

A LARGE POLYPHONIC CYCLE IN THE PIANO WORKS OF UKRAINIAN COMPOSERS OF THE TWENTIETH AND EARLY TWENTY-FIRST CENTURIES: THE ISSUE OF INTEGRITY

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SUMMARY. The relevance of this topic is related to the need to comprehend the processes of revival of the genre of the large polyphonic cycle in the musical art of the twentieth and early twenty-first centuries, where it acquires a high conceptual capacity. Its main direction of development, while preserving the compositional framework and semantic invariant of the structure, is defined as individualization through innovation, which finds expression in individual author's concepts of cycles. The research is aimed at studying the specifics of the compositional and dramaturgical integrity of a large polyphonic cycle, maximizing the coverage of the internal processes of its formation at different levels. The concept of a large polyphonic cycle, which is revealed as a compositional and dramatic integrity, is considered on the basis of piano works by Ukrainian composers of the twentieth and early twenty-first centuries (Vsevolod Zaderatsky, Alemdar Karamanov, Valentyn Bibik, Ihor Pyaskovsky, and Boryslav Stronko).

Keywords: concept of a large polyphonic cycle, compositional and dramatic integrity, contemporary Ukrainian instrumental music, composer's style.

Introduction. In the music of the twentieth century, the genres of past eras are developing and gaining new life, among which a special place belongs to polyphonic genres. The revival of the genre of a large polyphonic cycle dates back to the middle of the twentieth century – “Ludus tonalis” by

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Paul Hindemith (1942), “24 Preludes and Fugues” by Dmitry Shostakovich (1951). For a long time, the monumental cycle “24 Preludes and Fugues” by Vsevolod Zaderatsky, composed in 1937-1939, remained unknown. Since the middle of the twentieth century, the large polyphonic cycle has continued to develop in the work of composers of various national schools, including the Ukrainian one. Among the most famous polyphonic cycles in Ukraine in the second half of the twentieth and early twenty-first centuries, we should mention the works of Serhiy Pavlyuchenko (1959), Alemdar Karamanov (1964), Yuriy Shchurovsky (1971), Valentyn Bibik (1973), and Lev Sokovnin (1975-1976), Yevhen Yutsevych (1976), Valentyn Ivanov (1976-1979), Petro Ladyzhensky (1979), Oleksandr Yakovchuk (1982-1983), Myroslav Skoryk (1989), Ihor Haidenko (1989), Gulshen Mambetova (2003), Boryslav Stronko (2003), Ihor Pyaskovsky (2003), Andriy Zimenko (2009), and many other Ukrainian authors.

The works differ in scale, compositional techniques, level of complexity, and purpose, but they are undoubtedly an important part of the cultural heritage of the modern era. The need to fully incorporate large polyphonic cycles into artistic and performance practice actualizes the need to see each of them as a holistic phenomenon.

Method. The methodological framework is conditioned by the originality of the musical material of the study and is based on the interaction of various scientific approaches: *analytical*, which is realized through genre and style methods; *structural and functional*; *phenomenological*; *comparative* and *systemic* (which made it possible to combine numerous musical elements and generalize analytical observations on the process of forming the integrity of a large polyphonic cycle as a multilevel object).

Results and Discussion. The results of the study. It is known that the great polyphonic cycle, which was formed and reached perfection in the work of J. S. Bach, was to demonstrate two leading creative ideas. Thus, the composer created the “Well-Tempered Clavier” wishing to introduce into artistic practice the ability to use all the keys of the tempo system and illustrate polyphonic skill in all its diversity. In “The Art of the Fugue” and “The Musical Offering”, polyphonic work with thematic material and the means of its transformation are in the foreground. That is, the baroque cycles were dominated by trends that determined the constructive and structural component of the work. In the case of the “Well-Tempered Clavier”, this made it possible to perform separate pairs of preludes and fugues.

