

Abstract: Stojan Stojkov (born in the village of Podaresh, Radovich on 17.10.1941) is one of the most eminent Macedonian music artists. His compositional opus encompasses works of different genres that primarily derive from Macedonian folklore and spiritual tradition. The purpose of this paper is to explain the author's approach to syllables in polyphony, one of the basic traditional principles of the organization of musical material. In particular, the study is aimed at determining the type, manner and extent of polyphony used in the works created by Stojan Stojkov in the period from 1960 to 1980. For this purpose, a corpus was compiled of the available works (scores and recordings) from the author's opus during the period of twenty years. The following are taken into consideration: original works, works that represent folklore reproductions and music for children. The analysis of the works is done according to the standard procedures used in the analysis of polyphonic works.

Keywords: music works, music forms, syllables, polyphony, tradition.

POLYPHONY IN THE WORKS OF STOJAN STOJKOV CREATED BETWEEN 1960 AND 1980

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Photo 1: Stojan Stojkov

Stojan Stojkov (born in the village of Podaresh, Radovich on 17.10.1941) has an extensive opus which encompasses works of different genres, which primarily derive from Macedonian folklore and spiritual tradition. His work includes: children's songs, compositions for mandolin orchestra, solo works, chamber music, theatre music, orchestral works, music-stage works etc. In the period from 1960 to 1980, the total number of compositions by the author, determined by the subject of study, amounts to 51 works.

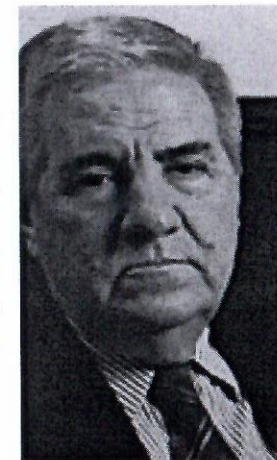


Table 1: Frequency distribution of works by year of creation in the period 1960 – 1980

Year	Works	Year	Works
1961	1	1974	7
1962	2	1975	4
1963	6	1976	1
1964	4	1977	2
1965	1	1978	1
1967	1	1979	3
1968	2	1980	4
1970	2	Total	51
1971	3		
1972	3		
1973	4		

The number of works that were available for the study was 24, and in 16 of them the author applied a polyphonic syllable as the principle of organizing the musical material.

Table 2: Frequency distribution of the available works in which there is polyphony (including the number of sections and whether there are recordings available)

Works	Number	Number of sections	Recordings
<i>Three Pieces</i>	1	3	/
<i>Variations (a theme with XIV variations)</i>	1	1	Yes
<i>Rondo Drammatico</i>	1	1	Yes
<i>String Quartet</i>	1	3	/
<i>Village Suite</i>	1	6	Yes
<i>Soft Morning Tenderness</i>	1	1	/
<i>The Blossoms</i>	1	1	/
<i>For Valediction</i>	1	1	/
<i>Two Folk Songs</i>	1	1	/
<i>Eyes</i>	1	1	/
<i>Letter (cycle)</i>	1	4	/
<i>Concert Music</i>	1	3	Yes
<i>A Hero Departed</i>	1	1	/
<i>Vocals</i>	1	1	/
<i>Pastoral (folklore) Suite</i>	1	5	/
<i>Baroque Suite</i>	1	3	Yes
Total	16	36	5

Out of the available works in which polyphony occurs, 7 works represent cyclic forms with 27 sections in total, and 9 works are composed in 1 section. The sections in which polyphony occurs, as well as the acts in section 1, form a research corpus of 29 units in which polyphony is used.

Table 3: Frequency distribution of research units by type of polyphony

Polyphony forms	Number
<i>Stand-alone</i>	0
<i>Section of cyclic forms</i>	1

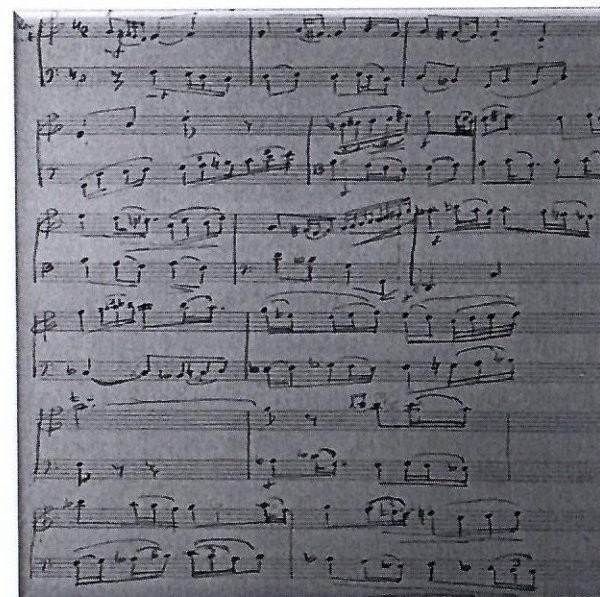
Polyphonic syllables within works (sections) representing other musical forms

