

**Towards a Unity of Colour:  
Nikolai Roslavets' New Logic of Sound**

**As employed in the Second Piano Sonata of 1916**

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## **NOTE ON TERMINOLOGY USED**

Terminology borrowed from Roslavets (obtained largely from the article by Marina Lobanova 1989, refer to the *Bibliography*) appears in italics and quotation marks; whilst the author's own terminology is shown in italics. Fields are described using the German notation, which was employed by Roslavets.

## **NOTE ON MUSICAL EXAMPLES**

Ideally, the reader should possess a copy of the score to follow the analysis. However, due to the rarity of this music, an effort has been made to provide a generous number of musical examples.

## **ABSTRACT**

The aims of this paper are to present a first case-study analysis of the Second Piano Sonata (1916) by the early 20<sup>th</sup> Century Russian Composer Nikolai Andreevich Roslavets (1881-1944) and demonstrate the composer's own System of sound organisation through the work in question.

The investigation is complemented by original classifications of Roslavets' modes as well as the use of more conventional analytical methods, which allow the composer's theoretical views to be put into perspective and reveal further information about his style.

The above is discussed in relation to the Roslavets' general output and framed in the historical and political context of its day.