leggerezza</i>
	149	Q+2		
	150	Q+5		
	151	Q-1 – Q-4		
	152	Q-7		
	153	Q-10		
	154			
N	155	Q-6	3/4	<i>Moderato (con dolcezza)</i> 2 nd melodic subject in Q-6
	156	Q-2		
	157	Q-2 – Q-5	2/4	
	158	Q-5		
	159	Q-5 – Q+4		
	160	Q+4		
	161		1/4	
O	162	Q0 – Q-3 – Q-6	9/8	<i>Moderato con moto (dolce, con alcuna licenza)</i> 3 rd melodic subject returns in Q0
	163	Q-2 – Q-5 – Q-4		
	164	Q-5 – Q+4 – Q+3		
	165	Q+4	3/4	
	166	Q+3		
	167	Q+4		
	168	Q+3		
	169	Q0 – Q-3 – Q-2	9/8	
	170	Q-5 -Q-4 – Q+4		
P	171	Q0	2/8	<i>Vivo (con sveltezza)</i>
	172	Q-3		
	173	Q0 – Q-3		
	174	Q-6		

175	Q+3		
176	Q0		
177	Q-3		
178	Q-6		
179	Q+3		
180	Q0 – Q-3		
181	Q-6 – Q+3		
182	Q0 – Q-3		
183	Q+3		
184	Q0 – Q-3		
185	Q-6 – Q+3		
186	Q0 – Q-3 – Q-6		
187	Q+3		
188	Q0		
189	Q-3		
190	Q-6		
191	Q+3		
192			
193			
194			
195	Q0		
196	Q0 – Q+4		
197	Q+4		
198	Q-4		
199	Q-4 – Q0		
200	Q0		
201			
202			
203	Q+4		
204	Q+4 – Q-4		
205	Q-4		
206			

	207			
	208			
	209			
	210			
	211			
Q	212	Q-1	3/4	<i>Lento (Romanesco)</i> 3 rd melodic subject restated in Q-1
	213	Q+3		
	214	Q+3 – Q0	2/4	
	215	Q0		
	216			
	217			
	218			
	219			

CHAPTER SIX: ANALYSIS OF SONATA NO. 2 (1916)

Sonata No. 2 for piano was completed in 1916, two years after Sonata No. 1 (1914) and, like Sonata No. 1, was first published 74 years later in 1990 by the publishing house Muzyka in Moscow, edited by Eduard Babasjan. Shortly after its release in Russia, Schott Verlag published it in Europe. During the years 1916-1919, Roslavets composed few works. The only works to survive, all unpublished in Roslevets' lifetime, are two movements of a string quartet (a scherzo and andante), a soprano part for an Ave Maria, and Sonata No. 2.¹⁴⁴

Sonata No.2 for piano represents the pinnacle of the 'new system of tone organisation' compositional technique using synthetic chords of the three known sonatas. It has less of the deliberate and ambitious grandiosity of Sonata No.1, though is entirely as virtuosic, with a more contained form and a recurrent transpositional motif that can be traced throughout the entirety of the work.

The piece is characterised by rising phrases and swells of harmony utilising much of the pitch range of the piano. There are combinations of traditional tonal based chords and synthetic chord-based dissonances (though the composer may argue that viewing the synthetic chords as dissonances is incorrect) that provide a sense of balance within the texturally complex and polyphonic pianistic writing. Unusually, the tempo in the piece is dictated quite literally by the frequently shifting metre of the piece: although there is a time signature of 4/8 written at the beginning of the piece, there is a 5/8 metre operating under the surface owing to the use of triplets and quintuplets over semiquavers, quavers and crotchets throughout. At no point is 5/8 written in the score as opposed to Sonata No.1 which liberally employs this time signature. Often a change in time signature makes no immediately perceivable aural difference to the pulse of the music but has the effect of providing a written out accelerando when the various rhythmic combinations of triplets and quintuplets are utilised in both their original, expanded and contracted forms.

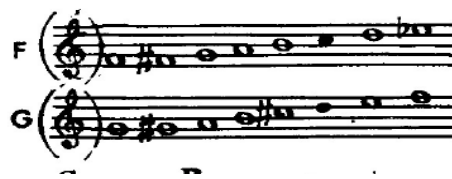
The overall thematic material of the piece can be summarised in three ways: synthetic chords used vertically and horizontally; melodic subjects providing clarity of sections and utilised in

¹⁴⁴ McKnight III, Music and revolution, 28

quasi-traditional nods to sonata-allegro form; and clear use of transpositional motifs which provide the underlying architecture and aurally ‘invisible’ structure to the piece.

This sonata features two pitch fields notated by the composer above the score which indicate the intervallic makeup in horizontal form of the synthetic chords inherent to this piece (see the diagram below). Each pitch field has the following sequence of tones and semitones [S – S – T – T – S – T – S], which, when interpreted in intervallic numbering with 0 as the fundamental tone, result in [0, 1, 2, 4, 6, 7, 9, 11].

Example 6.1 : Synthetic chords present in Sonata. No. 2



The home synthetic chord has as its fundamental tone, C [C♭, C#, D♭, E♭, F#, G♭, A♭, B♭]. The makeup of this nonachord allows for a greater flexibility of harmony than seen in the previous sonata, and has an additional feature not seen in Sonatas No. 1 or No. 5: it is the least adherent to the inclusion of the [0, 2, 4, 5, 8, 11] pitch field of the basic synthetic chord of the three sonatas.

Table 6.1 : Intervallic numbering of pitch of home synthetic chord

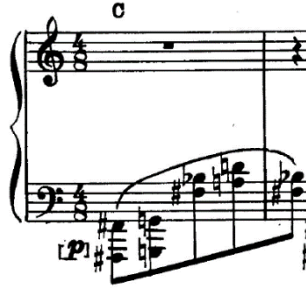
	Intervallic numbering of pitch of home synthetic chord											
Sonata No. 2	0	1	2		4	5	6	7		9	10	

In the music, the synthetic chord does not necessarily begin on the fundamental tone of each chord, giving further credence to the theory that the specific ordering of the pitches is not of importance in any of the compositions studied in this project.

Unique to this sonata, the score highlights which synthetic chords are in use in each passage via symbols at the top of the staff, using German musical scale identification symbols to denote the fundamental tone of each. Each synthetic chord starts on the fundamental tone

indicated by the symbol above the bar and corresponds directly to the table of fifths provided in this analysis.¹⁴⁵

Example 6.2 : Letter symbol



The following table shows the synthetic chords present in this piece in transpositional order by fifths. The letter names of each are also given (in original German spelling) to allow comparison to the score, a feature that is unique to the analysis of Sonata No.2. The names of the notes contained in each pitch field are given in English.

Table 6.2 : Ascending Synthetic Chords on the line of fifths

Synthetic Chord	Chord	Pitch	Intervallic Numbering
Qnt0	C	C♭, C#, D♭, E♭, F#, G♭, A♭, B♭	[0, 1, 2, 4, 6, 7, 9, 11]
Qnt+1	G	G♭, G#, A♭, B♭, C#, D♭, E♭, F♭	
Qnt+2	D	D♭, D#, E♭, F#, G#, A♭, B♭, C♭	
Qnt+3	A	A♭, A#, B♭, C#, D#, E♭, F#, G♭	
Qnt+4	E	E♭, E#, F#, G#, A#, B♭, C#, D	
Qnt+5	H	B♭, B#, C#, D#, E#, F#, G#, A♭	
Qnt+6	Fis	F#, Fx, G#, A#, B#, C#, D#, E♭	
Qnt+7	Cis	C#, Cx, D#, E#, Fx, G#, A#, B♭	
Qnt+8	Gis	G#, Gx, A#, B#, Cx, D#, E#, F#	

¹⁴⁵ (see the appendix diagram for translations of pitch into english)

Table 6.3 : Descending Synthetic Chords on the line of fifths

Synthetic Chord	Chord	Pitch	Intervallic Numbering
Qnt0	C	C \sharp , C \sharp , D \sharp , E \sharp , F \sharp , G \sharp , A \sharp , B \flat	[0, 1, 2, 4, 6, 7, 9, 11]
Qnt-1	F	F \sharp , F \sharp , G \sharp , A \sharp , B \sharp , C \sharp , D \sharp , E \flat	
Qnt-2	B	B \flat , B \sharp , C \sharp , D \sharp , E \sharp , F \sharp , G \sharp , A \flat	
Qnt-3	Es	E \flat , E \sharp , F \sharp , G \sharp , A \sharp , B \flat , C \sharp , C \sharp	
Qnt-4	As	A \flat , A \sharp , B \flat , C \sharp , D \sharp , E \flat , F \sharp , G \flat ,	
Qnt-5	Des	D \flat , D \sharp , E \flat , F \sharp , G \sharp , A \flat , B \flat , C \flat	
Qnt-6	Ges	G \flat , G \sharp , A \flat , B \flat , C \sharp , D \flat , E \flat , F \flat	
Qnt-7	Ces	C \flat , C \sharp , D \flat , E \flat , F, G \flat , A \flat , B $\flat\flat$	
Qnt-8	Fes	F \flat , F \sharp , G \flat , A \flat , B \flat , C \flat , D \flat , E $\flat\flat$	

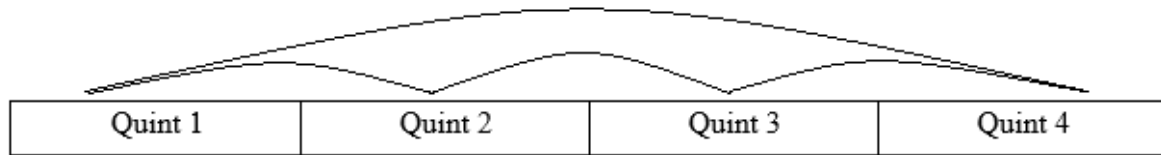
The structure of the sonata has been divided into twelve sections labelled from A to L. These divisions have been made based upon transpositional relationships as well as the 1st, 2nd and 3rd melodic subjects; and are connected to the traditional divisions of the exposition, the development and the recapitulation.

Analysis of this sonata reveals a main transpositional motif which appears throughout the piece in various iterations, and which can be seen in Sonata No. 1 – however the synthetic chords used are not in spans of fourths, they are in much closer distances of fifths, creating a much stronger impression of diatonic imitation using fifth modulations that imitate <dominant – tonic> and <subdominant – tonic> relationships. Diatonic imitation is seen more frequently in Sonata No. 2 as opposed to Sonata No. 1. The transpositional paths feature changing types of symmetry, both crisp and near. The harmonic location of the motif changes, the number of moves, or modulations, can change as can the start and end points – what remains the same is the underlying architecture of the harmonic transpositions which is found through the distances of the fifths used as well as the types of harmony changes.

This transpositional motif is characterised by four synthetic chords and modulates via fifths/quints, with one larger modulation included from the lowest to the highest synthetic chord or vice versa. As the analysis will demonstrate, this motif appears in smaller, contained sections of the sonata as well as over larger sections of the piece. The motif is

developed in the same spirit as melodic and harmonic development occurs in more traditional sonata form.

Figure 6.1 : Main Transpositional Motif



Sonata No. 2 has three main melodic subjects which appear in the exposition. These melodies are developed and fragmented throughout the duration of the sonata. The 1st subject is an ascending motif, with a crescendo towards the final sforzando chord. The melody begins with an ascending minor 2nd then a minor 6th interval, with the next three melodic steps in thirds. The final ascent to the sforzando is via another minor 2nd, followed by stepwise upward motion to the conclusion. The opening movement of a minor second forms a repeated theme throughout the sonata, as does the ascending motion with crescendo.

Example 6.3 : 1st Melodic Subject



The 2nd subject is a polyphonic theme. Two voices intertwine in a more introspective character with a three over two rhythmic aspect. The lower voice ascends in stepwise motion, while the upper voice uses a combination until the final six notes which also ascend in stepwise motion.

Example 6.4 : 2nd Melodic Subject



The 3rd subject has longer rhythmic values and also ascends. This subject is unique in the final ascension – the minor 2nd makes way for a major 3rd to finish.

Example 6.5 : 3rd Melodic Subject

The musical score for Example 6.5, titled "3rd Melodic Subject", is presented in two systems. The first system begins with a dynamic marking of *[mp]* and a fermata over the first measure. The second system includes a section marked "A" and another fermata. Red boxes highlight specific melodic lines in both systems. The score includes various musical notations such as triplets, slurs, and dynamic markings.

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EXPOSITION

The exposition is divided into four sections labelled A, B, C, and D.

Table 6.4 : Exposition structure

Section	Bars
A	1 - 24
B	25 - 41
C	42 - 72
D	73 - 100

SECTION A

The first three bars of the piece establish four things: the home (or tonic) synthetic chord, a portion of the 1st subject (which also contains pitch fields Q+1, Q-2 and Q-1 in bars 4 and 5), the vertical application of pitch field Q0 in the bass clef (shown in red), and the horizontal application of pitch field Q0 in the treble clef (shown in blue).

Example 6.6 : Sonata No. 2, Section A, Bars 1-3

Bars 1 to 7 immediately establish one of the key points of Roslavets' compositional system: diatonic imitation via modulation of harmonies along the line of fifths. The home synthetic chord is Q0, which is established in bars 1 to 3, followed by brief movement to Q+1 in bar 4. The chord then changes to Q-2 in the second half of bar 4, followed by Q-1 in bar 5, resolving to the home Q0 in bars 6 and 7. If viewing the synthetic chords in terms of their transpositions, the Quint naming system is most appropriate. However, to describe the music

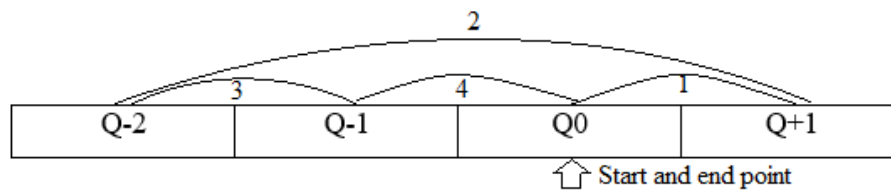
in terms of diatonic imitation, letter names and traditional harmonic names can be used to establish familiar ground. If the home synthetic chord, Q0, is thought of as the tonic on C, then the tonic is established in bars 1 to 3, followed by quick movement to G (Q+1), the dominant, in bar 4. The chord then changes to Bb (Q-2) in the second half of bar 4, followed by the subdominant, F (Q-1), in bar 5, resolving to the tonic (Q0) in bars 6 and 7 and effectively imitating a plagal cadence. This neatly demonstrates the use of diatonic imitation to establish a strong and familiar tonal centre for the listener by use of the primary tonal pillars of diatonic harmony.

Example 6.7 : Sonata No. 2, Section A, Bars 1-7

The image displays a musical score for the first seven bars of Section A in Sonata No. 2. The score is presented in two systems. The top system covers bars 1 through 4, and the bottom system covers bars 5 through 7. The music is written for piano, with a treble and bass clef. The key signature has one sharp (F#). The time signature is 4/4. The score includes various musical notations such as slurs, ties, and dynamic markings. Specific chords are highlighted with boxes and labeled: Q0 in bars 1-3, Q+1 in the first half of bar 4, Q-2 in the second half of bar 4, Q-1 in bar 5, and Q0 in bars 6-7. Dynamics include piano (p), mezzo-piano (mp), and pianissimo (pp).

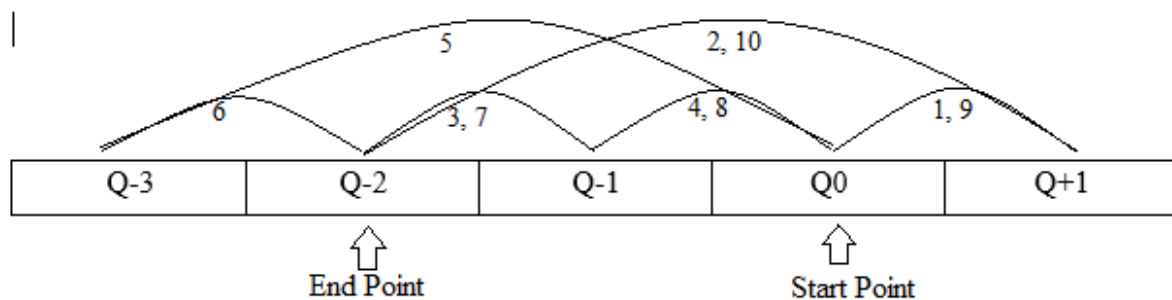
The harmonic progression can also be examined in terms of the transpositional path of the synthetic chords. Expanding the area of analysis now into bars 1 to 7 of Section A of the exposition, transpositional near symmetry is found in an instance of chordal transposition along the line of fifths. Diagram X shows the path of transposition starting from Q0. The first move is to Q+1, the second move is downwards three sets of fifths to Q-2, the third move to Q-1, and the fourth move back to Q0. This creates a chord path with the beginning and end on the home Quint of Q0. The transpositional path returns to the first level default, meaning it returns to the same chord it began on. This transpositional pattern recurs throughout the entire sonata, and is in itself a primary compositional motif seen throughout the three sonatas.

Figure 6.2 : Sonata No. 2, Section A, Bars 1-7¹⁴⁶



Stepping out for a moment and viewing Section A of the exposition as a whole from bars 1 to 24, a broad example of transpositional crisp symmetry becomes evident with the transpositional motif from figure 6.2 above placed over itself and transposed a fifth downwards. This means the first pattern of symmetry from bars 1 to 7 is included, however this exact pattern is then repeated a fifth down on the line of fifths creating an instance of transpositional symmetry unseen in Sonata No. 1, and indicating a further sophistication in compositional technique. Picking up at bar 7, on move 4, the next transposition is to Q-3 where the exact pattern repeats. Move 6 goes to Q-2, move 7 goes to Q-1, move 8 to Q0, move 9 to Q+1. The tenth and final move is to Q2, creating the symmetrical arc of transpositions, ending Section A at the entry of the second subject. Q-1 becomes the mid-point of this section.

Figure 6.3 : Sonata No. 2. Section A, Bars 1-24

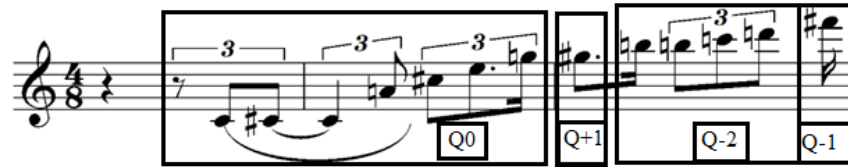


The first melodic subject begins in bar 2 at the beginning of Section A of the exposition by using Q0 in horizontal form for the first six notes, briefly passing through Q+1 into Q-1 and concluding in Q-1. The melodic make-up of this subject is supported by notes from the same pitch fields in vertical form in the bass clef. The intervallic motif of a minor second and then a major third as seen in the first two bars recurs frequently throughout this work. The 1st subject recurs numerous times throughout the piece and serves as an introductory phrase for

¹⁴⁶ The numbers along the lines denote movements.

different sections. It concludes Section A of the development in Q0, Q+1 and Q-2 before the statement of the 2nd subject, which commences Section B of the exposition.

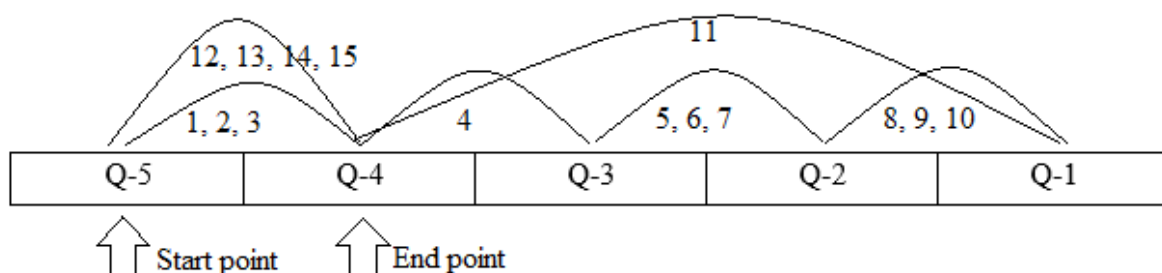
Example 6.8 : Sonata No. 2, Section A, 1st subject, Bars 2-5



SECTION B

Section B demonstrates asymmetrical chord-paths that come close to crisp symmetry, but which feature one or more elements that preclude inclusion as crisp symmetry. This is classified as transpositional near symmetry. The harmony moves to Q-5, a synthetic chord based on Db, and focuses on the line of fifths from Q-5 to Q-1, harmony which is on the descending side of the transpositional table of Quints. Beginning on Q-5, the synthetic chord moves first to Q-4, back to Q-5, then back to Q-4 in three changes. The fourth move is to Q-3, then from Q-3 to Q-2 in three changes again. Q-2 moves to Q-1 in three changes, getting closer to the home synthetic chord of Q0. The harmony then moves (move number 11), significantly, back to Q-4, then back and forward in four moves ending Section B on Q-4. The eleventh harmonic move of this section is the defining movement that prevents this transpositional motif from being defined as transpositional crisp symmetry, instead characterising it as transpositional near symmetry owing to the movement to Q-4 instead of Q-3. This second section, which incorporates the main transpositional motif, demonstrates the composer’s affinity for transpositions along the line of fifths by increasing the tension as the movement of harmony wanders further from the tonal centre of the piece, and demonstrating two distinct types of transpositional symmetry. As in Section A, five synthetic chords are used.

