

**THE POST-TONAL COMPOSITIONAL
METHOD OF
NIKOLAY ANDREYEVICH
ROSLAVETS:**

An Analysis of his *Five Preludes* for Piano

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Abstract

The music of Russian Modernist composers working in their homeland during the 1910's and 1920's has been effectively suppressed by Soviet authorities since 1930. In recent years, an interest in rehabilitating these compositions and acknowledging their place in the twentieth-century repertoire has led to the rediscovery of the work of Nikolay Roslavets (1881-1944) and the citation of his music in connection with serialism and dodecaphony. The composer is noted particularly for his "new system of tone organization" which he began to develop in 1913.

This study investigates Roslavets' compositional system through an analysis of his *Five Preludes* for Piano (1919-22). The analysis employs the principles of set theory to examine pitch-structural organization. The text includes historical background focusing on the position of Roslavets among the Russian avant-garde composers, documentation of significant features of his compositional method as it is revealed in *Five Preludes*, and a commentary on the comparison of his innovations with those of Skryabin and Schoenberg.

Abrégé

La musique des compositeurs modernistes russes, ayant travaillé dans leur propre pays au cours des années 1910-1920, a été interdite par les autorités soviétiques depuis 1930. Récemment, un intérêt en vue de réhabiliter ces compositions et de leur reconnaître une place dans le répertoire du XX^e siècle, a conduit à la redécouverte de l'oeuvre de Nikolay Roslavets (1881-1944). La particularité de cette oeuvre réside dans le fait qu'elle est associée au sérialisme et au dodécaphonisme. Dans la musique, Roslavets se distingue principalement par son "nouveau système de l'organisation des sons", qu'il a commencé à développer en 1913.

Le présent ouvrage étudie le système de composition de Roslavets, par le biais d'une analyse de ses *Cinq Préludes* pour piano (1919-1922). Se basant sur les principes de "set theory", cette analyse examine l'organisation structurale des sons. Elle regroupe les parties suivantes: un arrière-plan historique démontrant la position de Roslavets parmi les compositeurs russes d'avant-garde; une étude des traits caractéristiques de la méthode de composition qu'il utilise dans les *Cinq Preludes* et finalement, un commentaire sur la comparaison de ses innovations avec celles de Scriabine et de Schoenberg.

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Preface

The composer Nikolay Roslavets was a prominent member of the Russian avant-garde active in the 1910's and 1920's. He is noted most for having devised in 1913 a "new system of tone organization" to substitute for traditional tonality. In recent years, his name has appeared fleetingly in various books and articles that focus on dodecaphony, serialism, and early twentieth-century Russian experimental music. To date, the most extensive Western investigation of Roslavets' music in particular, and the compositions of the Russian Modernists in general, has been carried out by Detlef Gojowy in *Neue Sowjetische Musik der 20er Jahre* (1980). The publication reflects a current interest in resurrecting a significant portion of twentieth-century "new music" that has been suppressed by the Soviet government since 1930. However, the scope of Gojowy's book does not allow for a detailed examination of Roslavets' music. Such an undertaking is essential if one is to appreciate Roslavets' contribution to the development of new pitch-structural possibilities -- an issue which concerned all composers in the musical vanguard at the time.

The purpose of the present study is to investigate Roslavets' post-tonal system of composition as it is revealed

through an analysis of his *Five Preludes* for piano, written in the years 1919-22. It does not pretend, therefore, to a definitive assessment of Roslavets' method, but is rather a steppingstone on the way to such a goal. The study is divided into three chapters. The first is introductory in scope, providing historical background and explaining Roslavets' position in the musical life of Russia during the second and third decades of this century. The second exposes *Five Preludes* to a set-theoretic analysis guided by the principles presented in Allen Forte's *The Structure of Atonal Music*, testing for the first time the applicability of this widely accepted theory to the atonal music of Roslavets. In light of the analysis, the final chapter documents significant features of Roslavets' compositional method, and comments on comparisons made between his constructive principles and those of Skryabin and Schoenberg.

The text includes untranslated quotations in French and German as these are standard languages in the field and translations would only lengthen the body of the thesis unnecessarily. Unless otherwise indicated, translations from Russian sources are the author's. Lacking the facilities for Cyrillic script, the original Russian quotations, unfortunately, could not be provided. Transliteration of names and titles has been done according to the Library of Congress system. However, in an attempt to minimize confusion and conform to a standard currently in use, *The New*

Grove Dictionary of Music and Musicians (1980) has been the source for English spelling of the names of Russian composers listed therein.

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Chapter One

Nikolay Roslavets and the Russian Avant-Garde:

An Introduction

The Communist Party Central Committee Resolution of April 23rd, 1932, entitled "On the Reconstruction of Literary and Artistic Organizations" marked "the end of an era of flexibility and inaugurated one of regimentation. It transformed Soviet arts from multiformity to conformity and, ultimately, to uniformity."¹ Silencing all factionalism by establishing one recognized Union of Soviet Composers and Musicologists, it also implemented the policy that music, controlled by Party guidelines, was to express "Socialist Realism" in a form readily accessible to the proletariat. Consequently, significant avant-garde, post-tonal compositional advances made by Russia's Modernists of the early twentieth century were purposely disregarded. Those who opposed the artistic dictates of Stalin's regime were not only purged from the musical life of the Soviet Union, but were also denied creditable mention in any Soviet publications. Such was the fate of the composer, Nikolay Andreevich Roslavets, now recognized as one of the important pioneers in the evolution of atonal serial music.

Nikolay Roslavets was born January 5th, 1881 (December 24th, 1880, according to the Julian Calendar) in Dushatino, Chernigov Region, Ukraine. Living in a rural community, *Gr.* Roslavets' initial exposure to music was through his uncle, an amateur violinist. Under his influence, the youth also developed a love for the violin and quickly taught himself to play the instrument. Later, he received formal music instruction in Kursk, where he took lessons from A. M. Abaza in violin, rudimentary theory and harmony. In 1902, Roslavets entered the Moscow Conservatory to study violin with I. B. Grzhimali and composition with A. A. Il'nisky and S. N. Vasilenko. He graduated in 1912 with a silver medal for his cantata *Heaven and Earth* [Nebo i Zemlia].

Between 1912 and 1929, Roslavets is known to have written one symphony, two symphonic poems, a violin concerto, five string quartets, three piano trios, five sonatas for violin and piano, a number of piano pieces, various other chamber works, art songs, as well as vocal works on "revolutionary" themes.² In addition to his work as a composer, he held important professional posts. In 1922, Roslavets was, temporarily, the director of the Kharkov Conservatory. He then joined the editorial staff of the Moscow State Music Publishing House. Working with the most notable critics and musicologists of the time, namely, Viktor Belaev, Igor Glebov (Boris Asaf'ev), Vladimir Derzhanovsky, Leonid Sabaneev, and Boris Yavorsky, Roslavets became the editor in

chief of the pro-modernist journal *Muzykal'naia Kul'tura* [Musical Culture], published in 1924. Until 1929, he was an active member of the Moscow Association for Contemporary Music.

In 1930, Roslavets became a victim of the Stalinist Cultural campaigns aimed at eliminating all radical activity from Soviet art. His name immediately disappeared from reference sources and concert programs. Roslavets' music was suppressed and his existence was ignored in the Soviet Union for nearly half a century until his name was officially reinstated in the 1978 publication of *Muzykal'naia Entsiklopediia* [Encyclopedia of Music].³ This source was the first to provide a definite statement on his life after 1930: "From 1931 to 1933 he lived in Tashkent, and at the end of the '30s he returned to Moscow where he taught at the Musical Polytechnical School and for the Military Band Director's Course."⁴ Thus, it seemed that Roslavets, like many other non-conformist composers in the 1920's, capitulated to government pressure and moved to the provinces, there to collect folk music, compose works based on folk songs, and help develop local music institutions. This hypothesis has recently been confirmed in the 1981 publication of *V mire muzyki* [In the World of Music], wherein more details have become available:

Roslavets went to Uzbekistan in 1931, where he became one of the first Russian musicians to contribute to the development of the musical culture

in Middle Asia. He was director of the Radio Center of the Uzbek Soviet Republic and conductor of the Uzbek Music Theater. He composed music based on [Uzbek] national melodies and rhythms ... In November, 1933, he returned to Moscow as a producer for the All-Union Radio Committee (1933-35) and as director of the All-Russian Concert Association (unit 1939); from 1936, he served as head of the section of scientific collaborators in the trade union RABIS. He taught composition in the Musical Polytechnical School, lectured to military band directors, and continued to compose. During these years he wrote important theoretical works such as "Counterpoint" and "Fugue," which remain unpublished.⁵

Roslavets died in Moscow on August 23rd, 1944.

The removal of this composer in 1930 from the center of Russian musical activity led inevitably to his neglect in the West as well. Lacking information, Western lexica could only speculate on his fate. Thus, the following statement is found in the 1949-51 publication of *Musik in Geschichte und Gegenwart*: "Unbestätigten Meldungen zufolge soll er [Roslavets] in der Verbannung in Siberien gest. sein."⁶ Even as late as 1970, the same unconfirmed explanation is offered in the *Oxford Companion to Music*.⁷ Moreover, Roslavets' compositions were superficially assessed and quickly dismissed. The 1954 edition of the *Grove's Dictionary of Music and Musicians* declares them to be simply "of an experimental nature [which] soon fell into oblivion."⁸

In recent years, efforts have been made in Western countries as well as in the Soviet Union to re-examine the work of Nikolay Roslavets. Such endeavors have consistently rediscovered his contributions to the development of post-

tonal music. In *Muzykal'naia Entsiklopediia*, he is now credited as being the first Russian atonal composer.⁹ Yuri Kholopov, in an overview of Russian methods of non-traditional pitch organization, hails Roslavets as the founder of twentieth-century Russian theoretical thought on "new tonality."¹⁰ Detlef Gojowy, the foremost specialist in the West on Russian music in the Modernist era, has referred to him as "ein früher Zwölftonkomponist,"¹¹ the comparison being made with Schoenberg. In order to determine the validity of these assessments and to come to an understanding of Roslavets' significance as an early twentieth-century composer, one must first consider the historical context in which he worked -- a period which has been effectively obscured by the Stalinization of Soviet music.

Boris Schwarz explains that two musical factions existed in Russia at the beginning of this century: "one stressing traditional 'Russianism', the other seeking to 'Europeanize' the Russian musical idiom, to modernize its approach."¹² The position of the former group was rooted in the conservatories, its main exponents being Rimsky-Korsakov in St. Petersburg (later renamed Leningrad), and Taneyev in Moscow. In comparison, the Modernists were a small but active group. In 1901, they organized "Evenings of Contemporary Music" in St. Petersburg, and founded a similar concert series in Moscow in 1909. These events were not only the occasion for the first public appearances of Stravinsky,

Prokofiev, and Myaskovsky (all controversial, young composers at the time), but also invited such prominent foreign figures as Debussy, Reger, and Schoenberg.

