

HETEROPHONIC PRINCIPLE IN UKRAINIAN MUSIC

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INTRODUCTION

In the Ukrainian folk song polyphony, as a system, there is a rich spectrum of correlation of voices – from the simplest *vtoras* (*vtora* is a sequential rhythmically synchronous duplication of the melody in any interval: third, sixth, octave, fourth and fifth¹) to the developed types of folk “counterpoint” – developing and contrasting supporting voices. Comparing the types of the Ukrainian folk song polyphony with the existing typology of polyphony in professional music, it becomes clear that the range of interaction of voices in folk art extends from heterophony to polyphony, absorbing all the richness of transitions and phased changing. The folk song polyphony has grown and functions on the basis of heterophony. In the course of historical evolution, heterophony gives rise to other types of folk song polyphony on a variant-melodic basis, in particular. This principle of thinking in melodic variants in their simultaneous combination (sounding), that is, *the heterophonic principle*, characterizes many genres of Ukrainian folk song culture. The richness of the folk song polyphony is especially fully represented in Ukrainian historical songs and the lyrical ones “about love” and “women’s fate”. From the point of view of this logic of thinking, the heterophonic principle reflects a stable foundation on which the extremely mobile, improvisational-variant system of supporting voices flourishes, generating the integrity of the artistic organization of the folk song polyphony. Collected together from many samples of folk songs, this system makes up a certain folkloric invariant, which professional music is oriented towards.

The development of the Ukrainian professional music in the XIX–XX centuries showed that the heterophonic principle formed in folk art and the entire system of melodic principles of folk polyphony are by no means isolated from influences and interactions. The artistic integrity of a folk song is capable of sensitive and mobile inclusion of elements of other techniques borrowed from professional music. The result is a new artistic synthesis of the *folk and professional*.

¹ Golovinskiy G. (1981). *Composer and Folklore: From the Experience of Masters of the XIX – XX centuries*. Essays. Moscow: Muzyka.

1. Genre of folk song adaptation and heterophonic principle

The recourse to the genre of adaptation of a folk song is dictated by the task of tracing and assessing the role and significance that belong to the heterophonic principle in its formation. The aspect of this type has not yet been posed as an independent problem. Its disclosure will allow us to identify one of the specific ways of recreating folklore in compositional practice, which are the heterophonic principle and the heterophonic technique.

One of the main polyphonic signs of the Ukrainian folk songs is the following principles of mode development:

- as a mode supplement;
- a mode renovation;
- and especially a mode modulation or a shift.

Intonational changes in the melody of supporting voices lead to a mode variation, and not only melodic one, which sufficiently intensifies the melodic content of supporting voices, which, ultimately, leads to such quality as melodic equality – almost the main indicator of polyphonic thinking.

The degree of modal development serves as a criterion of polyphonic quality, clearly manifested in the Ukrainian folk songs. Going beyond the limits of a given mode cell in the main chant, its enrichment, expansion and unification on a single basis of two or several different scales, the possibilities of mode modulation – all these are factors of the active behavior of the mode, contributing to the growth of polyphony.

One might recall that the activation of the mode development is the result of the melodic intensity of supporting voices. Without connecting new intonation variations of the melody in supporting voices, the creation of a new quality in the mode content of the songs is impossible. The process of mutual interconnection and interdependence of the melody of the main chant with its intonation variants determines the dialectic of changing over the functions of voices in the heterophonic polyphony.

Observations on the structure of the heterophonic principle in the Ukrainian folk song reveals yet another polyphonic quality: the variability of the functions of the voices. The power of the melodic “advancement” in the variant deployment of the voices of polyphony is so great that the supporting voices often “capture” the function of the melodic leader and continue the melody in a new way. In such cases, we ascertain the fact of the transition of functions of voices, of their change, of any variant transformation: the most active supporting voice is perceived as a melody of the main tune, and that, in turn, becomes a secondary one. We propose to define this phenomenon as *modulation of the function of the supporting voice*² (or main tune).

² Trubnikova L. N. (2015) Folk Song Polyphony and Heterophonic Principle in Ukrainian Music. Monograph. Kharkiv: Maydan. (in Russian).

The nature of this phenomenon is unique in its beauty and flexibility of melodic improvisation, and from the point of view of structural organization it has an analogue. The classical West European polyphony also relies on changing over the functions of the voices of the texture. After holding the theme, a functionally new element arises in the same voice – counterpoint, countertheme. After it, before returning to the theme, a connection is possible – one more element. In imitation forms, such changing over of functions in one voice is one of the fundamental properties of polyphony. The difference with the heterophonic principle of changing over is that a combination of melodies either identical to the main chant or relatively contrasting to it arises in folk song polyphony.