Figure 6.4 : Sonata No. 2, Section B, Bars 25-41



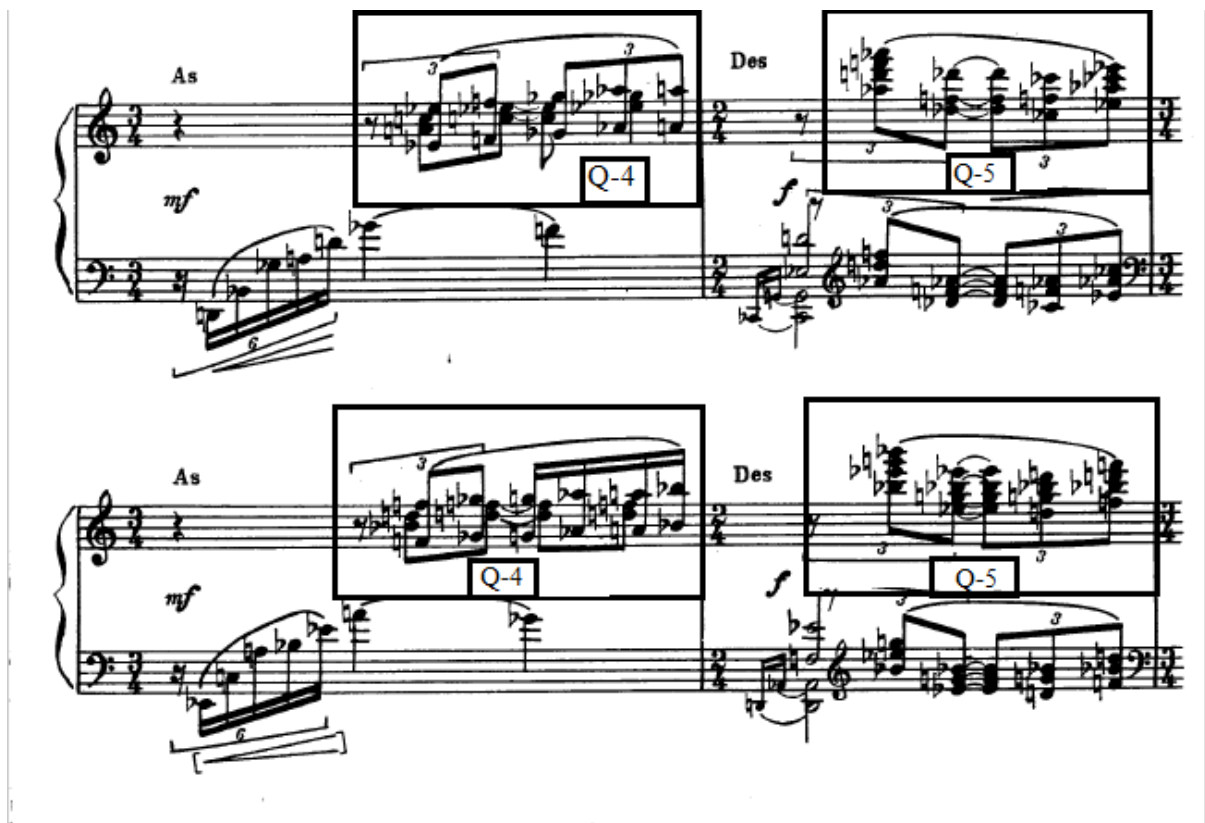
The second melodic subject of the exposition features two intertwined voices ascending, as with the first subject, and spans two synthetic chords in horizontal form Q-5 and Q-4. This back and forward movement along the line of fifths creates strong harmonic tension and pull.

Example 6.9 : Sonata No. 2, Section B, Bars 25-28



The beginning of this section uses a pianissimo dynamic for the first time and only increases in dynamics in bar 32, at which point a crescendo continues to bar 34 where a forte is marked. At this point, the composer introduces large, blocked chords. This dense vertical material is the first to appear so far in the sonata, appearing in the synthetic chords of Q-4 and Q-5.

Example 6.10 : Sonata No. 2, Section B, Bars 33-36



The first group of chords in bar 33 use Q-4, and feature an ascending melody in octaves [Eb, F, Gb, Ab, A] with the chordal material in the middle comprised of a diminished seventh chord when stacked together [A, C, Eb, Gb]. As previously discussed in Chapter Three: The Synthetic Chord, the diminished seventh had significance to Roslavets. The second group of chords in bar 34 use Q-5 and reference traditional chords, starting with an Ab diminished seventh chord (minus the B natural), a Db major chord, another inversion of the diminished seventh chord and finishing with an Ab minor chord. The third group of chords, in Q-4, repeat the ascending octave melody in chromatic steps [F, Gb, G, Ab, A, Bb] with chordal material in the middle comprised of a Bb major triad. The final group in this example shows traditional diatonic chords: Eb major in second inversion then root position, G minor in second inversion, then Bb major in second inversion. The creation of numerous traditional diatonic chords whilst retaining the harmony of the synthetic chord is a most interesting feature of this compositional system.

Example 6.11 : Sonata No. 2, Section B, Bars 37- 41

The image displays a musical score for Example 6.11, Sonata No. 2, Section B, Bars 37-41. The score is written for piano and consists of two systems of staves. The first system covers bars 37-39, and the second system covers bars 40-41. A box labeled 'Q-4' is positioned above the first system. The notation is highly complex, featuring dense, blocked chords, triplets, and sixteenth-note passages. The key signature has two flats (Bb and Eb). The score is characterized by a dramatic pianistic style with a polyphonic texture and a shifting metre of 3/4 and 2/4, creating the effect of a written-out accelerando.

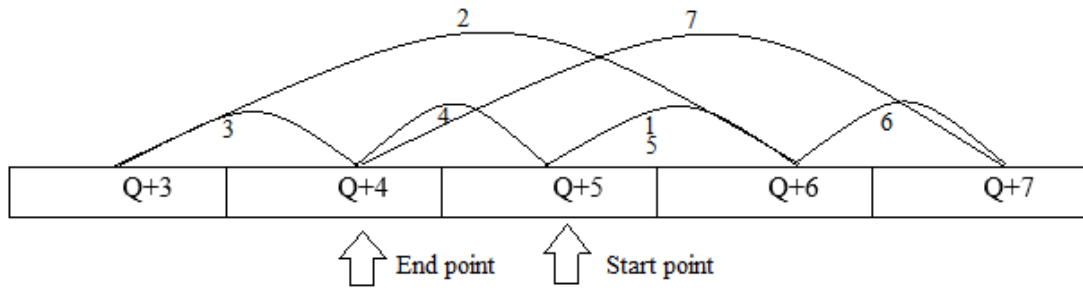
The dramatic pianistic writing of the previous example increases from bars 37 to 41, demonstrating a polyphonic style of composition that creates a rich and full harmonic field. This section of the piece is written using Q-4 and shows three distinct voices and dense, blocked chords over a shifting metre of 3/4 and 2/4, which provides the effect of a written out accelerando. The

bass motif [G, Gb, Eb, D] is repeated once, with bars 39 and 40 seemingly speeding up without technically doing so due to the change in metre. The middle voice features a motif [Eb, F, F, Eb] that begins in the tenor register and moves up to the alto register. The chords in this example repeat twice, in a falling motif that, along with the other two voices, drops an octave in register the second time round. The vertical treatment of tonal material in the two chords is as follows: [Bb, D, A] and [Bb, Gb, A], naturally occurring pitch to Q-4. The sophisticated pianistic writing makes use of the wide range of timbres in each register, combining vertical and horizontal treatment of synthetic chords simultaneously and resulting in sophisticated pianistic polyphony all whilst using the same pitch field. The versatility of the system is evident.

SECTION C

Section C commences with an example of transpositional crisp symmetry over five synthetic chords, retaining the transpositional motif of the previous two sections. Beginning with the 3rd subject, the mood is changed, featuring much sparser pianistic writing than the conclusion of the previous material exhibited, and the harmonies employed are on the ascending side of the transpositional line for the first time in the sonata. The polyphonic writing reappears; however, the thickly textured chords do not, only reappearing in the next section, Section D. Commencing on Q+5, the first move is to Q+3, back towards the home key of the piece. From there, the transpositions climb in fifths up to Q+7, after which the seventh move goes down three Quints to Q+4. This creates a transpositional crisp symmetry of modulations as seen below in figure X. This also reiterates that this particular constellation of modulations, this transpositional motif, can be superimposed upon itself to create broader symmetry as seen in Section A. This is a fascinating feature of the compositional system of Roslavets and one that on first hearings of the music is not immediately evident. The sections in which this transpositional motif occurs sound quite different aurally, using different synthetic chords, different levels of polyphony and contrasting melodic subjects, however, under the surface the construction of the music employs the same transpositional motif.

Figure 6.5 : Sonata No. 2, Section C, Bars 42-53



The third melodic subject is composed of vertical harmonic pitch content from Q+5 and Q+6. This subject, introduced in the bass for the first time, is more introspective in nature than the previous two. The minor second occurs in the first two notes, however, unlike the 1st subject the interval descends. From here the melody climbs in a similar fashion to the other two subjects. This subject continues to weave through the fabric of Section C, accompanied by Scriabinesque bass configurations and long-duration sparse chords made of perfect fourths and fifths stacked on top of one another. This continues the impression of three-part polyphony and indeed gives the impression of an area of research yet to be explored.

Example 6.12 : Sonata No. 2, Section C, Bars 42-45



SECTION D

The final section of the exposition begins with a partial restatement of the 1st subject in Q+4, which in effect begins a major third above the original statement in Section A. The bass, interestingly, is a more contained version of the original statement and very quickly progresses to more complex harmonic material.

Example 6.13 : Sonata No. 2, Section D, Bars 73-78

At this point in the piece the composer uses three staves, an element seen in the late piano sonatas of Aleksandr Scriabin. The dynamic marking presumably remains at *piano* until a new textural element is introduced. From bars 79 to 89 the pianistic writing is reminiscent of the writing in Scriabin's Sonata No. 10, composed in 1912-1913 – three years before the completion of Roslavets' Sonata No. 2: cascading trills occupy the music, creating light and gossamer pianistic textures passing through the transposing synthetic chords.

Example 6.14 : Sonata No. 2, Section D, Bars 83-88

The musical score for Example 6.14, Sonata No. 2, Section D, Bars 83-88, is presented in three systems. The first system (bars 83-84) shows a bass line with a half note 'H' and a treble line with staccato dyads. The second system (bars 85-86) shows a treble line with staccato dyads and a bass line with staccato dyads. The third system (bars 87-88) shows a bass line with staccato dyads and a treble line with staccato dyads. The score includes dynamic markings such as [pp] and staccato markings.

The sparse texture in both examples stand out, as does the use of dyads and staccato markings. The influence of Scriabin seems noticeably clear when the two works are compared.

Example 6.15 : Scriabin's Sonata No. 10, Page 15

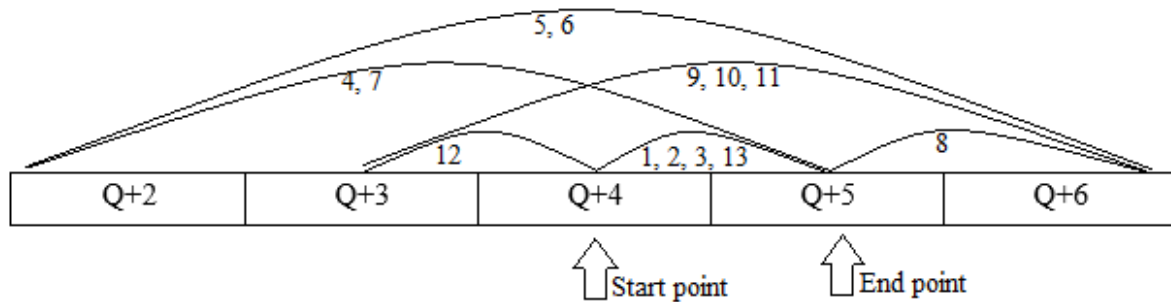
The image displays a musical score for Scriabin's Sonata No. 10, Page 15. It consists of two systems of three staves each. The first system shows a complex melodic line in the right hand with trills and triplets, and a bass accompaniment with triplets and a crescendo. The second system continues the melodic and accompanimental patterns, featuring a large span bass accompaniment and a crescendo. The score includes dynamic markings such as 'cresc.', 'mp', and 'mf', and a rehearsal mark '3'.

In this example, the three staves, trills with acciaccatura, poly-rhythms and large span bass accompaniments draw to mind the pianistic writing of Roslavets. The two sonatas, aurally, sound distinct and these points of comparison serve only to suggest that Scriabin's writing for the piano in his late sonatas was a reference point for Roslavets, who was himself a trained violinist but surely a proficient pianist as well – though whether to the level of Scriabin, a pianistic virtuoso, is unknown but seemingly unlikely. The inspiration that Roslavets may have received from Scriabin was a departure point, and not an attempt at imitation.

The transpositional path in Section D from bars 73 to 100 can be classified as transpositional near symmetry. A similar formula is used of five synthetic chords, this time on the ascending side of the line of fifths, and featuring Q+2, Q+3, Q+4, Q+5 and Q+6. The symmetrical pattern again always follows the line of fifths but is qualified as near symmetry due to one asymmetrical transposition from Q+5 to Q+6. This transpositional motif differs from the previous transpositional motifs due to the large leap from Q+2 to Q+6 and back again. This

transpositional motif also goes back and forwards between two quints to increase tension in the music, a device to be seen many times throughout the sonata, before resolving in the synthetic chord Q+5, mezzo forte dynamic. Despite these differences, the architecture of the transpositional motifs remains very similar: the main transpositional motif again can be seen within the larger structure seen below.

Figure 6.6 : Sonata No. 2, Section D, Bars 73-100



The conclusion of the exposition provides a sense of tonal calm after the tumultuous and dissonant previous sections. Though the synthetic chord is the B-based Q+5, the gentle treble configuration gives the impression of F# major, the dynamic level reduces and the *molto ritenuto* gives the impression of sound dying away, leading the listener into the development section of the sonata.

Table 6.5 : Exposition Summary

Exposition				
Section	Bar	Synthetic Chord	Time Signature	Material
A	1	Qnt 0	4/8	1 st melodic subject in Q0– <i>Moderato con moto, allegro moderato</i>
	2			
	3			
	4	Qnt+1 – Qnt-2		
	5	Qnt-1		
	6	Qnt 0		
	7			
	8	Qnt-3		
	9	Qnt-2		
	10	Qnt-1		
	11	Qnt 0		
	12			
	13			
	14			
	15			
	16			
	17			
	18			
	19			
	20		4/8	
21				
22				
23				
24	Qnt+1 – Qnt-2			
B	25	Qnt-5	4/8	1 st melodic subject in Q0
	26			
	27	Qnt-4 – Qnt-5		

	28	Qnt-4- Qnt-3		
	29	Qnt-3		
	30	Qnt-2 – Qnt-3		
	31	Qnt-2 – Qnt-1		
	32	Qnt-2 – Qnt-1		
	33	Qnt-4	3/4	
	34	Qnt-5	2/4	
	35	Qnt-4	3/4	
	36	Qnt-5	2/4	
	37	Qnt-4	3/4	
	38			
	39		2/4	
	40			
	41		3/4	
C	42	Qnt+5	2/4	2 nd melodic subject in Q+5
	43			
	44	Qnt+6		
	45			
	46			
	47	Qnt+3		
	48	Qnt+4		
	49			
	50	Qnt+5		
	51	Qnt+6		
	52			
	53	Qnt+7		
	54			
	55			
	56			
	57			
	58			
	59	Qnt+1		

	60			
	61	Qnt+2		
	62			
	63			
	64	Qnt+3		
	65			
	66			
	67			
	68			
	69			
	70			
	71			
	72			
D	73	Qnt+4		1 st melodic subject in Q+4
	74			
	75		2/8	
	76	Qnt+5	2/4	
	77			
	78			
	79	Qnt+4	4/8	
	80			
	81			
	82			
	83	Qnt+5		
	84			
	85			
	86			
	87	Qnt+2 – Qnt+6		
	88	Qnt+2 – Qnt+5		
	89	Qnt+6 – Qnt+3 – Qnt+6		

	90	Qnt+3 – Qnt+6– Qnt+3 – Qnt+6		
	91	Qnt+3		
	92		2/4	
	93			
	94			
	95	Qnt+4		
	96			
	97			
	98	Qnt+5		
	99			
	100			

DEVELOPMENT

The structure of the development is divided into two sections, labelled E and F.

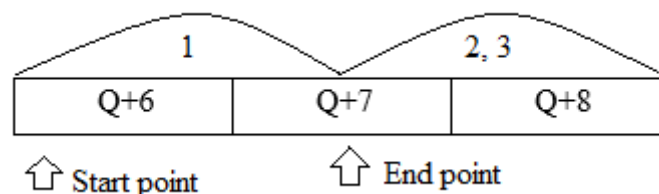
Table 6.6 : Development sections

Section	Bars
E	101 - 127
F	128 - 156

SECTION E

The development section opens with a distinctly different musical character and features a change of tempo to *Lento*, a suggested dynamic marking of *piano*, and a sparser style of pianistic writing suggesting three distinct voices. The opening segment of Section E begins on the ascending side of the synthetic chords with Q+6, moving up a quint to Q+7, up again to Q+8, and returning to the midway point of Q+7. This motif does not return to the original starting point of the section, and marks a changed usage of transpositional motifs, as instead of using five harmonies as we have seen in the previous transpositional motifs, the composer instead uses three.

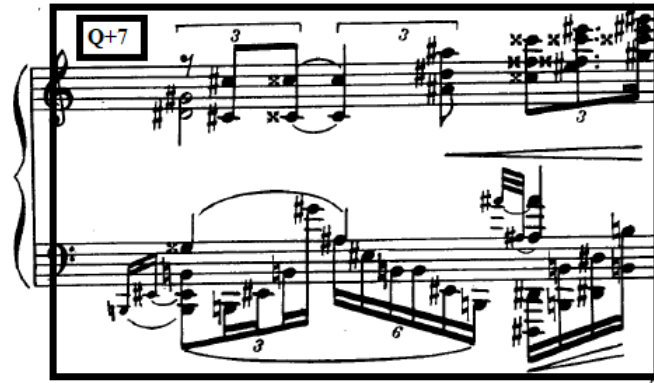
Figure 6.7 : Sonata No. 2, Section E, Bars 101-110



Example 6.16 : Sonata No. 2, Section E, Bars 101-109

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The musical score is presented in four systems, each containing two staves (treble and bass clef). The first system (bars 101-102) is marked "Lento" and "Q+6". The second system (bars 103-104) is marked "Q+7". The third system (bars 105-106) is marked "Q+8". The fourth system (bars 107-109) is marked "Q+8" and "Q+7". The score includes piano dynamics (p), triplets, and various articulations such as slurs and accents.



The changed character of the development continues throughout the duration of the section. The dynamic marking, established as piano, remains so until the recapitulation. As in the development, the transpositional paths show movement by fifths, with larger movements over four synthetic chords overarching the smaller transpositions of harmony. The visual representation of these transpositions shows the main transpositional theme prevalent throughout this sonata. From bar 111, the harmonic material modulates rapidly, and uses a back and forward movement of fifths to build tension in the music as seen in figures 6.8 and 6.9. Though the number of movements in these two examples is different, the architecture of the harmony is the same. Four synthetic chords, smaller movements within the scope of the motif, and then one overarching movement that connects the chords together. This section becomes a larger example of transpositional crisp symmetry when these two motifs are viewed as one section as seen in figure 6.10: the harmonies used are in no way accidental and form a large symmetrical motif spanning bars 111-127. The chords chosen directly correspond to one another on either side of the ascending and descending sides, starting on Q-5 and finishing with Q+5.

Figure 6.8 : Sonata No. 2, Section E, Bars 111-123

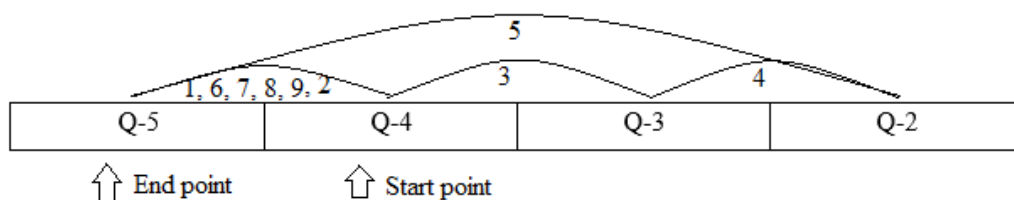


Figure 6.9 : Sonata No. 2, Section E, Bars 124-127

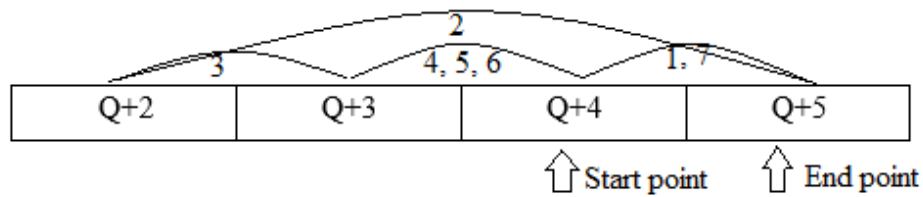
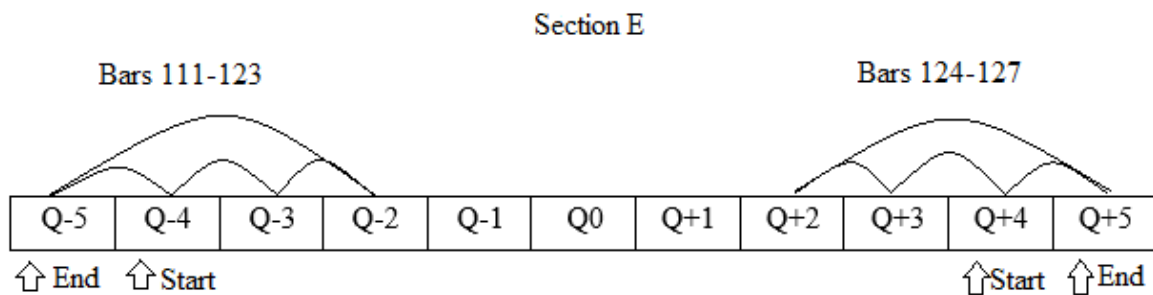


Figure 6.10 : Sonata No. 2, Section E

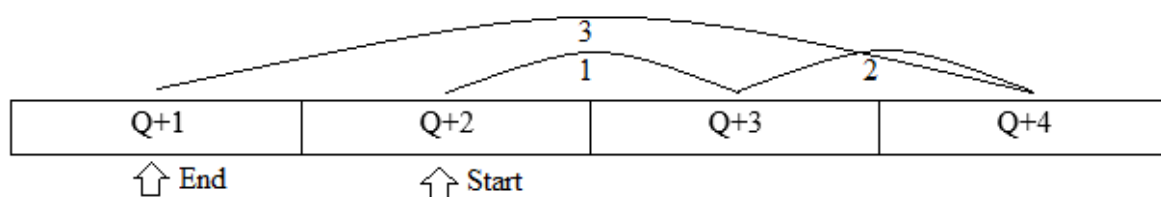


The broad symmetry of this harmonic plotting in the development section shows the home chord of Q0 in the direct centre of the work. This is significant – it works as a balancing point in the very centre of the sonata and invokes a sense of uncertainty looking for resolution, which is type of imitation of traditional sonata form. This example of harmonic architecture provides deep insight into the masterful construction of the work, and a balancing point from which the work then proceeds. It is a further example of the compositional superiority of Sonata No. 2 when viewed as an example of the new system of tone organisation.

SECTION F

Section F has four voices. Though the opening does not feature the first subject, the transpositional motif associated with the first melodic subject appears in fragmented form as seen (below) in figure 6.11.