<i>Imitative polyphony</i>	5
<i>Non-imitative polyphony</i>	12
<i>Combined polyphony</i>	11
Total	29

The composition Three pieces for clarinet, bassoon and piano was created in 1963. From the title of the score, which is the author's original manuscript, it is evident that it is a cyclic form constructed of 3 sections (plays):

1. I section – tempo Rubato, beat 4/4.
2. II section – tempo Allegretto grazioso, beat 4/8.
3. III section – tempo Allegro, beat 9/8 (changeable).

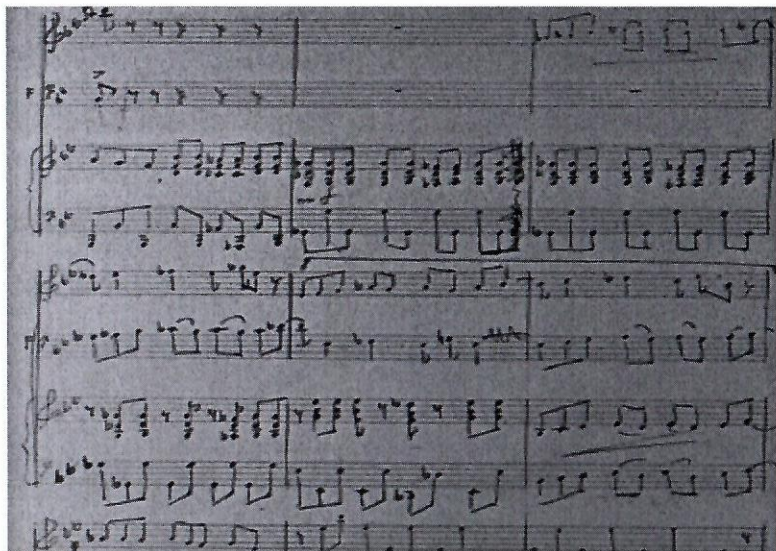
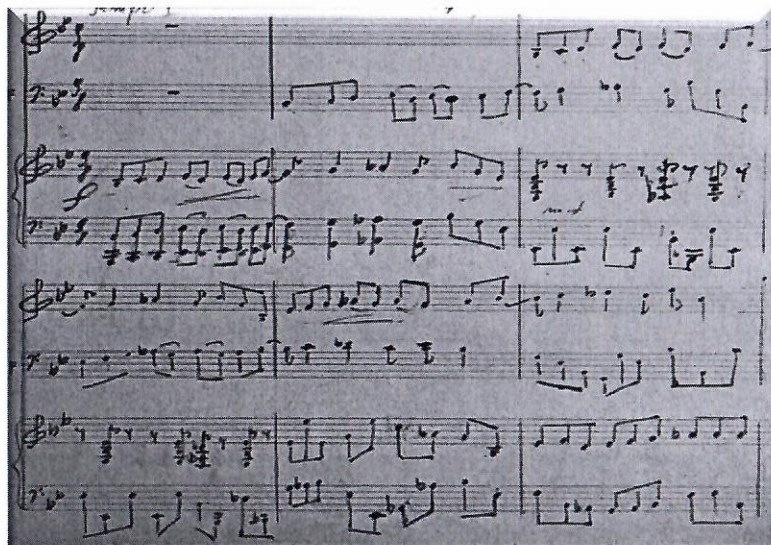
The polyphonic syllable is applied in the second and third sections of the work. The second section is completely polyphonic. From the example above it can be concluded that the two-tone polyphonic syllable (clarinet-bassoon) is constructed on the basis of the imitative technique.



Example 1: Three pieces – II section

Within the third section (three-part form), inter alia, a combined polyphonic syllable occurs as well as the simultaneous application of a polyphonic and harmonic syllable.