Although Soviet historians insist that the October Revolution of 1917 eliminated "decadent" modernist ideology from Russian musical culture, the facts indicate that it did not immediately prohibit experimentation, particularly in music. In the early years of Communist rule, a general tolerance of all musical methods and styles was maintained. Under the slogan "art belongs to the people," Lenin's concern was to educate the masses, and to develop a new proletarian art symbolic of the revolutionary spirit and social progress. His approach toward "democratization of art" was realistic; although extreme modernism was suspect, the need for creative freedom and individuality of expression was recognized. Anatol Lunacharsky, People's Commissar of Public Education, oversaw artistic development with an enlightened, flexible policy. In the field of music, his chief assistant became Arthur Lourié, a young Modernist composer. As explained by Leonid Sabaneev, such an appointment clearly encouraged the development of the musical avant-garde:

Dank dem, daß der erste musikalische "Minister" Sowjet-rußlands, Arthur Lourié, selbst ein Ultra-moderner und Anhänger Strawinskys und Schönbergs war, kam die moderne Richtung in den musikalisch-bürokratischen Kreisen zur Vorherrschaft, völlig zum Nachteile der Vertreter der gemäßigten [sic] und konservativen Strömungen. Für die Modernisten wurde krampfhaft Propaganda gemacht -- ihre Werke erschienen im staatlichen Verlage, was zweifellos

einen Vorzug dieser Periode darstellte -- einer Periode, die wirtschaftlich ungünstig und politisch unruhig war, doch auf musikalischem Gebiete im Zeichen eines überraschenden Idealismus stand, indem sie den besten Traditionen der Musik Treue bewahrte.¹³

In 1921, after four years of Communist rule, the U.S.S.R. had reached a point of crisis. To rehabilitate the country's economy, Lenin introduced a New Economic Policy, which permitted the resumption of some private ownership and operation in industry and agriculture. The N.E.P. re-established ties with Central Europe, interrupted since 1914, and provided a general loosening of political and ideological tensions such that, during the 1920's, the arts experienced a period of relative freedom and permissiveness. Foreign artists were invited to perform in Russia, and foreign composers of new music, among them Paul Hindemith, Darius Milhaud, and Franz Schreker, conducted Russian premières of their own works. Between 1925 and 1927, Leningrad audiences witnessed performances of Stravinsky's *Pulcinella* and *Renard*, Krenek's *Der Sprung über den Schatten*, Schoenberg's *Gurre-Lieder*, and Berg's *Wozzeck*. A reciprocal interest in contemporary Russian music emerged in the West. The works of modern Soviet composers, such as Samuel Feinberg, Alexander Mosolov, Myaskovsky, and Prokofiev, were played at the prestigious music festivals of the International Society of Contemporary Music (I.S.C.M.). Increasingly more information on music in Soviet Russia appeared in Western music

journals. An outstanding publication in this respect was the March, 1925, edition of *Musikblätter des Anbruch*, entitled "Russland," which surveyed musical development in Russia through written contributions by both Russian and Western musicologists. In addition, under a special arrangement with the Soviet State Publishing House, new Russian scores were issued by the Universal Edition in Vienna. For this reason, a few Modernist scores, which have been banned in the Soviet Union, are available in the West today.

The Association for Contemporary Music (A.C.M.) was founded in Moscow, in 1923. Providing a vital link with the mainstream of European creativity, it served to promote the cause of new music, and functioned as the Russian chapter of the I.S.C.M. The organization's official mouthpiece was the periodical *Sovremennaiia Muzyka* [Contemporary Music], although its ideas were also disseminated through the journals *Muzykal'naia Kul'tura* and *K Novym Beregam* [To New Shores]. An account of the activities of the A.C.M., given in *Anbruch's* "Russland-Heft," reports that within one and one-half years of its existence, the Association sponsored nineteen chamber music concerts and two orchestral concerts of contemporary Russian compositions in Moscow, and two chamber music concerts in Vienna. The chamber music concerts featured works by several prominent European composers: string quartets nos. 1 and 2 by Bartok and no. 1 by Hindemith, piano pieces by Honegger, Satie, Mompou, Ravel, Poulenc, and

Szymanowski, Romances by Milhaud, Poulenc, and Szymanowski, and the sonatas Op. 11, nos. 2, 3, and 4 by Hindemith. Among the Soviet composers represented in the various concerts were Anatol Alexandrov, Leonid Polovnkin, Visarion Shebalin, Mosolov, Feinberg, Myaskovsky, Sabaneev and Roslavets -- all important musical figures in the 1920's.¹⁴

The aesthetic position of the Modernists concerning the creation of contemporary Russian music rested on an "art for art's sake" policy, which was expressed clearly in the writings of Sabaneyev:

L'art d'une époque révolutionnaire n'est pas nécessairement un art composé de sujets révolutionnaires, une musique qui chanterait les barricades, l'armée rouge, le travail en usine. La musique est un univers parfaitement clos et toute modification s'y réduit à un changement technique. Aux changements sociaux, la musique répond par des changements de la matière sonore et de la forme.¹⁵

This statement was published in response to hostile criticism of the A.C.M. launched by the Russian Association of Proletarian Musicians (R.A.P.M.), an organization also established in 1923. It consisted of a group of less accomplished musicians, and derived its inspiration from the propaganda department of the State Publishing House. Firmly set against musical innovation, it dismissed the need for any ties with the West, and advocated the simplistic view that symphonic and song forms on revolutionary themes were the appropriate media for communication with the masses. Attacking the A.C.M. for its "decadent," "bourgeois," "for-

malist," ideology, the aim of the R.A.P.M. was to disrupt the activities of its rival. Both factions strove for universal acceptance of their respective ideals as the basis of a new Soviet musical art form. Both were dissolved by 1932.

Against the backdrop of intense Modernist activity, Russian composers independently cultivated their own forms of non-tonal music, paralleling developments in Central Europe. Between 1912 and 1915, the most progressive of these employed in their works primitive forms of dodecaphony and serialism. To this group belong Yefim Golishev, Nikolay Obukhov, Lourié, and Roslavets. The impetus for such experimentation came chiefly from the works of Alexander Skryabin, who between 1911 and 1915 wrote in an atonal idiom. Having emigrated to Berlin in 1908, Golishev began to compose, in 1914, a dodecaphonic *Trio* constructed of so-called "Zwölfton-Dauerkomplexen."¹⁶ Lourié's collection of piano miniatures entitled *Synthèses*, written also in 1914, is based on the use of complete and incomplete twelve-tone collections. Obukhov, who is credited with the invention in 1915 of a new twelve-tone notation, set forth his ideas on dodecaphonic composition in his *Traité d'Harmonie Tonale, Atonale et Totale*.¹⁷ By the end of the 1910's, experimentation was not confined only to the realm of the chromatic scale. Ivan Wyshnegradsky's interest in microintervallic composition began in 1918 with works for two pianos. In the 1920's, having emigrated to Paris, he continued to explore

ultra-chromaticism, composing music in quarters and sixths of tones. Wyshegradsky was not the only Russian-born interested in microtonal composition. In Russia at this time, the idea intrigued Arseni Avraamov and Georgy Rimsky-Korsakov. The former developed in Moscow a 48-part octave subdivision, while in Leningrad, the latter composed quarter-tone music and, from 1925 to 1932, directed a "Quarter-Tone Music Ensemble."¹⁸

As an avant-garde composer of the 1910's and 1920's, Roslavets worked toward the dissolution of traditional tonality. According to his own testimony, his individual creative spirit sought its expression in a different musical language; not merely for the sake of originality, but rather in response to a strong inner need did he begin to explore in his works new harmonic and formal possibilities.¹⁹ He also firmly opposed an emotional, intuitive approach to composition which, in his opinion, dominated most of post-romantic music. Instead, he advocated the need for new compositional principles to form the basis of non-tonal creativity:

Qu'on en finisse une bonne fois avec l'anarchie sonore actuelle, impressioniste ou expressioniste, elle conduit la musique dans une impasse; priorité aux recherches créatrices, à la découverte des lois nouvelles de la pensée musicale, de la nouvelle logique sonore; élaborons de nouveaux systèmes clairs et précis d'organisation sonore ...²⁰

Accordingly, between 1913 and 1919, he formulated a "new system of tone organization,"²¹ which he continued to refine

through his compositions dating from the 1920's. It is this new system and the works derived therefrom that distinguish Roslavets as an important early twentieth-century composer.

In an autobiographical article, Roslavets explains briefly that his compositional method is based on the manipulation of so-called "synthetic chords," -- collections of six to eight or more notes, which, through their possible transposition to all twelve degrees of the chromatic scale, govern the entire pitch-structural plan of a work in both its horizontal and vertical dimensions.²² The system is advanced as a means of maintaining unity and order in post-tonal music . Offering it as a substitute for traditional tonality, Roslavets states:

... Although in all of my works written to this day, the principle of classical tonality is totally absent, nonetheless "tonality" understood as harmonic unity certainly exists and appears in the form of the above mentioned "synthetic chords" which produce the *basic sonority* ...²³

Underlying Roslavets' theory of composition is the premise that "no sane, strong, true art form can be developed if it is not based upon a system, a plan, a principle."²⁴ Defending this position, he argues:

Die ganze klassische Musik erwuchs und konnte nur auf dem Boden eines klaren, präzisen Systems (Dur- und Moll-Tonleitern) aufgebaut werden und wäre ohne dieses System undenkbar. Viele sagen: sowie einmal ein "System" vorhanden sei, wäre eine Fortentwicklung nicht mehr möglich. Das ist Unsinn. Die Kunst von Bach, Mozart und Beethoven hatte von ihren Vorfahren ein System überliefert erhalten und trotzdem gelang ihr die Fortentwicklung, ein ausgezeichneter Beweis für die Müßigkeit solcher

Redensarten.²⁵

Roslavets' concern for the development of methodical organization in non-tonal music was not confined merely to the dissemination of his own ideas among Russian contemporaries; he was also supportive of similar trends in Central Europe. In particular, he alerted Russian readers to the music of the Second Viennese School through a very favourable review of Webern's *Vier Stucke fur Geige und Klavier*, Op. 7, and an article on Schoenberg's *Pierrot lunaire*.²⁶ The latter includes a knowledgeable discussion of Schoenberg's approach to melody, harmony, and rhythm. Perceptively, Roslavets identifies *Pierrot lunaire* as an important, characteristic work of Schoenberg's atonal period, but honours the Op. 11 *Drei Klavierstucke* as the set of compositions which broke with tradition.

Although Roslavets had established his approach to twentieth-century composition before the Russian Revolution, thereafter he claimed political support for his aesthetic position by drawing parallels between his emancipation of music from out-dated conventions with the socialist restructuring of society. Citing his personal background, Roslavets proclaimed himself a truly proletarian composer, and with Marxist fervor, on behalf of new music, upheld a utopian revolutionary spirit obsessed with advancement toward an "art for the future." Nonetheless, members of the R.A.P.M. attacked his modernist stand, denouncing the "con-

cealed, reactionary [!] trends"²⁷ in his work, and endeavoring "to expose his bourgeois identity, to isolate him ideologically from the Soviet musical public, and to guard the community from his decadent influences."²⁸ Roslavets' autobiographical article contains a scoffing response to his proletarian critics:

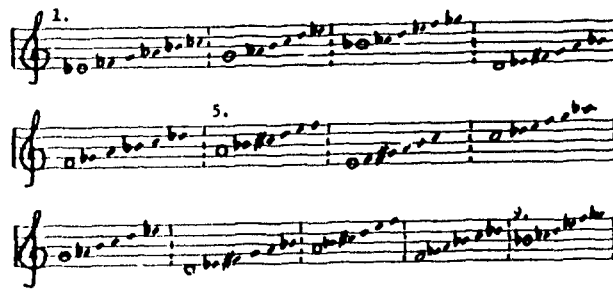
... Of course I am not a "proletarian composer" in the sense that I write useless music for "the masses" in the style of Bortniansky or Galuppi. On the contrary, I have become so "bourgeois," that I consider the Russian proletariat, the rightful heir of all previous culture, worthy of a better musical destiny. For this reason, I write specifically for the proletariat my symphonies, quartets, trios, songs ... being firmly convinced that I will yet live to see the day when my music will be as understandable to the proletariat as it is now understood by better representatives of the vanguard of the Russian musical community.²⁹

Indeed, comments by Nikolay Myaskovsky indicate that the work of Roslavets was admired by the Russian moderns. In a review of Roslavets' first Sonata for violin and piano, Myaskovsky remarks that the composer possesses an outstanding talent. In particular, he praises the composition's mastery of form and thematic material, concluding that "such works appear rarely."³⁰ However, Myaskovsky also notes that the composer's atonal style discourages a wider public appreciation of his works. Referring to Roslavets' collections of Romances *Tri Sochineniia* [Three Compositions] and *Grustnye Peizazhi* [Melancholy Landscapes], he observes:

These are compositions which will not be accepted soon, in spite of fast-growing appreciation for contemporary music. In reality, the harmonic

As Kholopov indicates, the six-note set consists of the superposition of two major triads separated by a semitone (one on e-flat, the other on f-flat). This hidden reference to triadic construction plays a definite role in the order of sequential restatements of the set within measures 1 to 9. From its original presentation on e-flat, the hexachord is transposed by thirds and fifths only (example 2).

Example 2.

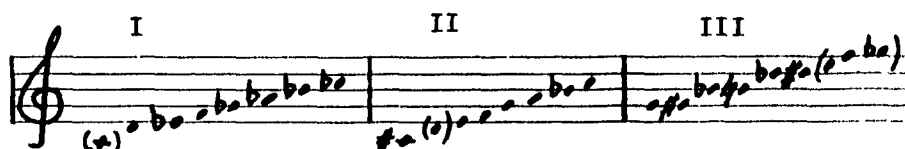


From: Yuri Kholopov, "Problema Novoi Tonal'nosti v Russkom i Sovetskom Muzykoznanii," in *Voprosy Metodologii Sovetskogo Muzykoznanii* (1981), pp. 109-10.