In contemporary cycles, both trends have been preserved, but the purpose of creating such compositions has changed. In the twentieth century, a large polyphonic cycle is marked by a high conceptual capacity. This makes

it possible to define it as a *genre of polyphonic music, which is a multilevel system in which, on the basis of multiple functional and semantic connections, all structural and intonational elements are combined into a compositional and dramatic integrity and realize a large-scale individual composer's intention.*

In the twentieth century, the cycle was significantly transformed and complicated: numerous internal connections emerged, the latest compositional techniques penetrated the musical fabric, and the dramatic component was activated both at the level of the whole and within small cycles (prelude-fugue) and their interaction with each other. Therefore, understanding, performing and perceiving the cycle as a whole, in which the author's concept is consistently revealed, faces significant problems. The way to overcome them, in our opinion, lies primarily through the study of the compositional and dramatic components, which determine the specifics of the composer's idea in general, and make it possible to present a holistic view of the great artistic work.

In the study of a large polyphonic cycle, the interpretive theory of Ukrainian musicologist Viktor Moskalenko, which covers all stages of a musical work's existence - from the emergence of an artistic idea to its realization in composer and performer texts and audience perception - seems to be productive. This theory offers a way of revealing the mechanism of musical interpretation, which can be used as an analytical tool and includes the following stages³:

- reconstruction of the composer's intention;
- comprehension of the musical idea of the work (compositional, dramatic and semantic);
- tracing the embodiment of the composer's intention and musical idea in the dynamics of musical events at all levels of the cycle's integrity.

In accordance with this theory, we have formed an algorithm for analyzing a large polyphonic cycle, which we have used in this work. It represents a movement in the opposite direction - from a comprehensive study of thematism to a vision of the cycle as a whole:

- 1) at the level of thematism:
 - to identify the main parameters of a polyphonic theme and to characterize them;
 - to trace the path of realization of the theme through its transformation;
 - analyze the interaction of the theme with other constituent elements of the fugue (response, counterpoint, interlude, stretto);
- 2) to determine the peculiarities of the composition and form of the fugue, to study the figurative and dramatic development;
- 3) to identify the existence of a connection within a small polyphonic cycle (intonational, metrical, harmonic) and the type of functional connection between the prelude and the fugue;

³ Moskalenko, Viktor. *Lectures on musical interpretation*. Kyiv, 2013, pp. 166-196.

4) to consider the interaction of preludes and fugues within the framework of the interaction of small polyphonic cycles in the musical whole of a large cycle;

5) to identify the compositional and dramatic ideas that determine the integrity of the cycle.

This algorithm was tested in a detailed analysis of five large-scale piano cycles by Ukrainian composers: “24 Preludes and Fugues” by Vsevolod Zaderatsky (1937-1939); “15 Concert Fugues” by Alemdar Karamanov (1964); “34 Preludes and Fugues” by Valentyn Bibik (1973-1978); “Two Polyphonic Cycles” by Ihor Pyaskovsky (published in 2016); “Modal Preludes and Fugues *in C*” by Boryslav Stronko (2003 - ...). In this article, it is proposed to consider the highest levels of integrity formation - *the composer's intention, compositional and dramaturgical idea*.

Vsevolod Zaderatsky's “24 Preludes and Fugues”: a large-scale embodiment of the concept of the indestructibility of the human spirit

The composer's idea. The cycle was composed during the composer's imprisonment in SEVOSTLAZ, one of the most brutal labor camps in the Magadan region. Analogies arise with works by composers who continued to write music even in prison: the famous Quartet for the End of Time (1940-1941) by Olivier Messiaen or the unfinished Nonet by the Czech composer Rudolf Karel (1945). Vsevolod Zaderatsky's cycle was recorded without using an instrument, on telegraph forms and torn sheets. Most of the preludes and fugues were not even edited for publication and have retained their original authenticity.

Compositional idea. Here the idea of arranging small cycles in a quintuple circle using parallel keys comes to the fore.

