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NON-IMITATIVE POLYPHONY IN THE LIGHT OF CHRONOTYPOLOGY OF POLYPHONIC SYSTEMS.

Objectives. The goal of the paper is to identify and generalize the main structural and functional specifications of non-imitative polyphony at its various system levels – elements (components), their relationships and the resulting type of their integrity. **Methods.** The methodology of the work is based on the chronotypological approach, which is inextricably linked with the modeling process and makes it possible to comprehend typologically the main manifestations of polyphony in their location on a single historical axis more flexibly, in particular, in the "longitudinal" incision, that is, diachronously. **Scientific novelty** consists in singling out the logic of polyphonic thinking as an actual and perspective problem now, in particular in the context of ancient and modern music. **Conclusions.** New methodological bases of selection and systemic consideration of the main varieties of non-imitative polyphony are proposed. As the initial elements are chosen such defining basic components of polyphonic texture, as voices, - relatively autonomous horizontal-melodic structures. As a result of the research, it becomes possible to establish a typology of non-imitative polyphony in accordance with the melos criterion and its further consideration as a certain type of musical thinking.

Keywords: non-imitative polyphony, typology, polyphonic systems, musical thinking.

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Неімітаційна поліфонія у світлі хронотипології поліфонічних систем.

Мета роботи – виявлення і узагальнення основних структурно-функціональних специфікацій неімітаційної поліфонії на її різних системних рівнях – елементів (компонентів), їхніх зв'язків і результуючого типу цілісності. **Методологія** роботи спирається на нерозривно пов'язаний із процесом моделювання хронотипологічний підхід, котрий надає змогу більш гнучко, а саме, у «подовжньому» розрізі, – діахронно – осмислити типологічно основні прояви поліфонії як такі, що розташовуються на єдиній історичній вісі. **Наукова новизна** полягає у виокремленні логіки поліфонічного мислення як актуальної й перспективної наразі проблеми, зокрема в контексті старовинної і сучасної музики. **Висновки.** Запропоновано нові методологічні засади виокремлення і системного розгляду основних різновидів неімітаційної поліфонії. У якості вихідних елементів обрано такі визначальні засадничі складники поліфонічної фактури, як голоси, – відносно автономні горизонтально-мелодичні структури. В результаті дослідження уможливлюється встановлення типології неімітаційної поліфонії за мелосним критерієм та її подальший розгляд як певного типу музичного мислення.

Ключові слова: неімітаційна поліфонія, типологія, поліфонічні системи, хронотипологічний підхід, музичне мислення.

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Неимитационная полифония в свете хронотипологии полифонических систем.

Цель работы – выявление и обобщение основных структурно-функциональных спецификаций неимитационной полифонии на ее различных системных уровнях – элементов (компонентов), их связей и результирующего типа целостности. **Методология** работы опирается на неразрывно связанный с процессом моделирования хронотипологический подход, который дает возможность более гибко, в частности, в «продольном» разрезе, – диахронно – осмыслить типологически основные проявления полифонии как располагающиеся на единой исторической оси. **Научная новизна** заключается в рассмотрении логики полифонического мышления как актуальной и перспективной в настоящее время проблемы, в частности в контексте старинной и современной музыки. **Выводы.** Предложены новые методологические основы выделения и системного рассмотрения основных разновидностей неимитационной полифонии. В качестве исходных элементов выбраны такие определяющие основные составляющие полифонической фактуры, как голоса, – относительно автономные горизонтально-мелодические структуры. В результате исследования становится

возможным установление типологии неимитационной полифонии в соответствии с мелосным критерием и ее дальнейшее рассмотрение в качестве определенного типа музыкального мышления.

Ключевые слова: неимитационная полифония, типология, полифонические системы, хронотипологический подход, музыкальное мышление.

The object of this article is **non-imitative polyphony**, namely, its various manifestations in historically established genres and forms types of polyphony, where the principle of imitation or not at all, or have not substantiave leading value and is actually a peripheral. Therefore, **the subject** of our studies are basic *structural and functional specifications* of non-imitative polyphony and **the purpose** of research is finding their identification and typology. The need to distinguish a special independent group of polyphonic structures *that don't contain the imitation as a leading principle of shaping*, is explained to a number of interrelated factors of a historic, stylistic and methodological character, among which, in particular, a "cult" of imitation, which still existing in the training course of polyphony, should be called. After all, this powerful "brace of the strict style", aptly named by S. Taneyev, is reflecting the inherent property of the central element (or even a content and shaping concept) of polyphonic thinking of Renaissance and Baroque era, gradually acquired of paramount importance in a further counterpoint doctrine in close connection with all appropriate genres and forms (motet, ricercar, invention, fughetta, fugue, fugato, etc.). As a result, there is a paradoxical situation in modern educational practice, which mentioned by composer and musicologist G. Litinskiy, when "... young composers do not think a polyphony beyond the elementary varieties and forms of imitation" [12, p.3], and this is a major problem not only of the learning process.