Kholopov's observation that such a compositional method is "obviously an early form of serialism"³⁴ corresponds to George Perle's categorization of Roslavets as a "non-dodeca-
phonic serial composer."³⁵ Referring to Roslavets' *Trois Compositions* for piano written in 1914, Perle observes that each piece employs a different set of eight or nine elements as its fundamental pitch structure. Although within each

piano miniature only one set is used, complete statements of it do not occur continuously. Rather, variants of the set are employed, which are derived from the omission of certain components of the basic formation (example 3).

Example 3.



From: George Perle, *Serial Composition and Atonality*, 5th ed. (1981), p.43³⁶

Without much recourse to analytical examples, Perle provides the following general summary of the pitch organization of *Trois Compositions*:

... the set functions simultaneously as scale and chord. Transpositions are used much more freely, pivotal connections being employed, in general, merely as a means of immediate association. The larger formal implications of controlled transpositional relations are realized to a limited extent in the return of the respective sets to their original pitch level at the conclusion of the second and third pieces and in the derivation of the concluding bars of the first piece from transpositions of the set that are closely related in pitch content to the original statement of the set.³⁷

The most extensive research in the West on Roslavets has been done by Detlef Gojowy. In three different publications he discusses the pitch-structural organization of

system. This observation invites analyses of later works in order to determine the dodecaphonic extent of the system's evolution. What little research in the West has been done in this area consists of insufficient analytical reference to Roslavets' third string quartet (1920), *Trois Dances* for violin and piano (1921), *Razdum'e* [Meditation] (1921), and the *Violin Concerto* (1925).³⁹ By all accounts, the last work in this list represents the highpoint in the development of the "new system of tone organization."

The preceding discussion has confirmed that Roslavets played a major role in the development and promotion of non-tonal music in Russia at a time when exploration of new music was encouraged. His preoccupation in 1913 with the establishment of a new system of composition coincides with the endeavors of Schoenberg, who, at the time, worked toward the development of his "method of composing with twelve tones." Bridging the gap between post-romantic and dodecaphonic practices, Roslavets' atonal, works and the pitch-structural method upon which they are based deserve greater attention, for they contribute toward a more complete understanding of precisely that early, experimental period which shaped the course of twentieth-century music.

10. Yuri Kholopov, "Problema Novoi Tonal'nosti v Russkom i Sovetskom Teoreticheskom Muzykoznanii" [The Problem of New Tonality in Russian and Soviet Music Theory] in *Voprosy Metodologii Sovetskogo Muzykoznanii* [Questions of Soviet Musical Methodology] (Moscow, 1981), 113-14.
11. Gojowy, "Nikolai Andreevic Roslavec," 22.
12. Schwarz, 6.
13. Leonid Sabanejew, "Die Musik und die Musikalischen Kreise Russlands in der Nachkriegszeit," *Musikblätter des Anbruch* 7 (March 1925), 106.
14. Victor Belaiev, "Die Moskauer Vereinigung für Moderne Musik," *Anbruch* 7 (1925), 130-31.
15. Manfred Kelkel. "La vie musicale et les tendances esthétiques 1900-1930," in *Paris-Moscou*, 2nd ed. (Paris, 1979), 478.
16. Herbert Eimert, *Lehrbuch der Zwölftontechnik* (Wiesbaden: Breitkopf & Härtel, 1966) 57-8.
17. Published by Durand, Paris, 1949.
18. Lunacharsky viewed quarter-tone composition as "one of the most important phenomena in the formal development of our [Soviet] music ... for which one has created special instruments" (Schwarz, 52). He was referring certainly to the "Termenvox" -- the first electronic instrument, invented in 1920 by Lev Termen (known abroad as Leon Theremin).
19. Nikolay Roslavets, "Nik. A. Roslavets o sebe i o svoiom tvorchestve" [Roslavets on Himself and his Creative Work]. *Sovremennaiia Muzyka* No.1 (1924), 133.
20. Gojowy, "Les débuts du dodécaphonisme russe: L'oeuvre de Nicolas Roslavets," in *La vie musicale en U.R.S.S. de 1900 a 1930* (Paris, 1979) 24.
21. Roslavets, "Nik. A. Roslavets o sebe," 135.
22. Ibid., 134.
23. Ibid.
24. Gojowy, "Les débuts," 24.
25. L., "N. A. Roslawetz," *Anbruch* 7 (1925), 180.

Endnotes

1. Boris Schwarz, *Music and Musical Life in Soviet Russia*. enlarged edition, 1917-1981 (Bloomington: Indiana University Press, 1983), 110.

2. For a detailed listing of Roslavets' published and unpublished works, consult two articles by Detlef Gojowy: "Nikolai Andreevic Roslavec, ein früher Zwölftonkomponist," *Die Musikforschung* 22 (1969), 36-38; "Half Time for Nikolai Roslavets (1881-1944): A Non-Love Story with a Post-Romantic Composer," in *Russian and Soviet Music. Essays for Boris Schwarz*, ed. Malcolm Hamrick Brown (Ann Arbor: U.M.I. Research Press, 1984), 217-219. The article in *Die Musikforschung* provides composition and publication dates when available, as well as the locations of the published works. It should be noted that those compositions at one time held by the London Central Music Library, are no longer there. The article in *Russian and Soviet Music* updates the information given in *Die Musikforschung*, listing the manuscripts contained in the Roslavets Fond No. 2659 at the Central State Archives of Literature and Art, Moscow, as well as those in Fond No. 373 at the Glinka Museum of Musical Culture, also in Moscow.

3. It is interesting, though inexplicable, that an earlier favourable reference to Roslavets did escape Soviet censorship. See S. Shlifshtein, comp. and ed., *N. Ya. Myaskovsky. Stat'i, pis'ma, vospominaniia* [Articles, letters, memoirs]. II: *Avtobiografiia. Stat'i, zametki, otzyvy* [Autobiography. Articles, notes, reviews] (Moscow, 1960), 179-81, 208, 501-02.

4. M. M. Iakovlev, "Roslavets," *Muzykal'naia Entsiklopediia* (1978), IV, 711-12. Translated by Gojowy in "Half Time," 215.

5. Gojowy, "Half Time," 215-16.

6. Guido Waldmann, "Roslavets," *Die Musik in Geschichte und Gegenwart* (1949-51), XI, 926.

7. Percy A. Scholes, *The Oxford Companion to Music* (10th ed., 1970), 890.

8. Rosa Newmarch, "Roslavets, Nikolay Andreyevich," *Grove's Dictionary of Music and Musicians* (5th ed., 1954), VII, 238-39.

9. Iakovlev, 711.

26. Roslavets, "Anton Webern," *K Novym Beregam* 1 (1923) 63; "Lunnyi P'ero" [Pierrot lunaire], *K Novym Beregam* 3 (1923) 28-33.

27. Viktor Belyi, "'Levaia' Fraza o 'Muzykal'noi Reaktsii'" ['Leftists' on 'Musical Reaction'], *Muzykal'noie Obrazovanie* [Music Education] 1 (1928) 46.

28. Lev Kaltat, "O Podlinno-Burzhuaznoi Ideologii gr. Roslavtsa" [On the Bourgeois Ideology of citizen Roslavets], *Muzykal'noe Obrazovanie* 3-4 (1927), 43.

29. Roslavets, "Nik. A. Roslavets o sebe," 137-38.

30. Shlifstein, *N. Ya Myaskovsky* II, 181.

31. Ibid., 179.

32. L., 180.

33. Kholopov, 109-10.

34. Ibid., 109.

35. George Perle. *Serial Music and Atonality*, 5th ed. (Berkley and Los Angeles: University of California Press, 1981), 43-4.

36. Perle gives no further information for the interpretation of this example.

37. Perle, 43.

38. Gojowy, *Neue Sowjetische Musik der 20er Jahre* (Laaber, 1980); "Nikolay Andreevic Roslavec, ein früher Zwölftonkomponist," *Die Musikforschung* 22 (1969), 22-38; "Sowjetische Avantgardisten," *Musik und Bildung* 12 (1969), 537-42.

39. Gojowy, *Neue sowjetische Musik*, 155-59, 181-83. Significant for its research on Roslavets, but unavailable in the West is: A. Puchina, "Kontsert dlia skripki s orkestrom N. Roslavtsa i ego mesto v tvorcheskom nasledii kompozitora" [The Concerto for Violin and Orchestra by N. Roslavets and its Place in the Composer's Compositional Legacy] (Graduation thesis, Moscow State Conservatory, 1981).

Chapter Two

Roslavets' *Five Preludes* for Piano: An Analysis

Introduction

The piano miniature piece was an important medium for compositional innovation in the early twentieth century. Bartok and Debussy made some of their most significant stylistic discoveries through their short keyboard works; Schoenberg marked his transition from expressionism to atonality in *Three Piano Pieces*, Op. 11, and later to twelve-tone composition in *Five Piano Pieces*, Op. 23. Essentially, the brevity and formal flexibility of the miniature piece, coupled with the piano's range and accommodation of textural variety provided sufficiently attractive conditions for the testing of new pitch-structural possibilities. In Russia, during the 1910's and 1920's, it was the genre most frequently used for the initial realization of experimental ideas. It is not surprising, therefore, that the piano miniature figures prominently among the early works of Roslavets, for these compositions, such as *Trois Compositions* and "Quazi Prelude" from *Deux Compositions* discussed briefly in the previous chapter, represent the formative period of his "new system of tone organization." This chap-

ter will focus in detail on a somewhat later work, *Five Preludes* for piano -- the largest and final collection of miniature pieces in Roslavets' output.

Published in 1927, *Five Preludes* was composed within a span of three years: Preludes 1 and 2 in 1919, Prelude 3 in 1920, and the last two in 1922. Keeping in mind the function of the piano miniature piece, experimentation with pitch-structure and form is expected in these pieces. However, according to Roslavets, his method of tone organization was sufficiently well-defined by 1919.¹ Thus, this collection contains some of the earliest representations of his system's mature version. An analytical examination of *Five Preludes*, therefore, would shed light on the type of tone organization of interest to Roslavets after six to nine years of his method's application, and would contribute to a more complete understanding to date of the composer's compositional system.

As Roslavets' musical language deviates substantially from the principles of function and hierarchy inherent in tonality, traditional classifications are insufficiently specific for the study of harmonic and melodic components of his compositions. If considered as pitch-class sets, however, the unconventional pitch structures may be precisely identified and their relationships determined within the framework of the set complex. The present investigation will submit *Five Preludes* to a set analysis based on the

principles codified by Allen Forte in *The Structure of Atonal Music*.² The application of Forte's set theory to the work of Roslavets is appropriate in light of the fact that the theory deals exclusively with music written after the abandonment of traditional tonality, but before the adoption of the twelve-tone system. It will be employed here as a tool for clarification of pitch-structural relationships inherent in Roslavets' post-tonal system. The twelve pitch classes are represented by the integers 1 through 11, where $c=0$.

The investigation will begin with preliminary analytical observations of the five individual preludes prior to examination of their set complexes. In these works, the musical notation conveys the most relevant pitch-structural segmentations. Significant pitch-class sets (hereafter, pc sets) are delineated by the bar line, and by motivic foreground details. Sets of six (though sometimes five) or more elements generally comprise complete measures of music, or considerable vertical portions thereof. That such structures are particularly significant is confirmed by Roslavets in Preludes 4 and 5 through his "harmonic pedal" marking, which indicates the succession of his "synthetic chords." As the manner in which these sets are presented is carried over from traditional harmonic practice, it will be useful to refer to them as "harmonic" sets. The discussion of each prelude will include an analytically annotated score designated as an example. Unless otherwise indicated, all comments refer to the annotated score of the piece under investigation.

Cinq Preludes.

Piano

Cinq Preludes.