A dramaturgical idea. The heavy atmosphere of torment and suffering was given a specific figurative realization in the cycle. In general, all the preludes and fugues can be divided into two spheres: illusory, where the composer “escapes” from reality (in terms of style, an appeal to Romanticism and Impressionism), and realistic. The figurative development is based on a contrasting comparison of small cycles.

Increasing dramatization is manifested at different levels of the cycle:

- tonal (through the leveling of the key in the major preludes);
- scale (major fugues become smaller in volume than minor ones);
- compositional (dramatic tension is revealed in the process of gradual interaction within the mini-cycle and integration of prelude and fugue at the level of composition and form).

At the level of interaction between them, the preludes and fugues are either contrasted (Nr. 7, 10, 13, 19) or coexist on the principle of complementarity (Nr. 5, 6, 21). Fugues of a decisive, active character are often preceded by preludes that embody the sphere of rapid movement (Nr. 3, 12) or have a tense and dramatic character.

In the intonational aspect, preludes and fugues can either be based on different thematic material or be interconnected: they develop the same intonations or realize similar ideas.

In most cases, the prelude and fugue are separate from each other and have their own complete forms. However, the further the cycle develops in terms of imagery, the more contrasting the preludes and fugues become with each other, the deeper their interconnection at the level of composition and form. Already in the second half of the cycle, emotional tension and figurative contrast move from the plane of comparison to thematic interaction.

“15 Concert Fugues” by Alemdar Karamanov: on the Edge of Tradition and Creative Radicalism

In the works of the early 1960s, the composer of Crimean Tatar origin Alemdar Karamanov appears as an artist of radical and innovative orientation: he was called “the head of conservative modernists”, and his idols at that time were Krzysztof Penderecki, Luigi Nono, and Yannis Xenakis. The works of the avant-garde period include: all four “Musiks” (for cello, violin, two for piano), the triptych for piano “Prologue, Thought, Epilogue”, the Third String Quartet, the Second Violin Concerto, and the Tenth Symphony. Unfortunately, avant-garde music was officially condemned even during the “thaw” in the Soviet Union, and concert halls closed their doors to Karamanov's works.

The composer's intention. The cycle “15 Concert Fugues” (1964) is the last work of the avant-garde period, in which the composer tried to combine the specifics of avant-garde techniques with the strict regulations of the fugue. The composer comments on the history of the cycle as follows: “At the end of my postgraduate studies, in 1964, I completed a cycle of Nineteen Concert Piano Fugues. This work completely absorbed me, I literally dissolved in the music. I put so much fiery passion and perfection into my work that some of the fugues are considered unrealizable both then and now, they are so complex in terms of musical technique”⁴.

Prior to its publication in 1984, the cycle included four more fugues, including a double eight-voice fugue in A-dur, a twelve-voice fugue in fis-moll, two triple fugues, and five preludes, which formed a transformed version of Bach's “19+5” structure in “24”.

⁴ Stadnichenko, Vladimir. “The Gospel of Karamanov”. *Zerkalo nedeli*. Kyiv, 20-28.01.2000.

Compositional idea. The logic of the tonal system is subordinated to the idea of closeness, chromatic filling of all sound pitches in the volume of an octave (C-dur, c-moll, Des-dur, D-dur, Es-dur, E-dur, e-moll, f-moll, Fis-dur, G-dur, gis-moll, a-moll, B-dur, b-moll, H-dur). Despite the fact that the composer indicates the key and its key signature, it is impossible to speak of a variant of the major-minor key system with a definition of functionality. The interpretation of tonality in fugues is very specific: the absence of key signs, leveling of the key slope, and the use of all twelve tones, often serially organized, makes it possible to speak of a weakening or lack of centralization, which in turn leads to significant transformations at all levels of the fugue.

Due to the lack of parts that remain in the manuscripts, it is quite difficult to recreate a clear compositional and dramatic picture of the cycle (and its complete reconstruction is almost impossible), because the missing fugues and preludes, judging by their intent, were very large-scale, complex, and could form culminating zones.