Example 2: Three pieces – III section, third part (stretto)



In the initial periods of his creation, Stojkov often expresses his creative thought through the piano (Composition, 1961; Suita, 1962; Intermezzo, 1963; Scherzo, 1964; Sonata no. 1, 1964; Variation, 1964, etc.). Variation for piano (1964) is generally made in a polyphonic manner.²⁴ It is built on the basis of a two-part theme, the first part of which is a twelve-tone string in unison, followed by the second part which is made of a two-tone polyphonic syllable. Throughout the string of variations, the continuous gradual development to variation IX is evident, followed by a decrease in the intensity of the music action (variations X and XI). The next two variations (XII and XIII) once again increase the intensity of the acoustic tissue to a culmination, after which the form is rounded with fugata in variation XIV. At the end of the composition there is reminiscence of the thematic material.

Equally functional (imitative) polyphony has been applied to the Rondo Drammatico composition for clarinet in C and piano from 1964.²⁵ As an example we will quote a fragment of the second part of the rondo where the theme (clarinet) is reproduced in the form of a fugata, freely performed:

Example 3: Rondo Drammatico (25 - 37 beat)



²⁴ Duration: cca. 9'. Year of publishing: DKM, 1969.

²⁵ Tempo: *Allegro ma non troppo*. Beat: 4/4. Duration: cca. 5' 30". Year of publishing: DKM 1971.



Example 4: String Quartet – I section, 52 – 63 beat (second theme)



Inspired by String Quartet No 5 (1934) by Hungarian composer Bela Bartok, in 1967 Stojkov wrote his String Quartet, composed of 3 sections representing classical music forms.²⁶

1. I section – prologue (tempo Adagio, beat 4/4);
Sonata form, tempo Allegro energico, beat 9/8.
2. II section – three-part form (song), tempo Andante, beat 4/4.
3. III section – three-theme rondo, tempo Allegro vivace, beat 6/8.

The quartet has a polyphonic treatment of thematic materials. In particular, it is about the application of combined (imitative and non-imitative) polyphony. Although from the aspect of the principle of organization of the musical material the work is basically made in the spirit of the neo-Baroque style, "... in the quartet we also notice the presence of neoclassical elements when it comes to the thematic material and the appropriate manner of its reproduction" (Ortakov 1982: 130).

26 Year of publishing: ZKM, 1984.

Example 5: String Quartet – II section

One of Stojan Stojkov's most significant choral work undoubtedly represents the composition of the Village Suite for a female choir, created in 1968, "... in which, on the

one hand, he indicated that folklore would be his permanent creative preoccupation, and on the other – that the application of it to his works will have authentic and original features." (Kolovski 2013: 114) The composition is written for a three-part female choir where the first two sections are of an authentic nature, while the third section, and the fourth section in Song II, are composed by the author. The Suite is composed of 6 sections, 5 of which are based on songs from Macedonian rustic folklore, while the third section is based on an original melody.²⁷

1. I section – Janko Mows a Green Meadow – two-part form (a b), tempo Rubato - Rustico, duration: cca. 2'.
2. II section – Two of My Friends (four voices) – two-part form (a b), tempo Allegro, beat 4/4, duration: cca. 15'.
3. III section – Good Morning Brother Janko (original melody) – one-part form (a), tempo Rubato - Rustico, duration: cca. 1' 30".
4. IV section – Hey the Sun Set – two-part form (a a₁), tempo Rubato - Rustico, duration: cca. 1' 30".
5. V section – Hey Stojna You Nit-picker – two-part form (a a₁), tempo $\downarrow = 110$, beat 4/4, duration: cca. 15'.
6. IV section – What's The Bird Singing – two-part form (a a₁), tempo Rubato - Rustico, duration: cca. 2'.

The basic principle of organizing the musical material in this work is the multifunctional polyphony. In the work The Polyphony in Stojan Stojkov's Choir Works, Kolarovski notes that in this work the author applies the so-called "... louder polyphony – a type of polyphony that is largely adequate for folklore material and used by many composers who refer to folklore (Stravinsky, Prokofiev, Slonimski, Shchedrin and others)." (Kolarovski 2001: 27) "The interplay of the melodies is composed in polyphony, as it is in Macedonian folk music" (Proshev 1986: 248). Vertical structures are formed as a product of the mutual contrapuntal melodic lines, prevailed by secundal – quartal – quintal harmony.

Example 6: Village Suite – Janko mows...

²⁷ Text: folk (it is not a full text). Duration: cca. 7'30". Year of Publishing: TEXO, 2002. From *Stojan Stojkov's Chorus Works*, p. 87 - 90; SOKOM, 2001. *Stojan Stojkov – selection of chorus works*, p. 24 - 7.