From the historical and stylistic point of view, the election of the non-imitative polyphony as object of study, is motivated primarily of its predominant role for an extended period, preceding to the flowering strict polyphony and free style, and most importantly - of its significant upgrade (rethinking) and re-actualization today. «The concept, based on the *raising of features of the free polyphonic writing to the universal rank* [emphasis added – N. B.], requires radical revision. The urgent need for theoretical musicology is to form a view on the polyphony as to the setting of musical consciousness with all the consequences that derive from here» [18, p. 3]. This task of musical theory, formulated of musicologist K. Yuzhak in her doctoral thesis as urgent almost 30 years ago, remains vital, in no way without

losing its relevance now. Therefore, the researcher has a goal «... to demonstrate how the polyphonic structures of one or the other period are reflecting the fundamental features of music system and, further, the entire spiritual culture of this period, its specific picture of the world» [ibid].

In this paper we choose **chronotypological**[1] approach as a key, along with the simultaneous, "vertical", so to speak, "cross section" of the polyphonic phenomena studied, which allows more mobilely, namely, in the "longitudinal" cut – **diachronically** – to understand the typologically basic manifestations of polyphony as being located *in a single historical axis*, that is an organic relationship between them, in their genre and style dynamics. It should be noted that the typological approach is inextricably linked with the process of modeling, because, according to modern concepts, the type is a "pattern, model, form, the property, to which corresponds to a certain group of objects, concepts, phenomena" [1, p. 1450, column 2].

Casting a glance at the research literature, we can't say that the question of typology polyphonic (multivoiced) systems were generally overlooked by scientists. Interest in him in Ukraine and not only, was initiated, along with all other factors due to Ukrainian translation of two (of the existing three) volumes of Joseph M. Chominsky' "History of harmony and counterpoint", taken by the composer L. Grabowski during the second half of the 70th the last century. According to the author, in his book he reviewed the evolution of harmony and polyphony not only in diachronic aspect, but in synchronous typological also, trying "... to show its role against the background of genres, forms and types, characteristic of different periods of music history" [16, p. 13] and thus on some specific historical foundation reproducing typical polyphonic models. Some time later (during 1983-1996 years) the similar and even more large-scale in size the project of multivolume publication of history of polyphony (7 editions), was made by Vl. Protopopov with two authoritative representatives of his scientific school - Yiu. Evdokimova and T. Dubravskaya. However, according to the selected historical discourse, issues of general typology of polyphonic systems, under pressure too vast array of facts, mostly relegated to the background. Especially it is

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[1] This term actively elaborated in modern aesthetics by such researchers as V. Bychkov, N. Mankowskaya et al. and in musicology N. Gulyanytskaya uses it concerning the historical aspect of typology of musical forms [4, p. 5].

gratifying that in the final chapters the presence of a very valuable, set out almost concisely, theoretical reflections as the theory of the *two fundamental concepts of polyphony* (two types of polyphonic thinking) of Yiu. Evdokimova [7, p. 275-278], as well *as two types of polyphonic compositionality* of T. Dubravskaya [5, p. 399-400]. The idea of two polyphonic concepts - melos' and complementary-contrapuntal - which permeates through the entire scientific heritage of Yiu.Yevdokimova and is reflected in a number of her student's theses (including M. Rumyantseva) has priority for us, among other things on, for the reason that in one of the last works of Yiu.Yevdokimova the "complementary-contrapuntal" concept was called as "simulation-contrapuntal" [6, note 2 on p. 55], and it is compelling evidence in favor that of the researcher considered the imitation much broader than the polyphonic technique, reaching the fundamental idea and, therefore, the concept.

Publishing of translation of "History of harmony and counterpoint" by L. Grabowski almost coincided with the publication again in Ukraine during 1974-1983 years of a number of fundamental works of G. Viranovsky and I. Kotlyarevsky [2, 10, and 11] devoted to musical-theoretical systems, firstly in the former Soviet Union.

It is interesting that in the bibliographic list of I. Kotlyarevsky's monograph the references to the two-volume edition of J. Chominsky, which are repeatedly found in the text of the book, are given in accordance with the Polish original, which indicates the synchronous nature of these two in many respects common global scientific enterprises - namely, I. Kotlyarevsky's studies and the L. Grabowski's translation of the treatise J. Chominsky, - because both became a response to the actual demands of their time. However, the typological analysis of musical-theoretical (and, in fact, musical- practical) systems, implemented by I. Kotlyarevsky, is limited mainly to the problems of pitch, almost without touching the problem of the **rhythm**, which, as is known, plays an important role in polyphony. Unfortunately, this moment was left without further coverage in the corresponding subsection of the polyphonic manual by I. Pyaskovsky. Fairly noting that "... the course of polyphony should reflect the whole historical path of the development of polyphonic thinking," the researcher connects the development of this thinking with historically established sound systems and in the construction of generalizing tables almost exactly adheres the principles of I. Kotlyarevsky's typologization with its absolutization of

the sound pitch criterion [14, pp. 7, 14] As a result, the specificity proper of the *polyphonic* systems remains beyond the author's consideration.