But given the fact that the published "15 Concert Fugues" preserved the specific features of the composer's idea and the main principle of building a polyphonic cycle, the work can be considered from the standpoint of integrity. This was confirmed by the composer himself. The main factor of cyclization is the composer's desire to impress the listener, which shifts the emphasis to the avant-garde musical language and concert style of the piano.

A dramaturgical idea. The cycle includes fugues for two to six voices. The use of a large number of voices in a fugue significantly densifies the polyphonic texture and makes voice management extremely difficult. For some fugues, given the peculiarities of polyphonic themes and voicing, it is necessary to use even two pianos. The cycle also includes two fugues written for piano and organ. Alemdar Karamanov's fugues are enriched with complex textural techniques, the use of dynamics from *ppp* to *fffff*, a specific metrical organization and rhythmic accentuation, which in some cases allowed the piano to be interpreted as a percussion instrument. As the author himself put it, "this work completely absorbed me, I literally dissolved in the music. I put so much fiery passion and devilish perfection into my work that some of the fugues are considered impossible to perform both then and now"⁵.

The general atmosphere of the cycle is formed mainly by dissonant sounds. The two fugues with organ (№ 4 and 6) are particularly acute, contrasting harmonious images (light major, harmonically transparent chorales) with disharmonious ones, which are formed in the fugues due to irregular

⁵ Miroshnychenko, Svitlana. "Ahead of Time: "15 Concert Fugues" by A. Karamanov". *Musical art and culture: Scientific Bulletin of the Odesa State Music Academy named after A. V. Nezhdanova*. Odesa, 2009, Vol. 10, p. 166.

rhythm, fortissimo, and sharp interval jumps in the intonation line. A depressed emotional state prevails in the specific intonation of fugues Nr. 2 and 8. In the general dramaturgical plan, two culminating fugues stand out - № 8 and 14, which perform different functions. Thus, Fugue № 8 becomes the compositional center. As the composer himself noted, its theme resembles Christ's exclamation "My God, my God! Why have you forsaken me?" (Matthew 25:46). And the final two fugues of the cycle become the quintessence of tragedy.

The Innovation of the Compositional and Dramatic Concept of "34 Preludes and Fugues" by Valentyn Bibik: From Philosophical Idea to Sound Realization

All researchers of Valentyn Bibik's music emphasize that the two main features of his compositional method and individual style - symphonicity and polyphonic thinking - in all genres of his work are associated with the embodiment of the philosophical and spiritual concept of human Being. Polyphony permeates his symphonies, chamber works, and choral compositions, but it is most concentrated in the polyphonic genres, where the principles of the composer's polyphonic writing were formed and honed⁶.

The composer's idea. The author's program titles of each of the three notebooks of the cycle – "Reflection", "Tension" and "Enlightenment" - outline the development of the work's integral dramatic line. Vsevolod Zaderatsky aptly characterizes the figurative features of these notebooks: "In the first part, there is indeed a lot of philosophical self-absorption, contemplation directed "outward" and "inward". In the second part, there are more effective, energetic images, dramatic concentration, and creative tension. The third part can be understood as a certain transformation of the images of the first part, presented in lighter and softer sounds. In general, the cycle of Valentyn Bibik is perceived as a detailed story of the contemporary artist about time and man, a story that leads to images of enlightened and relatively peaceful due to intense reflections, dramatic and tragic feelings, due to explosions of effective energy and clots of culminating boils"⁷.

Compositional idea. Starting with the works of J. S. Bach, the ladotonal principle is constructive in building a large polyphonic cycle. Valentyn Bibik proposes an innovative variant: the preludes and fugues of the first notebook

⁶ In 1978, Valentyn Bibik completed the polyphonic cycle "34 Preludes and Fugues for Piano", Op. 16, on which he began working in 1973. This work was a continuation of his work in the polyphonic genre: In 1968, he composed the cycle "24 Preludes and Fugues for Piano" Op. 2, and in 1970 - two preludes and fugues for piano Op. 7.