I

A Andante affettuoso

NICOLAS ROSLAVTZ

Piano

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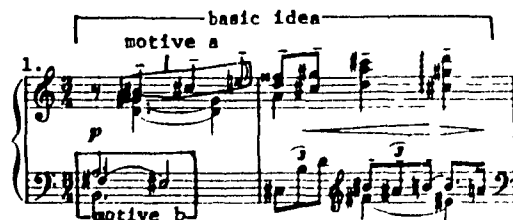
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Prelude 1

Example 5 provides a pitch-structural and overall formal analysis of Prelude 1. The piece displays a ternary design, the boundaries of which are defined by retardations of tempo: The exposition (A-section) includes measures 1 through 8; the contrasting middle (B-section) begins with the return to "a tempo" at m. 9, incorporates a change to "con moto, capricciosamente," and ends with a pause at m. 19; the "lento" indication at m. 20 marks the start of the recapitulation (A'-section), which continues through m. 27.

Underlying the A-section are alternating 7-, 8-, 9-, and 10-element sets, which progress at the rate of one per measure, and establish a uniform harmonic rhythm.³ It begins with a 2-measure basic idea disclosing the two fundamental motives of the piece. Motive a is an ascending melodic fragment characterized by the interval succession: minor 2nd, minor 3rd. Its pitch content is represented by set 3-3. Motive b is a composite segment, chordal in nature, but incorporating a descending minor 2nd. Its pitch content is that of 4-Z15 (example 6).

Example 6



Apart from the motivic sets 3-3 and 4-Z15, 9-11 also features subset 4-5. Such a partitioning of 9-11 is significant in that throughout the exposition and recapitulation, these smaller sets recur consistently as members of 7-32, 8-17, 8-18, and 8-19 as well. Thus, following a sequential restatement in m. 3 of the material from the opening measure, set 8-18 (m. 4) combines simultaneous arpeggiations of 4-5 and 4-Z15, and closes with a reference to 3-3 (m. 5) which is motivically varied through octave displacement. Pc set 3-3 is then presented as a vertical component of 7-32, and again in its original melodic version as a part of the subsequent 8-17 (m. 6). The final two measures of the A-section are fashioned from different combinations of 3-3, 4-5, and 4-Z15.

The B-section begins with an extended repetition at T=1 of measures 1 to 3, which leads into a typically developmental passage at m. 13. Here, a 1-measure model is established, repeated (m. 14), fragmentationally sequenced (mm. 15-16), brought to a climax (mm. 16-17), and finally liquidated (mm. 17-19). (See example 7.) Although the model features new motivic material, it begins with yet another prominent statement of 3-3 in m. 13 (shown in example 5). In addition, a linear version of 8-18 is presented in m. 14.

Example 7

13. model

p *p. a p.* *cresc.* *pp*

repetition fragmentation sequence

poco a poco *cresc.*

16. climax liquidation

poco a poco *dim* *a rit.*

Detailed description: The musical score is written for piano and bass. It consists of four systems of staves. The first system (measures 13-15) is marked '13. model' and includes dynamics *p*, *p. a p.*, *cresc.*, and *pp*. The second system (measures 16-18) is divided into 'repetition', 'fragmentation', and 'sequence' sections, with dynamics *poco a poco* and *cresc.*. The third system (measures 19-21) is marked '16. climax liquidation' and includes a *rit.* marking. The fourth system (measures 22-24) includes dynamics *poco a poco*, *dim*, and *a rit.*. The score uses various musical notations including slurs, ties, and dynamic markings.

The change to a livelier tempo brings with it also a quicker harmonic rhythm as sets progress now at a rate of two per measure. To contrast with the A-section, new pitch structures are introduced in this passage, and "harmonic" sets are reduced to cardinality 6 or 7 only. Among these, 7-32 is held in common between the A and B sections, but not without alteration; it occurs throughout measures 13 to 16 in inversion relative to its use in the A-section. Interesting to note is that at the climax of the piece (mm. 16-17 marked in example 7), set 6-Z24 combines with a return to the original form of 7-32 to create pc set 9-11 at its original transpositional level. Set 6-Z28, which follows in m. 17 as an independent pitch structure, was already contained in 10-1 of m. 2. Thus, even at the height of this contrasting middle, pitch-structural unity remains distinctly important. In m. 18, 7-32 is restated again in its original form to prepare further for the recapitulation.

The A'-section presents, in mm. 20 through 23, an exact restatement of the second half of the A-section (mm. 5-8) at $T=4$. At this level, pc sets 8-17 and 8-19 achieve maximum invariance. Set 8-19 of m. 22 is then repeated in mm. 24 and 25, both times at octave transpositions. The Prelude ends with pc set 3-11 realized as an f-sharp minor triad.⁴ It is a complement of the opening 9-11, in which its pitch content is also embedded. Although this is the most promi-

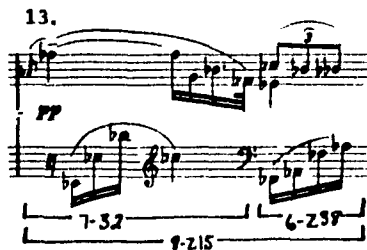
nent instance of complementation, it is not the only one. Complementation in conjunction with the inclusion property occurs within the initial 2-measure basic idea: Pc set 10-1 contains a statement of 9-3, the complement of 3-3 (motive a).

Example 8



Later, beginning the development passage of the B-section, sets 7-32 and 6-Z38 in m. 13 together form 8-Z15, the complement of 4-Z15 (motive b).

Example 9



In Prelude 1, the invariance property between transpositionally equivalent pc sets is exploited. Measure 3, which begins a partial restatement of the opening basic idea, presents set 9-11 at $T=5$. At this T-level, maximum invariance is achieved, reinforcing the desired effect of repetition. Measure 8 features set 8-18 at $T=3$ from its original statement in m. 4. Again, this T-level brings maximum invariance and a unification of pitch organization in the A-

section. In the recapitulation, the restatement of material from the exposition at $T=4$ yields maximum invariance in sets 8-17 and 8-19. Instances of maximum invariance between adjacent transpositional statements of recurring sets are found throughout the piece. Only once is minimum invariance observed. It involves set 7-32, which in m. 15 is transposed at $T=2$ from its previous position in m. 14. Thematically, 7-32 in m. 15 provides the first sequential statement of the model established in the B-section. Therefore, maximum contrast in pitch content, or minimum invariance between set restatements is desirable at this point in the developmental passage. Table 1 below illustrates the extent to which invariance extrema play a role in the pitch organization of this piece. It groups the recurring sets in the order of their restatements, listing the T/I level of each as well as the T/I difference between successive entries, and indicates the invariance relations where applicable.

Table 1. Invariance relations among recurring pc sets of Prelude 1.

pc set	measure	T/I level	T/I difference between successive sets	Invariance relation

10-1	2			
	10	T1	T1	max.
9-11	1			
	3	T5	T5	max.
	9	T1	T8	max.
	11	T6	T5	max.
	12	T11	T5	max.
8-19	7			
	22	T4	T4	max.
	24-25	T4	T0	
8-18	4-5			
	8	T3	T3	max.
	23	T7	T4	
8-17	6			
	21	T4	T4	max.
7-32	5			
	13	T0(I)	T0(I)	
	14	T0(I)	T0	
	15	T2(I)	T2	min.
	15-16	T5(I)	T3	max.
	17	T4	T5(I)	
	18-20	T1	T9	max.
	20	T4	T3	max.

III
Tempo I.

30.

para ten

ten

piu

5-31

5-31

7-32

7-32

35

7-32

5-32

Allegretto poco a poco più lento al Fine

40.

7-31

9-18

7-19

45.

7-218

7-19

80000. 80000. 80000.

Example 10

I

Thema

NICOLAS JOHANNES

1. Allegretto con moto

First system of musical notation for the first movement, measures 1-36. The notation is in treble and bass clefs, with a key signature of one flat. It includes various musical symbols such as notes, rests, and dynamic markings.

Second system of musical notation for the first movement, measures 37-72. It includes a tempo change to "a tempo" and dynamic markings like "poco più".

Third system of musical notation for the first movement, measures 73-108. It includes a tempo change to "a tempo" and dynamic markings like "poco più".

Fourth system of musical notation for the first movement, measures 109-144. It includes a tempo change to "a tempo" and dynamic markings like "poco più".

II

15.

First system of musical notation for the second movement, measures 15-31. The notation is in treble and bass clefs, with a key signature of one flat.

Second system of musical notation for the second movement, measures 32-48. It includes various musical symbols such as notes, rests, and dynamic markings.

Third system of musical notation for the second movement, measures 49-65. It includes various musical symbols such as notes, rests, and dynamic markings.

Fourth system of musical notation for the second movement, measures 66-82. It includes various musical symbols such as notes, rests, and dynamic markings.

Prelude 2

Example 10 presents a pitch-structural analysis of the second piece in the collection *Five Preludes*. Prelude 2 experiments with a new formal design. It consists of four sections, each beginning with a reference to the opening of the work. The boundaries of each section are defined by variations in tempo.

Section I includes the first ten measures of the Prelude. Measures 1 to 4 introduce the referential theme of the piece, which is supported by the "harmonic" set progression 7-21, 8-18, 7-32. An important subset, 5-26, first makes its appearance as the left-hand arpeggiated component of 8-18 (m. 2). It then occurs as a subset of 7-32 comprising the first three beats of m. 3. In partial repetition of the material in m. 3, m. 4 presents only this identical 5-26 segment. Thus, a distinct pitch-structural connection is established between 8-18 and 7-32 through a common subset. The end of the theme is articulated by a diminuendo and ritenuto. Measures 5 through 7 feature a shortened restatement of the theme at $T=3$. This time, only the 5-26 segment of 7-32 follows 8-18. Another restatement of the shortened theme is presented in mm. 8 through 10, again at an interval of three semitones above the previous occurrence, or $T=6$. At these transpositional levels, pc set 8-18 achieves maximum invariance.

Section II, marked "piu vivo" at m. 11, begins as though it would unfold yet another restatement of the theme three semitones upward, presenting pc set 7-21 at $T=9$ relative to its original position. However, this remains the only reference to the opening theme as new material is employed in the next measure. At the same time, a new set is introduced, 8-17, which maintains strong ties with 8-18. The two structures stand in the compound relationship $\cdot(R_p, R_2)$.⁵ In addition, subset 5-26 appears now as an arpeggiated primary segment of 8-17, thereby effecting a distinct foreground connection between the two 8-element sets.

Four more new harmonic pc sets appear in this section: 9-11 (m. 13), 6-Z28 (m. 14), 6-Z25 (m. 21), and 5-22 (mm. 23-26). Together with set 8-17, the first three of these are carefully integrated into the existing pitch-structural fabric of the piece. Set 9-11 incorporates both 5-26 and 7-21 as subsets. The use of 6-Z28 as a harmonic set in m. 14 was prepared earlier in m. 12, where it was featured as the complete left hand component of 8-17, incorporating also a statement of 5-26. Moreover, the succeeding set 7-21 of m. 15 (which is in maximum invariance with its statement at the beginning of this section) combines with the harmonic 6-Z28 to yield 8-17 at $T=1$ relative to its original presentation. When in measures 16 to 17 a varied repetition of the preceding two measures occurs, set 6-Z28 (m. 16) is augmented by the addition of one note (d-flat) to form 7-32 (m. 17). The

hexachord also comprises the material of m. 18 and is featured as the supporting lower simultaneity in mm. 19 to 20, again incorporating a statement of 5-26. In these same measures, set 5-21, complement of the opening 7-21, also appears prominently. The new hexachord, 6-Z25 (m. 21), is actually a literal subset of the first of the two inversionally related statements of 7-32 which embrace it. Thus, section II consists of a very tightly knit vocabulary of pc sets, as seemingly new pitch structures are connected to previous ones through the property of inclusion.

The section ends with a 4-measure prolongation of 5-22, whose symmetrical property is illustrated in the music. The pitch-class content of the set is [3,4,7,10,11], designating pc 7 as the axis of symmetry. This note ("g") is the lowest sounding pitch held throughout the four measures, above which the remaining pcs [4,11] and [3,10] combine in alternating perfect fifths. Although 5-22 apparently bears no significant connections to the other sets noted thus far in the Prelude, its employment is not completely arbitrary. Further observations on this point will be made in due course, following an examination of the set complex.