Figure 6.11 : Sonata No. 2, Section F, Bars 128-134



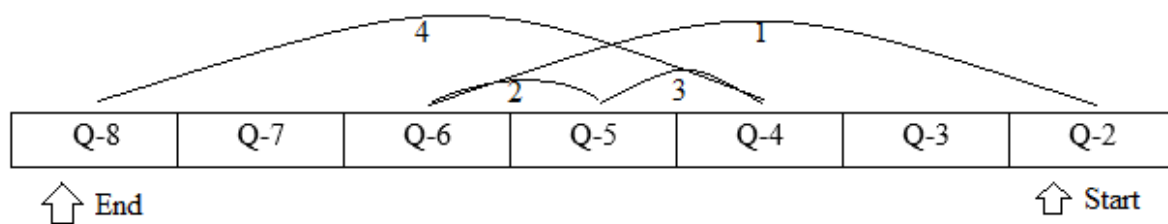
The polyphony is highlighted in the following example. The voice highlighted in green is the upper voice/soprano; the yellow, the upper middle/alto; the red, lower middle/tenor; and blue, low/bass.

Example 6.17 : Sonata No. 2, Section F, Bars 128-131



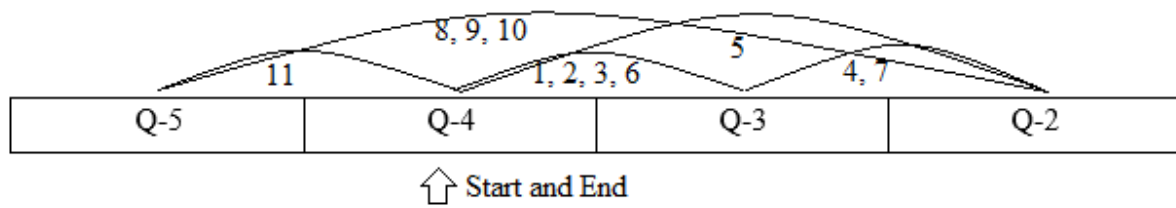
From bar 135 the symmetry continues, with an example of transpositional crisp symmetry on the descending side of the harmony (shown in figure 6.12). The two large jumps here are the first we have seen this in the sonata and are also in fifths, though not adjacent to each other as previously seen. The fifths are from Q-8 to Q-4, and then Q-2 to Q-6. They are tied together by the more typical modulations from neighbouring fifths in a perfect mirror image centring around Q-5.

Figure 6.12 : Sonata No. 2, Section F, Bars 135-143



A more complex set of transpositions ensues from bar 144, with rapidly moving modulations back and forth in fifths creating a sense of tension and build (below).

Figure 6.13 : Sonata No. 2, Section F, Bars 144-147



The development section is closed with another perfect example of transpositional crisp symmetry as shown in figure 6.14. Bars 148-156 use Q+1 as the balancing point to incorporate two large harmonic jumps, as seen in figure 6.13 above. This is one of the only examples where there are no modulations via neighbouring fifths – however, significantly, the jumps *remain* in distances of five from Q+1 to Q+5, and Q+1 to Q-3. As always, this architectural purity is maintained in the harmonic structure.

Figure 6.14 : Sonata No. 2, Section F, Bars 148-156

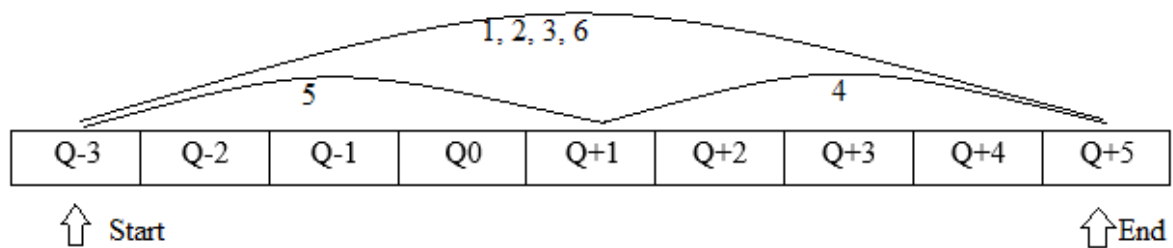


Table 6.7 : Development Summary

Development				
Section	Bar	Synthetic Chord	Time Signature	Material
E	101	Qnt+6	3/4	3 rd melodic subject - <i>Lento</i>
	102	Qnt+7		
	103			
	104			
	105	Qnt+8		
	106			
	107			
	108	Qnt+7		
	109			
	110			
	111	Qnt-4		
	112	Qnt-4 – Qnt-5		
	113	Qnt-5		
	114			
	115			
	116	Qnt-4		
	117			
	118	Qnt-3		
	119	Qnt-2		
	120	Qnt-5		
	121	Qnt-4		
	122			
	123	Qnt-5		
	124	Qnt+4		
	125	Qnt+5		
	126	Qnt+2 – Qnt+3 – Qnt+4 – Qnt+3 – Qnt+4		

	127	Qnt+5			
F	128	Qnt+2	2/4		
	129				
	130	Qnt+3			
	131	Qnt+4			
	132				
	133	Qnt+1			
	134				
	135	Qnt-2			
	136	Qnt-6			
	137				
	138	Qnt-5			
	139	Qnt-4			
	140				
	141				
	142	Qnt-8			
	143				
	144	Qnt-4			
	145	Qnt-4 – Qnt-3 – Qnt-2			3/4
	146	Qnt-4 – Qnt-3			2/4
	147	Qnt-2 – Qnt-5 – Qnt-2 – Qnt-5 – Qnt-4	7/4		
148	Qnt-3 – Qnt+5	2/4			
149	Qnt-3 – Qnt+5 – Qnt+1	3/4			
150	Qnt-3 – Qnt+5	2/4			
151	Qnt+6 – Qnt+7 – Qnt+6	3/4			
152	Qnt+7 – Qnt+4 – Qnt+3				
153	Qnt+6				

	154	Qnt+4	2/4	
	155	Qnt+6		
	156	Qnt+7		

RECAPITULATION

The recapitulation is divided into six sections labelled G, H, I, J, K, and L.

Table 6.8 : Recapitulation sections

Section	Bars
G	157 - 184
H	185 - 204
I	205 - 224
J	225 - 241
K	242 - 270
L	271 - 281

SECTION G

The recapitulation opens with three staves and a partial restatement of the 1st melodic subject in Q+3, and then in Q+2, and also a partial restatement of the main transpositional motif as shown in example 6.18. These modulations are shown in figure 6.15.

Example 6.18 : Sonata No. 2, Section G, Bars 158-160



Example 6.19 : Sonata No. 2, Section G, Bars 163-165



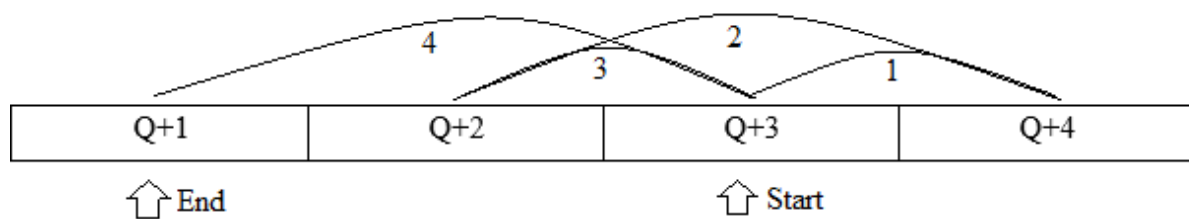
These opening 9 bars act as an introduction to the recapitulation of the 1st subject, which appears in the imitation dominant harmony of Q+1. This is an example of diatonic imitation,

as the 1st subject is restated in bar 166 in the harmony Q+1, one fifth up from the home key of Q0, or tonic. In traditional sonata form, the recapitulation features the first and the second subjects in the tonic key. This example uses the first subject a fifth above, taking the traditional form and inverting the order. The complete return of the 1st subject modulates to Q-1 via Q+1 to Q-2.

Example 6.20 : Sonata No. 2, Section G, Bars 166-169

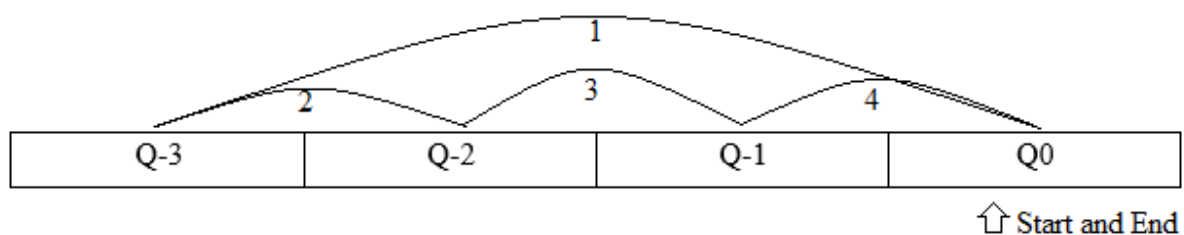


Figure 6.15 : Sonata No. 2, Section G, Bars 157-166



Bars 170 to 184 use the same transpositional motifs as previously seen throughout the sonata, shown in figure 6.16.

Figure 6.16 : Sonata No. 2, Section G, Bars 170-184



SECTION H

From bars 185 to 187 the first subject returns in the home synthetic chord of Q0, moving up to the quasi dominant of Q+1 and then moving to Q+5 – a significant harmony owing to its position five transpositions up from the home quint along the ascending side of the line of fifths. Immediately, the 2nd melodic subject returns with a dynamic marking of *pianissimo*

and starting in the harmony of Q+4. This material is characterised by movement back and forth by fifths, creating a static feeling of recapitulation of the subject material. The subject first moves back and forth a total of seven times between the harmony of Q+4 and Q+5, then modulates up a fifth: moving a further three times between Q+5 and Q+6. This back-and-forth movement of dyadic fifths then continues from bar 195 until section's end at bar 204, beginning on Q+3 and moving to Q-2.

Example 6.21 : Sonata No. 2, Section H, Bars 188-195

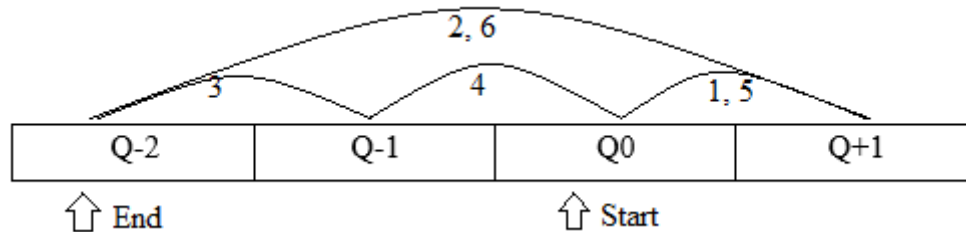
The image displays a musical score for Example 6.21, Sonata No. 2, Section H, Bars 188-195. The score is presented in three systems, each with a treble and bass staff. The first system (bars 188-191) begins with a piano (*pp*) dynamic. The treble staff features a melodic line with triplets and slurs, while the bass staff provides a harmonic accompaniment. The second system (bars 192-195) continues the melodic and harmonic material. The third system (bars 196-199) shows the subject material in the home quint (Q0) with a *cresc.* marking. The score is annotated with boxes labeled Q+4, Q+5, and Q+6, indicating the harmonic context of the subject material.

SECTION I

The third subject returns in this section, in the home quint of Q0. This is a direct reference to traditional sonata form – by returning this subject to the home quint the composer reinforces the tonal sense of return and releases harmonic tension. The initial statement of this subject was in Q+5, not a fifth up from the home key but instead 5 transpositions up from the home

key. In this way, the composer maintains the relationships of fifths, even when these fifths are not directly next to one another. The main transpositional motif is again present.

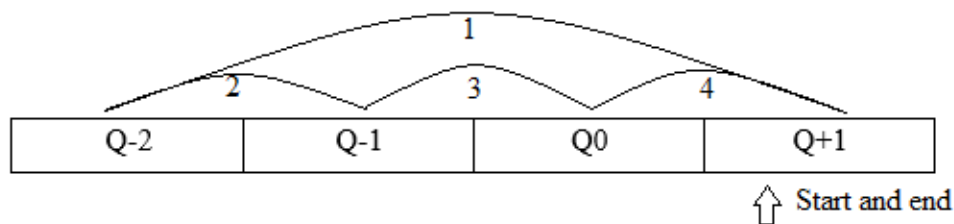
Figure 6.17 : Sonata No. 2, Section I, Bars 205-224



SECTION J

Section J restates the 1st subject and continues to the (familiar dotted material), in the same transpositional motif as seen below. This transpositional motif is the same as the previous section, using the same harmonies but with differing start and end points. The recapitulation uses the main transpositional motif liberally.

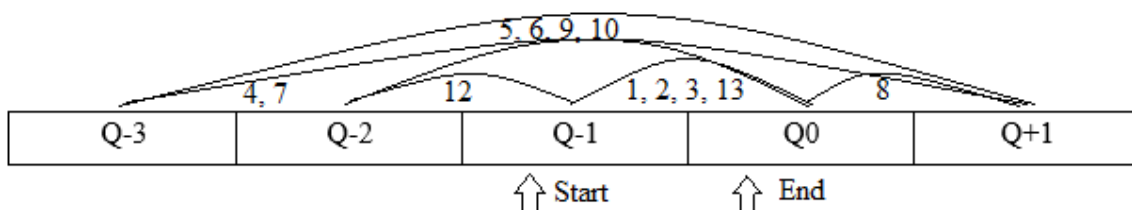
Figure 6.18 : Sonata No. 2, Section J, Bars 230-237



SECTION K

From bar 241 the 1st subject returns again, this time transposed to Q-1 and then ending up in the home key of Q0 via a more complicated and frequent series of modulations back and forth between quints. This particular return to Q0 is significant, as the music from here only dances around the home quint, never really leaving.

Figure 6.19 : Sonata No. 2, Section K, Bars 241-270



SECTION L

The final section of this sonata is a coda, reinforcing the home synthetic chord of Q0 and cycling back and forward between Q0 and Q-3. Opening with the 2nd subject and marker of the development section with a marking of *lento*; the material builds from *pianissimo*, using trills to build the tension of the piece and finally concluding with a dynamic marking of *fortissimo* and finishing with a doubled single note, C, the fundamental tone of the home synthetic chord. This singular, dynamically exaggerated note provides harmonic clarity and uncharacteristic tonal simplicity to finish an extraordinarily complex sonata.

Example 6.22 : Sonata No. 2, Bar 281



Table 6.9 : Recapitulation Summary

Recapitulation				
Section	Bar	Synthetic Chord	Time Signature	Material
G	157	Qnt+3	2/4	1 st melodic subject in Q+3 – <i>ritornando al tempo 1</i>
	158		1/4	
	159			
	160	Qnt+4	2/4	
	161			
	162	Qnt+2	1/4	
	163			
	164			
	165	Qnt+3	2/4	1 st melodic subject in Q+1
	166	Qnt+1		
	167			
	168	Qnt+1 – Qnt-2		
	169	Qnt-1		
	170	Qnt0		
171				
172	Qnt-3			
173	Qnt-2			
174	Qnt-1			
175	Qnt0			
176				
177				
178				
179				
180				
181				
182				
183		3/8		
184		4/8		
H	185	Qnt+1 – Qnt+5		1 st melodic subject in Q+0
	186			
	187			

	188	Qnt+4		2 nd melodic subject in Q0
	189			
	190	Qnt+5 – Qnt+4		
	191	Qnt+5 – Qnt+4		
	192	Qnt+4		
	193	Qnt+5 – Qnt+4		
	194	Qnt+5 – Qnt+6		
	195	Qnt+5 – Qnt+6		
	196	Qnt+3	3/4	
	197	Qnt+2	2/4	
	198	Qnt+3	3/4	
	199	Qnt+2	2/4	
	200	Qnt+3	3/4	
	201			
	202		2/4	
	203			
	204			
I	205	Qnt0	2/4	3 rd melodic subject in Q0
	206			
	207	Qnt+1		
	208			
	209			
	210	Qnt-2		
	211	Qnt-1		
	212			
	213	Qnt0		
	214	Qnt+1		
	215			
	216	Qnt-2		
	217			
	218			
	219			

	220				
	221				
	222				
	223				
	224				
J	225	Qnt+2	4/8	1 st melodic subject in Q+2	
	226				
	227				
	228	Qnt+3 – Qnt+4			
	229	Qnt0			
	230	Qnt+1			
	231				
	232	Qnt-2			
	233	Qnt-1			
	234	Qnt0			
	235				
	236				
	237	Qnt+1			
	238				2/8
	239	Qnt-2			2/4
240		2/8			
K	241	Qnt-1	2/4	1 st melodic subject in Q-1	
	242				
	243				1/4
	244	Qnt0			2/4
	245				
	246				
	247	Qnt-1			4/8
	248				
	249				
	250				
	251	Qnt0			

	252			
	253			
	254			
	255	Qnt-3 – Qnt+1		
	256	Qnt-3 – Qnt0		
	257	Qnt+1 – Qnt-2 – Qnt+1		
	258	Qnt+1 – Qnt-2 – Qnt+1		
	259	Qnt+1 – Qnt-2 – Qnt+1		
	260	Qnt-2 – Qnt+1 – Qnt-2 – Qnt+1		
	261	Qnt-2		
	262		2/4	
	263			
	264			
	265	Qnt-1		
	266			
	267			
	268	Qnt0		
	269			
	270			
L	271	Qnt+1		3 rd melodic subject in Q+1 -
	272			<i>Lento</i>
	273	Qnt0		<i>Allegro moderato</i>
	274			
	275			
	276	Qnt0 – Qnt-3 – Qnt0		
	277	Qnt0 – Qnt-3 – Qnt0		

	278	Qnt0		
	279	Qnt-3 – Qnt0 – Qnt-3 – Qnt0		
	280	Qnt-3 – Qnt0		
	281	Qnt0		

CHAPTER SEVEN: ANALYSIS OF SONATA NO. 5 (1923)

Completed in 1923, Sonata No. 5 was self-published in 1925 by Roslavets who, at the time, was the editor of the state publishing house in Moscow. This is the only surviving piano sonata to be published in the composer's lifetime. Dedicated to the pianist Pavel Kovaliov, this sonata marks the end of Roslavets' modernist period of creative works and shows several compositional aspects that are separate to the new system of tone organisation. Subsequent works abandon the new system of tone organisation and incorporate folk and popular harmonic and melodic elements in the music. The political repression of the 1920s as well as the conservative musical trends of the time could potentially have been a factor in the drastically different musical style shown in this piece. It is important to note that this piece, the only published piece in Roslavets' lifetime, would not have surprised or shocked anyone who heard it owing to the different style, as they would not have had anything to compare it to – both previous sonatas remained unpublished until the 1990s.

The pianistic style of this sonata is significantly pared down when compared to the previous two analysed as part of this study, however the harmonic material retains characteristic density, with considerably more melodic development and complexity than previously seen. The form of this sonata is a classical sonata-allegro that uses the melodic material in more nuanced and central ways than Sonata No. 1 and Sonata No. 2, both of which tend towards Scriabinesque 'motif' material – that is, larger sections of the music that use combined melody, harmony and rhythm as motivic material to develop. The melodic development shows fragmentation, augmentation and diminution and is responsible for more frequent inclusions of passing notes and notes that are enharmonic to the synthetic chords of the piece, a unique feature of this sonata.

This flexible application of the synthetic chord means that the composer includes much more consonant sonorities in the writing, including diatonic triads and 7th chords, thus fostering a stronger sense of diatonic imitation that is not only visually but aurally perceptible. The music could be said to give the impression of being in Db major, giving a clear essence of a kind of return to tonality: the home synthetic chord can be directly correlated to Db major with the inclusion of three passing notes, and upon visual analysis of the score Db major chords continually appear. The character of this synthetic chord, appearing somewhat major,

means that all transpositions are essentially of a major character too, creating an overall impression, or imitation, of a major composition. The coda appears to be in Db major, and there is a perfect cadence from bars 251 to 253, which is the diatonic imitation described by the composer. The piece ends with a plagal cadence in a subdominant function, finishing with all the notes of the home synthetic chord, Q0. The home synthetic chord of this composition includes eight pitches, with a strong resemblance to the octatonic scale as well as Db major.

Table 7.1 : Q0, Db major and Octatonic scales

Q0	Db	Eb	F#	Gb	Ab	A#	B#	C#
Db Major	Db	Eb	F#	Gb	Ab	Bb	C#	Db
Octatonic	Db	Eb	Fb	Gb	Abb	Bbb	Cbb	Dbb

Of the three sonatas analysed for this study, only Sonata No. 5 adheres to the fundamental structure of synthetic chord with no additions or subtractions. The following table shows the home synthetic chords of the three sonatas, with the basic synthetic chord in highlighted blue. The sonata shares an intervallic makeup most similar to Sonata No. 1, and least similar to Sonata No. 2.

Table 7.2 : Intervallic numbering of home synthetic chord

	Intervallic numbering of pitch of home synthetic chord											
Sonata No. 5	0		2		4	5		7	8		10	11

The basic synthetic chord is populated along the line of fifths in both directions along the ascending side and the descending side. The following table shows the synthetic chord and all its transpositions ordered in Quints in Sonata No. 5.