⁷ Zaderatsky, Vsevolod. Preface to the edition: *Bybik, Valentin. "34 Preludes and Fugues" for piano, op. 16.* Kyiv, Musical Ukraine, 1982, Vol. 1, pp. 3-6.

(Nr. 1-14) are placed in the white-key row from C, and then two pieces on each key (major and minor). The mini-cycles of the second (Nr. 15-24) and third (Nr. 25-34) workbooks are arranged on the basis of black keys: ten sharp and ten flat keys, two for each key (major and minor). This scheme determines the number of parts: $14 + 10 + 10 = 34$. The tonal concept appears to be only a logical construct, and the harmonic organization of each individual prelude and fugue goes far beyond the presentation of a particular key and has its own individualized system.

A dramaturgical idea. The first and last mini-cycles are perceived as prelude and postlude. The final mini-movement is of particular importance, as it is the largest in volume. The work can be seen as a musical offering to Dmitry Shostakovich, caused by the author's personal affection and professional respect for the outstanding composer (Valentyn Bibik even quotes the theme of Fugue № 16 by D. Shostakovich from the cycle "24 Preludes and Fugues" in its entirety, expanding it from four to eight bars). However, Valentyn Bibik's cycle is original, innovative, and does not fit into the traditional framework.

Each of the three notebooks has its own logic of dramatic development, which forms a single line of development. The three notebooks represent three different stages, each with its own culminating zones. Thus, in the first notebook, "Reflection", the dramatic peaks are the Preludes and Fugues № 8 and № 14, in particular, № 8 stands out due to its thematic and dramatic tension, and № 14 becomes the culmination of freedom from the convention of metrical structuring, the second culmination point of development, which embodies one of the composer's main ideas - liberation from the structuring function of meter and tact.

At the level of the mini-cycle, the main feature is the compactness of the preludes, their concise, sometimes aphoristic nature. There is a feeling that each of them is a short preamble, because, from a thematic point of view, these miniatures are less individualized and structured than the fugue. All the preludes transition into the sound of the fugue using the *attacca* technique, which significantly smoothes out the moment of clear discreteness in the mini-cycles, enhancing the unity of the development of the dramatic line in the middle of each notebook.

The functional and intonational connection between the prelude and the fugue becomes a very important factor in the realization of the concept of «reflection - tension - enlightenment». The general tendency of the "Reflections" notebook is the coexistence of prelude and fugue according to the "*predicate-act*" model, where the fugue is a strong substantive element that, in terms of its dramatic importance and scale, prevails over laconic preludes. This vector is focused on the culmination zone located in the fugue.

In the second workbook, "Tension", the functional correlation between preludes and fugues follows the "ict-ict" model: the proportion of the fugue decreases, the emphasis moves to the "territory" of the prelude or to the zone of the prelude's end - the beginning of the fugue. The degree of improvisation in the prelude decreases, and it reflects the process of forming the idea, the main idea of the entire cycle - the theme of the fugue.

The concept of "Enlightenment" in the third notebook is embodied by the predominance of images of reflection or immersion in a certain emotional state. Particular attention is drawn to the narrative preludes, which are characterized by a free monodic type of presentation, occasionally with the use of a sub-voice or with interval thickening of the voice. The composer again returns to the "predicate-act" model, significantly weakening the intonational connection between preludes and fugues.

"Two Polyphonic Cycles" by Igor Pyaskovsky: The Idea of the Universality of Polyphony through the Prism of Intertextual Play

One of the original works created in the vein of postmodern intertext is "Two Polyphonic Cycles" by Igor Pyaskovsky.

The composer's idea. It is not known exactly when the work on the piece began and when it was completed. Probably, this process took place in parallel with Ihor Piaskowski's scientific and pedagogical activities, and the polyphonic opuses were largely driven by practical needs. However, their originality and high artistic quality were revealed by the performance of some preludes and fugues by the brilliant pianist Yuriy Glushchenko.