“With its distinctive approach to the folkloric idiom, transformed into a hitherto unprecedented harmonious and contrapuntal style, and derived from the latent consonances contained in the themes of the folk genius, Village Suite remains a unique example in the Macedonian musical literature and has permanently nested in the repertoire of numerous choir assembles in the country and in the world” (Kolovski 2013: 114).

In 1972, following a text by Aco Karamanov, Stojkov created the choral work *The Gentleness of the Singing Morning* for a single-sex (women’s or children’s) choir.²⁸ The composition is written in 1 section which unites 4 songs (I - Andante, 3/4; II - Allegro, 6/8; III - Lento, 4/4; IV - Maestoso, 4/4). The dominant principle of the organization of the musical material in the work is the harmonic syllable, but there are instances of polyphonic syllable, mostly combined polyphony, that also appear in certain parts.

Example 7: *The Gentleness of the Singing Morning* (I song – beginning)

After the initial imitative exhibition of the theme in sopranos 1 and 2, a harmonic syllable is applied in the following course of the first song.

Example 8: *The Gentleness of the Singing Morning* (II song)

28 Year of publishing: TEHO, 2002. *Of Stojan Stojanov's Choral Creation*, p. 123 - 29; DKM, 1973. *Collection of works for one-gender: men's, women's and children's choirs*, p. 69 - 76. Note: the composition is dedicated to Tode Radevski.

In 1973, the author wrote the work *The Blossoms* for a mixed choir.²⁹ The form of this choral work is pre-composed, the tempo is Moderato, beat 4/4. The composition begins with a two-tone polyphonic syllable, initially with a free imitative execution of the theme in the sopranos and altos, after which it is transformed into a harmonic syllable that remains until the end of the composition.

Based on the sixth poem (Farewell) from the poetry collection *White Dawns* (containing 12 poems) by Kocho Racin (1939), Stojkov wrote the composition *Farewell* for a mixed choir the in the same year (1973).³⁰ The work is built on the principles of the harmonic syllable, but at the beginning of the section the author applies non-imitative polyphony.

Example 9: *Farewell*

29 Text: Slavko Janevski. Duration: cca. 2'. Year of publishing: DKM, 1973, in *Collection of adaptations, harmonisations and compositions for mixed chorus*, pp. 111 - 15. Note: This choral work won the *second prize* at the competition on the occasion of the 30th anniversary of the National Revolution.

30 The tempo is not indicated on the score. Beat: 7/8. Year of publishing: TEHO, 2002. *Of Stojan Stojkov's Choral Creation*, p. 61 - 6.

According to Gjorgji Smokvarski's melographies, in 1974 Stojkov composed Two Folk Songs for a children's choir.³¹ The songs are produced in 1 section (I - $\text{♩} = 168, 7/8$; II - Larghetto - $\text{♩} = 60, 4/4$). Within the second song, a short fragment appears that brings a combined polyphony type. Namely, the theme begins with an imitative execution for the quartet above in the two upper voices, while the third voice brings a free contrapuntal melodic line that has the function of a harmonious complement.

The poem Eyes written by the prominent Macedonian poet Aco Shopov was the inspiration for the author to create the eponymous work for a mixed choir (1974).³² In addition to the harmonic syllable, a polyphonic syllable (combined, imitative and non-imitative polyphony) is also used in the composition.

Example 10: Eyes (beat 46 – 54, imitative polyphony)

The musical score for 'Eyes' (Example 10) is a three-system score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are in Macedonian. The first system shows the Soprano and Alto voices with lyrics: 'по- сле- дна- та ве- чер, в' пла- ни-'. The second system shows the Alto and Tenor voices with lyrics: 'ни- ско- то се- ло, кај- бор- ци- те бе- а во-'. The third system shows the Tenor and Bass voices with lyrics: 'дна- та ве- чер- в' пла- ни- ско- то се- ло, кај- ве- чер, в' пла- ни- ско- то се- ло, кај-'. The fourth system shows the Soprano and Alto voices with lyrics: 'др- па- ва др- па- ва и не- чуј- но, по- сле- дна ве- чер кај- бор- ци- те бе- а во-'. The fifth system shows the Tenor and Bass voices with lyrics: 'бор- ци- те бе- а во др- па- ва'.

31 Text: folk. Year of publishing: ZMP - Skopje, 1980. *Collection of Choral Songs for One-gender choirs*, p. 37 - 8.

32 Tempo: Andante. Beat: 4/4. Duration: cca. 4' 30". Date of publishing: DKM, 1976.

Note: The poem Eyes, dedicated to Vera Jocij, was initially published in Nov Den, No. 1-2, 1946.