Thus, in the Ukrainian folk songs the multifunctionality, subordination of the supporting voices to its melodic leader is preserved, and this is its essence. In imitation polyphony, the relative equality of all voices, thematically related, predominates.

We single out the features, characteristic of the Ukrainian folk songs, that substantiate the conclusions about its polyphonic qualities. They are as follows:

- melodically intense variant deployment in the supporting voices of the developing and contrasting types, less often – complementary type;

- a two-way connection between the mode of deployment and the nature of the correlation of voices in polyphony: in the presence of a deep renovation of the mode (and even going beyond it), polyphonic prerequisites arise, since the degree of independence and melodic development of the supporting voices significantly increases;

- variability, or modulation of the functions of the supporting voices³ – indicating the relative equality of voices, their ability to take on the role of a melodic leader. A similar variability arises as a result of polyphonic “self-governing” in the heterophonic polyphony;

- the nature of the combination of the melody with its variants in *simultaneity* is structurally similar to the organization of imitation polyphony, the abilities of which are largely inherent in the nature of folk choral singing.

When referring to the system of popular polyphony, not the whole genre model is recreated, but its most characteristic features. Their heterophonic texture, as a synthesizer of all interconnected components of national thinking, acts as a stable component of such genre system of polyphonic folk songs.

³ Trubnikova L. N. (2015) Folk Song Polyphony and Heterophonic Principle in Ukrainian Music. Monograph. Kharkiv: Maydan. (in Russian).

The process of interaction between two systems “Composer and Folklore”, characteristic of 20th century music, is a historically large-scale, multi-channel phenomenon. In Ukraine, Nikolai Leontovich (1877–1921) was one of the first innovators who discovered the prospects of the method of interaction between folklore and professional art⁴. In his adaptations of folk songs for a cappella choir, he uses the genre as a stable component of the national style, as the historically primary way of interpreting folklore. Therefore, for N. Leontovich, the Ukrainian folk song polyphony, in particular, and especially the heterophony, were the most important means of its (folklore) recreation. The composer raises “to the surface” the potentially inherent in it quality of polyphonic thinking. This is manifested, firstly, in modeling the system of supporting voices of folk polyphony – from *vtora* to developing and contrasting ones, close to the European counterpoint; secondly, – in the use of the principle of changing over the functions of the supporting voices – a special law exactly peculiar to polyphonic thinking. Adaptations of folk songs make up the main part of N. Leontovich’s creative heritage. This is a special genre of art that has become typical of the first classical stage in the development of folklore in Ukraine. So, N. Lysenko was the first to use the thematism of folk songs for their original adaptation. The task was as follows: to show the national peculiarities of the Ukrainian melos, the mode-rhythmic and genre characteristics as a regional phenomenon on the Slavic soil. Therefore, the composer with a great sense of tact treated the genuine folk samples of songs, “worked” with folk song material especially carefully, submitting his own style and musical speech to revealing the national originality of a folk song with all its figurative and stylistic characteristics.

A new approach to folklore material was formed in the creative work of Nikolai Leontovich. The synthesis of the principles of Ukrainian folk polyphony with professional polyphony becomes the most important in the composer’s creative method. N. Leontovich perfectly knew the peculiarities of folk performance and equally well studied the technique of polyphonic writing of the all-European professional school. The search for the expression of the national experience of polyphonic singing went along the path of that unifying tendency, which was already known from the practice of M. Glinka. N. Leontovich selects the national song material from the point of view of its typicality, similarity with other folklore prototypes and exposes it to professional methods of development by means of contrast, imitation polyphony, ostinato and variation. The synthesis found turned out to be quite organic for the reason that the elements of professional polyphony in the

⁴ Zemtsovskiy I. (1978). Folklore and Composer: Theoretical Essays about Russian Soviet Music. Leningrad-Moskva: Sovetskiy kompozitor, Leningradskoe otdelenie.

embryo are contained in the intonation material of Ukrainian folk songs. And this is one of the composer's pioneering revelations: he needed his sensitive listening to the nature of folk polyphony in order to subtly "decipher" the potential possibilities of the heterophony of a folk song.