The study of the evolution of musical, in particular polyphonic, thinking from the standpoint of successive domination in various historical periods of *continuity or discreteness* - as two fundamental properties inherent in many processes - was proposed by N. Gerasimova-Persidskaya [3]. G. Zavgorodnyaya considers musical thinking in the context of spatial-temporal characteristics, and regards polyphonic thinking as the epiphenomenon of the musical thinking, "... as his most "pure" kind" [8, p.5]. Under polyphony, the researcher understands "... a combination of independent (or aspiring to the independence) lines in simultaneity   ", emphasizing in particular that " ... the norm of their vertical combination evolves, which leads to different style indicators and in their historical aspect in general (baroque, classical edited, romance etc.), and in the works of each composer individually" [8, p. 190].

Of the latter modern studies, specifically devoted to typology of polyphonic systems, attracts the attention of the works of Belarusian musicologist M. Shimansky, who attempted to systematize the polyphony on the timbre-textural criteria: from vocal-ensemble polyphony of the Middle Ages to the orchestral polyphony of late romanticism and modernity [17, c . 91]. However, in spite of certain methodological advisability of such typological perspective, in general, it has more peripheral than the leading character, considering a secondary, complementary timbre criterion, which forms the basis of this typology, at least for the modern polyphony.

So, after briefly reviewing the main research trends in terms of the general historical typology of musical (sound), in particular polyphonic systems, we observe an obvious shortcoming of exactly such approaches that would fully reflect the specificity of polyphonic voice-leading proper, namely, the leading role in the last mutual coordination between Its constituents, that is, separate linear structures or voices (in fact, strictly speaking, the concepts of a multi-voice texture and a polyphony are not at all identical). An example of such a typology can serve as a classification of historical types of horizontal units, vertical contrast and polyphonic structures, elaborated by K. Yuzhak in her thesis, which was already mentioned at the beginning of the work. The structural elements of this typology are not the

pitch components that, over time, in the course of world history, are gradually becoming more complex, but, on the contrary, historically variable units of the horizontal, like: a point in the Gregorian chant (organum), rhythmic formations in the motet of the 13th and 14th centuries (modus, tenor durations) and melodic formations (syntagma, motive, theme) in the forms of strict and free writing [18, p. 35]. Note that the evolution of polyphonic systems for the researcher is integral from the evolution of polyphonic forms, at least until the beginning of the Renaissance, that is, the era of strict style, and this really corresponds to historical realities. According to Ye. Ruban, even the origin of the then-termed names of musical forms, according to the materials of the treatises of J. de Grocheio and G. de Machaut, basically "... was associated with the transfer of the nomination from the genre phenomenon to the compositional principle" [15, p. . 14]. That is why it became possible to present the history of polyphony Ars Antiqua and Ars Nova according to not a monographic but mainly genre-compositional principle, as is seen from the above-mentioned works of J. Chominsky, Yu. Evdokimova and many other researchers. Therefore, in our work aimed at considering polyphonic writing, we will also take into account this objective factor, which cannot but influence any typologization of a strictly stylistic, that is, medieval, polyphony. However, the identification of the actual *non-imitative* specificity of the latter requires the introduction of additional classification criteria.

First, it is necessary to determine what should be taken as the classification "primary element" in our case. Proceeding from the structural specificity of the subject, namely *polyphony, the leading feature of which, in the general opinion, is contrapuntal, that is, vertically, the coordinated behavior of the linear-melodic contours*, we consider it expedient to select these basic polyphonic textured components as initial components, - so-called *voices* - as relatively autonomous horizontal-melodic structures. From here, it becomes possible to establish system specifications both at the level of **elements or components** - melodic contours or voices, and at the level of **connections** - relations, functional distribution between them and, finally, at the resulting level of **integrity**, which is caused by a corresponding change of the content of previous levels.

The nature of the main components of the multi-voiced whole, conditioned by their very nature, cannot but affect the nature directly of the relationship between them and,

further, the type of integrity that arises on this soil. According to V. Medushevsky, in general, there are two types of relations between elements: *timeless (paradigmatic)*, built on such content-semantic universals as identity - similarity - difference, part - whole, genus - species, and *temporal (syntagmatic)*, which reflecting the relations of the components of the whole by horizontally (time), vertical (simultaneity) and diagonals (interaction of both coordinates) [13, p.158].