Compositional idea. The first cycle "Six Preludes and Fugues" (in C, in Des, in H, in F, in fis, in G) is based on the tritone tonal ratio C - Fis, where the first three preludes and fugues are created in the keys that are located around C: in C, in H, in Des. The other three are around Fis: in Fis, in F, in G.

The second cycle, "Six Fugues and Postludes" (in A, in As, in B, in D, in Es, in E), is based on the idea of the tritone ratio of A to Es. The three fugues are created in the keys that frame A: in A, in As, in B, and the other three are created around Es: in Es, in D, in E. Thus, the tonal plan uses all twelve keys of the ascending chromatic sequence, and the key designations are the designations of the central tone.

The dramaturgical idea of the cycles is the idea of the universality of polyphony; the fugue is understood as the pinnacle of polyphonic thinking, the quintessence of all the diversity of polyphony's technical and expressive possibilities. In this sense, the work can be called an encyclopedia of polyphonic writing of our time:

1) the introduction of the “author's word”. In some preludes, there are unison episodes of recitative and monologue character, which are understood as author's remarks;

2) the irony of postmodernism, parodying the play of the classics⁸

3) the inclusion of other people's material: a) on the principle of quasi-quoting⁹; b) on the principle of collage technique¹⁰;

4) the playful nature of thinking, embodied in the compositional structure of the fugues, where combinatorics becomes the main technique of composition, making the fugue similar to a dice game: each new move is a new throw - a new combination of thematic structures;

5) the use of the principle of “mirroring” as a universal logical principle of polyphonic thinking at different compositional levels of the fugue:

- as a means of self-reflection (reflection of an ironic view of life, a means of removing pathos from the process of creating a highly complex polyphony);

- as an indirect reflection (mutual reflection of the artistic and logical, prelude and fugue, fugue and postlude, postlude is interpreted as a distorted “mirror” of the fugue, the main quality of which is primitivization, simplicity as opposed to the technical and structural complexity of fugues).

In order to identify and “decipher” intertextual connections, it is necessary to turn not only to a specific musical text but also to the study of the author's musicological heritage. One of the directions is the study of systemic transitions in the evolution of the sound system. In the compositional structure of the first cycle, the transition from one pair of pieces to another is associated with the transition from one historical and stylistic layer to another: Baroque, Romanticism, Impressionism, dodecaphony, and atonality.

The principle of moving from complication to simplification shapes the drama of the second cycle and becomes the general principle of the relationship between preludes and fugues.

The fugues, which are presented as complex in their technical and structural solutions, are contrasted with the postludes, which are primitive in their expressive capabilities, technique and composition. In the listener's perception, this juxtaposition of fugues and postludes evokes an analogy to an ironic parody or a distorted mirror image.

⁸ Postludes evoke direct associations with Maurice Moszkowski's etude, J. S. Bach's invention, and Pyotr Tchaikovsky's children's play.

⁹ The use of the prelude and fugue themes from the first volume of J. S. Bach's “Well-Tempered Clavier” for the fugue and postlude.

¹⁰ The appearance of the theme from V. A. Mozart's Sonata F-dur № 12 at unexpected moments.

«Modal Preludes and Fugues in C» by Boryslav Stronko: the worldview concept of “wandering/staying in the musical space” as a prerequisite for the openness of the cycle

All of Boryslav Stronko's work is determined by a special worldview concept, which he explains in an interview (the most important thing in life is “a semantic space in which everything is possible and which is only partially realized in our physical space”¹¹ 1), substantiates it in scientific research and reveals it in music.

The composer's idea. The cycle “Modal Preludes and Fugues *in C*” was created over a decade and is arranged chronologically: from the first (2003) to the eleventh (2016). The last pair is not final; the cycle is potentially open-ended and can be continued at any time. As the composer himself commented, he did not seek to reproduce the traditional logic of 24 keys or a hermetic system of modes, but tried to achieve freedom and emphasize the potential for infinity in the process of creating modes.