Let us turn to the analysis of the adaptation of the Ukrainian calendar ritual song "Shchedrik", the most popular and typical example of N. Leontovich's style, a masterpiece of world significance. The rhythmic and melodic pattern of the "Shchedrik" main melodic formula points to one of the oldest examples of mode formation: presence of two keynotes and minor third at the heart of the mode. The variability of the mode keynote is emphasized by multiple repetition of the main melodic formula with a characteristic pulsation of the rhythm pattern, which as a result is perceived as a potential ostinato (bars 1–4⁵). The ostinato principle implies a great many artistic interpretations, both polyphonic and harmonic. The composer uses the functional triad – T-S-D – only as one of the possible solutions. For him, in this case, the main artistic task was to reveal the polyphonic qualities of the heterophonic polyphony of a folk song. Therefore, Leontovich after a long search for the most convincing artistic solution (it is known that he worked on adaptation of "Shchedryk" all his life) comes to the idea of ostinato variations on a heterophonic basis. The development of variations includes several perspectives: an increase in the degree of melodic intensity of the supporting voices; the use of texture modulations from the heterophonic polyphonic texture to the homophonic harmonic one and vice versa; expanding the range of choral sounding and the gradual accumulation of the number of voices, as a result of variant deployment of the form.

Let us consider the importance of heterophonic principle in the dramatic development of the choir. In the first two variations, a supporting voice stands out on the intonations of the upper tetrachord of natural G-minor. In rhythmic, melodic and harmonious way, it complements the Tertz conception, "moving apart" the boundaries of the mode, thereby creating a new content of the supporting voices. In the second variation, a vtora is added to it, a typical technique of texture development in song genres of the folk music. The addition of the vtora gives a three-voice texture with a clearly perceptible harmonic basis (traditions of household polyphonic song), although formed by combining independent melodic lines (bars 5–8, 9–12⁶). Further (bars 13–16⁷) the texture changes: inconspicuous, but sequential modulation into a homophonic-harmonic texture takes place, which is confirmed by the clearly

⁵Leontovych M. (1977). Choral works. (Pearls of World Music). Kyiv: Muzychna Ukrajinna.

⁶ See ibid

⁷ See ibid

pronounced functionality of the chords, reliance on plagality, the presence of two types of voice leading – indirect and direct. However, other “signs” – rhythmic synchrony of the *vtora*, free doubling in chords, “airy” septims – say about the use of elements of the heterophonic style.

The melodic patterns of voice movement are no less powerful than the functionality of the vertical. This is evidenced by the development of subsequent variations. The theme of “Shchedrik” grows with the *vtora* in soprano, while an intonationally active supporting voice arises in the tenor, a kind of counterpoint to the theme, which significantly increases the polyphonic potential of the texture. The melodic significance of this contrasting supporting voice allows it to become the most interesting material in terms of performing interpretation. Independence to the tenor supporting voice is given, first of all, by rhythmic individualization, in particular, by the method of progressive rhythmic fragmentation, shaded by the sound of the background supporting voice in bass. Thus, in this variation, harmony “does not direct” intonation processes, but is a derivative of the polyphonic development of voices-lines (bars 17–20⁸).

In the fifth variation, the theme is developed in accordance with the indigenous passacaglia tradition – in bass. Two dramatically weighty supporting voices are layered on it: in the upper voice there is a variant of the complementary supporting voice from the first variation, and in the tenor – a supporting voice that emphasizes the intonations of the V–VI levels of the mode (bars 21–24⁹). This and the following variations make up the climax of the miniature choral poem under review. The approach to it is made not only by means of dynamics, but also by the method of maximal revealing the melodic potential in voices having a single thematic source. The lyrical nature of such dramaturgy is based on the principle of monothematism, implemented on the basis of melodic-variant development (bars 21–24, 25–28¹⁰). By the degree of monothematic concentration, “Shchedrik” can also be compared with ostinato variations.

In general, the variation cycle on the theme “Shchedrik” is built on the principle of smooth, gradual transitions from one stage of dramatic development to another. These qualities are typical of the genre of choral miniatures, and thanks to a clear tendency to intensify melodic processes within the texture, it can be said that the dramaturgy of the cycle has symphonic features! This is evidenced by a strict architectonic plan with its clear tendency to climax, and the presence of the functional triad IMT (imitio, motus, terminus) at the level of

⁸ Leontovych M. (1977) *Khorovi tvory*

⁹ See *ibid*

¹⁰ See *ibid*

imaginative development. After the climax, the seventh variation sets in, where the musical “action” is minimized to the final stage. This is achieved by a sharp change in texture, the dominance of the original thematic melodic formula, the return of the supporting voice of the first variation. The eighth variation is the coda itself (bars 29–32, 33–36¹¹).