At the start of section III (m. 27), pc set 7-21 appears at T=4 relative to its statement at the beginning of section II (m. 11). This yields maximum invariance of six pitches and establishes a link between the two sections. Section III continues to introduce new sets into the pitch-structur-

al vocabulary of the Prelude. Immediately following a 2-measure reference to the opening theme, two new heptachords are presented, 7-Z18 and 7-19 (mm. 29-31). At first, the use of 7-Z18 (m. 30) seems inconsequential, as in terms of thematic and pitch content it is but a truncated restatement of m. 28 (set 8-18). However, 7-Z18 acts as a common link among all other 7-element sets in this piece. With 7-19 and 7-32, it stands in the similarity relation R_2 ; with 7-21, it forms the relation R_p . Thus, whereas no similarity relations exist among 7-19, 7-21, and 7-32, a certain unification of these sets is achieved by way of their connections to 7-Z18. The remainder of section III (mm. 32-39) features the restatement of the concluding climactic passage of section II (mm. 19-26) at $T=5$.

Section IV (mm. 40-47) continues the process of restatement at $T=5$ and, therefore, consists of an extended, but otherwise unaltered version of mm. 27 to 31 at this same transpositional level. In comparison with the very beginning of the Prelude, the progression 7-21, 8-18 is recalled here at $T=6$. At this level, set 8-18 achieves maximum invariance. In addition, the final set 7-19 of the piece contains five invariant pcs of the opening 7-21 (example 11).

Example 11

$$\begin{array}{rcl}
 7-21 \text{ (m. 1)} & = & [0, 1, 4, 5, 8, 9, 10] \\
 & & \begin{array}{ccccccc}
 | & | & | & | & & & | \\
 7-19 \text{ (mm. 44-47)} & = & [0, 1, 4, 5, 6, 7, 10]
 \end{array}
 \end{array}$$

Prelude 3

Prelude 3 exhibits a tripartite form. Each part features a statement of the opening four measures of the piece, which constitute the referential theme of the work. The formal divisions of this piece are designated as sections I, II, and III in the analysis provided in example 12. Although similar in construction to the first prelude, Prelude 3 does not fulfill convincingly the formal functions of a ternary design as well as did Prelude 1. Specifically, section II lacks the characteristics of a contrasting middle. Pitch-structurally, it is very similar to section I; motivically, it supplies nothing new to contrast with the arpeggiated and chordal material of the previous section; no acceleration in harmonic rhythm occurs. The incorporation of a faster tempo at m. 17 ("Piu mosso, fantastico") is the most significant, though on its own insufficient, element of contrast provided. Deviating from the conventions of ternary form, this work employs a theme as a structurally unifying device, as did Prelude 2. Thus, Prelude 3 amalgamates the formal principles governing the construction of its two predecessors.

III

15. *sottsass*
L. 7-22 7-23 7-24 7-25 7-26 7-27 7-28 7-29 7-30 7-31 7-32 7-33 7-34 7-35 7-36 7-37 7-38 7-39 7-40 7-41 7-42 7-43 7-44 7-45 7-46 7-47 7-48 7-49 7-50 7-51 7-52 7-53 7-54 7-55 7-56 7-57 7-58 7-59 7-60 7-61 7-62 7-63 7-64 7-65 7-66 7-67 7-68 7-69 7-70 7-71 7-72 7-73 7-74 7-75 7-76 7-77 7-78 7-79 7-80 7-81 7-82 7-83 7-84 7-85 7-86 7-87 7-88 7-89 7-90 7-91 7-92 7-93 7-94 7-95 7-96 7-97 7-98 7-99 7-100 7-101 7-102 7-103 7-104 7-105 7-106 7-107 7-108 7-109 7-110 7-111 7-112 7-113 7-114 7-115 7-116 7-117 7-118 7-119 7-120 7-121 7-122 7-123 7-124 7-125 7-126 7-127 7-128 7-129 7-130 7-131 7-132 7-133 7-134 7-135 7-136 7-137 7-138 7-139 7-140 7-141 7-142 7-143 7-144 7-145 7-146 7-147 7-148 7-149 7-150 7-151 7-152 7-153 7-154 7-155 7-156 7-157 7-158 7-159 7-160 7-161 7-162 7-163 7-164 7-165 7-166 7-167 7-168 7-169 7-170 7-171 7-172 7-173 7-174 7-175 7-176 7-177 7-178 7-179 7-180 7-181 7-182 7-183 7-184 7-185 7-186 7-187 7-188 7-189 7-190 7-191 7-192 7-193 7-194 7-195 7-196 7-197 7-198 7-199 7-200 7-201 7-202 7-203 7-204 7-205 7-206 7-207 7-208 7-209 7-210 7-211 7-212 7-213 7-214 7-215 7-216 7-217 7-218 7-219 7-220 7-221 7-222 7-223 7-224 7-225 7-226 7-227 7-228 7-229 7-230 7-231 7-232 7-233 7-234 7-235 7-236 7-237 7-238 7-239 7-240 7-241 7-242 7-243 7-244 7-245 7-246 7-247 7-248 7-249 7-250 7-251 7-252 7-253 7-254 7-255 7-256 7-257 7-258 7-259 7-260 7-261 7-262 7-263 7-264 7-265 7-266 7-267 7-268 7-269 7-270 7-271 7-272 7-273 7-274 7-275 7-276 7-277 7-278 7-279 7-280 7-281 7-282 7-283 7-284 7-285 7-286 7-287 7-288 7-289 7-290 7-291 7-292 7-293 7-294 7-295 7-296 7-297 7-298 7-299 7-300 7-301 7-302 7-303 7-304 7-305 7-306 7-307 7-308 7-309 7-310 7-311 7-312 7-313 7-314 7-315 7-316 7-317 7-318 7-319 7-320 7-321 7-322 7-323 7-324 7-325 7-326 7-327 7-328 7-329 7-330 7-331 7-332 7-333 7-334 7-335 7-336 7-337 7-338 7-339 7-340 7-341 7-342 7-343 7-344 7-345 7-346 7-347 7-348 7-349 7-350 7-351 7-352 7-353 7-354 7-355 7-356 7-357 7-358 7-359 7-360 7-361 7-362 7-363 7-364 7-365 7-366 7-367 7-368 7-369 7-370 7-371 7-372 7-373 7-374 7-375 7-376 7-377 7-378 7-379 7-380 7-381 7-382 7-383 7-384 7-385 7-386 7-387 7-388 7-389 7-390 7-391 7-392 7-393 7-394 7-395 7-396 7-397 7-398 7-399 7-400 7-401 7-402 7-403 7-404 7-405 7-406 7-407 7-408 7-409 7-410 7-411 7-412 7-413 7-414 7-415 7-416 7-417 7-418 7-419 7-420 7-421 7-422 7-423 7-424 7-425 7-426 7-427 7-428 7-429 7-430 7-431 7-432 7-433 7-434 7-435 7-436 7-437 7-438 7-439 7-440 7-441 7-442 7-443 7-444 7-445 7-446 7-447 7-448 7-449 7-450 7-451 7-452 7-453 7-454 7-455 7-456 7-457 7-458 7-459 7-460 7-461 7-462 7-463 7-464 7-465 7-466 7-467 7-468 7-469 7-470 7-471 7-472 7-473 7-474 7-475 7-476 7-477 7-478 7-479 7-480 7-481 7-482 7-483 7-484 7-485 7-486 7-487 7-488 7-489 7-490 7-491 7-492 7-493 7-494 7-495 7-496 7-497 7-498 7-499 7-500 7-501 7-502 7-503 7-504 7-505 7-506 7-507 7-508 7-509 7-510 7-511 7-512 7-513 7-514 7-515 7-516 7-517 7-518 7-519 7-520 7-521 7-522 7-523 7-524 7-525 7-526 7-527 7-528 7-529 7-530 7-531 7-532 7-533 7-534 7-535 7-536 7-537 7-538 7-539 7-540 7-541 7-542 7-543 7-544 7-545 7-546 7-547 7-548 7-549 7-550 7-551 7-552 7-553 7-554 7-555 7-556 7-557 7-558 7-559 7-560 7-561 7-562 7-563 7-564 7-565 7-566 7-567 7-568 7-569 7-570 7-571 7-572 7-573 7-574 7-575 7-576 7-577 7-578 7-579 7-580 7-581 7-582 7-583 7-584 7-585 7-586 7-587 7-588 7-589 7-590 7-591 7-592 7-593 7-594 7-595 7-596 7-597 7-598 7-599 7-600 7-601 7-602 7-603 7-604 7-605 7-606 7-607 7-608 7-609 7-610 7-611 7-612 7-613 7-614 7-615 7-616 7-617 7-618 7-619 7-620 7-621 7-622 7-623 7-624 7-625 7-626 7-627 7-628 7-629 7-630 7-631 7-632 7-633 7-634 7-635 7-636 7-637 7-638 7-639 7-640 7-641 7-642 7-643 7-644 7-645 7-646 7-647 7-648 7-649 7-650 7-651 7-652 7-653 7-654 7-655 7-656 7-657 7-658 7-659 7-660 7-661 7-662 7-663 7-664 7-665 7-666 7-667 7-668 7-669 7-670 7-671 7-672 7-673 7-674 7-675 7-676 7-677 7-678 7-679 7-680 7-681 7-682 7-683 7-684 7-685 7-686 7-687 7-688 7-689 7-690 7-691 7-692 7-693 7-694 7-695 7-696 7-697 7-698 7-699 7-700 7-701 7-702 7-703 7-704 7-705 7-706 7-707 7-708 7-709 7-71

I

NICOLAS KOSIAYETZ

Handwritten musical score for "Theme" by Nicolas Roslavetz. The score is written on ten staves, numbered 1 through 10. It includes various musical notations such as notes, rests, and dynamic markings like "pp", "f", "poco cresc", and "poco decresc". The score is divided into sections by large brackets and includes tempo markings like "Allegro" and "Andante". The handwriting is in black ink on aged paper.

The referential theme of this piece is supported harmonically by four statements of pc set 7-28, followed by 8-27, and ending with 6-34. At the beginning of the second section, it is restated in its entirety at T=2. A significant invariance factor is achieved at this transpositional level: sets 7-28 maintain 4 pcs invariant relative to their original statements in mm. 1 and 2, set 8-27 -- 5 pcs; 6-34 achieves a maximum invariance of 4 pcs. A modified repetition of the theme is presented in the third and final section.⁶ Pc sets 7-28 and 8-27 are restated at T=5 (mm. 22-24); thereafter, a sequenced fragment of 8-27, set 5-Z18, leads to 6-34 at T=9 (m. 25), followed by its repetition at T=8 (m. 26). This presentation of the theme bears a considerable connection to its previous statement in section II. Maximum invariance is achieved in 8-27 (6 pcs), while 7-28 maintains 4 pcs invariant. Although no significant invariance factor can be attributed to 6-34 of m. 25, its immediate sequential restatement yields maximum invariance of 4 pcs with its occurrence both in sections I (m. 4) and II (m. 16).

Further pitch-structural coherence in this prelude is compositionally articulated through the property of inclusion. At the outset, a connection is established between sets 7-28 and 8-27 of the referential theme through subset 4-25, which appears vertically in the former and horizontally in the latter. Immediately following the first statement of the theme, pc set 6-Z28 is introduced in alteration with

7-28 (mm. 5-6). Though it is a new sonority, 6-Z28 is distinctly connected to the familiar 7-28 through the common subset 4-19. Beginning at m. 8, section I concludes with sequential statements of 8-27, which maintain maximum (6 pcs) or near maximum (5 pcs) invariance. In addition, every statement, through slight foreground variation, includes presentations of either 6-Z28, 6-34, or 7-28. It is clearly illustrated, therefore, that 8-27 contains the most significant harmonic sets employed thus far.

This observation is further substantiated in section II, where in mm. 17-18, two successive appearances of 8-27 disclose 7-28, 6-Z28, 4-25, and 4-24 as subsets. The last of these is associated with 6-34 (see m. 4). The remainder of this section (mm. 19-21) presents two new pc sets, 7-32 and 7-34, which are connected by a common trichord, 3-8. Coherence with previous pitch structures is established through pc set 4-25, which originally formed part of 7-28 and 8-27, and in m. 20 occurs as the lower arpeggiated component of 7-34.

Ending this piece is another new sonority, 6-21 (mm. 27-29), which maintains the similarity relation R_1 with 6-34. Compositionally, the connection of 6-21 to 6-34, as well as to 6-Z28 and 7-28, is displayed through its inclusion of subsets 4-24 (m. 27) and 4-19 (mm. 28-29). Moreover, this final hexachord is unmistakably related to the opening pitch structure of the Prelude; the pitch content of 6-21 is

included in the very first presentation of pc set 7-28 (example 13).