Therefore, applying these criteria to the characteristics of the main polyphonic systems, which historically preceding the epoch of strict writing and basically not having imitation principles, first of all, **at the level of their elements**, we observe the stage commonality of the vocal liturgical monodic polygenesis of primitive syncretic (text-musical) polyphonic forms-genres in Western and Eastern Europe (either cantus, put' or the irmoloy' melody). Further, **at the level of relations**, it emerges very clearly expressed the *coordinating* function of the *tune-cantus*, which nature was vocal and the shape was text-musical *(cantus, cantus firmus, cantus prius factus) - as a defining element* in the primary polyphonic systems. This factor is applicable to the formation of such two main **resultant types of integrity**, as, conditionally speaking, the **cantus-counterpointing** (commenting) type of polyphony, on the one hand, and the **polycantus** (polymelodic), paralinine (multilevel) type of systemic integrity, on the other. These regularities clearly can traced in the corresponding medieval genre forms: the organum, the clause, the conduct, which tend more to the counterpointing variety of non-imitative polyphony, also in the polytextual, isorhythmic and cantilen motets, which are correlated mainly with the polymelodic (polycantus) type. The latter include such table like general phenomena as the simultaneous technique of the so-called era of "Dunstable - Dufay" (principle of varietas) or the euphonic counterpoint of J. Ockeghem, on the one hand, and Russian "lowercase" singing or "demestvo", as well as the Ukrainian early part-song, with other. The scheme-table 1 below briefly summarizes the foregoing considerations.

The scheme-table 1.

Early non-imitative polyphony

Level of elements (components)	**Vocal by its nature, text-musical by the form, cantus (liturgical, secular, folk) as the primary source (cantus planus, cantus firmus, cantus prius factus) - discantus**	• **Tenor - countertenor - duplum (motetus) - tryplum** • **Path - top - bottom**
Relations level	**Relief - background, part - whole**	**Identity - similarity - difference** **The principle of "varietas"**
The resulting type of integrity	**Cantus-counterpoint type**	**Polycantus type**
Forms-genres. Types of polyphony	• **Organum** • **Conduct** • **The clause**	• **Motet Ars Antiqua (XIII c.), Isorhythmic motet Ars Nova (XIV c.)** • **Russian lower-row singing and demestvo** • **Ukrainian early church partsong**

Turning to the non-imitative polyphony of the New Time (that is, from Baroque to Romanticism) and modern times, we observe cardinal changes in the elements of the polyphonic system in the new artistic paradigm, first of all, the transformation of the typified cantus, vocal by the nature and text-musical by the form, into an instrumental, motivally structured individualized theme (the reasons for this transformation are the subject of a separate study, so they deliberately remain out of consideration in this work). As a consequence, the relations between the elements of the polyphonic system at the level of connections become much more diverse and, moreover, the resulting types of integrity are transformed in such significantly updated old genres as choral treatment and polyphonic variations on basso ostinato (which are the heirs of the organum and isorhythmic motet - the highest ostinatos form of Ars Nova). However, it is symptomatic that basically two basic types of non-imitative writing - contrapuntal and polymelodic (now polythematical),

indicated by us when considering primary and old polyphony, remain relevant here (see scheme -table 2).

Thus, briefly summarizing what has been said, we note that the methods of isolating and systematically considering the main varieties of non-imitative polyphony are based on a number of modern scientific approaches (I. Kotlyarevsky, Yu. Evdokimova, K. Yuzhak and others). At the same time, the selected perspective of the study, which allows us to focus on the structural and functional specifications of the phenomenon in the aspect of the chronotypology of polyphonic systems, is new and relevant now, given the revival in the 20th and 21st centuries composers' interests to all without an exception a palette of a thousand-year history of music. Therefore, as a result, it becomes possible to establish a typology of non-imitative polyphony by the originally inherent *melodic* criterion and the consequent its further consideration as a certain type of musical thinking.

The scheme-table 2.

Non-imitative polyphony of New times and modern times

Level of elements (components)	Instrumental motivally structured individualized theme – counterpoint (counterpoints). The sub-voice (sub-voices)	Instrumentally themes, motivated structured and individualized
Relations level	Relief - background, part - whole	Identity - similarity - difference - contrast (including derivative)
The resulting type of integrity	Thematically counterpointing (ornamental, figurative) type	Polythematic (longline) type
Forms-genres. Types of polyphony	• Contrapuntal choral treatment on cantus firmus • Variations on basso ostinato ("Simponal" type of texture, according to R. N. Berberov) • Variant-sub-voice polyphony	The polythematical and contrast polyphony of the Baroque and classical-romantic period, as well as the counterpoint of textured and thematic layers in the music of composers of the XX-XXI centuries.

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