Another principle, fundamental to the composer’s creative method, also testifies to the features of symphonic thinking within the framework of the genre of this miniature. This is the intonational “germination” of thematism (V. Protopopov’s term), leading to the constant renewal of intonation material and the cross-cutting development of dramaturgy in general. This Leontovich’s principle is based on the consistent revealing polyphonic qualities of folk polyphony. At the same time, the supporting voices are both a factor in creation of forms and an important component of the figurative and dramatic formation of the content of music. Thematic renovation of intonation material in the “Shchedrik” choir is carried out by changing over the functions of supporting voices. For example, the functions of supporting voices are clearly differentiated in the fourth variation: the theme – in alto, in soprano – *vtora*, in tenor – contrasting supporting voice and in bass – ostinato. If we follow the functional movement of voices, the variability of each of them in the integrated organization of the texture, the variation in the development of the original cell become clear. The most indicative situation is the switching of the functions of supporting voice in one voice: the complementary supporting voice goes into the *vtora* (1-2 variations¹²), the *vtora* – into the contrasting voice (8th variation¹³), or the contrasting supporting voice “turns into” the ostinato voice (4th variation¹⁴).

Let’s get back to the principle of thematic growth. So, the supporting voice, in which the authentic relations of the sounds of the mode emerge for the first time, sounds in the sixth variation. Melodically it is not the brightest, but the most lengthy one. By the way, the supporting voices of this variety are the composer’s favorite technique (soprano, bars 25–28¹⁵). Its appearance was prepared by the previous variant growing in other voices. The supporting voices in the alto and soprano parts are thematically homogeneous: the alto supporting voice, in fact, is in turn a variant of the upper supporting voice, as it is built on the free rhythmic growth of the supporting voice in soprano. Their appearance carries new melodic information and, in a dramatic way, continues the line of development outlined in the contrasting supporting voice

¹¹ Leontovych M. (1977) Khorovi tvory

¹² Leontovych M. (1977) Khorovi tvory

¹³ See *ibid*

¹⁴ See *ibid*

¹⁵ See *ibid*

of the tenor from the fourth variation (bars 17–20¹⁶). The seventh variation is the “classic” post-culminating decline. In the lower voice, that very complementary supporting voice is developed, which was the very first in the cycle. There arises a thematic arch with textural-register modulation of the supporting voice. The conclusion of the cycle is built on the tonic organ point (supporting voice – background in the lower voice, 8th variation¹⁷).

Summing up the observations of the harmonization of the “Shchedrik” theme, one can see three harmonious interpretations of the main harmonic formula: the plagal, the authentic, and the tonic. Harmonic variation appears to be the most dramatic technique of developing an image in Leontovich’s adaptation: this principle creates the dynamics of development, reflecting the features of the composer’s symphonic thinking. The genesis of this principle is not so obvious. In our opinion, its roots help to find a synthesis of folk and professional creative work: the functional triad – T-S-D, naturally, points to the all-European norms of harmonic thinking, realized by the composer, and the principle of variation clearly represents the features of Ukrainian folk thinking in song genres. So, the analysis of the correlation of harmonic and polyphonic principles as a whole showed that the new quality of the dramatic development of the theme lies in combining the techniques of folk song polyphony with the principles of harmonic and polyphonic variation through symphonic “sprouting” and development.

What is the essence of the heterophonic texture, so organically “transplanted” by the composer from the genres of Ukrainian national folklore into his wonderful choral miniature? First of all, in the dramatic significance of the melodic saturation of supporting voices, which participate in figurative development and, along with harmonic functionality, form the basis of form creation. Moreover, from variation to variation, intensification of melodic processes takes place, the intonational relationship of individual supporting voices is established, that is, a stable principle of thematic development of the type of “germination” is formed. Finally, the change-over principle, which we propose to define as modulation of the function of supporting voices in the integral texture of the work – another innovative approach to Leontovich’s interpretation of folk thematism.

In characterizing the heterophonic techniques of writing, we mainly focused on the analysis of melodic processes for the reason that, in this case, they become the indicator of the individual peculiarity of the folk song polyphony in Ukraine. Rhythmic features are manifested in the synchronism of rhythmic patterns. The mode nature of the Ukrainian folk song polyphony

¹⁶ See *ibid*

¹⁷ See *ibid*

is predominantly diatonic, typically dominated by a minor, elements of chromatism arise in connection with the use of harmonic minor or other varieties of the mode. As a result of combining the polyphonic means of folk song singing with the principles of polyphonic professional thinking of the European type, N. Leontovich creates a new style of adaptation of a folk song, in which the theme is only a folklore prototype of the image, and organization methods stem from the system of professional musical culture. Such a union results in a synthesis of polyphonic and harmonic principles of folk and professional thinking. In turn, the composer's polyphonic technique is based on careful selection of elements of European and national-folklore systems of polyphonic thinking, on their organic unity.