Table 7.3 : Ascending Synthetic Chords on the line of fifths

Synthetic Chord (#)	Pitch	Intervallic Numbering
Qnt0	Db, Eb, F#, Gb, Ab, A#, B#, C#	
Qnt+1	Ab, Bb, C#, Db, Eb, E#, F#, G#	
Qnt+2	Eb, F#, G#, Ab, Bb, B#, C#, D#	

Qnt+3	Bb, C \sharp , D \sharp , Eb, F \sharp , G \sharp , A \sharp	[0, 2, 4, 5, 7, 8, 10, 11]
Qnt+4	F \sharp , G \sharp , A \sharp , Bb, C \sharp , C \sharp , D \sharp , E \sharp	
Qnt+5	C \sharp , D \sharp , E \sharp , F \sharp , G \sharp , G \sharp , A \sharp , B \sharp	
Qnt+6	G \sharp , A \sharp , B \sharp , C \sharp , D \sharp , D \sharp , E \sharp , F \sharp	
Qnt+7	D \sharp , E \sharp , F \sharp , G \sharp , A \sharp , A \sharp , B \sharp , C \sharp	
Qnt+8	A \sharp , B \sharp , C \sharp , D \sharp , E \sharp , E \sharp , F \sharp , G \sharp	
Qnt+9	E \sharp , F \sharp , G \sharp , A \sharp , B \sharp , B \sharp , C \sharp , D \sharp	
Qnt+10	B \sharp , C \sharp , D \sharp , E \sharp , F \sharp , F \sharp , G \sharp , A \sharp	
Qnt+11	F \sharp , G \sharp , A \sharp , B \sharp , C \sharp , C \sharp , D \sharp , E \sharp	

Table 7.4 : Descending Synthetic Chords on the line of fifths

Synthetic Chord (b)	Pitch	Intervallic Numbering
Qnt0	Db, Eb, F, Gb, Ab, A \sharp , B \sharp , C \sharp	[0, 2, 4, 5, 7, 8, 10, 11]
Qnt-1	Gb, Ab, Bb, Cb, Db, D \sharp , E \sharp , F \sharp	
Qnt-2	Cb, Db, Eb, Fb, Gb, G \sharp , A \sharp , B \sharp	
Qnt-3	Fb, Gb, Ab, Bbb, Cb, C \sharp , D \sharp , Eb	
Qnt-4	Bbb, Cb, Db, Ebb, Fb, F \sharp , G \sharp , Ab	
Qnt-5	Ebb, Fb, Gb, Abb, Bbb, Bb, C \sharp , Db	
Qnt-6	Abb, Bbb, Cb, Dbb, Ebb, Eb, F \sharp , Gb	
Qnt-7	Dbb, Ebb, Fb, Gbb, Abb, Ab, Bb, Cb	
Qnt-8	Gbb, Abb, Bbb, Cbb, Dbb, Db, Eb, Fb	
Qnt-9	Cbb, Dbb, Ebb, Fbb, Gbb, Gb, Ab, Bbb	
Qnt-10	Fbb, Gbb, Abb, Bbbb, Cbb, Cb, Db, Ebb	
Qnt-11	Bbbb, Cbb, Dbb, Ebbb, Fbb, Fb, Gb, Dbb	

The stripped-down musical texture and lighter density of the composition is immediately evident, both visually and aurally, and the multi-staff notation is not present apart from two cases, instead two-staff notation is restored throughout the sonata. Another difference

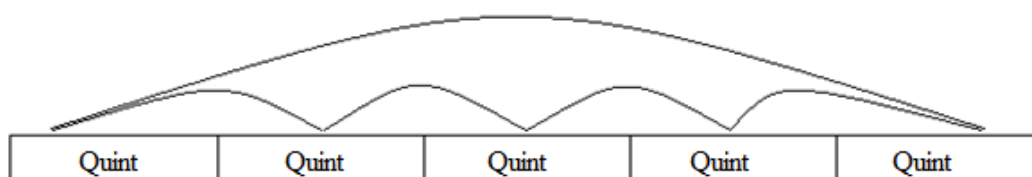
between this sonata and the previous two are instances of fingering provided in certain more technically challenging passages to aid the performance of the music.

The rhythmic complexity is greatly reduced, with a much more consistent time signature of 3/4 throughout the piece with some variation, but not variation on the scale of Sonata No. 1 or Sonata No. 2. In addition, the overall musical construction favours rhythmic elements that are larger in duration, with fewer instances of triplets and quintuplets.

Roslavets did not start using harmonic pedal until his later years so that, among his three piano sonatas, only the fifth fully exhibits harmonic pedal markings. This being said, the harmonic pedalling does not always provide clear and consistent indications of harmonic changes. In numerous parts of the sonata there are large absences of harmonic pedalling where the synthetic chord changes. That this is unmarked is one of the inconsistencies in this last known sonata and one of the reasons that this sonata is a markedly different composition to the others included in this study: Sonata No. 2, in particular, is a tightly engineered piece of music. This sonata bends more to Roslavets' musical inclinations, allowing many lapses of the new system of tone organisation.

The main transpositional motif utilised shares a similar construction to the previous two. This transpositional motif is characterised by five adjacent synthetic chords and modulates closely via fifths/quints, with one larger modulation included from the lowest to the highest synthetic chord or vice versa. As the analysis will demonstrate, this motif appears in smaller, contained sections of the sonata as well as over larger sections of the piece however, the use of transpositional motifs is a more infrequently seen aspect of this sonata. The previous sonatas rely on transpositional paths to provide much of the material to develop, whereas this sonata uses traditional melody-based subjects and develops them more freely. This is one of the factors contributing to the sense that the composer began to move away from his new system of tone organisation.

Figure 7.1 : Main transpositional motif



This piece uses classic sonata-allegro form and features a 1st melodic subject with two motifs, 2nd melodic subject with two motifs, and closing subjects in the exposition and recapitulation constructed from 1st melodic subject material. The development uses all the material from the exposition. The recapitulation returns the 1st and 2nd melodic subjects and features a closing subject of its own. Elements of inversion and fragmentation are applied, and much of the composition has been carefully constructed from the initial melodic materials.

EXPOSITION

The exposition is divided into three sections labelled A, B, and C.

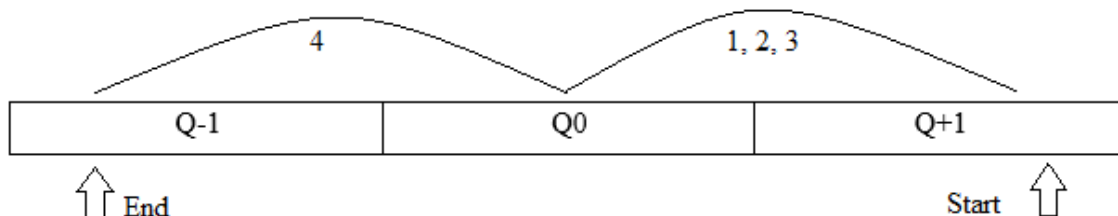
Table 7.5 : Exposition structure

Section	Bars
A	1 - 45
B	46 - 78
C	79 - 99

SECTION A

The opening of this sonata is characterised by close movements of synthetic chords along the line of fifths. The opening anacrusis uses the synthetic chord Q+1, which is comparable to the dominant chord in diatonic harmony. Bar 1 establishes the home synthetic chord of Q0, and imitates a perfect cadence in this movement from Q+1 to Q0. This harmonic movement is repeated in bars 2 and 3, strongly establishing the home synthetic chord as well as creating tension and release via diatonic imitation. The next movement is to Q-1 in bar 4, which could be regarded as the subdominant – another example of diatonic imitation establishing the home harmony, and a key pillar of the new system of tone organisation. The mid-point of the transpositional path is the home synthetic chord of Q0, the beginning of the sequence is a quint above, and the end is a quint below.

Figure 7.2 : Sonata No. 5, Section A, Bars 1-4



The opening of Sonata No. 5 features traditional diatonic chords. The anacrusis is a C major triad plus F#, and then enharmonic representations of a Db major 7th chord, a B major 7th, and

A diminished 7th all appear in the opening measures. The similarity of the home synthetic chord to Db major has been established, and here the sonority continues. The 1st melodic subject appears in the bass clef in bar 1 and is comprised of two discrete melodic motifs that are used throughout the exposition, development and the recapitulation both fragmented and in full form.

The 1st melodic subject is shown highlighted in the following example. The colour pink shows the 1st motif within the subject which will be called 1A, and the colour purple shows the 2nd motif within the subject which will be called 1B. The harmony passes through Q0, Q+1 and Q-1, in horizontal form. 1A begins on Q0 and moves one quint to Q+1, the quasi-dominant; 1B begins on Q0 also and moves one quint to Q-1, the quasi-subdominant.

Example 7.1 : Sonata No. 5, Section A, Bars 1-17

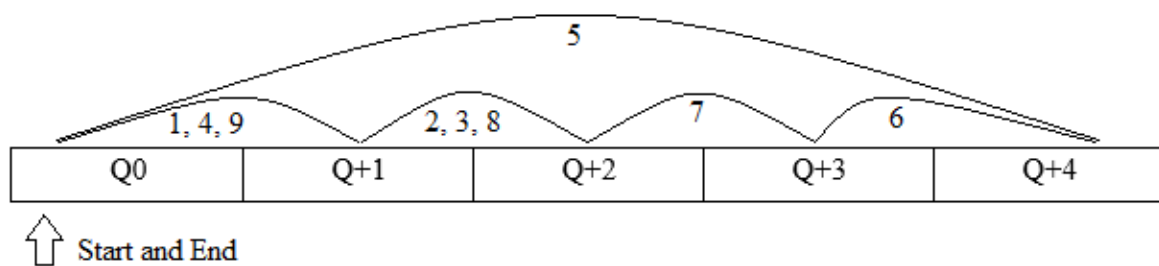
Allegretto con moto. НИКОЛАЙ РОСЛАВЕЦ
NIKOLAS ROSLAVETZ

The image displays a musical score for the first 17 bars of Section A of Sonata No. 5 by Nikolai Roslavetz. The score is written in a bass clef with a 3/4 time signature. It is marked 'Allegretto con moto' and 'risoluto'. The score is annotated with pink and purple boxes highlighting specific melodic motifs. The pink boxes highlight the first motif (1A) and the purple boxes highlight the second motif (1B). The score also includes markings for 'poco rit.' and 'dim.'.



The first appearance of the transpositional motif that has been demonstrated in Sonata No. 1 and Sonata No. 2 comes in bar 11. This example is classed as transpositional near symmetry owing to the movements back to the initial starting point of the transpositional path in moves 8 and 9, as opposed to a symmetrical movement in the opposite direction along the line of fifths. Beginning on Q0, the home synthetic chord, the harmony moves to Q+1, then to Q+2 before returning to the initial starting point of Q0. The large overarching jump common to this type of transpositional path occurs from Q0 to Q+4, after which the harmony moves by fifths back to Q0 via Q+3, Q+2, and Q+1. This demonstrates the specifics of the use of this transpositional path in Sonata No. 5: movement by fifths between five synthetic chords, tied together by one large overarching movement as demonstrated by figure 7.3.

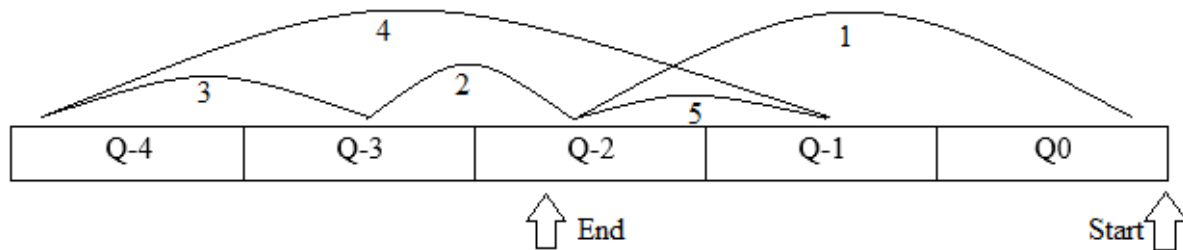
Figure 7.3 : Sonata No. 5, Section A, Bars 11-16



A modified version, seen in figure 7.4, of the transpositional motif previously mentioned is then shown from bars 16 to 22 in section A. Q0 moves to Q-2, then Q-1 moves down by two fifths via Q-3 and Q-4, then a movement back to Q-1 resting on Q-2. This doesn't qualify as

transpositional near symmetry as the two large jumps in opposing directions on the line of fifths are different intervals.

Figure 7.4 : Sonata No. 5, Section A, Bars 16-22



In bar 27, a fragment of 1A (shown in pink) appears in Q+2 and then Q+3, followed by a fragment of 1B (shown in purple), transposed to Q+2 and doubled using octaves. This compositional device combines the two motifs from the 1st subject to new effect. Material from 1B is then threaded through the musical material until bar 36. At bar 37, material from 1A returns until bar 41.

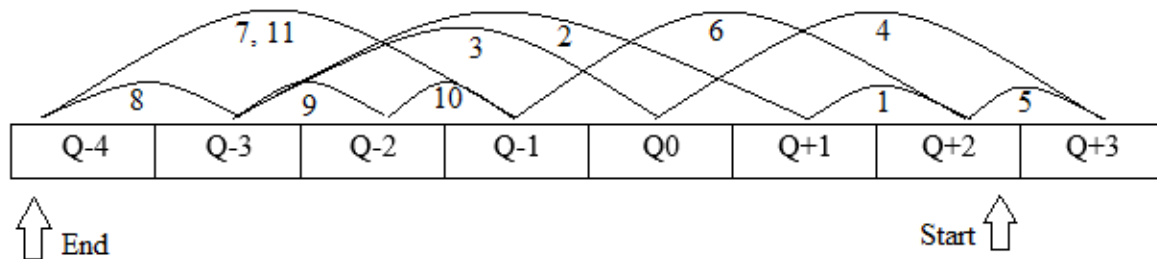
Example 7.2 : Sonata No. 5, Section A, Bars 27-42

The musical score for Sonata No. 5, Section A, Bars 27-42, is presented in piano. It features two systems of music. The first system is marked *dolce e poco rubato* and *a tempo*. The second system is marked *marcato*. Fragments of motifs 1A and 1B are highlighted with pink and purple boxes respectively.



This section shows a large and complex set of transpositions that have a distinct pattern that has two transpositional motifs within: the first is the movement from one synthetic chord down the line of fifths to the next, and then another movement spanning four chords. The next is one movement connecting four chords. Starting on bar 29, Q+2 moves to Q+1, then over four chords to Q-3. The music then moves to the ascending side of the line of fifths via two jumps of four to Q0 then Q+3, where the previous pattern repeats. Q+3 moves to Q+2, then Q-1. Another jump of four down to Q-4 takes the harmony to a relatively distant chord, which is then resolved via fifths to Q-3, Q-2, and Q-1. Ending via a jump of four on Q-4, the section is concluded, having definitively modulated to this harmony. This set is shown in figure 7.5.

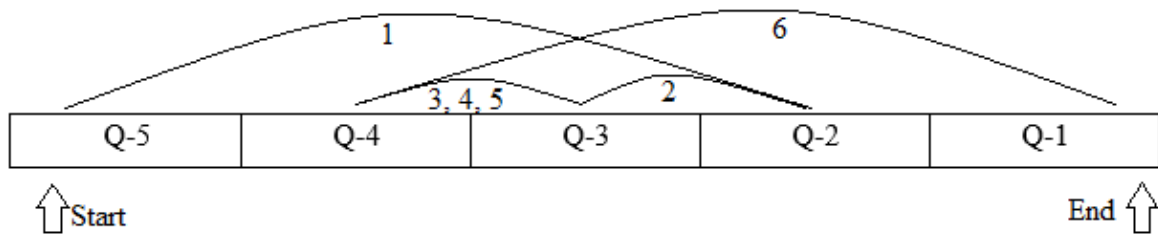
Figure 7.5 : Sonata No. 5, Section A, Bars 29-45



SECTION B

This section, marked *meno mosso*, shows a strong tendency to the harmony of Q-4 beginning from bar 40 in the previous section until bar 52. Bars 46 to 51 feature a bridging theme. In bar 52, the 2nd melodic subject appears in Q-5. This example of transpositional crisp symmetry marking the beginning of the 2nd melodic subject is shown in figure 7.6.

Figure 7.6 : Sonata No. 5, Section A, Bars 52-61

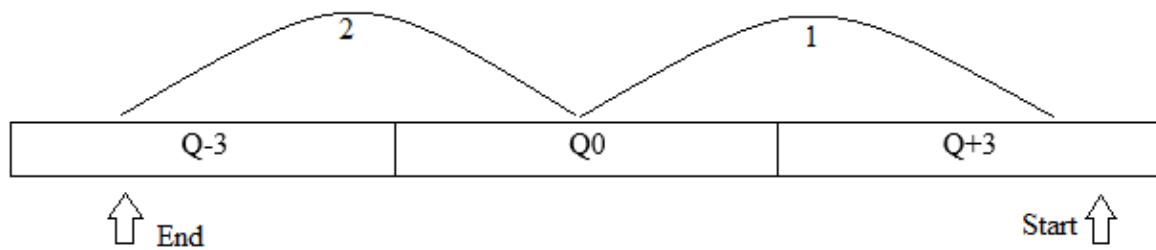


In the same manner that the 1st melodic subject has two motifs, 1A and 1B, so does the 2nd melodic subject. These motifs have been labelled 2A and 2B, and are shown in the following example: 2A is marked in green, and 2B in blue. 2A moves from Q-4, to Q-3 and back to Q-4. 2B uses the same set of transpositions: this is due to the motifs occurring at the same time in differing registers. The reason that this has been classified as its own motif is the material of 2B is developed later on independently of 2A.

Example 7.3 : Sonata No. 5, Section B, Bars 49-63

A contained movement from bar 63 from Q+3, to Q0 to Q-3, as seen in figure 7.7, precedes modulation to Q-2 and then Q+1 in bar 70, which would form transpositional crisp symmetry if the next modulation was to Q+4 however it instead the music moves to Q-2, Q+2, and Q+1 before resting on Q0 to commence the closing subject of the exposition.

Figure 7.7 : Sonata No. 5, Section B, Bars 64-66



SECTION C

The closing subject of the exposition is created from material from 1A, using descending 4ths and 5ths. The harmony shows gravitation to Q-4 from bar 86 to 100.

Table 7.6 : Exposition summary

Exposition				
Section	Bar	Synthetic Chord	Time Signature	Material
A	0	Q+1	3/4	<i>Allegretto con moto</i> 1 st melodic subject (to bar 19)
	1	Q0		
	2	Q+1		
	3	Q0		
	4	Q+1 – Q+1 - Q-3		
	5	Q0		
	6	Q+1		
	7	Q+2		
	8	Q+1		
	9	Q0		
	10	Q0 – Q+1		
	11	Q0		
	12	Q+1		
	13	Q+2 – Q+2 – Q+1		
	14	Q0 – Q+4 – Q+3		
	15	Q+2 – Q+2 – Q+1		
	16	Q0 – Q0 – Q-2		
	17	Q-3		
	18			
	19	Q-4		
	20	Q-1		
	21	Q-1 – Q-1 – Q-2		
	22	Q-2		
	23	Q+1		
	24	Q+1		
	25	Q+2		
	26			
	27			
28	Q+3			

	29	Q+2		
	30	Q+1		
	31	Q-3		
	32	Q0		
	33	Q+3		
	34	Q+2		
	35	Q-1		
	36	Q-4		
	37	Q-3		
	38	Q-2		
	39	Q-1		
	40	Q-4		
	41			
	42			
	43			
	44			
	45			
B	46		Q+2	
	47	Q+4		
	48	Q+3		
	49	Q0		
	50	Q+3 – Q+3 – Q+4	5/4	
	51	Q+4	7/4	
	52	Q-5	3/4	<i>Espress.</i> 2 nd melodic subject
	53			
	54	Q-2		
	55	Q-3		
	56			
	57			
	58	Q-4		
59	Q-3			
60	Q-4			

	61	Q-1		<i>Maschile</i>
	62	Q0		
	63	Q+3		
	64			
	65	Q0		
	66	Q-3		
	67	Q-2		
	68			
	69			
	70	Q+1		
	71	Q-2		
	72	Q+1		
	73	Q-2		
	74	Q+2		
	75	Q+1		
	76	Q0		
	77	Q-2		
	78	Q0		
C	79	Q+2		<i>Un poco piu mosso</i> <i>Espress.</i>
	80			
	81	Q-3	5/4	Closing subject of the exposition
	82	Q-1	3/4	
	83			
	84	Q-3		
	85			
	86	Q-4		
	87			
	88			
	89			
	90			
91				
	92			

	93			
	94			
	95			
	96			
	97			
	98			
	99			

DEVELOPMENT

The development is divided into six sections labelled D, E, F, G, H and I.

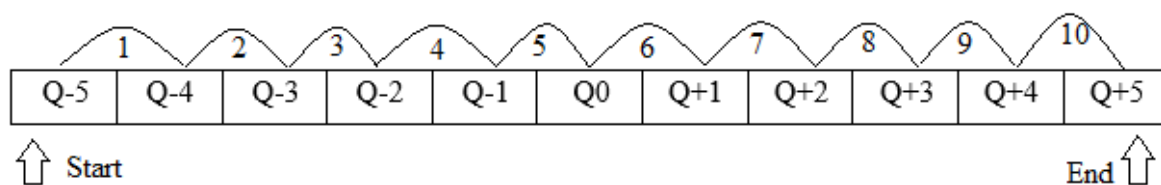
Table 7.7 : Development sections

Section	Bars
D	100-109
E	110-117
F	118-124
G	125-133
H	134-151
I	152-162

SECTION D, E AND F

The development section of this sonata debuts a transpositional path as yet unseen in the piano sonatas of Roslavets. Beginning in Q-5 with three bars of tremolos that forms an introduction to the melodic development, the transpositions cycle upwards by fifths, passing through each harmony, to end on Q+5.

Figure 7.8 : Sonata No. 5, Sections D, E and F, Bars 100-120



Material from the 1st melodic subject appears here, in the form of descending cascades of 4th and 5ths. Section E then features 1A with a moving bass of semiquavers using Q+1 to Q0, a harmonic inversion of the first appearance of this motif.

Example 7.4 : Sonata No. 5, Sections D, E and F, Bars 111-116

SECTION G

This section shows the 1st melodic subject restated and rearranged in the bass clef, with semiquaver figures accompanying: an inversion of material shown in section E.

SECTION H

Section H features chords far from the tonal centre of the piece, increasing the musical tension in the development. Fragments of 2nd melodic subject appear in bars 139 and 141. The section creates the highest tension by cycling predominantly around the synthetic chords Q+9 and Q+10. Beginning on Q+10 in bar 134, the music moves via a quint to Q+11, then a large overarching modulation down to Q+8, and from there, a cycle from Q+8 to Q+7 and back, then moving upwards in the line of fifths to Q+9 where the music performs five changes from bar 145 between Q+9 and Q+10. This forms the musical climax of the development, with a *poco a poco crescendo* leading to dynamic markings of fortissimo and the use of three staves to accommodate the denser musical texture. This climax uses the 1st melodic subject in a quasi-canonic imitation. At this climactic point, the set of transpositions finishes on Q+10, where it began.