Example 13

$$\begin{array}{lcl} 7-28 \text{ (m. 1)} & = & [0, 1, 4, 6, 7, 8, 10] \\ 6-21 \text{ (mm. 27-29)} & = & [0, \quad 4, 6, 7, 8, 10] \end{array}$$

Prelude 4

The formal structure of Prelude 4 resembles a ternary design. As indicated in example 14, a substantial portion of the A-section (mm. 1-5) is recapitulated in the A'-section (mm. 16-21). The B-section (mm. 6-15), though it begins with a brief reference to the exposition, does provide thematic contrast. The end of each section is again articulated by a diminuendo and slowing of tempo.

Example 14

IV.

NICOLAS RUSLAVZEV

A

1. Lento

Piano

stretto (poco agitato)

10.

più tranquillo

cresc. a rit.

7

7-26

9-37

15.

Tempo I

più lento

molto rit.

molto espresso e poco rubato

dim.

8-27

9-32

9-37

9-41

9-45

9-50

9-55

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101-00

The Prelude is the first in the collection to employ the "harmonic pedal" notation (\downarrow). However, it is not the first of Roslavets' compositions to do so. In January, 1920, (the date of completion of Prelude III) Roslavets composed a separate set of two piano miniatures entitled *Dve Poemy* [Two Poems] in which both pieces make consistent use of the device. Apparently used as a means of pitch-structural clarification, this marking recurs in compositions written after this date that involve a piano.⁷ The pedal notation in Prelude 4 certainly facilitates segmentation of the piece into appropriate harmonic sets. However, further partitioning of these reveals important details of pitch organization.

Relationships between pitch-class sets are once again compositionally illustrated by way of the inclusion property. Set 8-27 frames the exposition, being the first and last set of the section. As part of its initial presentation, it features an arpeggiation of 3-8, which continues to be stated as the lower component of the succeeding heptachords 7-26 and 7-32, thereby connecting the first three harmonic pc sets of this work. Motivic subsets 3-4 and 3-10, which appear in 7-26 (m. 2), 7-32 (m. 3), 8-17 (m. 3), and 8-27 (m. 4), should also be noted, as they provide links between all four different harmonic sets of this section. Moreover, set 8-17 (m. 3) includes completely the pitch content of the previous 7-32 (m. 2); the closing 8-27 (mm. 4-5) contains set 7-26 as a composite segment.

According to the harmonic pedal, the B-section presents set 10-1 (m. 7) between two statements of 8-27, which are separated by a distance of three semitones. This transpositional difference produces maximum invariance of 6 pcs uniting these two statements of the octochord strongly. Closer examination of the 10-element set reveals that it readily partitions itself into two new sonorities, 6-21 and 7-28, which are immediately integrated into the pitch-structural vocabulary of the piece. Pc set 6-21 is linked to 8-27 through the common subset 3-8, while the complement of 7-28 (5-28) is held as a prominent vertical simultaneity throughout the 3-measure duration of the following 8-27 (mm. 8-10). Interesting to note is that this statement of 8-27 discloses also the inclusion of 7-32 (m. 8). In measures 11 and 12, two identical statements of the progression 5-33, 6-228 are featured. Although new, pc set 5-33 consists of two simultaneous vertical statements of subset 3-8, the lower of which is then arpeggiated. Pc set 6-228, though occurring in this piece for the first time as an independent harmonic set, has actually appeared frequently as a subset of previous 7- and 8-element sets (example 15). Note its presence as a vertical constituent of 7-32 (mm. 2 and 3), as a composite segment combining subsets 3-4 and 3-10 of 8-17 (m. 3), and as an arpeggiated component of 7-28 (m. 7). It is emphasized most in set 8-27 of mm. 8 to 10, appearing vertically in m. 8, and in arpeggiation in mm. 9 and 10.

Example 15

IV.

NICOLAS ROSLAVETZ

1. Lento

Piano

8-27

7-32

7-32

6-228

8-17

7-32

9-27

5.

a tempo

dim e poco rit

8-27

cresc molto e poco rit

6-228

7-32

8-27

6-21

7-28

8-27

stretto (poco agitato)

10.

6-228

6-228

6-228

6-228

6-228

6-228

Pc set 7-32 in m. 13 is inversionally related to its statements in the A-section. It again includes set 3-8, but also contains 5-26, complement of 7-26 -- the only other 7-element set featured in the exposition. The contrasting middle ends with a return to set 8-27 at the same T-level that began the section, thereby providing a tight pitch-structural enclosure.

In accordance with its recapitulatory function, the A'-section (mm. 16-21) begins by recalling the opening presentation of set 8-27 at T=0. An extension of the motivic material of this measure into the following one results in the addition of a new pc (e-natural) to the 8-element structure, thereby forming 9-11. The progression to 7-26 followed by 7-32 is then restated at T=5. The Prelude closes with pc set 6-21 (mm. 20-21), which is inversionally related to its occurrence in m. 7.

The fact that 6-21 maintains relationships with all pc sets employed in this piece is illustrated at this point by the set's combination of two statements of 3-8 with one of 3-4. Although all six pitches of the set are retained by the pedal, not all six are held by the pianist's fingers until the completion of the piece. Pc set 6-21 is thus partitioned into two pentachords: 5-26, complement of the harmonically significant 7-26, and 5-33, the hexachord's whole-tone component which was featured in the B-section. Unmistakable is the correspondence between the pitch content

of the final 6-21 [0, 1, 3, 5, 9, 11] with that of the opening 8-27 [0, 1, 3, 5, 6, 8, 9, 11]. The former is a literal subset of the latter, and features a verticalization of the initial arpeggiated subset 3-8 transposed down an octave (example 16).

Example 16



Prelude 5

The shortest piece in the collection, Prelude 5 consists of four phrases. As indicated in example 17, phrase 1 comprises the first three complete measures of music and, according to the harmonic pedal indication, features a progressive increase in set cardinality from 5-20 to 8-Z15. Phrase 2 (m. 3-6) offers a varied repetition of the previous one beginning with a restatement of the progression 5-20, 6-Z26 at $T=1$, but concludes with only a 7-element set, 7-30. Phrase 3 (mm. 6-10) is contrasting in nature, featuring new sets of 7, 8, and 9 elements. The fourth and last phrase (mm. 10-15) functions as a recapitulation and conclusion. It restates phrase 1 in its entirety at $T=0$, and concludes the Prelude with a return to sets of smaller cardinality.

Example 17

V.

NICOLAS ROSLAVETZ

Phrase 1
Lento; rubato.

Piano

Phrase 2

Phrase 3

Phrase 4
a tempo

5-30 6-216 7-35 8-215

5-30 6-226 7-30 8-215

7-14 9-7 6-226

9-17 5-20 6-226 7-35

15-4-20

Pitch-structural coherence in this work is demonstrated compositionally by the recurrence of common trichord subsets. Thus, in phrase 1, pc sets 7-35 and 8-Z15 are connected to the previous 5-20 and 6-Z26 through subsets 3-4 and 3-11. Similarly, in phrase 2, the new pc sets 5-27 and 7-30 are linked to 6-Z26 through 3-4. Moreover, when examined in their prime forms, the union of the two pentachords 5-20 and 5-27 yields pc set 6-Z26 (example 18).

Example 18

$$+(5-20 [0,1,3,7,8], 5-27 [0,1,3,5,8])=6-Z26 [0,1,3,5,7,8]$$

Pc set 3-11 is the connecting structure for all harmonic sets in phrase 3. In addition, set 9-7 (m. 7) is linked to 7-30 of the previous phrase through subset 3-8. The incorporation of both trichords 3-11 and 3-8 into 5-32 of phrase 4 (mm. 13-14) connects this new set structure distinctly to 9-7. Once again, the concluding new sonority 4-20 [1,4,8,9], is but a literal subset of the opening set 5-20 [1,3,4,8,9].

Summary of Observations

From the preceding analysis it is evident that set equivalence under transposition and inversion plays a fundamental role in the pitch-structural organization of *Five Preludes*.

Frequently, though not always, sets recur in similar if not identical motivic contexts. The capacity of sets to retain certain pitches when transposed is recognized and exploited. Maximum invariance between equivalent set forms is a feature of every prelude in the collection. Although this property is not used to emphasize significant sets through pitch class retention, it does provide a significant degree of unification among transpositionally restated sonorities.

Complementation is employed in association with the property of inclusion. Excepting the final set 3-11 of Prelude 1 and its relation to the opening 9-11, complements of harmonic pc sets occur strictly as subsets of compositionally more significant pitch structures. In the case of the first prelude, the complement relation involving the first and final pc sets is weakened by the fact that the closing 3-11 is not a literal complement, but rather a literal subset of the initial 9-11. Moreover, not a single instance of literal complementation is apparent, which indicates that Roslavets' compositional system does not emphasize the formation of twelve-tone aggregates. The Z-relation among hexachords is left unexplored. Thus, the potential of complementation as a pitch-organizational device is hardly realized. On the other hand, pitch-structural coherence in every prelude is maintained consistently through the property of inclusion. In Preludes 1 through 4, harmonic sets of seven or more elements frequently contain identifiable statements

of smaller, though no less significant, set structures. In all pieces but for Prelude 2, sets of cardinality 3 or 4 appear as unifying common subsets of larger pc collections. Every prelude, except the second, concludes with a literal subset of the opening sonority. Therefore, compositional articulation exposes the inclusion property as a significant aspect of structural design in these works, and renders complementation inconsequential. This observation has implications for the interpretation of the set complex tables constructed below for each prelude (see example 19).

Pitch-structural continuity throughout the collection is evident, as various pc sets appear in more than one prelude, indicating that Roslavets was preoccupied to a greater extent with some sonorities than with others while writing these pieces between 1919 and 1922. The recurring sets listed in Table 2 below contribute a certain unity to the collection and account to some extent for the appropriateness of grouping these five separate pieces into one publication. There is no one set that appears in every prelude, but three are found in four of the five: pc sets 6-Z28 and 7-32 are featured in each of the first four pieces; 8-17 is present in all but Prelude 3.

Table 2. Recurring pc sets in Preludes 1 to 5

Pc set	Employed in Preludes				
	1	2	3	4	5
3-4				x	x
3-8			x	x	x
3-11	x				x
5-26		x		x	
6-21			x	x	
6-Z28	x	x	x	x	
7-28			x	x	
7-32	x	x	x	x	
8-17	x	x		x	x
8-18	x	x			
8-27			x	x	
9-11	x	x		x	
10-1	x			x	

The "Referential Set"

Example 19 a to e shows the set complex tables of each Prelude 1 to 5. Every complex is connected through primary and secondary nexus sets:

Table 3. Nexus Sets of Complexes of Preludes 1 to 5

Prelude	Primary Nexus	Secondary Nexus
1	6-Z24	3-11/9-11
2	6-Z28	8-18
3	6-Z34	8-27
4	6-Z28	6-21 and 8-27
5	6-Z26	3-11

[illegible]

		9-11								
	8-17	Kh								
	8-18	Kh	8-17	8-18						
	7-Z18	Kh	K	Kh						
	7-19	Kh		Kh						
5-21/7-21	Kh	Kh	K							
	5-22	Kh	K	Kh						
	5-26	Kh	K	K						
	7-32	Kh	Kh	Kh	7-Z18	7-19	<u>5-21</u> 7-21	5-22	5-26	7-32
	6-725	Kh	K*	K*						K*
	6-Z28	Kh	K*	Kh				K*	K*	K*

Example 19. Set Complex Relations, continued.

c) Prelude 3.

3-8

4-19	K								
4-24	Kh								
4-25	Kh								
8-27	Kh	4-19	4-24	4-25	8-27				
5-Z18	Kh	K	K		K				
7-28	Kh	K	K	Kh	Kh				
7-32	Kh	K	K		Kh				
7-34	Kh	K	K	K	Kh	5-Z18	7-28	7-32	7-34
6-15	Kh	Kh	Kh		Kh				
6-21	Kh	Kh	Kh	Kh	Kh	Kh			
6-Z28	Kh	K*	K*	K*	Kh	K*	K*		
6-34	Kh	Kh	Kh	Kh	Kh	Kh			Kh

d) Prelude 4.