2. Functions of heterophonic principle in professional creative work

The content of the music, aimed at revealing a dramatically expressed national character, is largely determined by the system of means of expression. The folk song polyphony in the folklore art is not just a texture of the song recital, but a direct exponent of musical ideas and images. Such a view allows us to see a prototype of integral typological thinking in the new conditions of the existence of the "Composer and Folklore" system. The system-forming factor of integrity is precisely the type of texture organization of folk song polyphony that grows as a result of a certain method of intoning: from the melodic formula to its variant "shoots" – "growth" and "weaving" of polyphonic texture, that is heterophony. Melos, rhythm, mode basis – all this directly follows from the very nature of heterophonic principle of intoning. Therefore, we can assume that the folklore prototype of compositional thinking is "included" and is maximally represented within the framework of the heterophonic texture. And if the composer addresses the Ukrainian national origins, the folk song polyphony can assume the primary functions of a representative of national character in creating musical images. However, if there was possible a way of recreating the folklore prototype in its integral form, close to the original source, in the genre of adaptation, then the process of style individualization of the common signs of the folk song polyphony, its characteristic techniques, begins in the further development of the same genre, and especially within the styles of artists of great talent. There is a loss of the system-forming capabilities of the folk polyphonic voice texture while preserving the leading principle, that is, the heterophonic principle, and on the basis of the active process of synthesizing, linking the means of expressiveness of folklore itself and professional, compositional tools. The introduction of the principles of folk song polyphony into the compositional style system is an objective and logical process of interaction between the "Composer and Folklore" system at the stage of development of Ukrainian music in the second half of the 20th century.

So, one of the main carriers of the national into professional art is folklore, because it is in the depths of folk art that the formation of the national style in music begins. As the Ukrainian researcher N. Goryukhina¹⁸, note, at the first stage of deep interpenetration of folk and professional (second half of the 19th century) the typological thinking is an obligatory characteristic in the musical art of Ukraine: the leading significance of the folklore system is preserved. At the next stage (XX century), within the typological norm there is an increase of individual, developing compositional styles. The national style takes the path of active progressive reflection of a new history – through the prism of an individual compositional style. The signs of the national penetrate into realistic music no longer in the form of stabilized techniques, but as a product of in-depth knowledge of the essence of the national, its dynamics.

The path to the formation of the national image goes through the same stages as any musical image: from intonation to thematism, from individual methods of compositional technique or texture organization of folk thematism to dramatic functions in organizing a musical form. The first of the indicated stages is the movement from the internal to the external when perceiving the content of the image, and the second is from the external to the internal. N. Goryukhina proposes to take these paths when analyzing the national style¹⁹. The main thing that should be noted is the conventionality of dividing the elements of the musical language in a particular work into external and internal ones. The validity of this methodological aspect is due to the logic of the correlation of composition and dramaturgy of a musical work: the plan of the external includes the means and principles of the compositional level of organization, and the intonational-thematic content, level of dramaturgy are included in the plan of the internal. On this basis, external signs include methods of compositional technique and texture of folk song polyphony (various sorts of vtoras, variable entries and exits of voices, reduction to unisons, etc.); and the internal ones include melodic-rhythmic turns, genre intonations, mode formations, melodies-quotes and variant principles of development.

The ratio of external and internal signs is coordinated on another scale – constant (stable) and developing (mobile) components. Their relationship is very variable and stylistically mobile, but they are quite stable in each particular work. External signs are more predisposed to a stable form of existence; internal ones, on the contrary, – to development, re-intoning. Modulations from the external to the internal and vice versa within the framework of a particular style are almost impossible (in view of the

¹⁸Goryukhina E. A. (1985). *Essays on Musical Style and Form*. Kyiv: Muzychna Ukrajinna.

¹⁹ See *ibid*

developed author's position in the interpretation of the heterophonic principle). However, such phenomena of mutual transitions are noted, if we bear in mind the existence of a certain generalizing system of functional levels of manifestation of the heterophonic principle, acting in composer's work. This system will include both constant and developing signs of the national style, although the degree of their semantic load in each particular composition will be different.