Figure 7.9 : Sonata No. 5, Section H, Bars 134-152

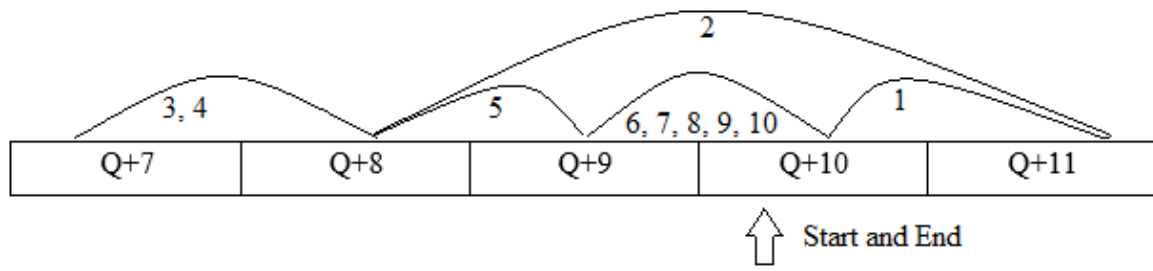


Table 7.8 : Development Summary

Development				
Section	Bar	Synthetic Chord	Time Signature	Material
D	100	Q-5	9/8	<i>Agitato, scherzando</i> Introduction
	101			
	102			
	103			
	104			
	105	Q-5 – Q-4 – Q-4		
	106	Q-4 – Q-4 – Q-3		
	107	Q-3 – Q-3 – Q-2		
	108	Q-2 – Q-2 – Q-1		
	109	Q-1		
E	110	Q-1	3/4 Treble Stave	1 st melodic subject rhythmically augmented in Q-1 (subdominant function)
	111		9/8 Bass Stave	
	112	Q-1 – Q-1 – Q0		
	113	Q0		
	114	Q0 – Q+1 – Q+1		
	115	Q+1		
	116	Q+2		
	117			
F	118	Q+3 – Q+4 – Q+4	9/8	
	119	Q+4		
	120			
	121	Q+3		
	122	Q+4		
	123			
	124	Q+3		
	G	125		
126		3/4 Bass Stave		
127			Q-1	
128				

	129			
	130	$Q+4 - Q+4 - Q+7$		
	131	$Q+7 - Q+8$		
	132	$Q+8$		
	133			
H	134	$Q+8 - Q+10$	9/8	
	135	$Q+10$		
	136			
	137			
	138	$Q+11$		
	139			
	140			
	141			
	142	$Q+8$		
	143	$Q+7$		
	144	$Q+8$		
	145	$Q+9$		
	146	$Q+10$		
	147	$Q+9$		
	148	$Q+10$		
	149	$Q+9 - Q+10$	3/4	2 nd melodic subject in Q+1 (dominant function)
	150			
	151	$Q+10$	5/4	

RECAPITULATION

The recapitulation is divided into five sections labelled I, J, K, L and M.

Table 7.9 : Recapitulation sections

Section	Bars
I	152-162
J	163-190
K	191-218
L	219-254
M	255-264

SECTION I

The 1st melodic subject (1A) returns unadorned with ornamental semiquavers in Q+6, six transpositions up from the initial statement in Q0. This is a deviation from traditional sonata-allegro form, where the 1st subject would normally return in the tonic (or home synthetic chord of Q0), however when looked at in context with the 2nd melodic subject the harmony Q+6 makes a new significance. 1B returns in bar 158, in Q+7.

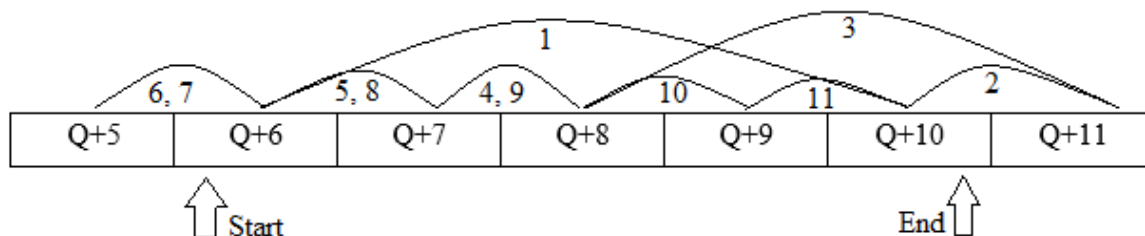
Example 7.5 : Sonata No. 5, Section I, Bars 152-163

The image displays a musical score for piano, consisting of five systems of staves. The first system is marked *Quasi allegro* and *Sosten. e molto espress.*, with a pink oval highlighting the first two measures. The second system is marked *Più mosso* and *poco rit.*, with a pink oval highlighting the first measure. The third system has a pink oval highlighting the first measure. The fourth system is marked *poco rit.* and *cresc.*, with a purple oval highlighting the first two measures. The fifth system is marked *a tempo* and *brillan.*, with purple ovals highlighting the first measure and the first two measures of the bass line. The score is attributed to F. M. 8527 R. M.

The transpositional path of this section, as shown in figure 7.8, shows two of the main transpositional motifs superimposed over one another, resulting in no particular quantifiable

symmetry. Bar 152 moves from Q+6 to Q+10, and from there Q+11 moves down to Q+8. These distances are different, resulting in transpositional near symmetry. The next lot of transpositions move down and then back up the line of fifths, finishing on Q+10.

Figure 7.10 : Sonata No. 5, Section I, Bars 152-161



SECTION J

Bars 166 to 196 mainly represents material from the exposition in the order of the original arrangement, favouring the 1st melodic subject.

SECTION K

Bars 197 to 200 show an interesting compositional feature: the 1st and 2nd melodic subjects are combined with their separate motifs in different registers of the piano, 2A and 2B in the harmony of Q-6, and 1A and 1B in the harmony of Q-7. This reoccurs in bar 205. In diatonic harmony, the representation of the 2nd melodic subject would be in the tonic, in this case if there were strong diatonic imitation the melody would appear in Q0. However, instead it appears in Q-6. This has significance as it is the mirror opposite harmony of the representation of the 1st melodic subject which was in Q+6: these two harmonies have as a central point the home synthetic chord of Q0 and act as a balancing point in the resolution of the harmonic intricacies of the sonata.

Example 7.6 : Sonata No. 5, Section K, Bars 197-200



Example 7.7 : Sonata No. 5, Section K, Bars 205-208

SECTION L

Section L features the closing subject of the recapitulation in Q+6 again which is based around material from 2B.

SECTION M

The coda, from bars 226 to 264, primarily use the harmony of Q0 which has the overall impression of a modified Db major. The coda shows strong instances of diatonic imitation, for example from bars 251-253 there is a bass progression from Eb to Ab, then to Db, giving the impression of a secondary dominant perfect cadence, then a perfect cadence.

Example 7.8 : Sonata No. 5, Section M, Bars 251-253

The music ends with notes of the home synthetic chord, Q0.

Example 7.9 : Sonata No. 5, Section M, Bars 260-264

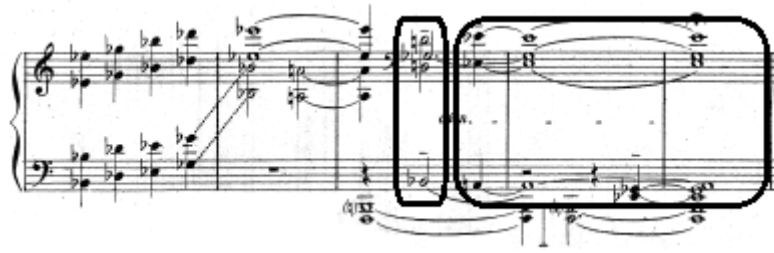


Table 7.10 : Recapitulation summary

Recapitulation				
Section	Bar	Synthetic Chord	Time Signature	Material
I	152	Q+6	3/4	<i>Quasi adagio</i> <i>Sostenuto i molto espressivo</i> 1 st melodic subject returns in Q+6, simplified with semiquaver ornamentation removed
	153			
	154	Q+10		
	155	Q+11		
	156	Q+8 – Q+7 – Q+6	3/2	
	157	Q+5 – Q+6 – Q+6	7/4	
	158	Q+7	3/4	
	159	Q+8		
	160	Q+9		
	161	Q+10		
	162	Q+10		
J	163	Q+7	3/4	
	164	Q+10		
	165			
	166	Q+9		
	167			
	168	Q0		
	169			
	170	Q+1		
	171			
	172			
	173	Q+2 – Q+2 – Q+3		
	174	Q+1		
	175	Q0		
	176	Q-4		
	177	Q-1		
	178			
	179			
180	Q-2			
				<i>Dolce e poco rubato</i>

	181	Q-5		
	182	Q-4		
	183	Q-3		
	184	Q-2		
	185	Q-3		
	186	Q-4		
	187			
	188			
	189			
	190			
K	191	Q+1		Transition
	192	Q+3		
	193	Q+2		
	194	Q-1		
	195	Q-4 – Q-4 – Q-5 – Q-5 – Q-5	5/4	
	196	Q-4 – Q-4 – Q-5 – Q-5 – Q-5	7/4	
	197	Q-6	3/4	<i>Espressivo</i> 2 nd melodic subject returns in Q-6
	198			
	199	Q-7		
	200	Q-5		
	201	Q-4		
	202	Q-3		
	203			
	204			
205	Q+7			
206	Q+8			
207	Q+9			
208	Q+5			
209	Q+2			
210	Q-1			

	211	Q+2		
	212			
	213	Q+6		
	214	Q+5		
	215	Q+4		
	216	Q+5		
	217			
	218			
L	219	Q+6		<i>Un poco piu mosso</i> Closing subject of the recapitulation in Q+6
	220	Q+6 – Q+3 – Q+3		
	221	Q+3 – Q+3 – Q+2	5/4	
	222	Q+3	3/4	
	223			
	224	Q+1		
	225			
	226	Q0		<i>Moto primo</i> CODA in Q0
	227	Q-3		
	228			
	229	Q0		
	230			
	231			
	232	Q+2		
	233	Q0		
	234			
	235	Q-1		
	236	Q+2		<i>Piu commodo</i>
	237	Q-1		
	238	Q+5		
239	Q+1			
240	Q0			
241	Q+3			
242	Q0			

	243			
	244			
	245			
	246			
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M	255			
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	264			

CONCLUSION

The purpose of this conclusion is to look back on what has been achieved and shown through the analytical processes, but also to look forwards to matters that future researchers may wish to explore. In looking back, it would be redundant to simply reiterate what has already been covered in detail in the preceding chapters, however, it is worthwhile, at this point, to reflect on the uniqueness of the musical thinking that has been revealed.

The meticulously thought-out system of Nikolai Roslavets has been demonstrated in part by the analysis of the three remaining sonatas in selected areas of interest. The overall thematic material of each sonata can be summarised in three ways: synthetic chords used vertically and horizontally; melodic subjects providing clarity of sections and utilised in quasi-traditional nods to sonata-allegro form; and clear use of transpositional paths which provide the underlying architecture and aurally ‘invisible’ structure to the pieces. The mosaic-like construction of the pieces can be seen in the composer’s use of synthetic chords throughout, with sections being connected by melodies and transpositional paths being used as motivic material. The study provides analysis and commentary on the transpositional paths inherent in each piece, and has unearthed a pattern which can be seen through all three of the sonatas: the main transpositional motif used is very similar in each piece. In Sonata No. 1, the transpositional motif uses four synthetic chords separated by distances of four fifths, Sonata No. 2 uses four adjacent synthetic chords, and Sonata No. 5 uses five adjacent synthetic chords.

The vertical use of the synthetic chords is straightforward, however the horizontal use is more complex: each melody passes through the prescribed harmony. The synthetic chords are not juxtaposed against one another horizontally and vertically, instead, there are principles of voice leading at play which connect the melodic themes to the underlying harmony. This fascinating aspect of the compositional method is beyond the scope of this project and would make a worthy topic for future research.

This study has established the background and method of the creation of the synthetic chord, a hexachord created from an augmented triad with a diminished seventh stacked above, with the theory of tonal relationships explained by analysis of the diagrams in Chapter 3. This work proposes that the upper line of Roslavets’ diagrams of augmented triads is an 11-note

subset of the chromatic scale, and the lower line is its conjunct inversion. The number of chords inherent in each synthetic chord is substantial, and indeed the creation of numerous traditional diatonic chords whilst retaining the harmony of the synthetic chord is a most interesting feature of this compositional system, and one that gives the music its distinct tonal character. This study provides a full table of the synthetic chords using the note spellings inherent to each, organised along the ascending and descending line of fifths, for each of the sonatas; as well as a fully annotated score showing the synthetic chords and the form for each of the works.

Through studying three works that span nine years of the composer's life, the evolution of Roslavets' compositional style becomes visible in the progression of musical content from the first to the fifth sonata. Sonata No. 1 is a highly ambitious composition that shows elements of influence of Scriabin and is immensely complex pianistically. The work demonstrates clear transpositional paths and symmetries, with some exceptions. Sonata No. 2 represents, in the opinion of the author, the pinnacle of the new system of tone organisation. The transpositional paths show symmetry and clarity, with the main transpositional motif using chords that are closer together. In addition, the music sheds some of the hallmarks of Scriabin's pianistic writing and begins to show the true sound and style of Roslavets. Sonata No. 5 is the outlier of the three, showing restrained writing, a strong focus on melody and traditional sonata form development, and far less development of transpositional motifs. The music is pared down, with complex and brilliantly constructed melodic development as well as the most frequent instances of diatonic imitation of the three works.

Having looked back on what has hopefully been achieved in this study, it is now time to look forward and anticipate what future analysts, composers and pianists might wish to bring to this subject.

There is considerable scope for future analysts to apply the principles revealed in this study to other works by Roslavets, both published and unpublished, many of which are stored in the Russian State Archive of Literary Sources. There is scope to authoritatively establish the early, middle, and late periods of Roslavets, and the difference in compositional style evident in each of these periods. In the opinion of the author, the early period of Roslavets can be classified as beginning with the first known composition, written in 1907, which is the unpublished *Reverie* for violin and orchestra; and ending in 1912. The middle period begins in 1913, and includes Sonata No. 1 (1914) and Sonata No. 2 (1916), and represents the

composer at the height of his strengths and creativity using the new system of tone organisation in his compositions. This period can be seen to end around 1922, with his later period and style beginning in 1923, which is when Sonata No. 5 (1923) was written. Works from here on begin to incorporate folk music and represent a relinquishing of his musical style.

In the same way as this study has focussed on the three surviving sonatas for piano, there is scope for a dedicated analytical study to focus on the works for violin and piano in particular, given that Roslavets was a violinist himself and the number of works available (both published and unpublished). The following works are written for violin and piano, and span the three periods proposed in this study from the beginning to the end of the composer's creative life:

- 1907-08 : Six Pieces for violin and piano. Unpublished.
- 1910s : Lyric Poem for violin and piano. Unpublished.
- 1913 : Sonata for violin and piano.
- 1915 : Composition for violin and piano.
- 1915 : Poema for violin and piano.
- 1917 : Sonata No. 2 for violin and piano. Unpublished.
- 1920 : Sonata No. 4 for violin and piano.
- 1920s : Seven Pieces for violin and piano. Unpublished.
- 1935 : Dance for violin and piano. Unpublished.
- 1935 : Kolybelnaia (Lullaby) for violin and piano. Unpublished.
- 1935 : Scherzo for violin and piano. Unpublished.
- 1935 : Valse for violin and piano. Unpublished.
- 1935 : Romance and Mazurka for violin and piano. Unpublished.
- 1935 : Invention and Nocturne for violin and piano. Unpublished.
- 1940 : Legend for violin and piano. Unpublished.
- 1941-42 : Twenty-four Preludes for violin and piano.

The present study has endeavoured to analyse the three sonatas of Roslavets with the aim of looking at the synthetic chords, the transpositional paths, the interplay of harmony and form, the instances of diatonic imitation as well as the pianistic composition of each piece.

However, these are but aspects of a much larger picture: the new system of tone organisation

encompasses yet more elements that are beyond the scope of this project, two of which are, as previously mentioned, the principles of voice leading, and additionally the elements of organisation of rhythm inherent in the compositional method. These two areas would form a most worthy area of study in the future. There is also scope for music analysts to contextualise the hexachordal approach of Roslavets against other types of hexachordal techniques employed by other composers such as, for example, Hauer and Webern; and to explore the connections between Tanayev and Roslavets in regard to the roots of omnitonicity and chromaticism.

It is hoped that the present study may potentially be of use to pianists wishing to engage with this repertoire and bring it to life through performance and through programming these works in recitals. There are clear challenges for pianists wishing to do this, not least, the development of a close understanding of the harmonic structure of the music that would help with memorisation, as well as the pianistic difficulty of the music. It is hoped that with detailed understanding of the compositional techniques underpinning these works, pianists of the future may feel more competent in learning, mastering and communicating Roslavets' artistic vision through performance. The hope is that with education on the inner construction of these highly innovative and complex works of art, performers, in this case pianists, will be more inclined to take on the challenge and program the sonatas into solo recitals.

There is also, perhaps, scope for composers to absorb the pitch organisation principles revealed here and instead of using them for analytical purposes, use them as a compositional tool to synthesise through the creation of new works. Any new works may not necessarily be based on the particular hexachordal configurations used by Roslavets, but instead may be created by adopting and adapting the synthetic chords, harmonic and transpositional principles in new and inventive ways, continuing and extending the work done by Roslavets. This would no doubt create a legacy that the composer might well appreciate, given that he sought to create a new technique to replace the diatonic system.

This conclusion is by no means intended to be the last word on this subject. In fact, it is the author's hope that it will instead contribute towards an expansion of interest into the music of Roslavets and that other studies will follow this one. But even though this is not intended to be the last word, this is the appropriate moment to consider standing back from the subject and contemplating, with the benefit of distance, how these piano works and the techniques of

pitch organisation sit artistically in the repertoire. There is no doubt that the three sonatas included as part of this study are towering examples of highly organised creativity, and have every right to stand with the piano sonatas of Roslavets' more known and performed contemporaries such as Nikolai Medtner, Aleksandr Mosolov, Nikolai Myaskovsky, Dmitri Shostakovich and Sergei Prokofiev, not to mention Alexander Scriabin. The ambitious piano sonatas of Roslavets demonstrate the artistry of a highly intellectual composer in his prime, and feature clarity and emotion transmitted through this unique musical language.

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APPENDIX A

CHRONOLOGICAL LIST OF ARTICLES WRITTEN BY ROSLAVETS

- "Druzhestvennyi otvet Arc. Avraamovu," in *Muzyka*, no 219 (1915): 256-257.
- "Anton Webern. Vier Stiicke fur Geige und Klavier, Op. 7," in *K novym beregam*, no 1 (1923): 63.
- "Lunnyy P'yero A rno'l'da Shyonberga," in *K novym beregam*, no 1 (1923): 28-33.
- "Nik. A. Roslavets o sebe i svoem tvorchestve," in *Sovremennaia muzyka*, no 5 (1924): 132-138.
- "Chetyre pravila," in *Muzykal'naia kul'tura*, no 1 (1924): 135-137.
- "O reaktsionnom i progressivnom v muzyke," in *Muzykal'naia kul'tura*, no 1 (1924): 45-51.
- "Po povodu ... (Proletariat i utonchyonnost)," In *Muzykal'naia kul'tura*, no 2 (1924): 147-148.
- "Sem' let Oktiabria v muzyke," in *Muzykal'naia kul'tura*, no 3 (1924): 179-189.
- "O psevdoproletarskoi muzyke," in *Na putiakh iskusstva* (Moscow: Proletkult, 1926): 180-192.
- "Nazad k Betkhovenu," *Rabis*, no 4991 (1927): 3-4.
- "Sovetskaia muzyka," *Rabis*, no 13 (1927): 6-8.

THE NEW SYSTEM OF TONAL ORGANIZATION AND NEW METHODS OF
TEACHING THE THEORY OF COMPOSITION: THESES OF LECTURES¹⁴⁷

1. The essence of sounds as they appear to us in nature is that of UNORGANIZED sound material. The addition of certain relationships between them, in other words, the subordination to a particular audible principle, appears only in sounds material that is ORGANIZED (by human will), with its highest form being that of the musical composition.
2. Musical compositions are constructed by artists with the aid of compositional methods and techniques that originate in the collective attempts of the past, one's own efforts, and the facts of science. The sum of methods and techniques of composition constitutes the SYSTEM OF TONAL ORGANIZATION (the so-called "theory of music" or "theory of composition," which includes the study of harmony, counterpoint, form, etc.).
3. There is NOT a single, "eternal," absolute," universal system. History teaches that each race, each people had its own completely independent system on the basis of which they created their musical compositions (Chinese, Indian, Arab, Greek, etc.).
4. Until the end of the last century the so-called CLASSIC system was predominant in Europe. This system developed rapidly during the transition from polyphony to homophony, and found its highest expression in the classics, including the Romantics up to Wagner.
5. The basic core of the classic system is major-minor tonality as it appears in the seven-note diatonic scale, gamut (ancient Greek modes: Ionian and Aeolian). Tonality (or a mode) has its initial point in a sound formula: the tonal TRIAD (major and minor), deriving its tonal function from its construction upon a particular step of the scale. Thus are created the tonal triad formulas: dominant, subdominant (together with the tonic they appear as the "three pillars" of classical harmony), and other "accessory" triads on the remaining steps of the scale.
6. As a result of the aural evolution of the so-called "suspension," passing tones," and neighbor tones," triads began to include a fourth note (the seventh) and then a fifth (the ninth). Thus arose formulas of seventh and ninth chords, those "dissonant" chords that did

¹⁴⁷ This document has been reproduced from the Doctor of Philosophy dissertation of Inessa Bazayev, "Composing with Circles, Spirals and Lines of Fifths: Harmony and Voice Leading in the Works of Nicolai Roslavets", the original document is stored in the RIGALI file 2569.

not have an independent harmonic significance in the classical harmonic system and had to resolve a “consonance,” a triad. From the chromatic “passing tones” arose ALTERED chords, leading subsequently to the change from diatonicism to chromaticism.

7. The classical system arose on a harmonic basis. All the melody with its accompanying polyphony (counterpoint) of the classics has its own precise HARMONY from which special formulas (or rules) of VOICE LEADING are derived and developed.

8. Liszt, Wagner, Reger, R. Strauss, and especially Scriabin were the first to liquidate classical diatonicism, replacing it with a chromatic system only relatively based on tonality, in essence having already progressed to “atonality” or “omnitonality.”

9. Debussy and his school broke with the classical system, discarding tonal principles of harmony. With Debussy the chord lost its tonal function. It is a color, a timbre, and on this basis there is freedom to create any relationship between any chords: colors and timbres. Such a conception of harmony naturally led to the liquidation of all the classical formulas of voice leading, and, therefore, polyphony, and to the development of a primitive, homophonic form of writing.

10. Debussy emancipated 4- and 5-tone chords, and other such altered chords, from the concept of dissonance (a concept which is in essence scholastic). Debussy’s followers, especially Scriabin of the second period (Poem of Ecstasy), once and for all secured the right of the “dissonant” citizens, converting them, in the end, into “consonances.”

11. But Debussy, the Debussyites, and Scriabin operated with chords of no more than five tones, in fact, with classical “ninth chords.” The departure from “ninth-chord” harmonic thinking begins with the appearance of works freedom Schoenberg’s second period (Op. 11) and Scriabin’s third period (Prometheus). In this stage European music finally cast off the classical system and entered on the path of “free,” purely aural development. However, the freedom from the classical (and in general, all) appeared in its most extreme form as illogicality and individualistic debauchery.

12. Several masters of our epoch have instinctively felt the necessity of creating some sort of restricting framework, an organizing principle for new music. The search for a new “system,” if only a partial substitute for the classical, may be seen, for example, in the works of Scriabin after the Prometheus period. The attempt of Stravinsky and the new Western composers of late to construct a theory of “polytonalism” is just this kind of search.