The 4-poem elegiac cycle Letter for a voice and chamber orchestra from 1975 is based on lyrics by Tome Bogdanovski.³³

1. I song – Sanatorium – tempo Andante - animando, beat 4/4 (9/8).
2. II song – Macedonia – tempo Grave, beat 4/4.
3. III song – Letter - tempo Larghetto, beat 4/4.
4. IV song – Curse - tempo Allegro mobile, beat 2/4.

"And just as the author of the text was inspired by the Macedonian folk song For Three Years, Kate, I Have Been Lying Ill, the composer also adds in some details that show a certain melodic affinity with the musical component of the same song" (Ortakov 1982: 144). The pastoral introduction of the first song (Sanatorium), which prepares the soloist's performance, is based on the principle of multifunctional (non-imitative) polyphony.

Example 11: Sanatorium – introduction (1 – 12 beat)

The musical score for 'Sanatorium' introduction (Example 11) is a score for chamber orchestra. It features six staves: Flute (Fl. ALTO), Oboe (Oboe), Clarinet (Clarinet), Trombone (Tbn.), Bassoon (Bsn.), and Cello/Double Bass (C. B.). The tempo is marked 'ANDANTE - ANIMANDO' and the dynamics are 'P'. The score shows the introduction of the first song, with the Flute and Oboe playing a melodic line, and the other instruments providing harmonic support.

33 Year of publishing: DKM, 1976.

Concert Music for xylophone, vibraphone and string orchestra, 1975 (reworked 1999 as Concert for Marimba, Vibraphone and String Orchestra), is a virtuoso 3-section work.³⁴

1. I section – introduction (tempo Largo, beat 4/4) + free sonata form (tempo Allegro, beat 4/4), duration: cca. 4' 30".
2. II section – two-part form (a b), tempo Largo con sentimento ($\text{♩} = 48$), beat (6/4) 4/4, duration: cca. 4'.
3. III section – three-part form (a b a), tempo Allegro vivace, beat 4/4, duration: cca. 3'.

The work is based on the principle of Baroque concerto grosso, with thematic materials whose construction is associated with the Baroque style, but coloured with a folk tone that is characteristic of the author's creative thought. A rich polyphonic score with an emphasis on a variety of imitative techniques can be found in all sections of the work.

Example 12: Concert Music – I section (1 – 18 beat)

³⁴ Duration: cca. 11' 30". Year of publishing: DKM, 1978.

In 1977 Stojkov composed A Hero Departed for a mixed choir.³⁵ Within the section, besides the harmonic syllable, a polyphonic syllable is also used, which is a multifunctional (non-imitative) polyphony.

Example 13: A Hero Departed

³⁵ Text: folk. Tempo: *Andante moderato*. Beat: 7/8. Duration: cca. 3'. Year of publishing: TEHO, 1984. Awarded compositions on the SRM Festival of amateur chorus competition „Tetovski horski odzivi“, 1983, p. 49 - 54.

Non-imitative polyphony is particularly prominent in the composition Vocals for a double women's choir, 1979.³⁶ What's characteristic of the musical material in this work is "... the work of micro motives, often only in isolated tones, where the paradoxical effect of imitations is increased and the imitations of two-vocal can be clearly heard, resulting in a spatial effect corresponding to mutual yells in folklore"(Kolarovski 2001: 28). The composition is characterised by "... a dominance of a multiplicity of sub-voices, without the presence of the main melody, which create the effect of clustered sound points that require careful listening and are characteristic of sonority – shimmering, unstable, colourful sounds. As if the main melody is gradually crystallizing, as if it is in the process of formation and only appears at the end of the work..." (Ibid.).

Example 14: Vocals (1 – 12 beat)

36 Tempo: *Andante*. Beat: 4/4. Year of publishing: TEHO, 2002. *Of Stojan Stojkov's Choral Works*, p. 145 - 53.

(34/42 beat)

A pastoral (folk) suite for piano from 1979 is a cyclic form of 5 sections.³⁷

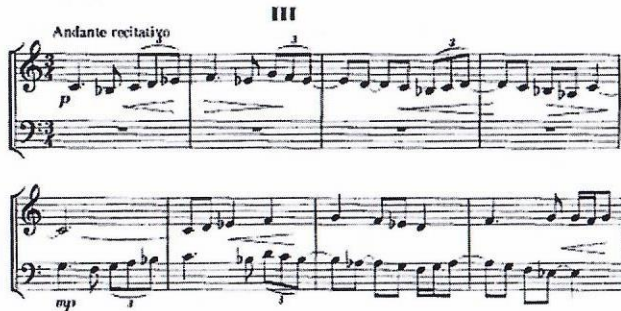
1. I section – tempo *Allegretto* - *espressivo*, beat 4/4.
2. II section – tempo *Andante*, beat 4/4.