So, the analysis of the manifestation of the functions of the heterophonic principle using the specific style material of the creative work of Ukrainian composers allows us to build a system of functional levels of the manifestation of the heterophonic principle distinguished by us according to the principle of from external to internal. They are as follows: 1) heterophonic principle as a type of texture (V. Borisov "Four Ukrainian Songs for a Symphony Orchestra"²⁰, 1953); 2) heterophonic principle as a compositional technique (L. Grabovski "Four Ukrainian Folk Songs for a Mixed Choir and a Large Symphony Orchestra"²¹, 1959); 3) heterophonic principle as a component of dramatic development (V. Gubarenko "Third Partisan Symphony"²², 1974); 4) heterophonic principle as a type of intoning (V. Bibik "Triptych" for Choir²³, 1970; "Meditations" for Piano, Harpsichord and Chamber Orchestra²⁴, 1979; Fifth Sonata for Piano "Sonata of Happiness"²⁵, 1982); 5) heterophonic principle as a factor in creating a national style (E. Stankovich "Symphony No. 3 «I Assert Myself»"²⁶, 1976).

We emphasize that we singled out this system conditionally as a methodological aspect, capable of providing a specific tool for musicological analysis in solving such a global general aesthetic problem as the "national style" in musical art. The presented theoretical abstraction divides into separate aspects the artistic synthesis, which is represented by the heterophonic principle in the living intonation substance of a musical work. Close interconnection and dialectical contingency characterize the effect of these functions in a specific national-genre image.

²⁰Borisov V. (1959). Four Ukrainian songs: Suite for a Symphony Orchestra. Score. Moscow: SSK.

²¹ Grabovskiy L. (1959). Four Ukrainian Folk Songs: For Mixed Choir and Orchestra: Op.6. (unpublished).

²² Gubarenko V. (1983). Symphony No. 3: For Symphony Orchestra and Male Choir: Op. 22. (Folk song and by R. Levin). Score. Kyiv: Muzychna Ukraïna.

²³Bibik V. (1974). Triptych for a capella choir (Folk song). Choral works by Ukrainian Soviet composers, vol. 9, pp. 19–27. Kyiv.

²⁴ Bibik V. (1979). Meditations: For Piano, Harpsichord and Chamber Orchestra: Op. 37. (unpublished).

²⁵ Bibik V. (1982) Sonata No. 5: For fp.: Op. 46. (unpublished).

²⁶ Stankovych Je. (1980). Symphony No. 3 ("I Assert Myself"): For Soloist and Orchestra. (Words by P.Tychina). Score. Kyiv: Muzychna Ukraïna.

At the center of such functional differentiation is a fundamental question: does the heterophonic principle determine the intonational nature of music or is it its external attribute? Many conclusions depend on this: are the means of the folk song polyphony used integrally or partially? What level of generalizations are created on their basis? What is the ultimate artistic effect of their application? The “heart” of the musical image in the national style is the type of intoning, dictated in one of the possible cases by the heterophonic principle. Moreover, the heterophonic intonation does not necessarily mean a quote (that is, a folk song as a theme). It may be the original thematism, but its nature is completely determined by the heterophony. This is the deepest layer of discovering the heterophonic principle of thinking precisely in those composing styles where the initial moment is intonation of folk song polyphony, capable of generating an integral system of *heterophonic thinking*. In this case, folkloric intonation becomes a source of style.

The manifestation of the function of the heterophonic principle as a way of textural organization of thematism is at the level of the external sign of the national style. Being a more stable component in the structure of the national style, the heterophonic texture is also able to act as the most important means of typification and “generalization through style”. Penetrating at all levels of the organization of the work – phonic, intonational-syntactic and compositional, the heterophonic principle acquire new functions already within the new integrity – the individual compositional style. There is an internal modification in the structure of the heterophonic principle: it is able to “get used” to any intonation form, giving in to the imaginative idea of reflecting the national style through the prism of the author’s vision. There is a stylistic spectrum of artistic expressive possibilities and functions of heterophonic principle in the system of compositional style. For example, at the present stage of the interaction of the system of folklore and professional creative work, the heterophonic principle was modified from an integral genre-specific folklore model into a virtually existing (in potential) in the public musical consciousness genre “sign” of the Ukrainian national song style, which could flexibly “enter” into the “alien” style and create a “portrait of a national style” through the peculiarities of author’s re-intoning. Acting on the principle of “dispersing” its functions within the integral structure of the work, the heterophonic principle can be considered as one of the most important factors of the national style and a means of “generalization through style”.