The main goal of the composer was to test his polyphonic skills in new pitch conditions, using the modal technique of writing. Such an original composer's idea organically fit into the author's philosophical and ideological concept of “wandering/being in the musical space”¹².

Compositional idea. The composer deliberately limited each prelude and fugue to a sound structure of a certain design, which made it possible to create compositions with a pronounced individual flavor.

For all the compositions of the cycle, the tone “C” is designated as a reference tone (emphasized by the author in the title of the cycle). The tone “C” is present at the beginning and end of the presentation of the themes, although it may not be the final tone. The exceptions are fugues No. 2 and No. 9, where, in addition to the tone “C”, there is another reference tone, which makes the harmonic structure of these fugues variable. Each prelude and fugue has an individual harmonic structure.

The modes used include symmetrical, asymmetrical, and twelve-tone modes. Symmetrical modes include modes consisting of parts of the same structure that are closed with a small number of repetitions.

Asymmetrical frets have a certain structure, but they do not have a division into internally identical structures formed by dividing the octave into equal parts.

¹¹ Stronko, Boryslav. “Luxury for me is to have my own metaphysics” / interviewed by Svitlana Postovoirova. *Ukrainian Information-Educational Resource Moderato.in.ua*, URL: <https://moderato.in.ua/malenki-muzychni-istoriyi/boryslav-stronko-rozkish-dlya-mene-mati-svoyu-vlasnu-metafiziku.html>. (accessed 10.02.2024).

¹² Stronko, Boryslav. *The Status of Being Time in Music: PhD thesis ... Candidate of Arts*. Kyiv, 2003.

Among the asymmetrical modes are those borrowed from various musical traditions (Indian raga, Armenian music, Japanese musical practice), those already existing in composers' practice, and author's modes constructed by the composer. The asymmetrical modes also differ in the number of sounds (five-, six-, seven-sound) and the number of fundamental tones (one central tone or two alternating fundamental tones).

In nine of the eleven fugues, the chosen mode structure is preserved from the beginning to the end of the composition without the use of other random sounds, without mutation, metabolism, transition to polymodality or other systems of sound organization. Only in two fugues does the composer use the principle of transposition of the key structure. Due to the actual absence of traditional modulations and deviations with the change of key color, the moment of renewal, wandering, and tonal development of the theme is removed, creating the effect of a constant stay in a single pitch system that has its own background color. The absence of external movement dynamics is replaced by internal processes of transformation of the theme, and the effect of freezing, of staying in one place, is enhanced.

A dramaturgical idea. The main cyclizing factor is the idea of creating each prelude and fugue in a deliberately limited sound system of a certain construction, which becomes the main unifying factor in a small cycle and makes it possible to create compositions with a pronounced individual flavor. Accordingly, the general drama of the cycle is formed according to the catalog principle of combining small cycles into a large one.

Conclusions. Analyzing the cycles, we come to the most important conclusion: in the twentieth century, the evolution of the genre of the large polyphonic cycle led to the fact that each work becomes an individual project in which the composer tries to demonstrate originality and uniqueness of the idea in addition to technical skill.

Based on the understanding of integrity as an artistic phenomenon that results from a complex process of structural organization and ordering, based on a special type of connection between the elements of the system, it can be argued that a large polyphonic cycle cannot be represented as a sum of parts.

For the full realization of the author's concept, it needs to be performed as a whole concerto, not in separate small cycles. This fact puts forward new requirements for the performance of the cycles and creates new problems in communication during the performance.

The main problem in the concert realization of modern polyphonic cycles is the scale of their conception, the complexity of the musical language and the duration of performance, so most often only individual preludes-fugues

are performed. But single mini-cycles a priori cannot convey the full concept of a work to the listener and break the traditional communication chain composer-performer-hearer. All of these creative projects require a detailed study of the cycle as an artistic integrity by the performers, a search for special conditions and methods of performance and communication with the listener.

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