37 Date of publishing: SOKOM, 1996. Edition Macedonian music for piano, Collection IV, *Suites*, p. 26 - 31. Petkov edition, 1995.

3. III section – tempo Andante recitativo, beat 3/4.
4. IV section – tempo Andantino imitacione, beat 2/4.
5. V section – tempo Allegro, beat 5/8.

The polyphonic syllable is applied in the third and fourth sections. At the beginning of the third section there is an imitation of the thematic material at the bottom quarter.

Example 15: A Pastoral (folk) Suite – III section



The fourth section of the suite is based on the principle of reverse, specifically double contrapuntal octave.

Example 16: A Pastoral (folk) Suite – IV section

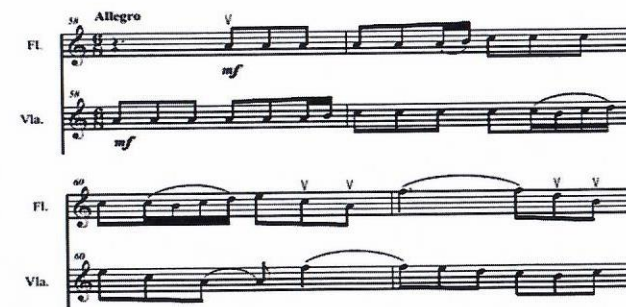


Polyphony is a basic principle of the organization of musical material in the Baroque suite for flute, viola and harpsichord (1980). From the title itself, it is evident that the author's intention is to write a work in the context of the Baroque style. The suite is composed of three sections.³⁸

1. I section – harmonic modus – e - moll, tempo (indicated in the score), beat 4/4, duration: cca. 4'.
2. II section – harmonic modus – a - moll, tempo Adagio, beat 4/4, duration: cca. 2'.
3. II section – harmonic modus – a - moll, tempo Adagio, beat 6/8, duration: cca. 1'.

Unlike the first and second sections where the polyphonic syllable is embedded on the principle of multifunctional (non-imitative) polyphony, the third section is a working imitation (equally functional polyphony). It is a polyphonic form which, from all aspects (form, treatment of thematic material, polyphonic procedures, etc.), we will define as a stand-alone fugato.

Example 17: Baroque Suite – III section



³⁸ Duration: cca. 7'.

Conclusion

The analysis of the works by Stojan Stojkov created in the period that was the focus of our interest, as well as our empirical knowledge of his entire work, lead to the conclusion that some of the main features of the author's creative style are Macedonian, primarily rustic, folklore and the polyphonic syllable as a principle of organization of musical material. This is also emphasized by Kolovski who says that in all his works "... the relations with folklore are almost inevitable, and the tendency to their rustic part enables the author, relying mostly on folk diaphone, to use specific harmonic and polyphonic solutions, multi-layered accord harmonies and various formal structures" (Kolovski 2013: 114). He further notes that "the attachment to the tradition of his own country is also manifested by Stojkov through a series of creations deriving from our spiritual tradition ("Mirrors", "Tropar na Sv. Kliment", "Dostojno est", and in particular – "Psalmi"). Furthermore – with the use of an instrumentarium in which some of the folk instruments (kaval, tambura, ut, canon, drum, etc.) occupy a special place, most notably are present in the ballet Tashula - Ohrid slave, in which elements from our folk dance tradition are transferred." (Ibid.)

In general, it can be said that this period as a whole anticipates the widespread use of polyphony in the entire work of Stojan Stojkov. Thus, we can conclude that in this period we come across the following types and ways of using polyphony by this author: as free contrapuntal, imitations, combined polyphony, but also as polyphonic forms. "At the same time, his compositional approach prefers an active attitude in which the art of the folk

genius is transformed, most often by the means of a moderate language of modern music techniques, into works that both benefit from new expressive and artistic qualities, and on the other hand – a universality that enables them to communicate with audience and performers from different cultural circles." (Ibid.)

Stojan Stojkov has received many awards and recognitions for his work.

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