From the point of view of the unveiling of national character, the heterophonic principle acts in several forms. For the composer at the moment of the conception of the composition and for the listener at the time of perception, the polyphony of a folk song (in Ukrainian folk art, in particular) performs the service of a folk prototype as an additional associative factor.

The heterophonic principle acts as a means of typification of musical imagery, as it is recognized as “native intonation” among other means of musical expressiveness.

The folk song polyphonic texture in the structure of an individual style is capable of flexible dialectic forms of interaction with a wide variety of innovations in the field of harmony, mode, compositional technique as a whole. That is, the heterophonic principle in the compositional style structure is not an external attribute, but an internal essence of national thinking, an intuitive interpretation of a folkloric prototype, folklore tradition.

The definition of heterophonic principle as an internal component of the musical style, developing in its form and very mobile in intonational embodiment of the principle itself, gives an idea of the historical dynamics of the interaction of the folk and the professional. Through the prism of the heterophonic principle, this process is revealed as a scale of functional levels directed from the external to the internal. These are some compositional techniques in the work of L. Grabovski “Four Ukrainian Folk Songs”. As a way of organizing folklore thematism the folk song polyphony texture reveals the national character of music in V. Borisov’s “Four Ukrainian Songs”.

A different approach to the heterophonic principle is found in other authors – V. Gubarenko, V. Bibik, E. Stankovich. The “style face” of each of them is marked by features of significant renovations that have occurred in the field of melody, texture, rhythm, pitch modulation relationships that characterize the work of composers of the so-called “radical” direction of the twentieth century. But even in their compositions, the deep inner signs of heterophonic thinking manifest themselves, coming from *the very type of intonation, melos* (V. Bibik^{27, 28, 29}), development principles that form the developed system of *dramatic functions of the heterophonic principle* in the organization of the form as a whole (V. Gubarenko³⁰). Thus, the heterophonic principle in the creative work of Ukrainian composers plays the role of one of the fundamental principles of the *national style in music* (E. Stankovich³¹).

From the status of a constant sign (in the genre of adaptation of a folk song), the heterophonic principle rises to a qualitatively new level of its artistic functioning: it becomes a dynamic element, capable of various modifications at all levels of organization of a musical work. The projection

²⁷ Bibik V. (1974) Tryptykh dlja khoru a capella.

²⁸ Bibik V. (1979) Meditatsii: Dlya fp., klavesina i kamernogo orkestra: Or. 37.

²⁹ Bibik V. (1982) Sonata № 5: Dlya fp.: Or. 46.

³⁰ Gubarenko V. (1983) Symphony No. 3: For Symphony Orchestra and Male Choir: Op. 22. (Folk song and by R. Levin). Score. Kyiv: Muzychna Ukraïna.

³¹ Stankovych Je. (1980) *Symfonija № 3 (“Ja stverdzhujusj”): Dlja solista ta orkestru. (Slova P. Tychyny). Partytura.*

of the heterophonic principle on the structure of the national style recreates all the multiple variations that are characteristic of the modern process of changing the features of folk song polyphony in professional art. Remaining a stable way of modeling the national style in music, the heterophonic principle can generate new ideas and images, reflecting not only the “past in the present”, but also, in a re-toned form, modernity in its relations with the traditions of national art.

Another common tendency for manifestation of constant external features of a national style is modulation in a new stylistic context into internal mobile features. So, at the level of external attribution there are such actions of heterophonic principle as *heterophonic texture* (V. Borisov³²) and *compositional techniques* (L. Grabovsky³³). A prerequisite for the use of heterophonic principle in this context is its conformity with more active elements of the actual compositional style. Then it remains on the “surface”, is easily recognized and causes the corresponding associations with popular foretypes.

As an internal developing sign, the heterophonic principle acts as an active *component of dramatic development* (V. Gubarenko³⁴). Participating in the creation of characteristically-colored national images, she assumes the functions of a figurative representative in the expository parts of the form, in the final ones it manifests itself in a transformed form. The polyphonic qualities potentially contained in the thematism acquire the functions of development, summation and enter into various dramatic interactions. In this case, the heterophonic principle is expressed not totally, but partially, revealing itself in various “dialogues” with other means of expression. It can temporarily disappear from the field of dramatic development, then emerging in connection with a specific context.