13. The relative “system” of Scriabin. Six-note [chords] from the overtone series (natural scales) and timbral chords of polytones. The mechanical nature of this harmonic formulas result in a scheme of musical structure.

14. “POLYTONALISM,” as a particularly rationalistic tonal concept, actually leads to elementary scale-like melodies and casually removes from the composer’s control the harmonic combinations that crop up as a result of the purely mechanical combination of several multi-scale melodic lines into one whole.

15. My “NEW SYSTEM OF TONAL ORGANIZATION,” which I call “synthetic,” is the result of a decade’s work and investigative effort. Its complete continuity from the classical system restores the lost bond with the entire musical achievement of the past. The “New System,” in essence, in the result of the further evolution of the classical system, an evolution which has now been carried to its inevitable historical stage, a synthetic of the creative effort of the past with that of the present.

16. The “SYNTHETIC CHORD,” the basic six-tone chord of the new system, includes all the chief harmonic formulas of the classical system (major and minor, augmented and diminished triads, dominant chords, ninth chords, diminished seventh chords, various types of “accessory” seventh chords, and “altered” seventh chords created from the main types, etc.). This “synthetic chord” is called on to replace the “basic triad” of classicism. The simplest transpositions of it a 5th higher and lower produce a formula similar to classical tonality: tonic—dominant—subdominant. The melodic unfurling of these three “synthetic chords” produces 12-tone “chromatic” scale, a TONAL family with its own orthography, on the various steps of which are similar “triads,” leading to a further harmonic unfolding of the “synthetic chord.” Discovery of voice leading formulas of the “new system.” The principle of suspensions, passing tones, and neighbor tones. Formations of the “underlying” harmony, its own form of “dissonances.” Harmonic and melodic figuration. Polyphony. Six-and-morepart counterpoint (without doubling). Simple harmony and counterpoint. The uniqueness and significance of the diminished seventh chord and the augmented triad. Formation of the auxiliary chords, including those with more than six tones. Transition of “ultrachromaticism.” “Ultrachromatic” scale from the chromatic series of overtones. Awareness of the infinite possibilities of development of the “new system.”

17. The “new system” as a new principle of musical pedagogy leads to new methods of teaching the so-called “theory of composition.”

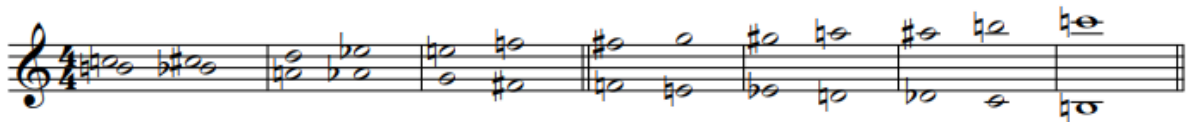
- a) The method of studying “synthetic” harmony as the basis of musico-structural concepts. Mastery of the elementary relationships of the simplest derivatives from the “synthetic chord:” triads, four-note chords, five-note chords, and “synthetic chords” in the full sense. Harmonic formulas as voice-leading formulas. Study of the tonal function of “synthetic chords.” “Synthetic chords” as representatives of primary tonality “in itself” (melodic unfolding of chords). Synthetic tonality.
- b) Foundation of the principle of harmonic and melodic figuration as the basic principle of melody formation (suspensions, passing tones, and neighbor tones). Polyphony. Principles of formal construction.
- c) Study of vocal and instrumental style; study of corresponding means and working out of corresponding compositional methods. Instrumentation in the broad sense. Note: in practice there is no division of the “course of study” into these separate parts. Practical work is also carried out in the “synthetic” plane.

ROSLAVETS' DIAGRAMS

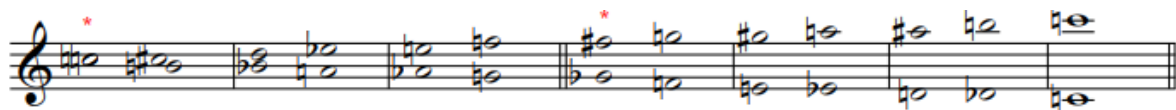
Written by Stephen Whittington, via email, 27/9/21

There are two possible relationships between a series of 12 pitches of the chromatic scale and its inversion. In both forms there is a characteristic set of 6 dyads (pitch class pairs) that repeats (in opposite voices) after a tritone.

(1) disjunct: there are no dyads containing two identical pitch classes (i.e. unison, octave), e.g.



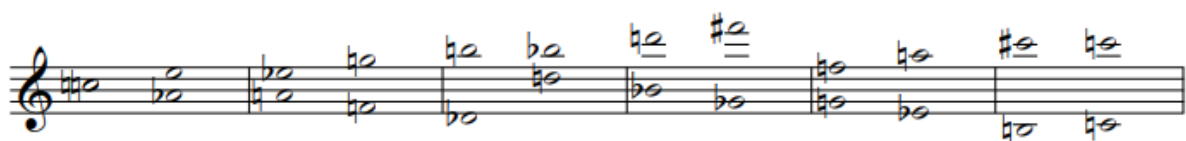
(2) conjunct: there are two dyads consisting of identical pitch classes (unison, octave); these two dyads are a tritone apart:



Both of these inversion forms have only 6 distinct transpositions, i.e. starting on C, C#, D, Eb, E natural, F. Transposition by a tritone produces the same set of dyads. (The locus classicus for this type of inversion is the 2nd movement of Webern's Variations for Piano.)

These two patterns encompass all possibilities of inversion within the chromatic scale, including subsets (e.g. diatonic, octatonic etc) as well as complete and incomplete chromatic sets, regardless of note order. The dyads do not change, only their order.

(3) It is not necessary to invoke the harmonic/ subharmonic series to explain the pitch relationship between the upper and lower lines in Roslavets' diagram. The upper line is an 11-note subset of the chromatic scale. The lower line is its conjunct inversion:



The note Ab is missing from the upper line. As Ab forms a dyad with E natural, E natural must be missing from the lower line. Clearly this omission is deliberate and is connected to the carefully thought-out structure of the pitch sequence, (a series of augmented triads) which would be impossible with the inclusion of both Ab and E natural in both lines. In order to explain this, it is useful to think about the harmonic derivation of the augmented triad.

The augmented triad

(4) The derivation of the augmented triad, according to the theory of Riemann et al., in its primary form (written as two major 3rds): the middle note is regarded as the 'fundamental' or 'root'; the upper 3rd (blue) is derived from the 5th partial of the harmonic series; lower 3rd (red) from the 5th partial of the subharmonic series.



(5) To avoid confusion potentially caused by the terms 'root', 'root position' and 'inversion', I use the terms 'fundamental', 'primary' and 'secondary'. The primary form of an augmented triad is notated as two major 3rds:



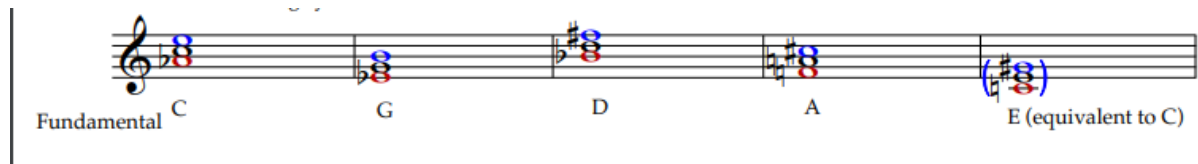
(6) I will call other orthographically identical forms (i.e. using the same accidentals) secondary forms:



(7) Orthographically different forms of the same pitch set imply that they have different roots; however in equal temperament they are aurally indistinguishable.



(8) The four possible augmented triads (major 3rd interval cycles) presented with their fundamentals on the ascending cycle of 5ths:



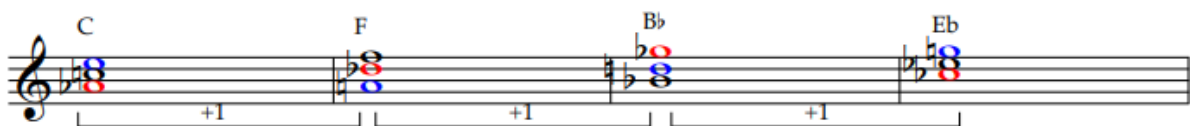
(9) The four possible augmented triads (major 3rd interval cycles) presented with their fundamentals on the descending cycle of 5ths:



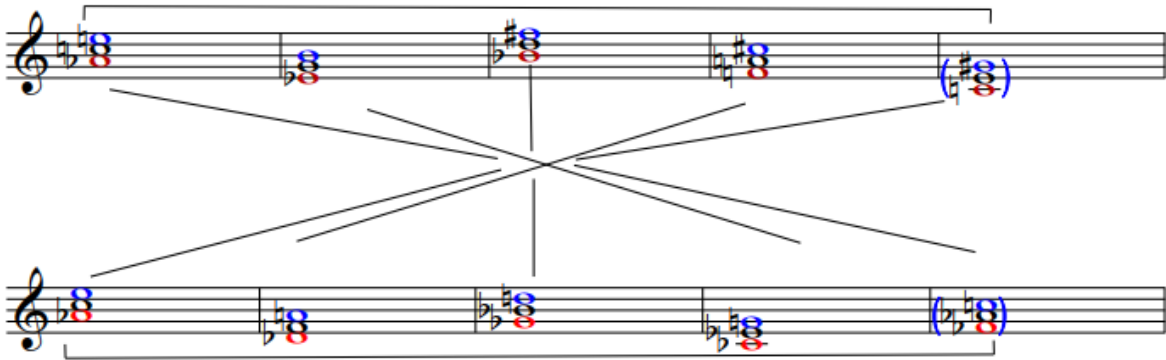
(10) Transposition on the ascending cycle of 5ths is equivalent to transposition by descending minor 2nds



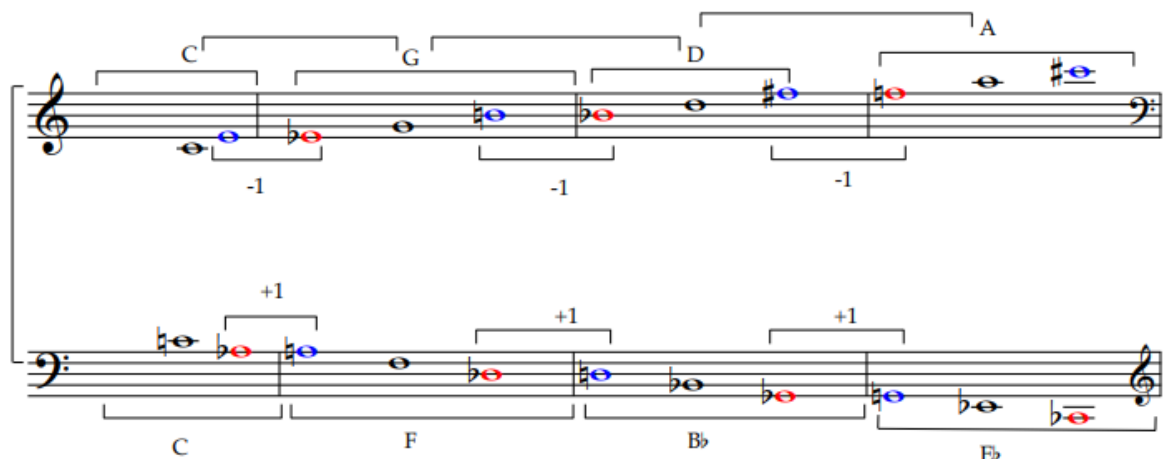
(11) Transposition on the descending cycle of 5ths is equivalent to transposition by ascending minor 2nds



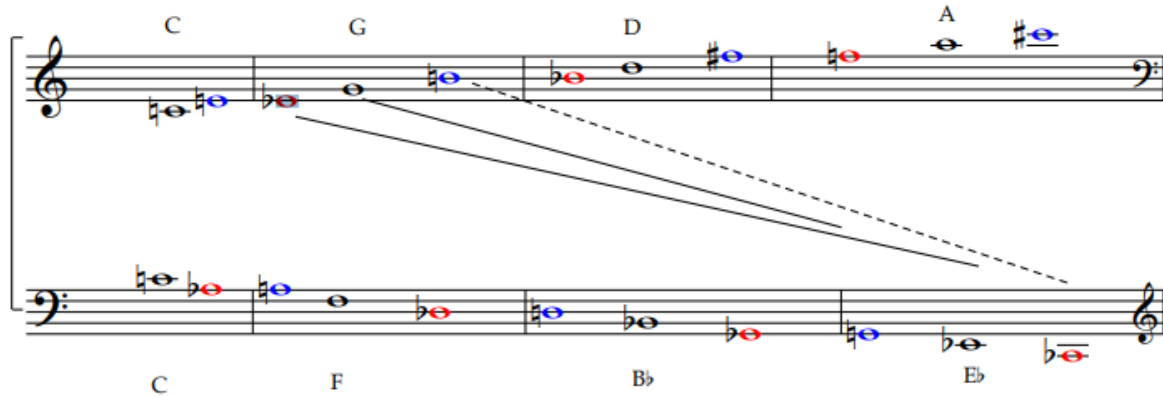
(12) The cycles of augmented triads on the ascending and descending cycles of 5ths are mirror images (retrogrades) of one another (ignoring enharmonic differences in notation). Note that the sequence begins and ends with the fundamental C; also that the triad at the mid-point contains the tritone F#/Gb the other unison dyad).



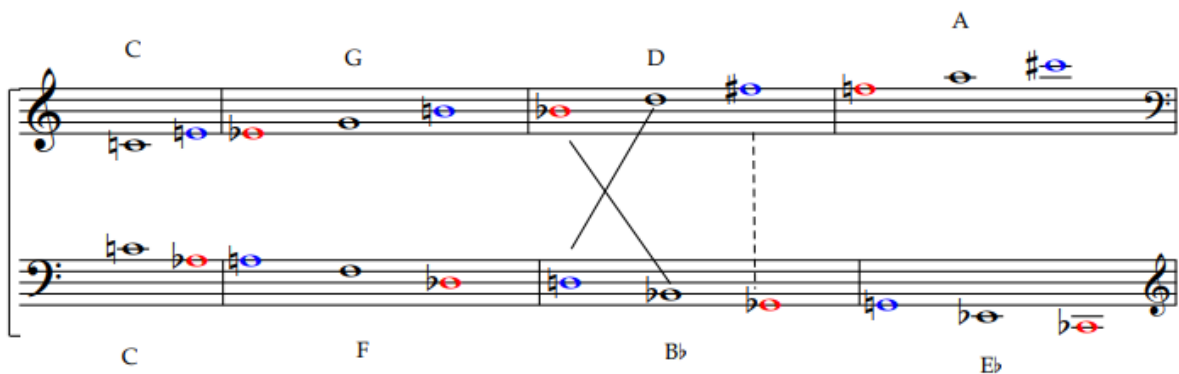
(13) The augmented triads as they appear in Roslavets' diagrams (upper stave, ascending 5ths; lower stave, descending 5ths). (Because augmented triads contain both harmonics and subharmonics, the upper and lower lines consist of a mixture of harmonics (blue) and subharmonics (red). In order to show the series expanding outwards from the 'tonic' C, Roslavets uses the triad Ab-C-E as a generating set, spanning both lines, with Ab and E natural diverging into the descending and ascending cycles of 5th series respectively. This is the only triad presented in this way; the others appear as three consecutive notes.



(14) Roslavets uses lines to show connection between different forms of the same triad. Comparing the augmented triads of G (ascending 5ths) and Eb (descending 5ths): two identical notes: Eb, G (connected with continuous lines), one enharmonic change: B natural, Cb (connected with dotted line, following Roslavets).

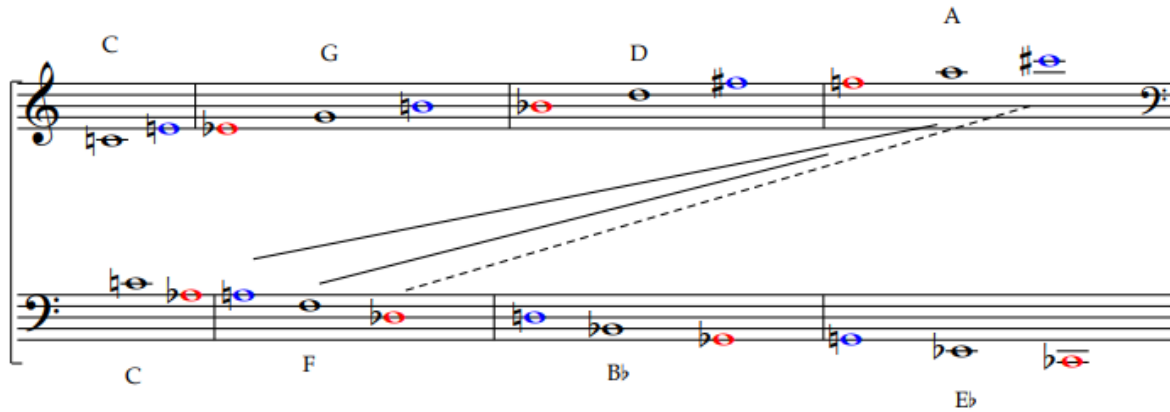


(15) Comparing the augmented triads of D (ascending 5ths) and Bb (descending 5ths): two identical notes: Bb, D (connected with continuous lines), one enharmonic change: F#, Gb .



On Roslavets' diagram there is no visible dotted line connecting F# and Gb. Since all the dyads are connected by continuous vertical lines between the upper and lower series, a dotted line in this case would not be visible. This is the only place where the two forms of a triad have a common note that is directly opposite to its counterpart in the diagram - because F#/Gb is a unison dyad, a tritone away from the 'tonic' dyad C.

(16) Comparing the augmented triads of A (ascending 5ths) and F (descending 5ths): two identical notes: A, F (connected with continuous lines), one enharmonic change: C#, Db (connected with dotted line).



(17) In his first diagram, Roslavets emphasises the expanding form of the series. This is in keeping with the generating principle, which like the harmonic series, can continue infinitely - which it would, if the intervals were tuned according to harmonic frequency ratios, and the cycles of ascending and descending 5ths were allowed to continue to expand.

In the second diagram he has simplified it and changed its shape in order to emphasise its cyclic nature - that it returns to its point of origin - which is only possible in equal temperament, despite theoretical derivations from harmonics/ subharmonics.

GERMAN/ENGLISH NOTE EQUIVALENCES

German	English
Ces	C flat
C	C
Cis	C sharp
Des	D flat
D	D
Dis	D sharp
Es	E flat
E	E
Eis	E sharp
Fes	F flat
F	F
Fis	F sharp
Ges	G flat
G	G
Gis	G sharp
As	A flat
A	A
Ais	Ais
B	B flat
H	B
His	B sharp

APPENDIX B

ANNOTATED SCORE OF SONATA NO. 1

ПЕРВАЯ СОНАТА

FIRST SONATA

Николай РОСЛАВЕЦ
Nikolai ROSLAVETS
(1880/81-1944)

Allegro con impeto

A

Piano

Q0

Q-3

Q-4

Q-1

Q-5

6

7

Q+4

Q+3

8

9

Q+6

Q+2

f

dim.

pp

10

Q+2

11 12

5 3 3 3

Q-1

13

3 3 3

p

Q-6

14

3 3 3

p

Q+1

15

p c - r - e - s - c

Q-4

16

e - n - d - o -

Q-5

17

Q-6

risoluto

15

ff

Q+2

19

d - i - m - i - n - u - e - n - d - o

20

p - o - c - o

Q+2

21

a p - o - c - o

Q+2

B *Mod.*
Scherzando, con leggerezza

22

pp

Q+2

23

Q-1

24 25 26

Q+2 Q-1 Q-4 Q+5

27 28 29

c - r - e - s - c - e - n - d - o n o n t - r - o - p - p - o

Q+2 Q-1 Q-4

C Moderato. Pieghevole

$\frac{1}{4} = \frac{2}{8}$

30 31

p

Q+4 Q+8

32 33 34

Q+8 Q+5

Scherzando, con leggerezza

D 35 *pp* 36 37

Q+9 Q+6 Q+9

38 39 40

c - r - e - s - c

Q+3 Q0 Q-3 Q-3 Q-6

Moderato (con dolcezza)

E 41 42

pp *p*

Q-6 Q-2

43 44

Q+2

F Moderato (dolce, con alcuna liezza)

pass-ka

Musical score for measures 45 and 46. The piece is in F major, marked Moderato (dolce, con alcuna liezza). Measure 45 starts with a piano (*p*) dynamic. The score shows a treble and bass clef with various notes and rests. Fingerings are indicated by numbers 1-5. Measure numbers 45 and 46 are placed above the treble clef. Below the bass clef, the following labels are present: Q+1, Q-2, Q-5, Q-1, Q-4, Q-3.

Musical score for measures 47 and 48. Measure 47 continues the melodic line. Measure 48 features a complex passage with a triplet of eighth notes in the bass clef and a five-note arpeggiated figure in the treble clef. Measure numbers 47 and 48 are placed above the treble clef. Below the bass clef, the following labels are present: Q-4, Q+5, Q+4, Q+5.

Musical score for measures 49 and 50. Measure 49 continues the arpeggiated figure from the previous measure. Measure 50 features a triplet of eighth notes in the bass clef and a five-note arpeggiated figure in the treble clef. Measure numbers 49 and 50 are placed above the treble clef. Below the bass clef, the following labels are present: Q+5, Q+4, Q+5.

Musical score for measures 51 and 52. Measure 51 continues the arpeggiated figure. Measure 52 features a triplet of eighth notes in the bass clef and a five-note arpeggiated figure in the treble clef. Measure numbers 51 and 52 are placed above the treble clef. A piano (*p*) dynamic is marked in measure 52. Below the bass clef, the following labels are present: Q+5, Q+4, Q+1, Q-2, Q-1.