10-1.

[illegible]

sets may not be entirely appropriate. Rather, the possible existence of a referential set that would generate all other members of a complex should be considered.

Upon closer examination of the harmonic sets of Prelude 1, specific scalar structures may be discerned for the different pc collections. All, however, are derived from set 9-11. Example 20 provides an illustration of this derivation by indicating the intervallic distances between adjacent pcs of various collections at their initial T-levels. Sets of cardinality 8 or less, omit pcs from the referential 9-11 without disrupting the overall structure. The first three intervals of pc set 10-1 are identical to those of 8-18, after which the whole tones of the latter (or for that matter, of 9-11) are divided into semitones. The structure of set 7-32 appears in both ascending and descending form corresponding to its inversionally related statements noted earlier. That set 9-11 should be the referential set of the composition comes as no surprise, as it figures prominently throughout the work.

Example 20.

Prelude 1. Set Structures

m. 1. 9-11

m. 6. 8-17

m. 4. 8-18 m. 2. 10-1

m. 7. 8-19

m. 5. 7-32_a

m. 13. 7-32_b

m. 14. 7-238

m. 16. 6-724

m. 17. 6-728

m. 13. 6-738

m. 26. 3-11

Example 21

Prelude 2.

Example 21, Prelude 2, consists of 12 staves of music. The staves are labeled with measure numbers and ranges:

- Staff 1: m. 13. 9-11
- Staff 2: m. 12. 8-17
- Staff 3: m. 2. 8-18
- Staff 4: m. 30. 7-218
- Staff 5: m. 29. 7-19
- Staff 6: m. 1. 7-21
- Staff 7: m. 3. 7-32a
- Staff 8: m. 22. 7-32b
- Staff 9: m. 21. 6-225
- Staff 10: m. 14. 6-228
- Staff 11: m. 23. 5-22
- Staff 12: m. 7. 5-26

Example 22

Prelude 3.

Example 22, Prelude 3, consists of 10 staves of music. The staves are labeled with measure numbers and ranges:

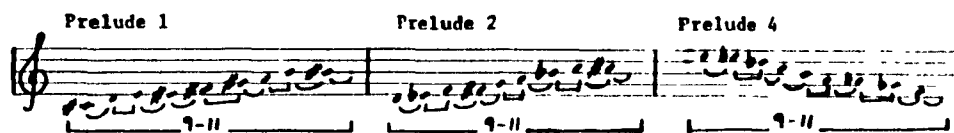
- Staff 1: m. 7. 8-27
- Staff 2: m. 1. 7-28
- Staff 3: m. 19. 7-32
- Staff 4: m. 20. 7-34
- Staff 5: m. 7. 6-15
- Staff 6: m. 27. 6-21
- Staff 7: m. 5. 6-728
- Staff 8: m. 4. 6-34
- Staff 9: m. 25. 5-218
- Staff 10: m. 7. 5-26

This 9-element set remains the referential structure for the succeeding Prelude 2 (example 21), which was composed in the same month as its predecessor. Having established 9-11 in the previous piece, Prelude 2 avoids redundancy by presenting the referential set only once (m. 13, example 10). A pitch-structural connection between the two preludes is secured through the employment of a few other common pc structures: 8-17, 8-18, 7-32, and 6-Z28. The form of pc set 8-18, however, is inversely related to its original presentation. Indeed, Prelude 2, in the process of expanding the vocabulary of sets obtainable from 9-11, introduces two new heptachords, 7-Z18 and 7-19, whose structures are derived from the symmetrical inversion of the referential set.

Indicated in example 22, a different referential set, 8-27, governs the pitch organization of Prelude 3. It will be recalled that this sonority played an important structural role in the piece, being part of the central theme, and receiving much emphasis in section I. In this composition, 8-27 is the largest and the only 8-element collection. All other sets are easily derived from it.

Pc set 8-27 continues to be featured prominently in Prelude 4. However, it is not until the recapitulation section, where the addition of one more pitch to it yields 9-11, that the referential set is revealed. Compared with its display in Preludes 1 and 2, pc set 9-11 here maintains an equivalent structure employed in inversion (example 23).

Example 23



It gives rise to all other harmonic sets featured in the piece (example 24). Thus, through the common referential set 9-11 and its inclusion of 8-27, Preludes 1 to 4 are pitch-structurally united. Accordingly, sets that continue to recur in Preludes 3 and 4 (8-17, 7-32, 6-228) maintain their original scalar formations.

Prelude 5 is distanced from the unity of the previous four pieces. As shown in example 25, its referential set is 9-7. However, for the first time in the collection, this set does not directly incorporate all others employed in the composition. Specifically, 8-17, the only harmonic set that links this Prelude with the previous ones, is not included. Instead, it is connected to 9-7 indirectly through pc set 5-32. The latter is derived from 9-7, and is a literal subset of 8-17.

Example 24

Prelude 4.

m. 16-17. 9-11
 m. 3. 8-17
 m. 1. 8-27
 m. 2. 7-26
 m. 7. 7-28
 m. 2. 7-32a
 m. 13. 7-32b
 m. 7. 6-21a
 m. 20. 6-21b
 m. 11. 6-228
 m. 11. 5-33

Example 25

Prelude 5.

m. 7. 9-7
 m. 3. 8-215
 m. 6. 7-14
 m. 5. 7-30
 m. 1. 7-35
 m. 1. 6-226
 anacrusis 5-20
 m. 4. 5-27
 m. 14. 5-32 m. 8-9. 8-17
 m. 15. 4-20

From the preceding discussion, it is evident that all harmonic sets in a given Prelude represent to a greater or lesser degree the scalar structure of one referential set. Thus, the transposition of one aggregate in complete, expanded, or variationally incomplete versions governs the pitch organization of the composition. Example 26 a to e traces in each prelude the progression of harmonic sets in conjunction with their linear formations. Open note heads indicate new T-levels at which the referential set is presented either literally or through its derivatives. The potential for transposition to all twelve chromatic scale degrees is realized only in Preludes 1 and 3; 11 different T-levels are achieved in Prelude 2, only 7 in each of Preludes 4 and 5. Transposition from one set to another appears somewhat arbitrary, as no pattern may be deduced. However, motion by interval class 1, and particularly 3, 4, and 5 is conspicuous. Progression by descending fifth especially dominates Prelude 5.

Example 26. Harmonic Set Progressions.

a) Prelude 1.

The musical score for Prelude 1 consists of six staves of music, each containing various harmonic set progressions. The progressions are labeled with numbers and set names:

- Staff 1: 1. 9-11, 10-1, 9-11, 8-18
- Staff 2: 5. 7-32a, 8-17, 8-19, 8-18
- Staff 3: 9. 9-11, 10-1, 9-11, 9-11
- Staff 4: 13. 7-32b, 6-238, 14. 7-32b, 7-238, 15-16. 7-32b
- Staff 5: 7-32b, 6-224, 17. 7-32a, 6-228, 18-20. 7-32a
- Staff 6: 7-32a, 21. 8-17, 8-19, 8-18
- Staff 7: 24-25. 8-19, 26-27. 3-11

Example 26. Harmonic Set Progressions, continued.

b) Prelude 2.

m.: 1. 7-21 8-18 3-4. 7-32a 5. 7-21
 6. 8-18 5-26 7-21 8-18 5-26
 11. 7-21 8-17 9-11 6-228
 15. 7-21 6-228 7-32a 6-228 19-20. 7-32a
 21. 6-225 7-32b 23-26. 5-22 27. 7-21 8-18
 29. 7-19 7-218 7-19 32-33. 7-32a 34. 6-225
 35. 7-32b 36-39. 5-22 40. 7-21 8-18 7-19
 42. 7-218 44-47. 7-19

Example 26. Harmonic Set Progressions, continued.

c) Prelude 3.

1. 7-28 7-28 2. 7-28 7-28

3. 8-27 6-34 5. 6-228 7-28 6. 6-228

7. 7-28 6-15 8-12. 8-27 8-27

8-27 8-27 8-27 13. 7-28

7-28 14. 7-28 7-28 15. 8-27

16. 6-34 17-19. 8-27 8-27 7-32

20-21. 7-34 7-34 22. 7-28 7-28

23. 7-28 7-28 24. 8-27 25. 5-218 6-34

26. 6-34 27-29. 6-21

Example 26. Harmonic Set Progressions, continued.

d) Prelude 4.

The musical score for Prelude 4 consists of 21 measures of harmonic set progressions, written on a single staff. The measures are numbered and labeled with harmonic set names:

- 1. 8-27
- 2. 7-26
- 3. 8-17
- 4. 7-32a
- 5. 8-27
- 6. 8-27
- 7. 6-21a
- 8. 7-28
- 9. 8-10
- 10. 8-27
- 11. 5-33
- 12. 5-33
- 13. 6-228
- 14. 7-32b
- 15. 8-27
- 16. 16-17
- 17. 9-11
- 18. 7-26
- 19. 7-32a
- 20. 18-19
- 21. 6-21b

The notation includes various musical symbols such as treble clef, key signature (one flat), and various note values and rests.

Example 26. Harmonic Set Progressions, continued.

e) Prelude 5.

The musical score for Prelude 5 consists of five staves, each containing a sequence of harmonic set progressions. The progressions are labeled with set numbers and intervallic structures:

- Staff 1: 5-20, 1. 6-226, 6-226, 7-35, 2-3, 8-215
- Staff 2: 5-20, 4. 6-226, 5-27, 6-226, 5-6, 7-30
- Staff 3: 7-14, 7. 9-7, 8-10, 6-226, 8-17
- Staff 4: 5-20, 11. 6-226, 6-226, 7-35, 12-14, 8-215
- Staff 5: 5-32, 15. 4-20

The notation is written in treble clef with a key signature of one sharp (F#). The progressions are represented by sequences of notes and rests, with some notes marked with accidentals (sharps and flats) to indicate specific pitch classes.

To summarize, a set-theoretical analysis of *Five Preludes* has revealed that in each piece, Roslavets' "synthetic chords" originate from a single referential set structure of 8 or 9 elements. In this manner, the pitch organization of each work is unified. Moreover, connections between pieces of the collection are achieved through the retention of a common referential structure and/or the recurrence of subordinate pc sets. Transpositionally equivalent sets within a work often exploit maximum invariance to maintain even greater pitch-structural coherence. The possibility of transposing the referential set and its derivatives to all twelve scale degrees is not always fully realized. Instead, a vestige of conventional sequential harmonic practice of the type that had contributed to the undermining of traditional tonality is perceived in the transposition of set structures by ascending or descending fifths or thirds.

Endnotes

1. Roslavets, "Nik. A. Roslavets o sebe," 135.
2. Allen Forte, *The Structure of Atonal Music* (New Haven: Yale University Press, 1973).
3. Although sets of cardinality 10 are not normally considered analytically significant, Roslavets, in his writings, gives no indication that his system precludes 10-element collections. Their validity, therefore, will be accepted in this analysis.
4. This final triadic sonority suggests initially that the unconventional pitch structures of this piece may be governed by tonal prolongations. Such a basis cannot be readily established. On the other hand, triads are not excluded from atonal music. As this investigation does not aim to refute Roslavets' claim that traditional tonality is absent from his compositions, set 3-11 here will be accepted as part of an atonal framework.
5. For an explanation of similarity relations, consult Forte's text, pp. 46-60.
6. A misprint occurs in the score at m. 23. From the musical context, it is apparent that the lowest note of the first beat of the measure, f-natural, should be in fact a g-natural.
7. For example, see: Sonata no. 4 for violin and piano (1920); Trio no. 3 for violin, cello, and piano (1921); Piano Sonata no. 5 (1923).

Chapter Three

The Path to New Music: Reflections on Roslavets' "New System of Tone Organization"

The transition from free chromaticism to organized twelve-tone writing is not witnessed only in compositions of the Second Viennese School. Although it is undisputable that the dodecaphonic method adopted by Arnold Schoenberg has been the most influential, his concern for the development of a twelve-tone compositional system was not unique. The composer and theorist Josef Matthias Hauer and the Russian emigré Yefim Golishev are generally credited with having discovered independently of each other and Schoenberg, techniques of twelve-tone composition during the second decade of the twentieth century. The interest in alternative constructive compositional principles that appeared simultaneously in Central Europe and Russia indicates indeed that the dissolution of tonality was a natural historical development which grew out of necessity as post-romantic chromaticism eventually superseded conventional boundaries. A noteworthy contribution to the music of the transitional period, Roslavets' "new system of tone organization" repre-

sents the earnest efforts of the Russian avant-garde to establish new post-tonal methods of composition. Based on the previous analysis of *Five Preludes*, this chapter will document significant features of Roslavets' system as it had developed until 1922, and will comment on the comparisons already made between the work of Roslavets, Skryabin and Schoenberg.