This is the way the vitality and eternal renewability of the native popular principles of creative work are proved. The heterophonic principle is involved in the process of differentiation of textured layers and contributes to the growth of linearity, manifests itself in polymodal combinations and polyharmony as a result of a combination of independent melodic lines, and is “included” in sonorous-coloristic effects based on free melodic counterpointing. At this stage, the heterophonic principle is growing beyond the scope of a regional phenomenon and rises to the level of a *stable component of the national style*.

³²Borisov V. (1959). Four Ukrainian songs: Suite for a Symphony Orchestra. Score. Moscow: SSK.

³³ Grabovskiy L. (1959). Four Ukrainian Folk Songs: For Mixed Choir and Orchestra: Op. 6. (unpublished).

³⁴ Gubarenko V. (1983) Simfoniya № 3: Dlya simfonicheskogo orkestra i muzhskogo khora: Soch. 22. (Tekst narodnyy i R. Levina). Partitura

CONCLUSIONS

The folklore, as the cradle of the entire professional musical culture, is connected with the modernity by many live-bearing threads. Each link of this “time continuity” appears as a complex evolutionary process of re-intoning of the most important typical patterns and expressive means of folklore, which together help to recreate and realize the national style in music. The main contours, the outline of this phenomenon is a folklore prototype, which includes expressive and form creating signs of folk song creative work. This model, which is very important for the professional background of authors, of course, should include folk song polyphony and its heterophonic principle. And various variants of interpretations of this folklore model in specific compositional styles will present a general picture of the formation and development of the national Ukrainian style in its historical dynamics.

The functions of the heterophonic principle that we have singled out (possibly not in a meticulous way) in professional creativity are united by the task of the highest level – to serve as specific (external and internal) signs of the national style, acting as its representative. The most important qualities of the national form of thinking – the distinctness and recognizability of “native” intonations, the figurative and meaningful sphere of reflection of the reality, emotional tone, principles of world perception, and finally, spirituality are “clotting” in the manifestation of each of the functions. As characteristic signs of the style, the functions of the heterophonic principle can model on their basis the highest artistic integrity – the individual style.

The noted observations on the nature of the heterophonic principle under the conditions of an individual compositional style provide grounds for some generalizations.

From the point of view of the disclosure of a national character, the heterophonic principle appears in a lot of things.

For the composer at the time of the conceiving the composition and for the listener at the time of perception, the folk song polyphony (in Ukrainian folk art, in particular) performs the function of a folk *prototype* as an additional associative factor.

The heterophonic principle acts as a means of typifying musical imagery, as it is recognized as “native intonation” among other means of musical expression.

The heterophonic texture in the structure of an individual style is capable of flexible dialectic forms of interaction with a wide variety of innovations in the field of harmony, mode, compositional technique as a whole. That is, the heterophonic principle in the structure of the compositional style is not an external attribute, but an internal essence of national thinking, an intuitive *interpretation* of the folkloric prototype, folklore tradition.

SUMMARY

For the first time, the polyphony of Ukrainian folk songs and the heterophonic principle in the Ukrainian music are studied as a phenomenon of East Slavic song culture in the context of the history and logic of musical thinking, richness and diversity of manifestations in the “composer and folklore” system. The study is conducted on the example of studying the adaptations of folk songs, choral chamber-instrumental and vocal and symphonic works of Ukrainian composers of the 20th century and the beginning of the 21st century.

As a result of the study:

– the role of the heterophonic principle in the genre of adaptation of the Ukrainian folk song on the example of the creative work of N. Leontovich was assessed;

– the functions of the heterophonic principle in the system of compositional style were studied on the example of the work of composers V. Borisov, V. Gubarenko, V. Bibik, L. Grabovsky, E. Stankovich;

– an analysis of the heterophonic principle as a factor in creating a national style in Ukrainian music was made.

The polyphony of the Ukrainian folk song and the heterophonic principle in Ukrainian music are first studied as a phenomenon of East Slavic song culture in the context of the history and logic of musical thinking, richness and diversity of manifestations in the “Composer and Folklore” system on a wide field of folk song material, folk song adaptation, choral chamber-instrumental and vocal-symphonic works of classical composers and contemporary masters of Ukraine.

The conceptuality of the phenomenon of the heterophonic principle is in a moving continuum: the national primary source – compositional creative work – national style. Being a stable principle in the structure of the compositional style, the heterophonic principle is manifested not by an external attribute, but by the essence of national thinking, intuitive interpretation of the folklore prototype, folklore tradition. The definition of the heterophonic principle as a stable element of the national style, developing and moving along the intonational embodiment, gives a picture of the historical dynamics of the interaction of the folk and the professional in Ukrainian music.

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