53 54

Q-4 Q-3 Q+6 Q+3 Q0 Q-3

55 56

Q+1 Q-2 Q-1 Q-1

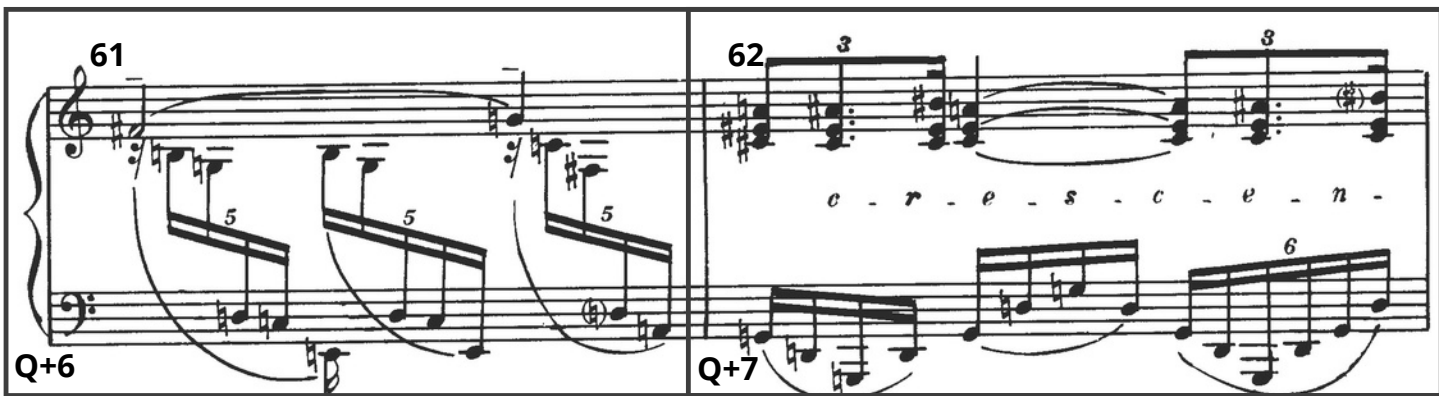
57 58

(con agitazione, sordamente) **G**

Q-1 Q-5

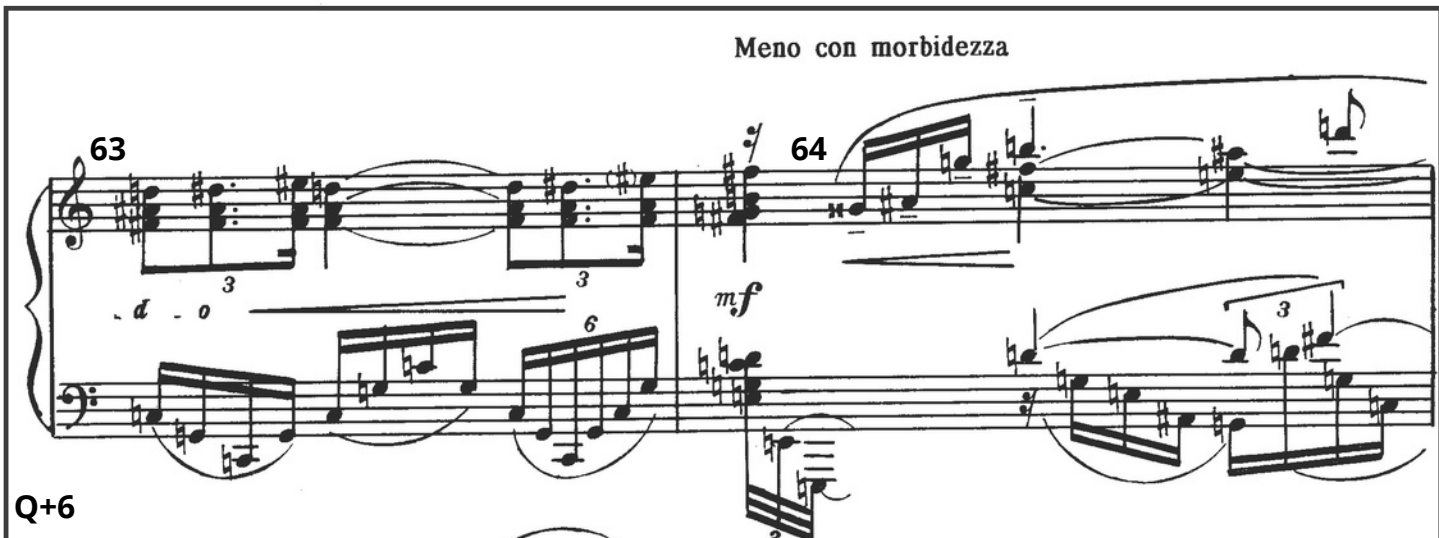
59 60

Q-5 Q+6

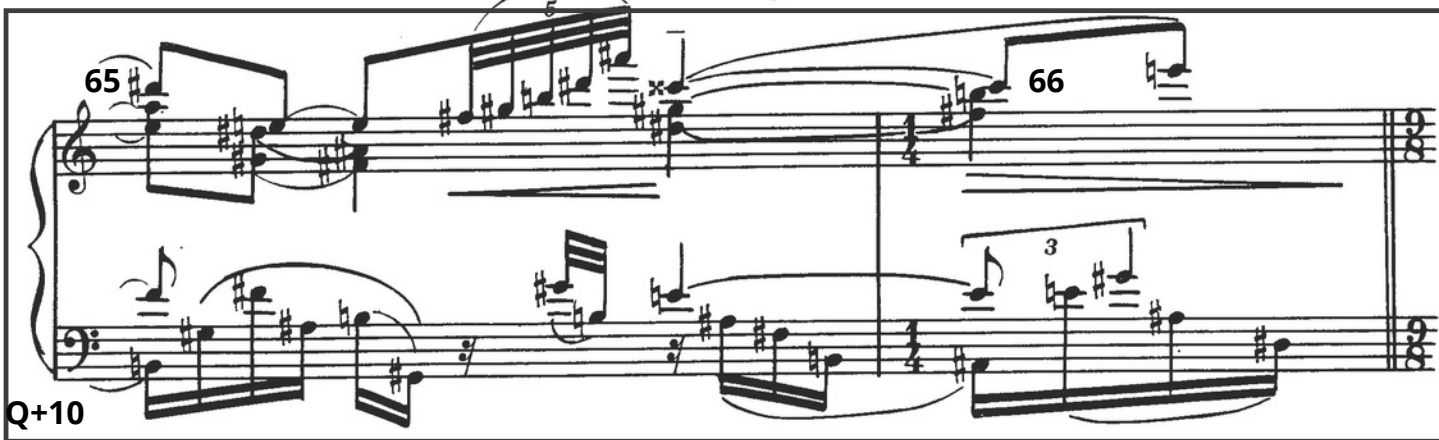
61 

Q+6 Q+7

Meno con morbidezza

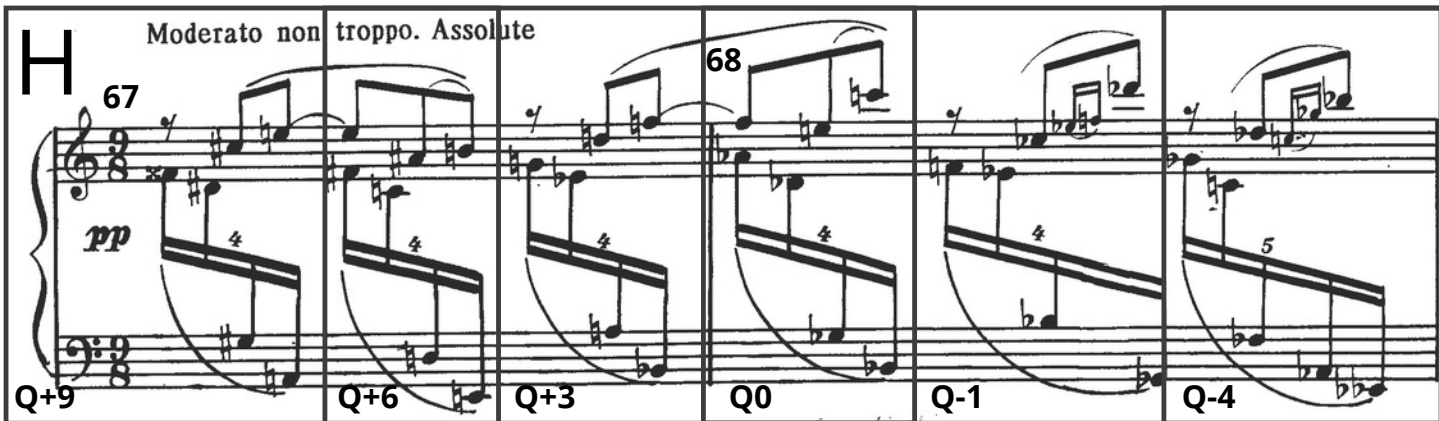
63 

Q+6 mf

65 

Q+10

H Moderato non troppo. Assoluto

67 

pp Q+9 Q+6 Q+3 Q0 Q-1 Q-4

69 70

Q-3 Q-4 Q+5 Q+4 Q+3 Q0

71 72

Q+1 Q+5 Q+4 Q+5 Q+4

73 74

Q+1 Q-3 Q-2

75 76

Q+1 Q-3 Q-2

435-9-90

NAVYNO-107800-14712

<p>77</p> <p><i>p</i> 76 c - r - e - s - e - e</p> <p>Q+6</p>	<p>78</p> <p><i>p</i> - n - d - o</p> <p>Q+7</p>	<p>78</p> <p><i>p</i> - o -</p> <p>Q+6</p>	<p>78</p> <p><i>p</i> - o -</p> <p>Q+7</p>
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<p>79</p> <p>- e - o a</p> <p>Q+3</p>	<p>80</p> <p>p - o</p> <p>Q+4</p>	<p>80</p> <p>- c - o</p> <p>Q+3</p>	<p>80</p> <p>- - -</p> <p>Q+4</p>
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<p>81</p> <p><i>f</i> <i>sf</i></p> <p><i>f</i></p> <p>3</p> <p>c - r</p> <p>Q+10</p>	<p>82</p> <p><i>f</i></p> <p><i>f</i></p> <p>3</p> <p>e - s - c - e - n - d - o</p> <p>6</p> <p>Q+9</p>
---	---

8 84

83

ff sf sf sf

ff (con molto passione)

3 3 3 3

6 6 7

Q+8

Commodo, con delicatezza, narrante

85 86

p

Q+9 Q+10 Q+9 Q+10

87 88

Q-1 Q0 Q-1 Q0

89 90

m. g. mf

5 5 5 5 5 5

d - i - m - i - n - u - e - n - e - o

Q+1

91

p

sf

Q+2

92

dim.

p

Q+11

(con estro poetico)

93

dim.

p

Q+9

94

dim.

p

Q+9

95

dim.

p

Q+8

96

dim.

p

Q+9

96 *tr* *tr* *tr*
 - e - e - n - d - o

97 *tr* *tr*

Q+9 Q+6

98 *tr* *tr* *tr*
 p - o - c - o - c - r - e - s

99

Q+6 Q+5 Q+4

100 *tr* *tr* *tr*
 - e - e - n - d - o

101 *tr* *tr*
 p c - r - e - s - c e n

Q+5 Q+4 Q+3

Musical score for measures 102 and 103. The score is written for voice and piano. The voice part is on a single staff with lyrics: "d o p o c o a p o c o". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piano part features arpeggiated chords with a '5' fingering and a triplet of eighth notes with a '3' fingering. The tempo marking *trium* is present above the voice staff. Measure numbers 102 and 103 are indicated at the beginning of their respective systems. Below the piano staves, the markings "Q+3" and "Q+7" are present.

Musical score for measures 104 and 105. The score is written for voice and piano. The voice part is on a single staff with lyrics: "8". The piano accompaniment consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The piano part features arpeggiated chords with a '5' fingering and a triplet of eighth notes with a '3' fingering. The tempo marking *trium* is present above the voice staff. The instruction "(entusiastico)" is written above the voice staff. Measure numbers 104 and 105 are indicated at the beginning of their respective systems. Below the piano staves, the markings "Q+7" and "Q+11" are present.

<p>1060 <i>trm</i></p> <p>Q+11</p>	<p>107 <i>trm</i></p> <p>Q+8</p>
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<p>108</p> <p>Q+5</p>	<p><i>dim.</i></p> <p>Q+2</p>	<p><i>con anima</i></p> <p>109 <i>p</i></p> <p>Q-2</p>
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Musical score for measures 110 and 111. The score is written for piano and includes four staves: two for the right hand and two for the left hand. Measure 110 is marked with a forte dynamic *mf* and contains a complex rhythmic pattern with triplets. Measure 111 is marked with a mezzo-forte dynamic *mf* and features a triplet of eighth notes in the right hand and a trill in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

110 111

mf *mf*

tr *tr*

sf *sf*

Q+7 Q+4 Q-5

Musical score for measures 112 and 113. The score is written for piano and includes four staves: two for the right hand and two for the left hand. Measure 112 is marked with a piano dynamic *p* and contains a complex rhythmic pattern with slurs. Measure 113 is marked with a piano dynamic *p* and features a complex rhythmic pattern with slurs. The score includes various musical notations such as slurs, accents, and dynamic markings.

112 113

p *p*

Q-6 Q-2 Q-6 Q-2

poco ritard. -----

114

Musical score for measures 114-116. The score is written for piano and bass. Measure 114 features a piano staff with a melodic line of eighth notes and a bass staff with a supporting line. Measure 115 continues the melodic development. Measure 116 shows a continuation of the piano part. The tempo is marked *poco ritard.* (poco ritardando). The key signature has two flats (B-flat and E-flat). The time signature is 6/8.

Q-6

Tempo I (Allegro con impeto)

perfora

115

116

Musical score for measures 115 and 116. The tempo is marked **Tempo I (Allegro con impeto)**. The score is written for piano and bass. Measure 115 features a piano staff with a melodic line and a bass staff with a supporting line. Measure 116 continues the melodic development. The tempo is marked **Tempo I (Allegro con impeto)**. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. Dynamic markings include *sf* and *sfz*.

Q0

Q-3

117

Musical score for measure 117. The score is written for piano and bass. Measure 117 features a piano staff with a melodic line and a bass staff with a supporting line. The tempo is marked **Tempo I (Allegro con impeto)**. The key signature has two flats (B-flat and E-flat). The time signature is 6/8. Dynamic markings include *sf*.

Q-4

118

mf 3 *dim.* 3

Q-1

119

p 5

Q-5

120

5

Q+4

121

3 3 3 3 3 3 *sf* 3 3

Q+3

122

f 3 *dim.* 3

Q+6

123

pp 5 5

Q+2

124

Q+2

125

126

Q-1

127

128

p c - r - e - s - c - e

Q-1

Q-4

129

n - d - o

Q-5

130

m - o - l - t - o

Q-6

(risoluto)

131

ff

Q-2

132

133

dim.

Q-2

134

135

K Scherzando, con leggerezza

pp

Q-2

Musical score for measures 136, 137, and 138. The score is written for piano with treble and bass staves. Measure 136 is marked with a forte dynamic and includes a quintuplet in the bass line. Measure 137 features a piano dynamic. Measure 138 includes a crescendo hairpin and a quintuplet in the bass line.

136 Q-5

137 Q-2

138 Q+4

Musical score for measures 139, 140, and 141. Measure 139 includes a triplet in the bass line. Measure 140 is marked with a piano dynamic and the instruction "poco". Measure 141 includes a crescendo hairpin and a piano dynamic.

139 Q+1

140 Q-2

141 Q-5

poco

cresc.

Musical score for measures 142 and 143. Measure 142 is marked with a piano dynamic. Measure 143 includes a tempo change to "Moderato. Pieghevole", a time signature change to 3/4, and a piano dynamic. A note in measure 143 is marked with a piano dynamic and a hairpin.

142 Q+4

143 Q0

Moderato. Pieghevole

$(\frac{1}{4} = \frac{2}{8})$ *p*

Musical score for measures 144 and 145. Measure 144 includes a quintuplet in the bass line. Measure 145 includes a triplet in the bass line.

144 Q+4

145 Q+1

Musical score for measures 146 and 147. Measure 146 features a five-measure rest in the right hand, indicated by a bracket with the number '5'. Measure 147 contains a three-measure rest in the right hand, indicated by a bracket with the number '3'. The piece is marked 'Q+1'.

M Scherzando, con leggerezza

Musical score for measures 148 and 149. Measure 148 is marked with a piano dynamic *pp*. The piece is marked 'Q+5' for measure 148 and 'Q+2' for measure 149.

Musical score for measures 150 and 151. Measure 150 is marked 'Q+5'. Measure 151 is marked 'Q-1'. The right hand of measure 151 includes a four-measure rest, marked 'Q-4'.

Musical score for measures 152, 153, and 154. Measure 152 is marked 'Q-7' and includes a crescendo marking *cresc.*. Measure 153 is marked 'Q-10'. Measure 154 is marked 'pp' with a hairpin indicating a decrescendo. The piece concludes with a double bar line.

Moderato (con dolcezza)

N 155

156

Q-6

Q-2

p

157

158

Q-2

Q-5

p

159

160

Q-5

Q+6

p

Moderato con moto (dolce, con alcuna licenza)

O 161

162

Q+6

Q0

Q-3

Q-6

p

Musical score for measures 163 and 164. The score is written for piano in 3/4 time. Measure 163 is marked with a 'Q-2' and measure 164 with a 'Q-5'. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures: 163, 164
 Fingerings: Q-2, Q-5, Q-4, Q-5, Q-4, Q+3

Musical score for measures 165 and 166. The score is written for piano in 3/4 time. Measure 165 is marked with a 'Q+4' and measure 166 with a 'Q+3'. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 165 includes a triplet of eighth notes in the right hand and a quintuplet of eighth notes in the left hand.

Measures: 165, 166
 Fingerings: Q+4, Q+3

Musical score for measures 167 and 168. The score is written for piano in 3/4 time. Measure 167 is marked with a 'Q+4' and measure 168 with a 'Q+3'. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes. Measure 167 includes a triplet of eighth notes in the right hand and a quintuplet of eighth notes in the left hand.

Measures: 167, 168
 Fingerings: Q+4, Q+3

Musical score for measures 169 and 170. The score is written for piano in 3/4 time. Measure 169 is marked with a 'Q0' and measure 170 with a 'Q-5'. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and single notes.

Measures: 169, 170
 Fingerings: Q0, Q-3, Q-2, Q-5, Q-4, Q+4

P Vivo (con sveltezza)
171

172 173

pp

Q0 Q-3 Q0 Q-3

174 175 176

Q-6 Q+3 Q0

177 178 179

Q-3 Q-6 Q+3 *mf* *pp*

180 181 182

Q0 Q-3 Q-6 Q+3 Q0 Q-3

Musical score for measures 183-185. Measure 183 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *mf* and *pp*. Measures 184 and 185 continue the triplet pattern. The bottom of the page shows dynamic markings: Q+3, Q0, Q-3, Q-6, and Q+3.

Musical score for measures 186-188. Measure 186 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 187 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *p*. Measure 188 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The bottom of the page shows dynamic markings: Q0, Q-3, Q-6, Q+3, and Q0.

Musical score for measures 189-191. Measure 189 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *cresc*. Measure 190 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *8*. Measure 191 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *mf* and *p-o-c-o*. The bottom of the page shows dynamic markings: Q-3, Q-6, and Q+3.

Musical score for measures 192-194. Measure 192 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *8* and *a poco cresc.*. Measure 193 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes, marked *8* and *e accelerando*. Measure 194 has a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. The bottom of the page shows dynamic markings: Q+3.

Presto con fuoco

8

195 196 197

fff

Q0 Q+4

198 199 200

Q-4 Q0

201 202 203

p dim.

Q0 Q+4

204 205 206 207

p - o - c - o a p - o - c - o

pp dim. poco

Q-4

208 209 210 211

a poco

Q-4

Q Lento (romanesco)

212 213

p (*dolce, sentimentale*)

Q-1 Q+3

214 215

Q+3 Q0

216 217 218 219

poco a poco *morendo e dim.*

Q0

ANNOTATED SCORE OF SONATA NO. 2

ВТОРАЯ СОНАТА

SECOND SONATA

F

G

[Moderato con moto, Allegro moderato]

A

C

1

2

3

4

morendo

Q0

Q+1

Q-2

F

C

5

6

7

Q-1

Q0

pp

Es

B

F

8

9

10

Q-3

Q-2

Q-1

C

11

12

cresc.

f

13

Q0

p

Musical score for measures 14, 15, and 16. The score is written for a grand staff (treble and bass clefs). Measure 14 is marked with a 'Q0' below the bass staff. The music features complex chordal textures with many accidentals (sharps and naturals) and slurs. Measure 15 is marked with a '15' below the bass staff. Measure 16 is marked with a '16' below the bass staff.

Musical score for measures 17, 18, and 19. The score is written for a grand staff. Measure 17 is marked with a '17' below the bass staff. Measure 18 is marked with a '18' below the bass staff. Measure 19 is marked with a '19' below the bass staff. Above the staff, the instruction '[poco sost.' is written above a dashed line. The music continues with complex textures and slurs.

Musical score for measures 20, 21, 22, and 23. The score is written for a grand staff. Measure 20 is marked with a '20' below the bass staff. Measure 21 is marked with a '21' below the bass staff and includes the dynamic marking '[p]'. Measure 22 is marked with a '22' below the bass staff. Measure 23 is marked with a '23' below the bass staff. Above the staff, the instruction 'non longa' is written above a dashed line. The music features triplets and complex textures.

Musical score for measures 24, 25, and 26. The score is written for a grand staff. Measure 24 is marked with a '24' below the bass staff and includes the instruction 'morendo'. Measure 25 is marked with a '25' below the bass staff and includes the dynamic marking 'pp'. Measure 26 is marked with a '26' below the bass staff. Above the staff, there are chord symbols: 'G' above measure 24, 'B' above measure 25, and 'Des B' above measure 26. The music features triplets and complex textures.

<p>As</p> <p>27 Q-4</p>	<p>Des</p> <p>28 Q-5</p>	<p>As</p> <p>28 Q-4</p>	<p>Es</p> <p>29 Q-3</p>
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<p>B</p> <p>30 Q-2</p>	<p>Es</p> <p>31 Q-3</p>	<p>B</p> <p>31 Q-2</p>	<p>F</p> <p>32 Q-1</p>	<p>B</p> <p>32 Q-2</p>	<p>F</p> <p>32 Q-1</p>
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<p>As</p> <p>33 <i>mf</i> Q-4</p>	<p>Des</p> <p>34 <i>f</i> Q-5</p>
---------------------------------------	---------------------------------------

<p>As</p> <p>35 <i>mf</i> Q-4</p>	<p>Des</p> <p>36 <i>f</i> Q-5</p>
---------------------------------------	---------------------------------------

As

37 38

Q-4

39 40 41

Q-4

H

42 43 44

[mp]

Fis

Q+5 Q+6

45 46 47

A

Q+6 Q+3

48 **E** **Q+4** *f* **49** *sf* **50** **H** **Q+5**

51 **Fis** **Q+6** *sf* **52** **Q+7** **53** **Cis** *f*

54 **Q+7** **55** **56** *Rev.* *

57 **E** **Q+7** *Rev.* **58** *

Musical score for measures 59-61. Measure 59 starts with a treble clef, a G chord, and a triplet of eighth notes. Measure 60 continues with a bass clef and a sixteenth-note triplet. Measure 61 features a D chord and a triplet of eighth notes. The system is labeled with 'Q+1' and 'Q+2'.

Musical score for measures 62-64. Measure 62 has a bass clef and a sixteenth-note triplet. Measure 63 features a sixteenth-note triplet and a sixteenth-note group. Measure 64 includes a treble clef, a sixteenth-note triplet, and a sixteenth-note group. The system is labeled with 'Q+2' and 'Q+3'.