It has been determined that Roslavets' "new system of tone organization" 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. Only a few exemptions to this procedure are found in *Five Preludes*: Set 10-1 featured in Preludes 1 and 4 appears in the former as an expansion of the referential 9-11, while in the latter, it functions as a superset combining the contents of two smaller pc sets; Prelude 5 contains one set 8-Z15, which cannot be derived from the referential 9-3, but is related to it through 5-32, a subset of both. The referential set and its derivatives are realized as composite segments involving both vertical and horizontal dimensions of a composition. However, their presentations betray chordal origins and associations with traditional concepts of harmonic rhythm.

All sets may be inverted and/or transposed to any degree of the chromatic scale. However, transposition of a referential set or any of its subsets to all twelve pc lev-

els is not always realized within a given piece, and, therefore, indicates that such a procedure is not a necessary requirement of Roslavets' method. Preference for transposition of sets at $T=3$, 4, and 5 reflects again traditional harmonic practice. Hence, the potential of a controlled twelve-tone transpositional design and larger formal implications hinted at earlier in "Quazi Prelude" of *Deux Compositions* is not explored in *Five Preludes*. Moreover, compositions in the latter collection do not feature completion of twelve-tone aggregates as part of their pitch structure. Thus, one may conclude that prior to 1922 (and perhaps thereafter), Roslavets does not demonstrate a preoccupation with dodecaphonic organization. Rather, the referential set of his system limits the pitch-structural domain to a selection from the universal set of 12 pcs.

Concerning phrase structure, the pieces in the collection *Five Preludes* display either a conventional ternary or a more novel four-part form. Both types emphasize repetition of opening motivic-thematic material. Recapitulation of phrases or ideas occurs at the original pitch, or at a transpositional level that yields significant invariance. Contrast is achieved not only motivically, but also through the introduction of new pc collections derived nonetheless from the referential set.

In summary, Roslavets' post-tonal system renounces a tonal center and the principles of hierarchy inherent in

tonality. The old system of the common practice period is substituted by a method based on the semitonal scale, from which is derived a referential collection that in turn generates the pitch-class structures within a composition. Although Roslavets' method retains traces of traditional tonality, it employs unconventional pitch structures in prime and inverse forms. As pc sets in Roslavets' system are unordered collections, the retrograde form does not apply.

Contemporary critics and present-day researchers have mentioned connections between the compositions of Nikolay Roslavets and the works of both Alexander Skryabin and Arnold Schoenberg. In this respect, a prediction by Roslavets has been fulfilled. For, in his autobiographical article of 1924, he stipulates: "I foresee, of course, the inevitability of comparisons of my principles and compositional methods with the principles and methods of Skryabin (of the 'post-Promethean' period) and of Schoenberg."¹ Clarifying speculation in advance, Roslavets claims independence of direct influence from either of these two important compositional innovators. However, he does admit that "if it is absolutely necessary to speak of comparisons, then Skryabin (in a musical-formal, but in no way in an ideological respect) is, of course, much closer to me than Schoenberg, with whose works I have, regrettably, become familiar only recently."² Although it is far beyond the scope

of this chapter to compare in detail the atonal works of Roslavets, Skryabin, and Schoenberg, a few observations on such comparisons in light of this study and recent research is appropriate.

Roslavets' claim to compositional originality is supported by Nikolay Myaskovsky. In the latter's review of Roslavets' *Tri Sochineniia* [Three Compositions] for voice and piano, and *Grustnye Peizazhi* [Melancholy Landscapes], brief mention of a connection with the late works of Skryabin leads to the statement that:

... man immer fühle, daß man es hier nicht mit gleichartigem zu tun habe, daß die Harmonien Roslawetz' aus anderen Quellen fliessen als die Skryabins. Sie sind nicht grundsätzlich harmonisch, aber ihnen liegt ein Prinzip zugrunde, das, mit unbeugsamer, eiserner Logik durchgeführt, zu den einheitlichen eigenartigen Schöpfungen Roslawetz' hinführt.³

Referring further to potential relationships with Schoenberg's compositional style, Myaskovsky stresses: "daß Roslawetz eine bedeutende Ursprünglichkeit besitzt; alle aufgezeigten Ähnlichkeiten seien eben Ähnlichkeiten ..."⁴ Writing in c. 1927, Leonid Sabaneyev agrees that Roslavets "stands alone in the group of contemporary Russian composers living and working amid post-revolutionary conditions."⁵ However, he also states that Roslavets "must be classed officially as the closest to Skryabin," claiming that compositionally, though not philosophically, the former began where the latter ended.⁶

Indeed, it is easily perceived that in terms of surface texture, *Five Preludes* resembles stylistically the late piano pieces of Skryabin. From examining the literature on the latter composer, it is not surprising to find, therefore, that structural similarities abound. Oliver Neighbour and George Perle identify in the atonal works of Skryabin the use of one set that, as both scale and chord, gives rise to complete compositions or substantial sections thereof.⁷ Referring to such governing hexachords as the "Prometheus" and others of similar whole tone properties, Neighbour remarks: "These do not necessarily appear complete at every point in the composition; any selection may be made and disposed in any harmonic or melodic order."⁸ This type of procedure is at the basis of Roslavets' compositional system.

Further insight into the similarities between the work of Skryabin and Roslavets can be obtained from James Baker's recent extensive analytical study of Skryabin's transition from tonality to atonality. Baker observes that exact or transposed repetition of musical material is fundamental to the organization of most of Skryabin's compositions. A small phrase may be repeated several times, each time at a different transpositional level; in the short works, whether or not the musical ideas are highly contrasted, there is usually a return to the opening material before the conclusion, revealing also an interest in formal regularity and

symmetry.⁹ In focussing on atonal aspects in Skryabin's transitional music (1903-1910), Baker makes a number of statements that apply equally to *Five Preludes* by Roslavets:

His atonal music is saturated with transpositionally and inversionally equivalent sets ...¹⁰

Although Scriabin usually employs characteristic sets throughout a composition, he occasionally reinforces formal divisions by limiting certain sets to particular sections.¹¹

The progressions most basic to tonality, those by fifth, are frequently the basis for transpositional repetitions of material in Scriabin's music.¹²

Remarkably, maximum or minimum invariance is common in Scriabin's late tonal compositions. Transpositional repetition as part of a larger-scale tonal progression often shifts prominent sets to a level significant for invariance.¹³

From examining *Five Preludes*, it cannot be said that Roslavets makes as consistent use of whole-tone or predominantly whole-tone collections as does Skryabin. However, evidence of such construction does exist. It will be recalled that Prelude 4 ended with a statement of pc set 6-21 -- a subset of the opening 8-27 (see example 14). A predominantly whole-tone segment of the octochord was thereby emphasized. In turn, pc set 6-21 was further reduced to 5-33, concluding the composition with a strictly whole-tone collection. The use of this pentachord was not completely gratuitous; it was also consciously chosen to mark in m. 11 the midpoint of the 21-measure composition.

Considering the above observations, it is evident that despite his arguments to the contrary, Roslavets was indebt-

ed to the work of his some-time contemporary, Alexander Skryabin. Roslavets' compositional system may in fact be viewed as a logical outcome of Skryabin's influence. Just as the musical experimentation of Skryabin has been compared as early as 1935 to that of Arnold Schoenberg,¹⁴ so have Western specialists in the field of twentieth-century Russian music drawn connections between Roslavets and the latter great twentieth-century innovator. Detlef Gojowy maintains that Roslavets' "new system of tone organization" is a precursor of Schoenberg's "method of composing with twelve tones."¹⁵ Boris Schwarz claims that following the 1917 revolution, the Russian composer became a "disciple [!]" of Schoenberg.¹⁶

Judging from the analysis of *Five Preludes*, in 1922, Roslavets and Schoenberg were working with two very different methods of non-tonal pitch organization. The fundamental difference between them lies in their initial compositional conceptions. Roslavets' referential set, which is restricted to a selection of notes from the chromatic scale, is of chordal orientation. It is defined only in terms of content, not order. Thus, the resulting compositions are not "serial" in the strict sense. Schoenberg, on the other hand, conceived of his tone row, which consistently includes all 12 pcs, as essentially a linear structure where the order of the notes is precompositionally defined. Hence, the tone row functions as a type of melodic motive, provid-

ing unity while undergoing the possible transformations: inversion, retrograde, and/or retrograde inversion. As George Perle points out:

Ordering is a specifically Schoenbergian concept and plays a certain role even in the earliest "free" atonal compositions, at least to the extent that the content of the "basic cell" depends upon whether that cell is stated in its prime or in its inverted aspect.¹⁷

The only perceivable similarity between the methods of Roslavets and Schoenberg is that both the referential set and the tone row may be transposed to any and all T-levels. To consider the "new system of tone organization" a harbinger of the "method of composing with twelve tones" is to misunderstand the conceptual origins of these two systems.

Roslavets and Schoenberg, however, express similar points of view on the emergence of their post-tonal compositions. Both maintain that their new methods grew out of an inner need of the artist to express himself, and do not so much break with tradition as continue logically the development of musical resources. In addition, Roslavets' claim that his compositions are not devoid of tonality in the broad sense of the term, corresponds to Schoenberg's rejection of the term "atonal":

Permit me to point out that I regard the expression atonal as meaningless, and shall quote from what I have already expounded in detail in my *Harmonielehre*. 'Atonal can only signify something that does not correspond to the nature of tone.' And further: 'A piece of music will necessarily always be tonal in so far as a relation exists from tone to tone, whereby tones, placed next to

or above one another, result in a perceptible succession. The tonality might then be neither felt nor possible of proof, these relations might be obscure and difficult to comprehend, yes, even incomprehensible. But to call any relation of tones atonal is as little justified as to designate a relation of colors aspectral or complementary. Such an antithesis does not exist.¹⁸

The present investigation has confined itself to an examination of Roslavets' "new system of tone organization" as it existed in 1922, the year in which *Five Preludes* was completed. It was not until 1923 that the Russian composer became acquainted with the work of Schoenberg. Shortly thereafter, in 1925, Roslavets composed his only violin concerto, which, according to Detlef Gojowy, marks the pinnacle of his system's evolution and features complete twelve-tone collections.¹⁹ The extent of Arnold Schoenberg's influence on the work of Nikolay Roslavets, with particular reference to the latter's violin concerto, is an intriguing topic for future research.

Endnotes

1. Nikolay Roslavets, "Nik. A. Roslavets o sebe," 135.
2. Ibid., 135-6.
3. L., "N. A. Roslawetz," *Anbruch* 7 (1925), 179-80.
4. Ibid., 180.
5. Leonid Sabaneyeff, *Modern Russian Composers* (London: Martin Lawrence, [1927]) 201.
6. Ibid., 203.
7. Oliver Neighbour, "The Evolution of Twelve-Note Music," *Proceedings of the Royal Musical Association* 81 (1954-5), 56; George Perle, *Serial Composition and Atonality*, 41-3.
8. Neighbour, "The Evolution," 57.
9. James Baker, *The Music of Alexander Scriabin* (New Haven and London: Yale University Press, 1986) 7-9, 17.
10. Ibid., 84.
11. Ibid., 83.
12. Ibid., 93.
13. Ibid., 92.
14. Zofja Lissa, "Geschichtliche Vorform der Zwölftontechnik," *Acta Musicologica* 7 (1935), 15-21.
15. Detlef Gojowy, "Nikolai Adreevic Roslavec, ein früher Zwölftonkomponist," *Die Musikforschung* 22 (1969), 22-38.
16. Boris Schwarz, "Arnold Schoenberg in Soviet Russia," *Perspectives of New Music* 4 (1965), 87.
17. George Perle, *Serial Composition and Atonality*, 44.
18. Arnold Schoenberg, "Problems of Harmony" (1934), *Style and Idea*, ed. Leonard Stein (London: Faber and Faber, 1984) 283.

19. Gojowy, *Neue Sowjetische Musik*, 155-9.

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