Musical score for measures 65-67. Measure 65 has a bass clef and a sixteenth-note triplet. Measure 66 features a sixteenth-note triplet and a sixteenth-note group. Measure 67 includes a sixteenth-note triplet and a sixteenth-note group. The system is labeled with 'Q+3'.

Musical score for measures 68-69. Measure 68 has a bass clef and a sixteenth-note triplet. Measure 69 features a sixteenth-note triplet and a sixteenth-note group. The system is labeled with 'Q+3'.

70 71 [sub]p

Q+3 stacc.

72 D E ten.

Q+3 Q+4

76 H

Q+5

79 E

Q+4

81 82 *non lunga* *f*

Q+4

83 84 *pp* *trun*

Q+5

85 86 *trun*

Q+5

87 88 *trun* *trun* *trun* *trun*

Q+2 Q+6 Q+2 Q+5

Musical score for measures 89-90. The system is divided into six measures. Measure 89 is marked with *Fis* and *[sf]*. Measure 90 is marked with *A* and *[sf]*. Above the staff, there are markings for *Fis*, *A*, *Fis*, *A*, *Fis*, *[A]*, and *[Fis]*. The bottom staff shows rhythmic patterns with *Q+6*, *Q+3*, and *Q+6* markings.

Musical score for measures 91-93. Measure 91 is marked with *A* and *f*. Measure 92 is marked with *ten.*. Measure 93 is marked with *ten.*. The bottom staff shows rhythmic patterns with *Q+3* markings.

Musical score for measures 94-97. Measure 94 is marked with *ten.*. Measure 95 is marked with *E*. Measure 96 is marked with *ten.*. Measure 97 is marked with *ten.*. The bottom staff shows rhythmic patterns with *Q+3* and *Q+4* markings.

Musical score for measures 98-100. Measure 98 is marked with *H*. Measure 99 is marked with *mf poco a poco dim.*. Measure 100 is marked with *molto rit.*. The bottom staff shows rhythmic patterns with *Q+5* markings.

past-ra
E
Fis Lento

101 [p] 102

Q+6

Ois 103

Q+7

104

Q+7

Gis 105

Q+8

106

Q+8

107

108

Q+8

Cis 109

Q+7

Es *truu*

118

Q-3

B *truu*

119

Q-2

Des *truu*

120

Q-5

As *truu*

121

Q-4

truu

122

Q-4

Des *truu*

123

Q-5

E *truu*

124

Q-3

H *truu*

125

Q+4

126

D A E A₃ E

Q+2 Q+3 Q+4 Q+3 Q+4

127

H D F

Q+5 Q+2

130

A E

Q+3 Q+4

132

G

Q+4 Q+1

Musical score for measures 134 and 135. Measure 134 is labeled **Q+1** and measure 135 is labeled **Q-2**. The score features a treble clef with a key signature of one sharp (F#) and a bass clef with a key signature of one flat (Bb). Both staves contain triplet markings (3) and slurs. A dynamic marking **B** is present above measure 135.

Musical score for measures 136 and 137. Measure 136 is labeled **Q-6** and measure 137 is labeled **Q-6**. The score features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). Both staves contain triplet markings (3) and slurs. A dynamic marking **Ges** is present above measure 136.

Musical score for measures 138 and 139. Measure 138 is labeled **Q-5** and measure 139 is labeled **Q-4**. The score features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). Both staves contain triplet markings (3) and slurs. Dynamic markings **Des** and **As** are present above measures 138 and 139 respectively.

Musical score for measures 140, 141, and 142. Measure 140 is labeled **Q-4**, measure 141 is labeled **Q-4**, and measure 142 is labeled **Q-8**. The score features a treble clef with a key signature of one flat (Bb) and a bass clef with a key signature of one flat (Bb). Both staves contain triplet markings (3) and slurs. Dynamic markings **res** and **Re.** are present above measures 142 and 142 respectively.

143	144	
Q-8	* <i>led.</i> Q-4 [*]	Q-3

145			146	
Q-4	Q-3	Q-2	Q-4	Q-3

147				
Q-2	Q-5	Q-2	Q-5	Q-4

52

Es	H	Es	H	G
148		149		
Q-3	Q+5	Q-3	Q+5	Q+1

Es	H	Fis	Cis	Fis
150		151		
Q-3	Q+5	Q+6	Q+7	Q+6

Cis	E	A	Fis
152			153
Q+7	Q+4	Q+3	Q+6

E	Fis	Cis
154	155	156
Q+4	Q+6	Q+7

G [ritornando al tempo I]
A

157 *pp* 158 159 160

Q+3 Q+4

161 162 163

Q+4 Q+2

164 165 166

Q+2 Q+3 Q+1

[Moderato con moto, Allegro moderato]

167 168 169

Q+1 Q-2 Q-1

170 171 172

Q0 Q-3

173 174

Q-2 Q-1

175 176 *cresc.* 177

Q0

Musical score for measures 178-180. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 178 starts with a treble clef and a bass clef. Measure 179 has a treble clef and a bass clef. Measure 180 has a treble clef and a bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. A 'Q0' label is at the bottom left.

Musical score for measures 181-183. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 181 has a treble clef and a bass clef. Measure 182 has a treble clef and a bass clef. Measure 183 has a treble clef and a bass clef. A large 'H' dynamic marking is above measure 182 with the text '[poco sost.]'. A 'Q0' label is at the bottom left.

Musical score for measures 184-187. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 184 has a treble clef and a bass clef. Measure 185 has a treble clef and a bass clef. Measure 186 has a treble clef and a bass clef. Measure 187 has a treble clef and a bass clef. The music includes triplets and a 'non lunga' marking above measure 184. Dynamic markings include [mf] and [p]. A 'Q0' label is at the bottom left. A 'Q+1' label is at the bottom right of the 187 measure box. A 'Q+5' label is at the bottom right of the 187 measure box.

Musical score for measures 188-190. The system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. Measure 188 has a treble clef and a bass clef. Measure 189 has a treble clef and a bass clef. Measure 190 has a treble clef and a bass clef. The music includes triplets and dynamic markings like 'pp'. A 'Q+4' label is at the bottom left. A 'Q+5' label is at the bottom right of the 190 measure box. A 'Q+4' label is at the bottom right of the 190 measure box.

191 Q+5

192 Q+4

193 Q+5

194 Q+5

195 Q+6

195 *esc.* Q+5

Q+6

196 *mf* Q+3

197 *f* Q+2

198 *mf* Q+3

199 *f* Q+2

A

200 201

Q+3

202 203 204

Q+3

C

205 [mp] 206 207

Q0 Q+1

B

208 209 210

Q+1 Q-2

Musical score for measures 211-213. Measure 211 (Q-1) features a treble clef with a chord marked 'F' and a bass clef with a triplet of eighth notes. Measure 212 (Q-1) continues with a sixteenth-note scale in the bass clef, marked with a forte 'f' dynamic. Measure 213 (Q0) shows a treble clef with a chord marked 'C' and a bass clef with a triplet of eighth notes. The system is labeled 'Q-1' and 'Q0'.

Musical score for measures 214-215. Measure 214 (Q+1) features a treble clef with a chord marked 'G' and a bass clef with a triplet of eighth notes. Measure 215 (Q+1) continues with a sixteenth-note scale in the bass clef, marked with a forte 'f' dynamic. The system is labeled 'Q+1'.

Musical score for measures 216-217. Measure 216 (Q-2) features a treble clef with a chord marked 'B' and a bass clef with a triplet of eighth notes. Measure 217 (Q-2) continues with a sixteenth-note scale in the bass clef, marked with a forte 'f' dynamic. The system is labeled 'Q-2'.

Musical score for measures 218-220. Measure 218 (Q-2) features a treble clef with a triplet of eighth notes. Measure 219 (Q-2) continues with a sixteenth-note scale in the bass clef. Measure 220 (Q-2) features a treble clef with a triplet of eighth notes. The system is labeled 'Q-2'.

Musical score for measures 221 and 222. Measure 221 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 222 continues the bass line. The piece is marked **Q-2**.

Musical score for measures 223, 224, and 225. Measure 223 starts with a treble clef, a forte (**f**) dynamic, and a piano (**pp**) dynamic. Measure 224 continues the bass line. Measure 225 features a treble clef with a whole note chord and a bass clef with a whole note chord. The piece is marked **Q-2** for measures 223-224 and **Q+2** for measure 225.

Musical score for measures 226, 227, 228, and 229. Measure 226 features a treble clef with a triplet of eighth notes and a bass clef with a triplet of eighth notes. Measure 227 continues the bass line. Measure 228 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 229 features a treble clef with a whole note chord and a bass clef with a whole note chord. The piece is marked **Q+2** for measure 226, **Q+3** for measure 227, **Q+4** for measure 228, and **Q0** for measure 229.

Musical score for measures 230 and 231. Measure 230 features a treble clef with a whole note chord and a bass clef with a whole note chord. Measure 231 continues the bass line. The piece is marked **Q+1**.

232 233 234

B F C

Q-2 Q-1 Q0

235 236 237

G

Q+1

238 239 240

B

Q+1 Q-2

241 242 243 244

F C

K

Q-1 Q0

Musical score for measures 245-247. The score is divided into two systems: Q0 (measures 245-246) and Q-1 (measure 247). Measure 245 features a triplet of eighth notes in the right hand and a bass line with a triplet of eighth notes. Measure 246 continues the bass line with a triplet of eighth notes. Measure 247 features a treble clef with a trill and a bass line with a trill. The key signature has one sharp (F#).

Musical score for measures 248-249. Measure 248 features a trill in the right hand and a bass line with a trill. Measure 249 features a treble clef with a trill and a bass line with a trill. The key signature has one sharp (F#).

Musical score for measures 250-251. Measure 250 features a treble clef with a trill and a bass line with a trill. Measure 251 features a treble clef with a trill and a bass line with a trill. The key signature has one sharp (F#). The dynamic marking is *pp*. The tempo marking is *non longa*. The time signature is common time (C).

252 *tr* *tr* *tr* *tr*

253 *tr* *tr* *tr* *tr*

Q0 Q0 Q+1

254 *tr* *tr* *tr* *tr*

255 *tr* *tr* *tr* *tr*

256 *tr* *tr* *tr* *tr*

Es G

Q0 Q-3 Q+1

257 *tr* *tr* *tr* *tr*

258 *tr* *tr* *tr* *tr*

Es C G B G

Q-3 Q0 Q+1 Q-2 Q+1

259 *tr* *tr* *tr* *tr*

260 *tr* *tr* *tr* *tr*

[B] [G] [B] [G]

Q+1 Q-2 Q+1 Q-2 Q+1

[G] [B] [G] [B]
tr.
 B
 6
 260
 3
 261
 6
f
 3
 Q-2 Q+1 Q-2 Q+1 Q-2

ten.
 262
 3
 263
 3
 264
ten.
 265
 3
 Q-2 Q-1

266
 3
 267
 268
 6
 Q-1 Q0

molto rit.
 269 *mf* 5 *poco a poco dim.* 270
 3
 Lento
 [G]
 271 272
 3 3
 Q0 Q+1

ANNOTATED SCORE OF SONATA NO. 5

Права исполнения автор оставляет за собой
Aufführungsrecht vorbehalten.

5-я Соната.

5-me Sonate.

A Allegretto con moto.

НИКОЛАЙ РОСЛАВЕЦ.
2 NIKOLAS ROSLAVETZ.

0 Q+1 1 Q0 2 Q+1

3 Q0 4 Q-1 5 Q-3

6 Q+1 7 Q+2 8 Q+1

9 Q0 10 Q0 11 poco rit. dim. Q+1

4

11 *a tempo*
con grazia

m.g.
p

12 13 14

Q0 Q+1 Q+2 Q+1 Q0 Q+4 Q+3

15 16 17 18

m.g.
cresc.
mf

Q+2 Q+1 Q0 Q-2 Q-3

19 20

mf con fuoco *sf* *sf*

Q-4 Q-1

21 22 23

mf

Q-1 Q-2 Q+1

24 8 25 26 5

cresc. *allargando* *a tempo*

Q+1 Q+2

27 *dolce e poco rubato* 28 29 *a tempo* 30

p

Q+2 Q+2 Q+3 Q+3 Q+2 Q+1

31 32 *arc.* 33 34

marc. *marc.*

Q-3 Q0 Q+3 Q+2

35 36 37 *espress.* 38

p

Q-1 Q-4 Q-3 Q-2

6

39 40 41 42

Q-1 Q-4

43 44 45

dolce

p

Q-4

Meno mosso

46 47 48

m.g.

Q+2 Q+4 Q+3

49 50

p *cresc.*

Q0 Q-3 Q-4

B

51 *dim.* 52 *espress.* 53

Q-4 Q-5

54 55 56 57

Q-2 Q-3

58 59 60 61

Q-4 Q-3 Q-4 *poco marc.* Q-1

62 63 64

Q0 Q+3

8^o

65 *cres* cen do po - co a po - co

66

Q0 Q-3

67 *ff m.d.*

68 *dim.*

Q-2

69

70 *maschile* (mf)

Q+2 Q+1

71 *m.g.* *m.d.*

72 *m.g.* *marc.*

Q-2 Q+1

73 *Q-2*

74 *Q+2 p*

75 *Q+1* *cresc.*

76 *Q0* *mf*

77 *Q-2* *poco rit.*

78 *Q0* *dim.*

Un poco più mosso

79 *Q+2* *espress* *p*

80 *Q-3*

81 *Q-3*

82 *Q-1*

83 *Q-1*

84 *Q-3*

85 *Q-3*

86 *Q-4* *p espress.*

C

Musical score for measures 87-89. The score is written for a grand piano with two staves. Measure 87 shows a bass clef staff with a whole note chord of Bb2, D3, and F3, and a treble clef staff with a whole note chord of Gb3, Bb3, and D4. Measure 88 continues with similar chords. Measure 89 features a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. A large slur covers the entire passage. The tempo marking 'Q-4' is located at the bottom left.

Musical score for measures 90-92. The score is written for a grand piano with two staves. Measure 90 shows a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. Measure 91 continues with similar chords. Measure 92 features a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. A large slur covers the entire passage. The tempo marking 'Q-4' is located at the bottom left.

Musical score for measures 93-95. The score is written for a grand piano with two staves. Measure 93 shows a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. Measure 94 continues with similar chords. Measure 95 features a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. A large slur covers the entire passage. The tempo marking 'Q-4' is located at the bottom left.

Musical score for measures 96-99. The score is written for a grand piano with two staves. Measure 96 shows a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. Measure 97 continues with similar chords. Measure 98 features a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. Measure 99 features a treble clef staff with a whole note chord of Bb3, D4, and F4, and a bass clef staff with a whole note chord of Gb3, Bb3, and D4. A large slur covers the entire passage. The tempo marking 'Q-4' is located at the bottom left. Performance markings include 'rit.' and 'dim.' in the bass staff, and '(non Longa)' in the treble staff.

100 *Agitato; scherzando.* 101

102

D

subito
(tremolando)

cresc.

Q-5

(secco)

104

103

105

f sf sf sf dim. pp stacc.

Q-5

Q-4

106

107

108

Q-4

Q-3

Q-2

Q-1

109

E

110

Q-1

111 *marcato* 112

Q-1 Q0

113 114 *dim.*

Q0 Q+1

115 116

Q+1 Q+2

117 118 *assia.*

Q+2 Q+3 Q+4 Q+4 Q+4

119

120

m.g.
sf
p cresc.

Q+4

Q+5

marc. sf

121

122

m.g.
sf
p cresc.

Q+5

Q+3

Q+4

marc. sf

123

124

Q+4

Q+3

125

marc. il tema

Q+2

G

126 127

Q+2 Q-1

128 129

Q-1 mf Q+1

130 131

Q+4 cresc. Q+7 Q+8

132 133

Q+8 dim. non longa molto dim. non longa

134 135

pp

Q+8 Q+10

136 137

p

p marc.

Q+10

138 139

marc.

Q+11

140 141

marc.

p

Q+11

142 143 144

Q+8 Q+7 Q+8

Detailed description: This block contains three measures of music. Measure 142 features a treble clef with a melodic line and a bass clef with a rhythmic accompaniment. Measure 143 continues the accompaniment. Measure 144 shows a change in the treble clef line. The key signature has two sharps (F# and C#).

145 146

Q+9 Q+10

c r e s e e n d o p o c o a

Detailed description: This block contains two measures of music with vocal lines. Measure 145 has the lyrics "c r e s e e n" and measure 146 has "d o p o c o a". The piano accompaniment is in the bass clef. The key signature has two sharps.

147 148

Q+9 Q+10

p o c o

Detailed description: This block contains two measures of music. Measure 147 has the lyrics "p o c o". Measure 148 shows a change in the piano accompaniment. The key signature has two sharps.

149 150

Q+9 Q+10

ff *(non sta)*

Detailed description: This block contains two measures of music. Measure 149 is marked with a forte dynamic (*ff*). Measure 150 is marked with *(non sta)*. The piano accompaniment is in the bass clef. The key signature has two sharps.

151

(non sva)

molto rit.

Q0 Q+10 Q+10

Quasi adagio.
Sosten. e molto espress.

152 153 154

p

Q+6 Q+10 Q+11

Più mosso

155 156

poco rit.

p

Q+11 Q+8 Q+7 Q+6

157

Q+5 Q+6 Q+6

18

158

159

Q+7

Q+8

160

161

poco rit.

m.g.

m.d.

cresc.

Q+9

Q+10

162

163

a tempo brillante

f

m.d.

sf

Q+7

164

165

m.d.

sf

Q+10

166 167 168

m.d. *cresc.*

Q+9 Q0

169 170 171

cresc. *ff* *allargando* *a tempo* *dim.*

Q0 Q+1

dolce e poco rubato

172 173 174

p *a tempo*

Q+1 Q+1 Q+2 Q+3 Q+1

175 176 177 178

marc. *marc.* *marc.*

Q0 Q-4 Q-1 Q-1

20

179 *marc.*

180

181

182

Q0

Q-2

Q-5

Q-4

183

184

185

186

Q-3

Q-2

Q-3

Q-4

187

188

189

190

Q-4

p

Meno mosso.

191

192

193

dolce

m.g.

Q+1

Q+3

Q+2

Musical score for measures 194 and 195. Measure 194 is labeled 'Q-1' and measure 195 is labeled 'Q-4'. The score includes piano (p) and crescendo (cresc.) markings. The music is in a key with three flats and a 3/4 time signature. Measure 194 features a triplet in the bass line. Measure 195 features a piano (p) dynamic and a crescendo (cresc.) marking.

Musical score for measures 196 and 197. Measure 196 is labeled 'Q-4' and measure 197 is labeled 'Q-5'. The score includes mezzo-forte (mf) and diminuendo (dim.) markings. The music is in a key with three flats and a 3/4 time signature. Measure 196 features a mezzo-forte (mf) dynamic. Measure 197 features a diminuendo (dim.) marking.

Musical score for measures 197, 198, 199, and 200. Measure 197 is labeled 'Q-6', measure 198 is labeled 'Q-7', and measure 200 is labeled 'Q-5'. The score includes piano (p) and marcato (marc.) markings. The music is in a key with three flats and a 3/4 time signature. Measure 197 features a piano (p) dynamic and a marcato (marc.) marking. Measure 198 features a piano (p) dynamic. Measure 199 features a piano (p) dynamic. Measure 200 features a piano (p) dynamic and a marcato (marc.) marking.

Musical score for measures 201, 202, 203, and 204. Measure 201 is labeled 'Q+4' and measure 202 is labeled 'Q+3'. The score includes piano (p) and marcato (marc.) markings. The music is in a key with three flats and a 3/4 time signature. Measure 201 features a piano (p) dynamic and a marcato (marc.) marking. Measure 202 features a piano (p) dynamic and a marcato (marc.) marking. Measure 203 features a piano (p) dynamic and a marcato (marc.) marking. Measure 204 features a piano (p) dynamic and a marcato (marc.) marking.

<p>205</p> <p><i>pp</i></p> <p>Q+7</p>	<p>206</p> <p><i>marc.</i></p> <p>Q+8</p>	<p>207</p> <p>Q+9</p>	<p>208</p> <p>Q+5</p>
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<p>209</p> <p>Q+2</p>	<p>210</p> <p>Q-1</p>
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<p>211</p> <p>Q+2</p>	<p>212</p> <p><i>marc.</i></p>
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<p><i>allargando</i></p> <p>213</p> <p><i>p</i></p> <p>Q+6</p>	<p>214</p> <p><i>cresc.</i></p> <p>Q+5</p>
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Musical score for measures 215-218. Measure 215 starts with a treble clef and a bass clef, marked *mf*. Measure 216 has a treble clef and a bass clef, marked *dim.*. Measures 217 and 218 continue the piece with a treble clef and a bass clef.

Q+4 | Q+5

Un poco più mosso.

Musical score for measures 219-221. Measure 219 has a bass clef and a treble clef, marked *p*. Measure 220 has a bass clef and a treble clef. Measure 221 has a bass clef and a treble clef.

Q+6 | Q+3 | Q+2

Musical score for measures 222-225. Measure 222 has a treble clef and a bass clef, marked *p*. Measure 223 has a treble clef and a bass clef. Measure 224 has a treble clef and a bass clef. Measure 225 has a treble clef and a bass clef.

Q+3 | Q+1

Moto primo.

Musical score for measures 226-230. Measure 226 has a treble clef and a bass clef, marked *espress.* and *p*. Measure 227 has a treble clef and a bass clef, marked *espress.*. Measure 228 has a treble clef and a bass clef. Measure 229 has a treble clef and a bass clef. Measure 230 has a treble clef and a bass clef.

Q0 | Q-3 | Q0

<p>231</p> <p><i>cresc.</i></p> <p>Q0</p>	<p>232</p> <p><i>mf</i></p> <p>Q+2</p>	<p>233</p> <p><i>calando</i></p> <p><i>dim.</i></p> <p>Q0</p>
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<p>234</p> <p>Q0</p>	<p>Q0</p>	<p>Più comodo</p> <p>235</p> <p><i>p</i></p> <p>Q-1</p>	<p>236</p> <p><i>m.d.</i></p> <p>Q+2</p>
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<p>237</p> <p><i>p</i></p> <p>Q-1</p>	<p>238</p> <p>Q+5</p>	<p>239</p> <p>Q+1</p>	<p>240</p> <p>Q0</p>
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<p>241</p> <p>Q+3</p>	<p>242</p> <p>Q0</p>	<p>243</p> <p>244</p> <p><i>p</i></p> <p>Q0</p>
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245 246 247 248

Q0

249 250 251 252 253 254

Q0

255 256 257 258 259

Lento.
a piacere
mezza voce
p

rit.

ten.
p

Q0

260 261 262 263 264

dim.

Q0

M